

Navy Motion Picture Service

35mm MOVIE PROGRAM MANAGEMENT GUIDE

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1. INTRODUCTION

1-1. This guide gives operating procedures for Navy Motion Picture Service (NMPS) 35mm motion picture theaters worldwide, as prescribed in one or more of the SECNAV or BUPERS instructions pertaining to the Navy Entertainment Movie Program.

1-2. Navy Motion Picture Service. NMPS is part of the Mission Support branch (PERS-651) of the Navy Personnel Command (NPC) Morale, Welfare and Recreation Division (PERS-65), and is the designated cognizant authority for the operation of the worldwide Navy Entertainment Movie Program (NAVEMPROG). NMPS has been serving the fleet since 1920 and now supplies motion picture entertainment on film and videocassettes to nearly 800 afloat and ashore commands in over 70 countries.

1-3. NAVEMPROG. The NAVEMPROG is an important part of the Navy's moral support effort, and has been designated "mission essential" by Congress. As the local program manager, you are responsible for the smooth, successful operation of this high profile, very popular entertainment program aboard your command. You are an integral part of the effort to maintain and improve the morale of our sailors, marines, federal employees, and their families around the world.

1-4. The operative Navy instruction governing this program is BUPERSINST 1710.15 dated 31 January 1995, currently under revision. You should be familiar with its contents and requirements and maintain a copy at each movie exhibition site, as well as in your command's MWR or administrative files; copies of the instruction may be obtained from NMPS.

2. CONTRACTUAL AND COPYRIGHT REGULATIONS

2-1. All movies distributed by NMPS are protected under US Copyright Law and SECNAVINST 5870.4, and must not be duplicated, edited, or loaned out for private use.

2-2. Neither the US Government nor the Department of the Navy owns any programming distributed by NMPS. The programs themselves are leased from their respective copyright owners, usually movie studios. These licensing agreements are formal contracts, which give the Navy certain narrowly defined rights to distribute and exhibit such programming in carefully specified locations and to specific groups of individuals.

2-3. NMPS is the sole authorized source for entertainment movies shown in "public" settings, which are defined as audience-type spaces. This applies to all ships and stations of the US Navy, Marines, Coast Guard, Military Sealift Command, National Oceanic & Atmospheric Administration, and any other groups, which may be served by NMPS.

2-4. NMPS mission is to provide motion picture entertainment to active duty Navy, Marine Corps and Coast Guard personnel and their families. All such personnel are authorized to attend DON motion picture exhibitions. Others authorized to attend are:

- Active duty personnel of other services and their families.
- All persons eligible to use MWR facilities and programs, and their families.
- Military reservists and their families.
- Military personnel of foreign nations and their families when serving in the United States or serving at US DOD installations overseas.
- US citizens attached to US embassies, consulates and other Foreign Service/US Information Agency posts, and their families.
- Retired military personnel and their families.
- Family members and unremarried widows of deceased/Missing in Action military personnel.
- DOD civilian employees when traveling under official orders.
- DOD civilian employees and their families in overseas areas.
- Patients in Naval Hospitals.
- Members of the Public Health Service, NOAA, uniformed salaried members of the Red Cross and other organizations, when assigned to and serving with the Armed Forces.
- Guests of eligible personnel. (*Please limit to one guest per eligible patron*).

2-5. Violations of federal copyright regulations and/or contracts between the Navy and the movie studios may jeopardize the entire worldwide NAVEMPROG and result in civil, criminal, and/or UCMJ penalties.

3. NMPS MOVIE SELECTION CRITERIA

3-1. NMPS screens all movies prior to procurement. All films rated by the Classification and Rating Administration (CARA) of the Motion Picture Association of America (MPAA). Please refer to Section 4 for rating information.

3-2. Movies are chosen for distribution solely based on their overall entertainment value to our primary audience, the young adult men and women of the fleet. NMPS does not censor any movie. All movies are procured in the original uncut and complete theatrical, vice edited-for-television or airline, version.

3-3. Commands may choose not to show a specific movie, but may not delete any part of a movie chosen for exhibition. If a movie is deemed to be potentially controversial, NMPS recommends having the commanding officer or senior official preview the film prior to public exhibition.

3-4. NMPS provides complete information about each movie in the form of synopses and CARA ratings descriptions, and strongly encourages adherence to the CARA ratings system and local review of each movie for suitability.

