

# SUGGESTED REGULATIONS FOR THEATERS

*(Concert Halls—All Enclosed Amusement Places)*

## FOR BLACKOUTS — AIR RAIDS



*Prepared By Training Section*

**U. S. OFFICE OF CIVILIAN DEFENSE**

***Washington, D. C.***

## **ACKNOWLEDGMENT**

is made to the members of the "A. R. P. Division, War Activities Board, Motion Picture Industry" for their assistance and suggestions in the compilation of the regulations suggested in the following pages.

This committee has accepted an important obligation from the Office of Civilian Defense for the duration of the war, It is:

First, to assist with advice on all matters of civilian protection pertaining to theaters, concert halls, and all indoor amusement places.

Second, to assist in dissemination of information regarding civilian protection to all theaters, and through them to the public.

Acknowledgment also is made of the many valuable suggestions that have come in from all parts of the country. Some, like those from the "Theater Defense Bureau, Los Angeles Civilian Defense Council" indicate that a high degree of organization has been attained. (In preparing regulations for specialized groups, it is the policy of this Office to secure the technical assistance of persons who are personally familiar with the average personnel, equipment facilities and customs in their respective fields.)

## CONTENTS

	Page
Authority . . . . .	1
Blackout—What It Is—When It Goes Into Effect—Necessity for Speed . . . . .	1
Air-Raid Warning—Army Flash . . . . .	2
Responsibility of Theater Owners . . . . .	3
Organization of Theater Defense Group . . . . .	3
Duties of Theater Defense Group:	
Theater Warden—Before the Raid . . . . .	4
During the Raid . . . . .	4
In Case of Direct Hit . . . . .	5
After the Raid . . . . .	5
Orchestra and Balcony Wardens . . . . .	5
Equipment—	
For Theater . . . . .	6
For Theater Warden's Post . . . . .	6
For Fire Watchers' Posts : . . . . .	6
For Orchestra and Balcony Posts . . . . .	6
Training of Personnel . . . . .	6
Training Books . . . . .	7
General Suggestions . . . . .	8
How the Magnesium Bomb Works . . . . .	9
About Fire Extinguishers . . . . .	11
Citizens' Defense Corps . . . . .	12

## AUTHORITY FOR THESE SUGGESTED REGULATIONS

The Office of Civilian Defense has been directed by the President, and is charged with responsibility thereby, for preparing suggestions and methods for preservation of civil life and property by organization and action of the civilians themselves.

Suggested regulations and instructions prepared by this Office are issued through its nine Regional Directors to the various State Civilian Defense Councils. The State Civilian Defense Councils are responsible in their respective States for the actual organization within their own boundaries of measures for civilian defense.

In performance of the above, Technical Staffs of the Office of Civilian Defense have collected all available written material from Great Britain, and observers have been sent to London and other English cities which have suffered from air attacks. From this information, general plans have been evolved for the protection of American communi-

ties. These plans have been disseminated for general use in all States.

It is recognized by this Office, however, that certain phases of American life present special problems for which the general plans cannot offer specific recommendations. For that reason, this booklet should be considered as *additional* advice to the contents of "Protection of Industrial Plants and Public Buildings," issued by this Office; it does not supersede that document and should be used in connection therewith.

Special regulations have been prepared for groups, such as plants manufacturing defense equipment, for hotels, large stores, hospitals and apartment houses where the concentration of persons is great. Equal importance is given to theaters because of the special problem presented by the concentration of personnel and patrons assembled therein.

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## WHAT A BLACKOUT IS —

It is the prevention of all light, or illumination of objects, from being seen by enemy aircraft. This means that no "naked" light, nor any reflected light, nor any illuminated object, shall be visible from above. Shaded lights of very low candlepower, whose beams are not directed upon any reflecting surface, may and should be used after they have been tested and approved as being invisible from above.

### ***When it goes into effect—***

- A. With every air-raid warning.
- B. When ordered by the United States Army Interceptor Command, without an air-raid warning, for precautionary reasons.

Some confusion has arisen where local regulations have prescribed that all persons must go indoors and traffic cease during all blackouts. These are instructions for blackout *accompanying air-raid warning*, not for a blackout alone. During a blackout, not accompanied by air-raid warning, it is important that living conditions, production and traffic should continue at as near a normal pace as is possible. In threatened areas

a blackout might continue for weeks—with no air-raid warning.

