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THE GENERAL BOARD

United States Forces, European Theater

LIVE ENTERTAINMENT

MISSION: Prepare Report and Recommendations on Live Entertainment.

The General Board was established by General Orders 128, Headquarters European Theater of Operations, US Army, dated 17 June 1945, as amended by General Orders 182, dated 7 August 1945 and General Orders 312 dated 20 November 1945, Headquarters United States Forces, European Theater, to prepare a factual analysis of the strategy, tactics, and administration employed by the United States forces in the European Theater.

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THE GENERAL BOARD
UNITED STATES FORCES, EUROPEAN THEATER
APO 408

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LIVE ENTERTAINMENT

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LIVE ENTERTAINMENT

CHAPTER 1

BACKGROUND AND HISTORICAL SUMMARY

1. No detailed plan of operations being available, the live entertainment program in the European Theater developed as needs became apparent within the theater. The following resume is presented separately, to aid in the ready visualization of the overall program, and so that historical background need not complicate discussion to follow.

2. A need for live entertainment was evidenced in May 1942, when American troops began arriving in numbers in the United Kingdom of Great Britain. This was before activation in the United States of an overseas service by United Service Organizations, Camp Shows, Incorporated (USO Camp Shows).

3. An organization called "American Overseas Artists," was established in London at the request of Special Services Section, Headquarters, United States Armed Forces in the British Isles, to fill this entertainment demand. "American Overseas Artists" was made up of prominent American artists, at that time resident in England, who volunteered to contribute their services. In order to expand the program, however, their shows were augmented by British entertainers paid by the United States Army.

4. Concurrently, British Entertainment National Services Association (ENSA) extended, without cost, services of its regular show units to United States Forces, but as troop strength increased, was unable to provide adequate coverage. ENSA performances were, in general, well received by American troops, but differences in production technique and types of humor were such as to develop a definite demand for typically American entertainment.

5. USO Camp Shows Inc. sent two experimental units to the European Theater, one arriving in August and the other in November of 1942. With the second unit came Mr. Abe Lastfogel, USO Camp Shows' president, to study entertainment problems in the European Theater, and to make arrangements, if necessary, for establishment of a European Branch of his organization. In February 1943, such a branch was established in London, at which time it absorbed the organization of "American Overseas Artists" because it was agreed by all concerned that for efficient service, one agency handling all live entertainment would be preferable.

6. It soon became apparent that USO Camp Shows, European Theater, was unable to import enough personnel to meet the requirements of American forces. In order to supplement USO Camp Shows personnel, units were augmented with British entertainers and musicians. At first, British personnel was paid by USO Camp Shows, European Theater. Some time later however, the policy laid down by USO Camp Shows in the United States authorized expenditures only for American artists, and payment of allied entertainers reverted to the United States Army, although administration and direction of productions was continued by USO Camp Shows.

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7. Following invasion of France, there were increased requests for live entertainment from units at all echelons. To meet this need, unit special services officers hired local allied entertainers and produced their own shows. Further clarification of USO Camp Shows policy from the United States, acted to prevent USO Camp Shows, European Theater, both from hiring and supervising, or sponsoring local entertainers, and they could be of no assistance in the operation of the native civilian entertainment program.

8. A stock production unit, titled "Anglo-American Artists" was organized in the United Kingdom from available American and British actors and actresses. This unit toured the European Theater, operating under and paid by Special Services, European Theater of Operations, United States Army.

9. Large revues, such as "This Is The Army," sponsored by the War Department and produced in the Zone of Interior, occasionally visited the European Theater. Members of such units were military personnel on duty status, and were administered, overseas, by theater special services officers. In addition to the entertainment of troops, these shows performed the mission of fostering Allied-American relations, and in this latter function they were eminently successful.

10. Jeep Shows, made up principally of mobile three man detachments, were organized in October 1944, in answer to a European Theater of Operations, United States Army, request for small entertainment units made up of military personnel for operations in forward combat areas.