4. THE MPAA AUDIENCE SUITABILITY MOVIE RATINGS SYSTEM

The movie ratings system is a voluntary system that was established on 1 November 1968 and is sponsored by the Motion Picture Association of America (MPAA) and the National Association of Theater Owners to provide parents with advance information on films, enabling the parent to make judgments on movies they want or don't want their children to see. The ratings do not indicate if a movie is "good" or "bad." The system is not intended to approve, disapprove or censor any film; it merely assigns a rating for guidance leaving the decision-making responsibilities to the parents. Parents give the movies their ratings. They are part of a specially designed committee called the film rating board of the Classification and Rating Administration. As a group they view each film and, after a group discussion, vote on its rating, making an educated estimate as to which rating most American parents will consider the most appropriate. The current MPAA movie ratings are as follows:

(1) G: All Ages Permitted. Signifies that the film rated contains nothing most parents will consider offensive for even their youngest children to see or hear. Nudity, sex scenes, and scenes of drug use are absent; violence is minimal; snippets of dialogue may go beyond polite conversation but do not go beyond common every-day expressions.

(2) PG: Parental Guidance Suggested; Some Material May Not Be Suitable For Children. Signifies that the film may contain some material parents might not like to expose to their young children. Explicit sex scenes and scenes of drug use are absent; nudity, if present, is seen only briefly; horror and violence do not exceed moderate levels.

(3) PG-13: Parents Strongly Cautioned; Some Material May Be Inappropriate For Children Under 13. Signifies that the film rated may be inappropriate for pre-teens. Parents should be especially careful about letting their younger children attend. Rough or persistent violence is absent; sexually oriented nudity is generally absent; some scenes of drug use may be seen; some use of profanity may be heard.

(4) R: Under 17 Requires Accompanying Parent or Adult Guardian. Signifies that the rating board has concluded that the film rated contains some adult material. Parents are urged to learn more about the film before taking their children to see it. An R may be assigned due to, among other things, a film's use of language, theme, violence, sensuality, or its portrayal of drug use.

(5) NC-17: No One Under 17 Admitted. Signifies that the rating board believes that most American parents would feel that the film rated is patently adult and that children under the age of 17 should not be admitted to it. The film contains either explicit sex scenes, an accumulation of sexually oriented language, and/or scenes of excessive violence.

5. MOVIE DISTRIBUTION

5-1. NMPS gains access to 35mm film prints from regional commercial film exchanges about 45-60 days following the commercial US cinema release of a movie, although this can vary earlier or later, depending on the success of a particular film at commercial cinemas.

5-2. Two or three new movies are booked by NMPS each week for showing starting that Friday. Playdates (hold times) run four weeks starting on the Friday and ending four Thursdays later. The films can be played during that period as often as desired by the local command. Currently in CONUS, there are two methods of print distribution: Technicolor Entertainment Service (TES) and ETS/DIRECT. Buena Vista, MGM, Sony Pictures, Miramax, Universal, DreamWorks, and Entertainment In Motion utilize TES, located in Wilmington Ohio, for distributing their 35mm prints. AIRBORNE EXPRESS is the sole carrier for print delivery from/to TES. The local MWR is charged only with the cost for the return of the prints to TES. Polygram, Warner Brothers, 20th Century Fox and Paramount utilize ETS/DIRECT regional depots located nation wide. YOU are to select a regional carrier for print delivery from and to your local ETS/DIRECT. In this case, the cost of delivery & return of the prints is incurred by the local MWR. A staff member may also be appointed to pick-up and return 35mm prints from/to ETS. Prints for CONUS theaters are available on Monday and must be returned to the TES or ETS within five weeks from the date of pickup, unless otherwise noted by NMPS. Conversely, all the prints of OCONUS theaters are shipped directly from NMPS in Millington TN. Playdates for OCONUS theaters are about one week later than the CONUS playdates. Asia theaters return their prints to AAFES Okinawa, Japan and Europe theaters AAFES Giessen, Germany.

6. SHOWINGS AND PERFORMANCES

6-1. Starting time of performances. The starting time of the first performance each day should be as uniform as possible. Needless fluctuations in the scheduled starting times confuse the patron and will generally prove to be counterproductive. If you deviate from the established starting times, make sure you adequately advertise/publicize the change.

6-2. Schedule big new movies at prime viewing times, and round out the schedule with lesser movies of various themes and genres for optimum program diversity and appeal. When scheduling films, take into consideration the time of day, day of week, who will likely be watching (single sailors, couples, families, men, women, teens, etc.) duty watch schedules, holidays, seasonal and weather factors, command functions, local competition, transportation and traffic patterns, etc. Schedule repeat showings of movies so personnel on all watches get the chance to see each film.

6-3. Number of performances. We need to make sure we get the maximum attendance on each film exhibited. With the ever-increasing presence of video and pay cable and satellite TV, coupled with higher film rentals, we must be flexible in making sure both the number of performances and showtimes reflect customer demand. Seating capacity, number of potential patrons working shifts, number of patrons living off base, etc., should be carefully considered. When a movie proves exceptionally popular, schedule extra performances to accommodate demand. You are authorized to play each movie as often as desired within the period the prints are scheduled to be at your theater.