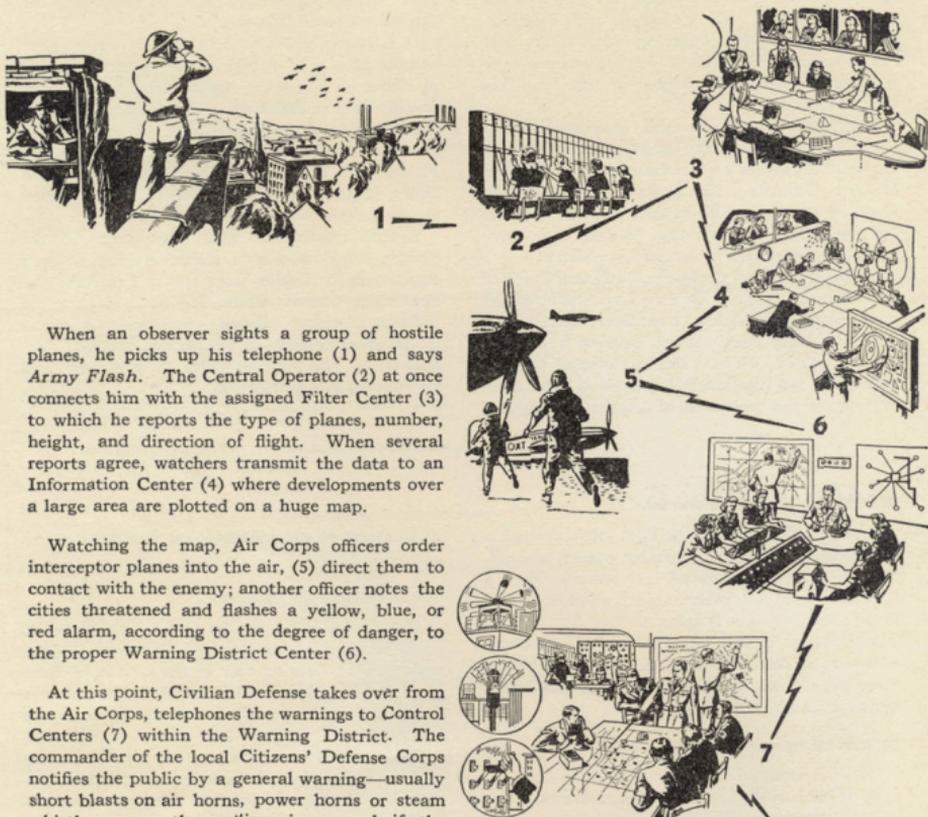
### ***Necessity for speed***

Illuminated cities can be seen for many miles, as all persons who have traveled by plane at night can testify. Bearing this in mind, it is obvious that much of the effectiveness of the blackout is dependent upon the speed with which it may be executed.

The time interval between the air-raid warning and the actual time of the dropping of bombs cannot be guaranteed. Conditions may be such, in some cases, that there will be no time interval. A comprehensive organization (see "Army-Flash" on next page) is being trained to detect the approach of enemy planes and to issue warnings as far in advance as possible. Too many factors can affect the operation of any warning plan, however, to make possible any accurate prediction of time intervals.

*Theater managers should arrange blackout methods that will be as nearly instantaneous as possible.*

# AIR RAID WARNING—ARMY FLASH



When an observer sights a group of hostile planes, he picks up his telephone (1) and says *Army Flash*. The Central Operator (2) at once connects him with the assigned Filter Center (3) to which he reports the type of planes, number, height, and direction of flight. When several reports agree, watchers transmit the data to an Information Center (4) where developments over a large area are plotted on a huge map.

Watching the map, Air Corps officers order interceptor planes into the air, (5) direct them to contact with the enemy; another officer notes the cities threatened and flashes a yellow, blue, or red alarm, according to the degree of danger, to the proper Warning District Center (6).

At this point, Civilian Defense takes over from the Air Corps, telephones the warnings to Control Centers (7) within the Warning District. The commander of the local Citizens' Defense Corps notifies the public by a general warning—usually short blasts on air horns, power horns or steam whistles or on the wailing sirens—and if the bombers arrive overhead, directs the operation of passive defense. Learn the air-raid warning for your city.