11. Soldier Shows, produced by subordinate commands, were infrequent during the European Campaign because of military operations. Widespread participation in the Soldier Shows program was incorporated in the post-hostilities live entertainment plan.

CHAPTER 2

USO CAMP SHOWS INCORPORATED

SECTION 1

GENERAL

12. War Department Memorandum W-8-50-9-43 dated 15 March 1943, covers organization and operation of USO Camp Shows activities. Special Services Division, Army Service Forces, through USO Camp Shows Inc. (USO Camp Shows) made available to the European Theater professional civilian theatrical units for the entertainment of United States armed forces overseas. Letter, file AG 353.8 OpGA, Headquarters, Services of Supply, European Theater of Operations, United States Army, 25 July 1943, subj: "USO Camp Shows," and letter, file AG 353.8 OpGA, Headquarters, European Theater of Operations, United States Army, 17 May 1944, subj: "USO Camp Shows," established USO Camp Shows operating procedure within the European Theater.

13. It is the opinion of the majority of consultants that USO Camp Shows units rated second only to motion picture entertainment as a morale factor and that USO Camp Shows, by bringing typically American, clean and wholesome entertainment to the overseas forces, made a valuable contribution to the war effort. With few exceptions the entertainers who came to the European Theater did so with a sincere desire to accept the existing conditions in an active theater of operations and to give of their utmost in the entertainment of troops. As top priority was given to combat troops many units were exposed to bombing and enemy artillery fire. The

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conduct under such conditions is deserving of the highest praise.

14. Consultants advocate that a minimum of two USO Camp Shows performances per month be available to all troops in an active theater of operations. During the peak of USO Camp Shows operations on the Continent there were only 60 units, inclusive of 17 small hospital units. While some units are known to have given as many as five performances daily, the general average was ten to 12 performances weekly. Necessarily, many troops sometimes passed long periods of time with no opportunity of attending a USO Camp Shows performance.

15. The general feeling has been expressed by the majority of consultants that at no time was there sufficient live entertainment available during the European Campaign to meet requirements, and that the program should be considerably expanded in the army's plans for future operations.

16. Consultants report that the star personality unit, although few in number, was the most popular among the several types of USO Camp Shows units, with the variety show as the general favorite. (Appendix #1) Star personalities, however, must be able to provide acceptable entertainment. If it is not practical to provide a proper medium for their particular talent, they are better in informal hospital tours, meeting and talking to patients, and signing autographs.

17. Full length legitimate plays were also highly rated by consultants on the basis that soldier audiences were able to become almost completely engrossed in the performance, thus forgetting for considerable periods their experiences and surroundings. Drama was often thought more effective than variety acts in achieving maximum relaxation for combat-weary troops.

SECTION 2

PROCUREMENT

18. Procurement of personnel for USO Camp Shows units within the Zone of Interior was handled entirely by USO Camp Shows Inc. The army exercised no supervisory jurisdiction over USO Camp Shows units, except for performance preview, until the unit reported to the port of embarkation. This system worked satisfactorily.

19. Special Services Division, Headquarters, Army Service Forces, notified theaters of operations as to numbers and types of USO Camp Shows units currently available in the Zone of Interior after which procurement was dependent upon requisitions submitted by the theater. Movement of requisitioned units was dependent upon priorities established by theater headquarters.

20. During the European Campaign movements of USO Camp Shows units to the theater were constantly delayed because Headquarters, European Theater of Operations, United States Army, did not grant adequate priorities and did not delegate reasonable flexibility to ports of embarkation for the most expeditious dispatch of small USO Camp Shows units.

21. Long delays at ports were the first in a series of conditions which formed the basis for reports by responsible USO Camp Shows personnel charging inept handling by military authorities. These charges from performers overseas, made it increasingly difficult for USO Camp Shows to engage contract performers. Star personalities, although eager to perform for overseas troops, usually had limited availability periods and were loath to volunteer because they had no assurance of being able to complete a worthwhile tour and return to the United States in time to meet their

contract commitments.