6-4. Program cancellation/late arrival of films. When film programs at theaters are canceled at the last minute because the film didn't arrive, the public questions the effectiveness of the motion picture program. To avoid cancellations, set up a deadline for receiving scheduled programs. If a film doesn't arrive by the deadline, call the appropriate film depot or shipping company to track it down; also alert NMPS immediately. If you determine the film won't meet the scheduled playdates, give patrons plenty of advance notice of the change in schedule via all available means.

6-5. Attendance reporting requirements. All 35mm theaters must submit the Monthly Exhibition and Attendance Report. Be sure to complete all the sections of the form, prior to submission to NMPS. The Attendance Report must be forwarded to NMPS no later than fifteen business days after the end of the reporting month via fax or electronic mail.

7. FILM HANDLING

7-1. Check films far enough in advance of the first showing to allow corrective action be taken if necessary. After showing a film, label and ship it promptly according to the shipping instructions on the weekly NMPS Movie FAX booking notice you received for the movie.

7-2. Film Security. The theater building is a multipurpose facility that may also be used by the base for training, meetings or briefings, etc., which allows access to the lobby, auditorium, stage area, etc., to a large number of persons. This accessibility increases the risk of having either a complete or portion (reels) of a print removed from the theater by unauthorized personnel, if the film is not adequately secured. The following minimum-security measures should be taken:

a. Following the last daily performance, all movies should be secured in a locked storage area in the projection booth or an adjacent room; do not leave a print out on the projector where it can gather dust and be subject to theft.

b. Following the last performance of the run of a given motion picture program at the theater, secure the film in an area accessible to the courier responsible for moving the film.

c. Couriers will make sure the film is placed in a secure location when delivered. **Never allow "drop off" film in the theater lobby, auditorium, or any other location accessible to other users of the theater.** Access to the secured film must be limited to the movie program manager, film courier, theater manager and/or projectionist.

7-3. Damage or loss of films. Damage or loss of films results in financial loss and disrupts theater schedules.

a. When the projectionist receives a film requiring major repairs, or that indicates a considerable lack of proper handling and inspection by the film depot or previous user, notify the theater manager and NMPS immediately. If a film requires extensive repair, or if its condition is such that the film distributor might claim the damage occurred at an NMPS theater, the projectionist will notify the theater manager and NMPS as to the film's condition.

b. If film is lost or is unserviceable, the theater manager must immediately notify the servicing film depot and NMPS.

7-4. Post in the theater projection booth and the theater manager's office an emergency telephone card, listing the telephone numbers to call in emergencies (i.e., NMPS, film depot, carrier, etc.).

7-5. Preventing film damage.

a. When handling film prints, avoid excessive tension or misalignment of the film in the projector, creased edges, run-offs, roping (sprocket marks), abrasion, dirt, and bad splices by being careful when handling film.

b. Never let film touch the deck or handle the film with dirty hands.

c. Never pull film tight on a reel.

d. Always secure the end of a reel with 8-10" of fresh numbered reel tape prior to shipment to prevent the reel of film from unwinding in the case during transit.

e. Never use masking or scotch tape to repair broken film; instead, use only approved splicing tape.

f. If you notice your projector is burning or otherwise damaging film, STOP USING THAT PROJECTOR IMMEDIATELY and alert your service contractor and NMPS. Each film print costs thousands of dollars!

g. If you receive a defective film print or damage one yourself, report it to NMPS immediately so that corrective action can be taken.

8. MOVIE ADVERTISING AND PROMOTION

8-1. Informing the movie-going public as to what film is playing at your theater, and creating "want-to-see" excitement and anticipation for that motion picture, are key elements in the success of your movie program. An effective advertising, promotion and publicity campaign is the way to achieve these goals.

8-2. Advertising.

a. Print.

(1) The movie studios spend tens of millions of dollars creating a special "look" for each movie's ad campaign. This includes a carefully designed logo that has been painstakingly created to suggest a lot about the movie's theme and stars at just a glance. NMPS supplies free promotional material for use in publicity for all movies.