If your theater is not designated as an Air-Raid Warden Post, check with your Citizens' Defense Corps to understand the signals that will be given in your community for air raids. Check with each employee to see that he also understands what the signals are. If such signals are not readily audible in your theater, arrange with Citizens' Defense Corps so that you will receive these signals direct.

**YOUR  
THEATER**

## RESPONSIBILITY OF THEATER OWNERS AND MANAGERS

Responsibility for the protection of patrons, employees, and property in theaters rests directly upon theater owners and managers. Effective discharge of this responsibility requires intensive organization, training of personnel, careful planning and initiative on the part of the theater management. The following is quoted from instructions given by a well-organized theater:

"How many people really 'look for the nearest exit' before they settle themselves for the show? How many people, on going to a public building ever think of getting out in a hurry? The upshot is the same in every public disturbance; all the occupants attempt to go out the same way at the same time—the same way they came in, which is the only way they know. And that pathway promptly becomes congested. One impatient shove, one excited scream and a taut crowd becomes as hard to handle as a savage pack of animals. Possible serious calamity can be averted only by systematic preparation, and cool, calm, efficient operation."

Suggested regulations by this Office should be adapted to the particular situation in each theater. Equipment and personnel in different theaters vary according to their size and type; specific plans must be executed by the management of each.

### **Among the direct responsibilities of theater owners and managers are—**

- (1) to provide the mechanical means by which all warnings will be received promptly and can be transmitted immediately to the Theater Warden;
- (2) to make certain that the blackout of the theater can be effected rapidly and is complete;
- (3) to prepare an emergency lighting system which will not affect the blackout, but which will provide a necessary minimum of light to prevent confusion among personnel and patrons;
- (4) to prepare signs and directions in the theater that patrons and personnel can follow to exits and first-aid posts.
  - (a) This includes blackout-tested illuminated signs.

- (b) Blackout tested illuminated routes;
- (5) to eliminate possible building hazards;
- (6) to organize emergency communications, signalling and messenger systems.
  - (a) Within the theater.
  - (b) To the zone warden;
- (7) to make safety provisions for furnace boilers, gas tanks, and vital points;
- (8) to appoint theater warden and a "Theater Defense Group" from personnel;
- (9) to organize completely and train the 'Theater Defense Group' so that it is prepared to cope with any emergency;
- (10) to provide equipment for the building and the group;
- (11) to maintain close liaison with zone warden or Local Citizens' Defense Corps.

It is not considered necessary to include in these suggested regulations, instructions on how to protect money or records. Theater managers and their insurance companies should be competent authority on those subjects.

### **Organization of Theater Defense Group**

- (1) Prepare a complete organization plan and discuss it with zone warden and the Commander of your Citizens' Defense Corps.
- (2) Appoint theater warden and assistant theater wardens.
- (3) Appoint orchestra and balcony wardens.
- (4) Appoint warden in charge of lights—normal and blackout.
- (5) Appoint warden in charge of communications—normal and messengers.
- (6) Appoint warden in charge of heating, plumbing, gas and ventilating systems, elevators and escalators, etc.
- (7) Appoint stairway guards.
- (8) Appoint fire watchers—first-aid workers, to assist the Emergency Medical Service.
- (9) Select a theater warden's post (theater warden's headquarters).
- (10) Select orchestra warden's and balcony warden's posts.
- (11) Select fire watchers' posts.

- (12) Select first-aid posts and determine location of nearest casualty station of the Emergency Medical Service in collaboration with the local chief of E. M. S.
  - (13) Arrange training schedules.
- The above organization is considered minimum

for theaters maintaining paid personnel of ten or more. For theaters with smaller staffs it may be practical to combine some of these activities. For example, a smaller theater may have but one engineer in control of all building power switches and valves.

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## DUTIES OF THE THEATER DEFENSE GROUP

### ***The Theater Warden—Before the Raid—***

Is responsible for training and combined practice of the Theater Defense Group.

- (A) Instructing assistant wardens so that one is on duty at all times when theater is open.
- (B) Appointing additional theater personnel as workers to all posts enumerated above.
- (C) Preparing "defense orders" for theater.
  1. For blackout.
  2. For air-raid warning.
  3. For direct hit
- (D) Preparing and allotting equipment for—
  1. Theater warden's post.
  2. Orchestra warden and balcony wardens' posts.
  3. First-aid posts.
  4. Fire watchers' posts.
  5. An emergency communication system between all posts and theater wardens' post, and between control room and zone warden.
  6. Emergency blackout lighting and blackout-illuminated signs designating exits, first aid posts, nearest casualty station of the Emergency Medical Service and the routes thereto.
  7. Marking master switches and valves of gas, electricity and ventilating systems, sprinkler systems, power systems, etc.
- (E) Preparing emergency entertainment programs and equipment for projection, if regular electricity is shut off.