SECTION 3

ADMINISTRATION AND OPERATIONS

22. Administration and operations by the army in the European Theater were the responsibility of the Chief of Special Services, European Theater of Operations, United States Army, but until January 1945, he was handicapped by a lack of personnel, equipment and facilities. Arriving USO Camp Shows units were handled by such personnel, and were provided such equipment and facilities, as were available at the moment. They were assigned to armies, base sections, air forces and other commands where administration and scheduling was of necessity left to the local command with little or no supervision at theater level. The confusion resulting from such handling, again led responsible USO Camp Shows performers to make unfavorable reports to USO headquarters in New York⁴ In October 1944, the Director, Special Services Division, Army Service Forces, as a result of a letter from USO Camp Shows Inc. notified the European Theater that no further USO Camp Shows units would be shipped to the theater until assurance could be given that adequate provisions were available for their proper administration and efficient operation?⁶

23. In November 1944, the Assistant Chief of Staff, G-1, European Theater of Operations, United States Army, finally approved the recommendations of Special Services, European Theater of Operations, United States Army, for the establishment of a special services unit to operate all USO Camp Shows units. The 6817 Special Services (USO) Company was activated on 29 November 1944, at Chatou, France, a suburb of Paris, and placed under the technical supervision of the Chief of Special Services, European Theater of Operations, United States Army⁷ The personnel, equipment and facilities so provided made for a marked improvement in USO Camp Shows operations. This Company was; in May 1945, included in the 6817 Special Services Battalion, organized to handle all forms of live entertainment in the European Theater. It is generally agreed by all consultants, that the services produced through these organizations were essential to efficient operations and should have been available from the beginning of the European Campaign?

24. The 6817 Special Services (USO) Company was organized to perform the following functions for USO Camp Shows units.

- a. Supplying military and technical equipment.
- b. Providing necessary vehicles and drivers.
- c. Providing escort officers and/or noncommissioned officers for purposes of military supervision and technical assistance.
- d. Billceting and messing at Theater USO Staging Area, Chatou, France.
- e. Assignment to major commands and proper notification to those commands as to details of units being assigned.
- f. Issuing of proper movement orders.
- g. Checking on quality of performances and providing assistance in the effective booking and scheduling system within the major commands.

25. Difficulties encountered in the successful operation of the 6817 Special Services (USO) Company were chiefly those resulting from the fact

that personnel, equipment and facilities had to be taken from existing surpluses in the theater and were not always entirely suitable. Although a marked improvement in USO Camp Show operations under this Company was apparent, several problems continued difficult throughout the European Campaign.

26. Administrative Problems.

a. Transportation made available was from theater stocks of army vehicles. Extensive travel by entertainers not accustomed to field conditions, over rough roads, in uncomfortable vehicles and exposed to extremes of the weather, resulted in a very considerable reduction in the effectiveness of many performers. Attempts to improvise a standard "bus" by panelling in the 3/4 ton 4x4 weapons carrier, and equipping it with upholstered seats improved the transport situation to a certain degree.

b. Messing and billeting for USO Camp Shows personnel was at the beginning of the European Campaign furnished from existing army facilities without consideration of peculiar needs of entertainment units. While the novelty of emulating the troops was interesting at the start, USO Camp Shows performers soon discovered that their work was impaired by inadequate facilities. They found that make-shift arrangements were neither typically military nor usually necessary. In the frequent cases where no provision had been made for their arrival, they concluded that, normally, the reason was a lack of coordination or concern. The discomfort and inconvenience resulting from such arrangements impaired both their health and spirits and reacted to the detriment of troops by lowering performance quality.

c. Policies and attitudes of many special services officers working either directly or indirectly with USO Camp Shows personnel sometimes created misunderstanding, dissent and hard feelings. To get the best from the unique type of personality most frequently encountered in the theatrical professions, supervising army officers required a strong personality, good judgment, emotional maturity, sense of humor and a broad cosmopolitan background. The number of such officers was limited but special services officers with civilian experience in the theatrical business or in related fields proved most capable.

d. USO Camp Shows administrative personnel and field supervisors were necessary within the European Theater to handle administration, personnel and unit reorganization problems. The organization at Headquarters, USO Camp Shows, European Theater, was adequate but at no time were there more than five USO Camp Shows field supervisors provided for the European Theater. These were required to cover excessively large territories, often including several armies or base sections. A need for field supervisors and female welfare workers was evident in all major command headquarters down to army, base section and air force level.