(2) NMPS also provides free cinema sheet posters for most movies. These should be displayed in many high-traffic areas around your base, such as at the exchange, commissary, mess decks, piers, day rooms, quarter-deck, barracks, recreation centers, clubs, bowling centers, etc., in secure illuminated cases. Be sure to place signs at the bottom or top of each poster indicating "Now Showing," "Starts _____," "Coming Soon," and etc., to let the prospective customer know when and where he or she will be able to see the movie.

b. Telephone. Each theater should have a 24-hour phone answering machine which can be used to provide callers with basic program information such as show times, titles, ratings, cast, coming attractions, special concession offers, etc.

c. Trailers. When available, NMPS provides motion picture advertising trailers (previews of coming attractions) to theaters. Make extensive use of any coming attraction trailers you receive. They're the best way to advertise movies, since they allow the patron to sample the advertised movie. Two or three trailers should be played prior to each feature to promote films that will play in your theater at least two weeks later. Preview all trailers for content and subject matter, and play them with films that attract similar audiences. Handle the return of all trailers according to the instruction provided by NMPS.

d. Radio and television. Contact your local AFRTS or AFN station for broadcasting advertising or movie listings (overseas only). For any base with its own cable TV system (CCTV), explore the possibility of showing film listings with ad slick logos as graphics.

e. Force advertising. When you are preparing ads, consider adding certain lines where applicable to encourage the urgency of coming to your theater. This is what's known as force advertising. Those lines include, but are not limited to, "Back By Popular Demand," "Last Days" and "Limited Engagement."

f. Marquee and signage.

(1) The marquee is one of the most identifiable forms of advertising for your theater. All attraction signs should be lit, when so equipped, subject to outside or indoor light conditions. Marquees should be lit during the day when there's darkness caused by rain, clouds, etc., as well as in the evening. If the manager is out of the theater at these times, the person left in charge should be instructed to turn lights on so that patrons know the theater is indeed open. Marquee lights should be turned off when the box-office closes, except for a small circuit of safety lights.

(2) Use common sense in marquee arrangements. A well-known title with MPAA rating and show times can be sufficient; if a top star is featured, you may find it helpful to add that name as well to the marquee if space allows ("Tom Cruise in..." or "Walt Disney's..." for example). This is especially true with lesser-known titles where a top star has only a cameo (walk-on) appearance and the leads are unknowns.

(3) Your theater should be equipped with several contingency signs for certain situations that may arise. These signs should all be readily available for use as needed. They include:

"Box-office Opens at ___ HRS"	"General Admission \$____"
"Sold Out"	"Children (ages 6-11) \$____"
Show times	Snack bar prices
"Military/Dependent ID Required"	Now Showing"
"Coming Attractions"	MPAA ratings
Smoking & other policy statements	

(4) There should never be an empty poster showcase. Posters are the one of the theater's most effective means of advertising and creating impressions.

(5) Make sure all signs are as professional looking as possible and that all glass coverings are spotless.

8-3. Promotion. Cinema promotions generally fall into three categories:

(1) DEALS. Price-oriented in appeal, i.e. Combo's (get a free box of popcorn with 2 adult admissions) and Specials (early bird matinees, all seats \$1.00, etc.).

(2) PREMIUMS. Differ from coupons since they are in anticipation of future business. For instance, have the patron keep their ticket stub for a raffle where the winning ticket number wins a movie pass, snack bar coupon, logo T-shirt, or movie poster. The chance to win brings in the patron; the fun (and the prize) builds goodwill and enthusiasm for future trips to the theater.

(3) CONTESTS. People enjoy competition. An excellent example of this is Halloween costume contests.

8-4. Publicity and public relations.

a. It is important to be aware of all potential media avenues for publicity. Establish and maintain contact with base media personnel. Season passes and invitations to special screenings are excellent means to extend these relationships, or they can be used for introduction purposes. Available channels include:

(1) Newspapers. Base newspapers and the POD have certain sections that are most appropriate for theater publicity. Your contacts should include (depending upon the paper's size) the Theater Editor, Amusement Editor, Entertainment Editor, Photo Editor, Weekend Guide Editor, and/or Movie Timetable Editor. In addition, organization newsletters, school papers and appropriate magazines should be furnished with information.

2. Base radio and CCTV. AFRTS radio station programs and Closed circuit base television can help generate excellent publicity for your motion picture program. Good publicity and public relations program is essential to the success of the program.

b. Planning promotional programs for your movies will increase theater traffic thus, box-office receipts. Seasonal promotional plans are a perfect example. Here are just a few ideas:

- **EASTER:** Arrange a big Easter egg hunt with passes as prizes. The publicity generated will attract customers to your theater as well as to the hunt. Place jelly beans in a big jar in the theater lobby and have a contest to guess the number of jelly beans, with passes given as prizes.
- **MOTHER'S DAY:** Give flowers to all mothers. Mothers admitted free with child, etc. Tie in with the Base Exchange florist.
- **HALLOWEEN:** Special shows with prizes for best costumes.
- **ST. PATRICK'S DAY:** Special green drinks. Free pass to people bringing in a four-leaf clover.
- **FATHER'S DAY:** Fathers in free with a child. Tie in exchange clothing department for gifts to oldest, youngest and fathers with most children. Promote on base radio/TV station and with lobby posters and flyers.
- **LABOR DAY:** End of summer photo contest of summer activity or vacation pictures, tied in with camera department of Base Exchange. The base newspaper can be involved. Display winning photos in theater lobby.
- **FEBRUARY & MARCH:** Academy Awards, one of the year's biggest promotions. Run contests about past winners, guess this year's winners, etc.