- (F) Inspecting theater equipment and equipment of posts at regular intervals.

### ***The Theater Warden—During the Raid—***

1. Calls all assistant wardens to duty.
2. Directs one assistant to remain in theater warden's post.
3. Takes post near stage.

*The show should go on*; continuance of the show will do more to keep an audience calm than anything else. The warden should remain on the floor during any emergency to safeguard his audience. He should not be diverted from this to any other part of the house, for a panic in the audience would undoubtedly lead to a greater catastrophe. Where there are "non-sync" machines, if the show is stopped, they should be played to keep the interest of the people off the crisis. Where there are stage shows, it is possible to engage in community singing.

Announce that the show will continue; that the audience will please remain in the theater at the request of the authorities and that they are safest inside the building. Ask them to obey attendants of the theater, as they have been trained to handle such an emergency.

When events make necessary any action by the audience—that action will be preceded by an announcement from the stage, if possible.

Stage or house lights should be raised before any announcement is made.

(a) If necessary to clear house—by prearranged signal—ushers open specified exit doors, depending on their posts and return to direct patrons.

(b) Warden announces—"Because of a disturbance in the neighborhood, we have been requested to clear the theater. Please use the nearest exit. The ushers will direct you."

(c) Play music, whether band, organ, or recording.

(d) If stage show is on, it would be best if the person conducting the show makes the announcement; *but only if told to do so* by a warden or assistant warden.

(e) Members of the staff serve as an example to the patrons; they must manifest calm, and make every move without rushing, excitement, or exhibition of fear.

The theater warden, from his position in the orchestra, is responsible for deciding when announcements should be made, when warnings should be given, when evacuation should be ordered.

4. Simultaneously with above, the assistant warden in charge of theater warden's post should check wardens of all services, and—
5. Check blackout.
6. Call zone warden, if additional assistance is required.

#### **Theater Warden (and Assistants) in Case of Direct Hit—**

1. Warden must determine immediately whether audience should remain in theater or be evacuated. In case one incendiary lands on roof and is under control of fire watchers, warden may decide that patrons would be safer if they remained.
2. If high explosive, warden should direct assistant to call zone warden for any additional help that will be needed.
3. Enemy chemical gas is not *likely* to be an immediate danger; however, if gas is detected, the warden should—

(a) Order immediate closing of ventilator or fresh-air intakes.

(b) Consult zone warden, if possible.

(c) Determine whether concentration is greater outside theater or inside.

(d) If greater inside, order immediate evacuation. This applies also to gases from damaged refrigerator (air conditioning) systems.

#### **The Theater Warden After the Raid**

1. Notify zone warden or headquarters of Citizens' Defense Corps regarding any casualties and call for assistance in turning same over to the official Emergency Medical Service.
2. Make sure the "all clear" has sounded for his locality and supervise direction of patrons to street, if the latter has been declared safe.
3. If gas has been dropped or sprayed by enemy planes, to test for the presence of such gas, and to delay giving "all clear" in theater until gas danger has actually cleared outside.
4. Call zone warden for Decontamination Squad, if a persistent type of gas is present in or near the building.
5. Inspect buildings for unstable walls, floors, gas, steam or water leaks and report same to zone warden.
6. Make a complete report to zone warden of any hits on the building.
7. Inspect all posts and equipment to see what repairs may be necessary and what equipment should be replaced.

#### **Orchestra and Balcony Wardens**

1. Check blackout arrangements so that no light is visible from outside through exits or other places.
2. Personally assist in calming patrons, in their sections, to prevent panic.
3. Direct evacuation, if called for by theater warden or assistant warden.

#### **First-Aid Workers—Messengers—Building Technicians—Stairway Guards**

Duties for each of these are obvious and will be prescribed by the theater warden in the theater defense orders.

#### **Fire Watchers**

1. See Handbook for Fire Watchers for general duties; theater warden or zone warden will instruct in specific assignments called for by location, type, and construction of theater.