27. Problems in Technical Operations.

a. Assignment of USO Camp Shows units was made to armies, base sections and air forces. Scheduling followed command channels to subordinate units. This system led to dissatisfaction during the European Campaign because it did not take into consideration adjacent troop units under different major headquarters in a given geographical area. In addition, because of the dispersion of various elements of a major command, it was frequently the case that, in relation to actual performances given, USO Camp Shows units spent an unreasonable amount of time in travelling from unit to unit. In instances where geographical booking was utilized, maximum utilization of available units was more nearly achieved.

b. Misunderstanding or lack of information led to much confusion in the provision of technical facilities for the various types of USO Camp Shows units. (Appendix #1) In some instances, units were requested by organization special services officers, only to find upon arrival that no stage facilities were available for the effective presentation of the show. In such cases either the show had to be cancelled, or the unit had to wait until facilities were provided, thus failing to meet subsequent bookings. In either case, large bodies of troops were disappointed. A great need was evidenced in all echelons, for an effective method of classification of USO Camp Shows units according to stage requirements, and of efficient distribution of information which would insure provision in advance of all necessary facilities.

c. Failure to adequately and properly publicize USO Camp Shows performances was marked during the entire European Campaign.¹⁰

- (1) Because of the limited number of USO Camp Shows units, it was important that as many troops as possible see the shows which were available to them. During the European Campaign many men did not see shows because they were unaware of the playdates in their areas.
- (2) There are many types of USO Camp Shows units and audience appeal of each varies considerably. In instances where it was announced merely that "a USO show" was scheduled, a very disturbing condition was produced when many members of the audience would leave during the performance. Although the performance might be excellent, it was of a type which did not appeal to them. Such conduct was painfully embarrassing to performers, and irritating to that part of the audience which wished to enjoy the show without disturbing interruptions.

d. Confusion and misunderstanding arose frequently from attempts by chaplains, special services officers and commanders to censor or add to scripts of USO Camp Shows units. USO Camp Shows performers were required to follow scripts approved by a reviewing board set up by the War Department in the Zone of Interior. Failure by performers to adhere to approved scripts made them liable to cancellation of contract and return to the Zone of Interior. A few artists were returned for this reason.

28. The problem of civilian attendance at USO Camp Shows recurred throughout the European Campaign. Although exceptions were sometimes made, European Theater policy was that USO Camp Shows performers were only for military personnel and uniformed civilians serving with the armed forces.¹¹ This policy was based upon two premises:

a. USO Camp Shows units were provided for entertainment of military personnel, and the admission of civilian guests would deprive troops of an opportunity of seeing them.

b. USO Camp Shows performers, many of whom contributed all or part of their services, often felt that if they were asked to entertain civilians, they might just as well stay in the United States at their full salaries.

29. Consultants have pointed out, however, that at any given performance, after all military personnel have been accommodated, there is sometimes additional space which could be utilized by civilian guests. They advocate more flexibility in the authorization of civilian attendance for the following reasons:²

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- a. Many soldiers miss performances because they are not permitted to bring guests,
- b. Enjoyment of shows, and thus morale value, is in many cases increased by feminine companionship.
- c. The provision of entertainment facilities where soldiers may take their female guests, tends to keep them off of the streets and away from undesirable local resorts.
- d. Allied-American relations can be improved frequently by the admission of civilians to American shows.

CHAPTER 3

NATIVE CIVILIAN SHOWS

30. Native civilian shows in the European Theater were employed because commanders considered live entertainment important to the morale of their troops, but there were insufficient American shows available. As the program expanded, however, desirability of native civilian entertainment was increased because:

- a. American forces appreciated the diversification provided by typical native entertainment.
- b. Many fine artists were available in the liberated countries.
- c. The problem of transportation from the Zone of Interior to the European Theater was eliminated.