9. THE THEATER FACILITY

9-1. Military base theaters should compare favorably with civilian commercial cinemas by always maintaining a professional atmosphere. Management must make sure theaters are "show places" that encourage frequent patronage.

A sample checklist is provided in Figure 9-1 and a list of reminders for management is provided in Figure 9-2.

9-2. Fire and hazard safeguards.

a. To guarantee the safety of theater patrons, assure that emergency and safety procedures are in place and in compliance with the base fire department regulations.

Figure 9-1. Theater Operations Checklist and Comments

THEATER BUILDING AND UTILITIES

1. If a temporary building, when was the last structural inspection made? If an inspection was not made within the last six months, the theater manager should request that one be made, and a copy of the written request with a copy of the inspection report should be retained in the theater files.

2. What is the general cleanliness and condition of the interior and exterior of the building?

3. Is all lighting (exterior, interior and exits) in good working order?

4. Is the heating, ventilating or air conditioning equipment in good repair and operating properly?

5. Are there any hazards, such as exposed electrical wiring; worn or torn floor covering; broken stairs or treads; broken or loose theater seats; loose ceiling boards or plaster; broken, jammed, blocked, or locked exit doors, etc.?

6. Is all required fire-fighting equipment in place and in working condition?

7. Is a work order register maintained?

PROJECTION AND REWIND ROOMS

8. What is the condition as regards cleanliness, good order and repair of rooms and equipment? Items not required for the essential projection of film programs should not be stored or posted in these rooms.

9. Are there any hazards of any nature, such as unnecessarily exposed film, evidence of smoking, etc.?

10. Does projectionist use only house (vice lighter weight shipping) reels, in good condition, on the projector? (Use of shipping reels is prohibited.)

11. Is film properly inspected and repaired, if necessary, before use?

12. Are changeovers from one projector to the other made properly?

13. Is film kept in a closed metal container when not actually being handled or projected?

14. Are trailers being presented properly?

PERSONNEL

15. Do all employees know their duties and perform them efficiently? Are those who are required to remain on duty at the theater throughout all performances doing so?

16. Does each employee thoroughly understand what is expected of him/her in an emergency?

17. Is the theater personnel level appropriate and proper? (Both overstaffing and understaffing should be considered.)

GENERAL OPERATION

18. Is the local advertising plan adequate; and are all lobby and outside poster display frames promptly changed, and date snipes (Coming Soon, Starts Friday, etc.) properly used?

19. Are cash deposits made as required?

20. Do only the individuals who have responsibility for the contents of the safe have the combination to it?

21. Is there an adequate stock of admission tickets, supplies, projection lamps and sound (exciter) bulbs, spare parts, forms, etc., for use in the office and projection booth?

22. Is film delivery service satisfactory, and is film checked in and out properly and recorded on the applicable form(s)?

23. Is the box-office opened and closed according to minimum requirements?

24. Is the ticket cashier provided with an adequate amount of change and supply of admission tickets, readmit tickets, etc.?

25. Does the ticket cashier require all persons in civilian clothes to show proper identification?

26. Does the ticket taker require each person to have an admission ticket or readmit pass? Does he/she enforce age-limit provisions for movies?