## EQUIPMENT

### 1. For the Theater

- (a) Exits and emergency exits—strengthening of former where necessary, creation of latter where desirable.
- (b) Erection of "batter walls" to protect boilers, gas tanks, switch boxes, etc., from blast effects.
- (c) Communication and signalling systems between theater warden's post and building posts, and between theater warden's post and zone warden or Citizens' Defense Corps.
- (d) Blackout lighting for halls, stairways, exits, first-aid stations, and for the directional signs thereto.
- (e) Protection of all glass and use of substitutes.
- (f) Manually operated steam escapes for boilers.
- (g) Manually operated master switch for electricity.
- (h) Manually operated gas and water shut-off valves.
- (i) Blackout materials for all windows, skylights and specially painted switches for outside illumination and signs.

### 2. For Control Room

Two-way communication system to all posts in theater and to zone warden or control room of Citizens' Defense Corps.  
Extra flashlights and batteries.  
Extra picks, shovels, crowbars, rope, ladder.  
First-aid kit.  
Radio.

Gas alarm devices—bells or other percussion sound instruments.  
Whistle.  
Work gloves.  
Report forms.

### 3. For Fire Watchers' Posts

Two-way communication to theater warden's post.  
Bags or boxes of sand.  
Long-handled shovels and metal buckets.  
Barrels of water.  
Hose with adjustable nozzle equipment and portable hand pump.  
Flashlights.  
Work gloves.

### 4. For Orchestra and Balcony Wardens' Posts

Two-way communication to theater warden's post.  
Flashlights.  
Arm bands for personnel.  
Work gloves.  
Whistles.

### 5. For First-Aid Posts

Consult with the chief of Emergency Medical Service of your community.  
Two-way communication to theater warden's post.  
First-aid kit.  
Stretchers.  
Blankets.  
Flashlights.  
Arm bands.  
Water.

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## TRAINING OF PERSONNEL

1. The rigid training which theater owners and managers have given employees for many years in handling audiences during peacetime emergencies is of great value now. The principles of that training and its discipline require only further application to equip employees to meet the problems presented by the danger of air raids.

To that training the following duties and technique should now be added:

- (a) First-aid course for all employees—this can be arranged for through your Citizens' Defense Corps by the American Red Cross. It enables employees to assist the doctors and nurses of the Emergency Medical Field Units.

- (b) Extinguishing incendiaries—to be given by local Citizens' Defense Corps.
  - (c) Blacking-out all light that could be seen from above to be given by theater warden.
2. Protective procedure must be rapid and smooth when an air raid warning is given. The Blackout should be complete within two minutes, quicker if possible.
- All employees should take prearranged posts at once.

Theaters seating several hundred or more persons should discuss with the Citizen's Defense Corps how to be designated as an Air Raid Warden Post so that they will receive the "yellow" as well as "red" warnings. More time may be gained to enable theater personnel to occupy prearranged air-raid posts. No announcement should be made to the audience on a "yellow" warning. Announcement *should* be made to the audience on a "red" warning.

During a raid, events can happen so quickly, in case an incendiary penetrates theater roof for example, that every employee should know exactly *what to do—how to do it and when*. EXACT training and frequent drill are necessary to produce the automatic precision required from employees. Many theaters have daily drill in the entire procedure.

- 3. It is the responsibility of the theater warden to arrange time schedules for practice within the theater, and for first aid and incendiaries courses outside the theater.
- 4. It is suggested that three written "defense orders" be prepared by the theater warden, explaining the procedure of all employees in—

- (a) Blackout.
- (b) Air-raid warning.
- (c) Direct hit.

Each defense order should enumerate in detail the specific duties of each employee.

- 5. When defense orders have been completed the theater warden should—
  - (a) Invite local zone warden and officials of Citizens' Defense Corps to a "dress rehearsal."
  - (b) Continue practice and training on a schedule that will keep the theater defense group efficient at all times, regardless of personnel turnover.
- 6. Continuous contact should be kept with the zone warden, the Citizens' Defense Corps, and through them, with Fire, Police Departments, the Emergency Medical Service, and utility companies. Through this contact the theater warden can keep informed of all changes in regulations which may affect his theater and its protection plans.

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## O. C. D. TRAINING BOOKS SUGGESTED FOR STUDY

### **For Wardens and Assistants**

Handbook for Air Raid Wardens.  
 Protection of Industrial Plants and Public Buildings.  
 Blackouts.  
 Glass and Glass Substitutes.  
 United States Citizens' Defense Corps.  
 Handbook of First Aid.