31. Special Services, European Theater of Operations, United States Army, encouraged special services officers of the major commands to procure and produce native civilian shows. As this practice grew, however, certain problems arose from a lack of central supervision.

- a. Competition between commands for services of the better artists led to the practice of paying exorbitant salaries.
- b. Competition and geographical advantage resulted sometimes in monopoly of the best artists by individual commands to the disadvantage of the overall program.
- c. In some instances special services officers were unqualified to produce an effective show with the talent available, and potential services of artists were not exploited to the maximum.

d. Administratively there was confusion and waste of time resulting from problems of procurement, contracts, payment, insurance, uniforms, transportation, messing, billeting and post exchange privileges for foreign civilians.

e. Security precautions were sometimes lax because of inability of subordinate commands to provide prompt and adequate screening of foreign civilians.

f. Personal relationships, particularly between female entertainers and supervisory military personnel, created problems which often were detrimental to efficient operation of the shows.

32. Special Services, European Theater of Operations, United States

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Army, requested that USO Camp Shows, European Theater, take over administration and technical supervision of native civilian shows. It was felt, by special services entertainment officers, that consolidation of all civilian live entertainment under USO Camp Shows would facilitate the equitable distribution of available units, and increase the quality of native civilian shows by placing allied entertainers on a status comparable to that of USO Camp Shows personnel. The policies of USO Camp Shows Inc. were such as to prevent their acceptance of this responsibility.

33. In lieu of USO Camp Shows supervision, Special Services, European Theater of Operations, United States Army, formed experimental native civilian show units which operated with the facilities of the 6817 Special Services (USO) Company and under supervision of the Chief of Special Services, European Theater of Operations, United States Army. As the result of experience thus gained it was decided that centralization of procurement, administration and technical supervision was desirable. Personnel and facilities, however, were not made available to expand the company sufficiently to enable it to handle the program on that basis. Instead, a directive was prepared by Special Services, European Theater of Operations, United States Army, early in 1945, aimed at standardization of procurement, administration and technical operations of native civilian shows in all subordinate commands. Necessity for clearance by many staff sections and agencies prevented publication, however, until 25 July 1945, well after greatest need for the program had passed.²

CHAPTER 4

SOLDIER SHOWS AND JEEP SHOWS

SECTION 1

SOLDIER SHOWS

34. The Soldier Shows program, popular in the Zone of Interior, could not be organized to allow widespread participation in the European Theater, during active operations. Most troops wanted to be entertained rather than to entertain themselves.

a. Soldier shows of the type preplanned and formally produced, were found occasionally at static installations.

b. Widest use was by Ground Forces Reinforcement Command which organized touring soldier show platoons out of replacement depot personnel to provide live entertainment for its own troops.

c. Informally, however, non-T/O & E bands at all echelons often secured available talent and improvised variety acts and skits along with the musical program.

35. As the European Campaign progressed and static installations became more numerous, Special Services, European Theater of Operations, United States Army, anticipating post-hostilities expansion of this program, requested activation of a soldier shows company for inclusion in the 6817 Special Services Battalion. This was to provide soldier shows units which would not only entertain but also stimulate soldier show production in organizations visited.

36. To prepare for post-hostilities soldier shows program, the War Department early in 1945, placed on 90 days temporary duty with the European Theater, Soldier Shows Demonstration Teams.³ Each team was made up of five male officers and one WAC officer, all with civilian experience.

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in the entertainment field. Their assigned mission was to instruct groups of special services personnel in show production technique. Since only three teams were available, only fractional coverage of units in the European Theater was achieved.

37. Until cessation of hostilities there was practically no personnel available to Special Services, European Theater of Operations, United States Army, for the promotion of a widespread soldier shows program. This personnel shortage was also evident in all echelons of command, particularly among combat units. Consultants with a background of combat operations advocated as a solution to personnel shortages increased use of theatrical technicians assigned to special services companies.