27. Does the ticket taker take the whole ticket from the patron, tear it in half, and return one half to the patron?

28. Are precautions taken to see that tickets are used only on the date of sale?

29. Do ushers, where authorized, conduct patrons to available seats?

30. Does the theater staff treat all patrons with equal courtesy?

31. Are sound and projection frequently checked from the auditorium?

32. Is the theater properly illuminated before, between and after performances?

SHOWINGS AND PERFORMANCES

33. Are schedules of showings and performances, days of showings and time of performances correct?

Figure 9-2. Management Reminders

WEEKLY REMINDERS

- [] Inspect every corner of the theater including the roof, boiler room, and storage rooms for maintenance needs.
- [] Point out areas that need extra attention to the cleaning staff.
- [] Check carpeting and tiles for wear and damage.
- [] Check heating, ventilating and air conditioning (HVAC) equipment and systems. Pay particular attention to preventing dirt and grease from accumulating in ceiling ducts, vents and filters. HVAC noise level should be of concern if it reduces the audience's ability to hear and understand voice articulation in the movies.
- [] Check cleaning and restroom supplies to ensure that supplies are sufficient, yet not overstocked.
- [] Check the projection booth for cleanliness, condition of projectors and lenses, lamp and projector parts inventories, proper handling and storage of film prints, equipment repair and cleaning supplies, splicing and film repair supplies, etc.
- [] Check seats for needed repairs. Make up a schedule to ensure constant, ongoing seat maintenance and repair, row by row, aisle by aisle.
- [] Schedule trailers. This is the best way to promote upcoming movies, since you're selling to a pre-sold audience. Make out a specific schedule for each feature change to advise the projectionist what trailers are to be played with what films.
- [] Provide all employees with their work schedules for the following week so that there is no question about when they should report to work.
- [] Make sure the staff knows the current features, casts, synopses, future attractions and promotions, and other information patrons might need.
- [] Prepare marquee and theater phone tape message copy personally; double-check for factual, spelling and other errors.
- [] Check aisle and safety lighting for outages.
- [] Review outstanding public works job orders and maintain pressure to ensure timely completion.

DAILY REMINDERS

- [] Enter your theater, walk through it and look at the entire operation, in detail, as if you were a patron entering for the very first time. If anything doesn't look right, or signs are not clear, or items are found that need repair, or cleaning is inadequate, fix the problem promptly.
- [] Check display cases and signage for correct spelling, clear statements, and accurate and complete information. Movie stars, ratings, running times, show times, and ticket prices should be clearly displayed.
- [] Check the cleanliness of the lobby, snack bar, heads, and auditorium.
- [] Prepare ticket supplies and cash banks for the day.
- [] Make sure serial tickets are in order. The opening number should match the previous day's closing number.
- [] Check HVAC settings and comfort levels.
- [] Give correct show schedules to the cashier and projectionist.
- [] Make sure heads are spotless and stocked with tissue, towels, soap, etc.
- [] Check that all employees arrive on time, properly groomed and dressed.
- [] Check the start of your show for proper focus, framing and sound, and for proper screen masking in accordance with the aspect ratio of the film.
- [] Make sure the house curtain has opened properly and fully.
- [] Check the phone tape for correct show time, feature, ratings information.
- [] Check the admission price and MPAA ratings signs.

NOTE: Always maintain adequate supplies of tickets, office supplies, forms, uniforms, restroom supplies, showcase displays, posters and ad slicks, concession merchandise, promotional goods, splicing and reel tape, projection and sound lamps, and any other items essential to daily operations.

10. THEATER STAFFING AND EMPLOYEE RESPONSIBILITIES

11-1. In general, most theaters should be able to operate with a manager, box-office cashier, snack bar attendant, ticket taker, and projectionist. Due to the complexity of the 35mm projection and sound equipment, the necessity for reel changeovers at least every twenty minutes during the show and the resulting need for the projectionist to be constantly in the projection booth, the combining of the projectionist with another billet is not recommended. However, employees in certain other positions may be used for a fewer number of days or performances, if conditions so indicate. For example, the position of manager/ticket taker may be combined during certain midweek evening performances if business is slow. The box-office cashier and snack bar attendant positions can be combined on slow nights if the snack bar is built to accommodate the selling of tickets as well. Conversely, consideration should be given to separating these positions, or authorizing an usher, when problems of crowd control or illegal entry are anticipated. In order to deliver an optimum presentation to the customer, the projectionist should be responsible primarily of but not limited to:

(1) Assure the scheduled film components are received and safely stored. Advise management of any irregularities.

(2) Remove reels of film from shipping cans, transfer them from shipping to house reels, and inspect film for verification of title, reel number, etc., and for defects, such as damaged sprocket holes, weak splices, missing leaders, and breaks. Using tape splicer, make repairs as necessary. Report any extensive film damage or film handling irregularities immediately to theater supervisor.

(3) Make up scheduled film components into a complete program, for projection in a specified sequence. Conduct a full print rehearsal for every movie before any public performances occur by showing the film on the screen in private to check for sound, picture or other problems. After public presentation, and in preparation for shipment, disassemble the film (making sure to remove all coming attraction trailers and house snipes), replace each reel's head and tail leaders correctly, label shipping cans, and place in a secure area.

(4) In preparation for film presentation, thread film into projection systems, insuring correct position of film throughout film path. Enhance the atmosphere of the auditorium by use of warm lighting and prerecorded music. During the start and finish of presentation, effectively use auditorium light dimmer, screen curtain and volume control to add enjoyment, theatricality and showmanship to exhibition. **Ensure the external blower system is engaged prior to igniting the projector's xenon lamp, and allow lamphouse to cool at least ten minutes prior to shutdown of the blower following the show.** Keep prints dust-free by making sure film doesn't touch the projection booth floor and is kept covered overnight; film has static electricity which will attract airborne dust particles which can scratch the film and foul your projector film path. Always keep the projection booth and film storage areas as clean and dust-free as

possible.