### **For Orchestra and Balcony Wardens**

Handbook for Air Raid Wardens.  
 Handbook of First Aid.

### **For Fire Watchers**

Handbook for Fire Watchers.  
 Handbook of First Aid.

### **For Guides (Ushers)**

Handbook for Messengers.  
 Handbook of First Aid.

Above books and pamphlets should be procured through zone warden from your Citizens' Defense Corps.

## GENERAL SUGGESTIONS

### ***When Theater is Closed***

Personnel who remain on duty during nights, Sundays, and other times when theater is closed should be trained to black out signs, windows, and other light. Where no personnel is left in building, all lights and illumination that are not shielded in an approved manner should be extinguished before personnel leaves the building. The theater warden should arrange with zone warden for fire watching service from other sources and leave keys to building with zone warden. A chart should be left showing location of equipment, valves, etc.

### ***Switches for Outside Lights***

All outside lighting for exits, signs, parking lots, marquees, etc., should be controlled by a master switch inside the building. It should be painted white, or plainly marked "black-out switch."

### ***Cleaning Out Cellars, Storerooms, etc.***

Cleaning materials, paints, and other highly inflammable material should be stored with particular care. Rubbish and paper should be kept outside of building and disposed of daily.

### ***Reinforcing Exits***

Discuss with architects or your Citizens' Defense Corps the reinforcing of exit door frames so that jarring of the building by a nearby explosion will not jam doors and trap occupants.

### ***Admission of Outsiders During Raids***

Local air-raid instructions advise all persons to leave streets and enter nearest buildings. Theaters will offer shelter as well as other

buildings. The theater warden will exercise judgment, however, to prevent overcrowding. He should be familiar with other buildings in immediate neighborhood to which he can direct persons when his theater becomes too crowded to admit them.

### ***Exit Doors***

Should not be opened where light might filter out during blackouts.

### ***Fresh-Air Intake***

Buildings that have ventilating or heating systems with outside fresh-air intakes should be watched to see that no smoke from outside fires enters ducts and frightens patrons.

### ***Consult Local Fire, Police, and Utilities***

Through the Citizens' Defense Corps regarding methods of turning off water, gas, electricity in emergency.

### ***Signs***

Should designate to employees the location of fire watchers' posts and locations where sand, water, shovel, hose, pumps, etc., are kept available.

### ***Chandeliers***

Or other suspended equipment should be removed wherever they are suspended over areas in which the audience congregates.

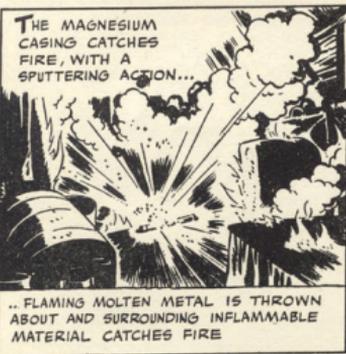
### ***Employees***

Should remain at the theater during entire period of warning or emergency. They should not leave to investigate or assist in emergencies elsewhere. Theater employees should *not* become wardens in their home districts.

# HOW THE MAGNESIUM BOMB WORKS



THEY ARE USUALLY RELEASED 20 TO 50 AT A TIME, SPREAD LIKE SHOT BEFORE STRIKING.



## CONTROLLING WITH SAND

APPROACH THE BOMB IN A CROUCHING OR CRAWLING POSITION. PLACE THE SAND BUCKET, UPSET, TO ALLOW A FULL-ARM SWING TOWARD THE BOMB



TRY TO COVER THE BOMB WITH DRY SAND, TO CONFINE IT'S ACTION, SO THAT YOU CAN GET NEAR ENOUGH TO SCOOP IT UP ON THE SHOVEL



WHEN THE BOMB IS UNDER FAIR CONTROL, SCOOP IT UP ON THE SHOVEL, FIRST RIGHTING THE BUCKET, BUT LEAVING SOME SAND IN THE BOTTOM...



... IF THE BOMB CAN BE DROPPED FROM A WINDOW TO SOME PLACE WHERE IT CAN BURN OUT WITHOUT HARM —

**GET RID  
OF IT  
THAT  
WAY!**



... OTHERWISE, PUT IT IN THE BUCKET ON TOP OF SAND, COVER IT WITH MORE SAND...