(5) Throughout show, continually check sound, light, focus, and picture framing, and make adjustments that ensure audience enjoyment of their movie-going experience and retention of the film in good condition. Do other chores as time permits, such as inspect next scheduled film, clean the less-frequently scheduled items, etc.

(6) Troubleshoot equipment problems. Proceed with a systematic check of probable causes, and correct problems when found, to the extent capable. Advise management when the problem requires a servicing call.

(7) Essential basic maintenance. Refer to the Strong International projector and lamphouse instruction books for specific maintenance procedures. As a minimum:

(a) Clean the film path and related items along that path (i.e., film trap and door, sprockets, pad rollers) before or after each and every performance. Clean other items at least weekly (i.e., sound optical system and light cell, lenses), and still other equipment on a less frequent but prescribed basis. Maintain a record of cleaning performed.

(b) Change lamps at intervals covered by the bulb warranty.

(c) Lubricate non-film contact points on the projection system (i.e., lateral guide roller, upper magazine bearing, soundhead gears) on a scheduled basis, and keep a record of it. Maintain oil levels in projector mechanism and soundhead.

(d) Do other maintenance that may be required between servicing visits, such as keeping lower film magazines in good condition, replacing worn or damaged sprockets, changing xenon bulbs, and adjusting and cleaning the reflector.

(8) Keep the projection booth clean and free of clutter.

(9) Maintain spare parts and supply levels in the booth, and have replacements ordered as necessary.

(10) Maintain a current projector operation log, and be sure to track lamp running times in a lamp log as well. Maintain a neat, organized and readily-accessible file of equipment catalogs, instruction manuals and replacement parts lists in the booth.

(11) Instruct trainee projectionists, helping to prepare them for the position of regular projectionist.

(12) May be required to make equipment repairs and changes in emergency situations, that would otherwise be handled by a higher-graded projectionist or servicing technician. Such tasks could include changing an intermittent movement and timing a shutter, and changing taps on the rectifier.

11-3. Personal appearance. To have a professional theater operation, the theater staff must keep a satisfactory level of personal appearance and dress, as established by the local command. A staff uniform is recommended (shirts and standard color slacks) to assist patrons in locating staff members and to give a look of professionalism to the operation.

11-4. Duty hours. Normally, theater supervisors, ticket sellers, ticket takers, snack bar attendants, and ushers should report for duty 60 minutes prior to the start of the first performance. The projectionist should normally report 30 minutes prior to the performance. Theater supervisors and projectionists should remain on duty as long as the audience is present. Other staff can be released from duty when no longer required.

11-5. Employee courtesy. The courteous treatment of patrons by theater employees is essential in having a professional theater operation. Courtesy is having respect or consideration for others. Being courteous is much easier when the employee is confident of performing his or her job correctly. Ticket sellers should ask for ID cards in a polite, friendly way and handle the money and ticket interchange in the same manner. Ticket takers should receive and tear the tickets, returning half of the ticket to the patron, with a pleasant "Thank you."

11. ADDITIONAL INFORMATION AND TRAINING RESOURCES

12-1. The National Association of Concessionaires, 35 E. Wacker Drive, Chicago IL 60601 (phone 312-236-3858) offers snack bar management training aids, seminars, concession manager certification, and publications for its membership of theater, arena, and other recreational facility food service operators.

12-2. There are two primary monthly trade journals for the cinema industry, both of which cover all aspects of theater programming, design, and management, as well as containing extensive movie reviews, descriptions of coming attractions, industry corporate news, industry statistics, and vendor and supplier display and classified ads and directories. Most commercial cinemas subscribe to one or both of these:

- BOXOFFICE MAGAZINE, 1020 S. Wabash Ave., Chicago IL 60605.
Phone 312-922-9326.
- THE FILM JOURNAL, 244 W. 49th St., Ste 305, New York NY 10019.
Phone 212-246-6460.

Subscriptions to one or both of the above, costing about \$40 per year each, are recommended as a way to enhance the professionalism of program personnel and as an aid in sourcing theater supplies, equipment, fixtures, furnishings, and services.

12-3. Trade shows are an excellent and very efficient means of collecting and exchanging information on industry products, services, trends, and procedures. For more information, you may contact NMPS. The major industry trade shows include:

- CINE ASIA in Southeast Asia each January.
- SHOWEST in Las Vegas NV each March (sponsored by the National Association of Theater Owners).
- CINE EXPO in Europe each June.
- SHOWEAST in Atlantic City NJ each October.
- SNACK BAR UNIVERSITY in various U.S. cities at various times each year (sponsored by the National Association of Concessionaires).

12. COMMERCIAL CINEMA VENDOR AND SUPPLIER LIST

13-1. The following is a sampling of some cinema industry vendors and suppliers; additional contacts are available from NMPS. Inclusion in this list does not imply any recommendation or preference by the Navy or U.S. Government; it is merely provided as a convenient starting point for your sourcing research.

Poster Frames

BASS INDUSTRIES, INC., 380 N.E. 67th St, Miami FL 33138.
Phone 800-346-8575, 305-751-2716; fax 305-756-6165.
SCHULT INDUSTRIES, INC., 318 Cedar, Pleasant Hill MO 64080.
Phone 800-783-8998, 816-540-4798; fax 816-540-4790.
ISLAND DISPLAY CORP., 95 K Hoffman Lane South, Central Islip NY
11722. Phone 800-848-5390, 516-234-9320; fax 516-234-9463.

Concession Stands, Design and Equipment

GOLD MEDAL PRODUCTS CO., 2001 Dalton Avenue, Cincinnati OH
45214-2089. Phone 800-543-0862; fax 800-542-1496.
PROCTOR COMPANIES, 10497 Centennial Road, Littleton CO 80127.
Phone 303-973-8989; fax 303-973-8884.
STEIN INDUSTRIES, INC., 22 Sprague Avenue, Amityville NY 11701.
Phone 516-789-2222; fax 516-789-8888.
JARCO INDUSTRIES, INC., 98 Park Avenue, Babylon NY 11702.
516-422-9000; fax 516-422-9005.

Cupholder Armrests

CY YOUNG, INC., 2018 Prairie Circle, Olathe KS 66062.
Phone 800-729-2610, 913-780-1776; fax 913-780-0756.
CINE COASTERS, 198 E. Blithedale Avenue, Mill Valley CA 94941.
Phone 415-389-8322; fax 415-389-5452.
CADDY PRODUCTS, 7667 Cahill Rd, Minneapolis MN 55439-2749.
Phone 800-845-0591, 612-828-0030; fax 612-829-0166.

Theater Seats

AMERICAN SEATING CO., 901 Broadway N.W., Grand Rapids MI 49504.
Phone 616-732-6895; fax 616-732-6446.
IRWIN SEATING CO., Post Office Box 2429, Grand Rapids MI 49501.
Phone 616-784-2621; fax 616-784-5819.
SEATING CONCEPTS, INC., 4901-600 Morena Blvd., San Diego CA
92117-3429. Phone 619-581-5715; fax 619-581-5725.

Marquees and Electronic Signs

ARROW SIGN CO., 1051 46th St, Oakland CA 94601.
Phone 510-533-7693; fax 510-533-0815.
SUNNYWELL DISPLAY SYSTEM, INC., 661 Brea Canyon Rd, Ste 6, Walnut
CA 91789. Phone 800-322-0938, 909-598-8578; fax 909-598
-9972.
MULTIMEDIA, 3300 Monier Circle, Ste 150, Rancho Cordova CA 95742.
Phone 800-888-3007, 916-852-4220; fax 916-852-8325.

13. NMPS POINTS OF CONTACT

13-1. Key NMPS contacts:

R.F. Rossman, Head Ron.Rossman@persnet.navy.mil	PHN: 901-874-6537
Jane DeGonzague, Field Support Manager Jane.DeGonzague@persnet.navy.mil	PHN: 901-874-6535
Ed McGrath, Fleet Support Manager Ed.McGrath@persnet.navy.mil	PHN: 901-874-6532
Shannon Armbruster, Program Analyst Shannon.Armbruster@persnet.navy.mil	PHN: 901-874-6534

13-2. NMPS mailing address:

US POSTAL SERVICE:

DEPARTMENT OF THE NAVY
NAVY MOTION PICTURE SERVICE
NAVY PERSONNEL COMMAND PERS 650
5720 INTEGRITY DRIVE BUILDING 457
MILLINGTON TN 38055-6510

UPS & FEDEX:

DEPARTMENT OF THE NAVY
NAVY MOTION PICTURE SERVICE
NAVY PERSONNEL COMMAND PERS 650
7736 KITTY HAWK AVENUE BUILDING 457
MILLINGTON TN 38055-6510

13-3. Telephones:

Commercial Voice	901-874-6537
Commercial Fax	901-874-6831
DSN Voice	882-6537
DSN Fax	882-6831

13-4. PLA (Plain Language Address) for electronic messages:

COMNAVPERSCOM MILLINGTON TN//PERS-651//

13-5. NMPS WEB PAGE:

www.mwr.navy.mil/mwrprgms/nmps.htm