... THEN, HOLDING THE BUCKET ON THE SHOVEL, CARRY IT OUT OF THE HOUSE...



## CONTROLLING WITH WATER

TO FIGHT A BOMB WITH WATER, YOU NEED TWO MEN AND SPECIAL EQUIPMENT. REMEMBER, YOU CAN'T PUT OUT THE BOMB — YOU FEED IT WATER, TO **BURN OUT!**

ONE MAN PUMPS 80 STROKES A MINUTE TO KEEP A STRONG ENOUGH PRESSURE TO THROW A JET 30 FEET, AS SPRAY, 15 FEET. ONE MAN FIGHTS THE FIRE.

YOU USE UP A BUCKET IN 1½ MINUTES



SPECIAL DOUBLE ACTION PUMP WITH 30 FEET OF HOSE AND SPECIAL NOZZLE NEEDED.



A THIRD PERSON IS MOST USEFUL TO CHECK OTHER POINTS FOR FLAME, REPLENISH WATER AND RELIEVE PUMPER.



**NEVER THROW THE CONTENTS OF A WATER PAIL ON A BOMB!**



## ABOUT FIRE EXTINGUISHERS

Many public buildings have fire extinguishers. They will be as useful as ever in putting out fires caused

by an incendiary bomb. For putting out the bomb itself, the extinguisher may not be suitable.

Read the label. If the contents include **CARBON TETRACHLORIDE**, it cannot under any circumstances be used on a magnesium bomb. It is not only ineffective, it may cause dangerous

gas to be generated. After the bomb is burnt out, it is safe to use this extinguisher on any remaining fire.

All water-type extinguishers are suitable. If the label says **SODA-ACID**, that's simply a means of creating pressure in the extinguisher. Turn it upside down, use it. You can get a spray effect by putting the thumb over the nozzle, use the jet on surrounding fires. However, *one extinguisher is not enough to burn out a magnesium bomb.*

It is best to have sand or pump-bucket equipment handy, use them on the bomb, and save the extinguishers for resulting fires.

A foam extinguisher will also help to control a bomb, but one extinguisher load will not finish the job.

## CITIZENS' DEFENSE CORPS

The team of trained civilian services organized to operate the passive defense is known as the Citizens' Defense Corps. It includes regular forces of the city—police, firemen, emergency medical services, ambulance services, welfare workers, sanitation men—as well as volunteers. It operates as a unit under the local Defense Coordinator.

### Staff

The Citizens' Defense Corps is headed by a Commander assisted by a staff. His second in command is the Executive Officer. There are others who operate the control center and the communications, account for personnel and property and assign transportation. The Chiefs of the Fire and Police Departments assist him in the passive defense. There is a Chief Air Raid Warden, a Chief of Emergency Medical Services, and others who control groups of the enrolled volunteers. Learn the organization of the Citizens' Defense Corps in your community.

### Enrolled Volunteer Services of The Citizens' Defense Corps



Air Raid Wardens are in complete charge of a sector containing the homes of about 500 people. To them the warden is the embodiment of all Civilian Defense.



Auxiliary Firemen assist the regular fire-fighting forces.



Auxiliary Policemen assist the police department in enforcing blackout restrictions, in traffic control, and in guard duties.



Bomb Squads are specially trained squads of police to handle and dispose of time bombs and duds under direction of the Ordnance Corps, U. S. Army.



Rescue Squads are trained crews of about 10 men each with special equipment to rescue the injured from debris.



Emergency Medical Service consists of Medical Field Units, stretcher teams and other personnel operating from casualty stations and First-Aid Posts. Members are physicians, nurses, nurses' aides and other medical auxiliaries.



Nurses' Aides assist nurses. They have special Red Cross Training.



Emergency Food and Housing Corps members provide welfare services to the needy and homeless.



Drivers Units consist of emergency drivers of vehicles used by the Civilian Defense services.



Messengers carry supplies, dispatches, and messages wherever needed.



Road Repair Crews restore normal flow of traffic as quickly as possible. Utility repair men work with these crews and with demolition squads.



Demolition and Clearance Crews remove rubble, fill bomb craters, and remove unsafe walls or parts of buildings.



Decontamination squad members are specially trained to treat clothing and equipment as well as streets and walls contaminated by war gas.



Fire Watchers must spot and combat incendiary bombs.