38. Theatrical Branch, Special Services, European Theater of Operations, United States Army, made available a limited quantity of revues scripts, plays, gags, blackouts, sketches and also make-up kits, costumes, miscellaneous stage production supplies and manuals of stagecraft technique. In addition, special services officers in subordinate commands were authorized to take advantage of local sources of supply, payment to be made from Finance Department General Allotment funds.

39. The soldier shows program was much more attractive to the troops if it included actresses. Procurement of such personnel, however, was difficult and it was not until after the war ended that an organized system went into effect.

a. It was against USO Camp Shows policy that actresses under their employ be used in other than units made up entirely of USO Camp Shows personnel.

b. Womens Army Corps policies prevented the use of female military personnel as regularly assigned actresses and it was only occasionally that they could be used in the soldier shows program.¹⁴

c. In the United Kingdom a number of qualified British actresses were available and were used to advantage. Lack of clearly defined personnel policies, however, made it difficult to send such personnel to the Continent or to use them widely in subordinate echelons.

d. On the Continent there were few professionally qualified English speaking actresses available.

40. To fill the need for actresses for the soldier shows program, Special Services, European Theater of Operations, United States Army, requisitioned actress-technicians from the War Department early in 1945. It was contemplated that these actress-technicians would be accredited civilian personnel with status similar to that of hostesses and librarians and that they would be used during hostilities at all echelons where attachment of female personnel was practicable.¹⁵ They were to be chosen on the basis of professional ability not only as actresses but also as directors, theatrical coaches and designers.

41. The first actress-technicians reached the European Theater after the end of hostilities. Most consultants agreed that results produced so far have justified their employment. Negative comment on actress-technicians has been that, in isolated instances, resentment has been felt by soldier actors because of their relatively high salaries compared to army pay. It was, however, agreed that it was necessary to offer salaries high enough to interest the really qualified professional personnel.

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SECTION 2

JEEP SHOWS

42. Early in 1944, Special Services, European Theater of Operations, United States Army, planned Jeep Shows to meet the need for highly mobile small live entertainment units capable of operating in the forward combat areas. Original plans called for three detachments, each consisting of 18, three-man Jeep Shows units.

43. In June 1944, the Chief, Theatrical Branch, Special Services, European Theater of Operations, United States Army, was sent to the United States, to supervise organization of such detachments. One 53 man detachment arrived in the European Theater on 90 days temporary duty in November 1944. War Department withheld authorization of further detachments until such time as the first was absorbed by European Theater allotment of grades and ratings. Difficulties were encountered in finding vacancies into which this detachment could be absorbed, and no further Jeep Shows detachments were made available. Following cessation of hostilities, their primary mission no longer existing, Jeep Shows personnel were incorporated into the Soldier Shows Company of the 6817 Special Services Battalion.

44. During active operations in the European Theater, Jeep Shows were assigned to the First Army, Third Army, Ninth Army and Ninth Air Force. Consultants agreed that the Jeep Shows operations were highly successful, particularly, during combat, and confirmed the desirability of small mobile units, composed entirely of military personnel. Their mobility, and the simplicity of their performances made it possible for them to put on as many as eight to ten shows daily. To simplify administration and operations, and to expand the service, consultants advocated including Jeep Shows units to the T/O & E of special services companies.

CHAPTER 5

CONCLUSIONS AND RECOMMENDATIONS

SECTION 1

CONCLUSIONS

45. The conclusions of The General Board are that:

- a. Live entertainment is a valuable morale building service which should be expanded to provide more thorough troop coverage.
- b. During the European Campaign there were insufficient USO Camp Shows units for the adequate entertainment of all troops.
- c. USO Camp Shows Inc. performed a valuable function and its services should be retained and expanded in plans for future operations.
- d. Theater commanders should grant higher priorities to the shipment of USO Camp Shows personnel from the Zone of Interior, and in the case of star personality units with limited availability, air travel should be provided.
- e. Provision of best available facilities to overseas USO Camp Shows personnel is desirable and justified by increased service to troops.
- f. Transportation provided USO Camp Shows units was not adequate.

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and caused unnecessary hardship, sickness and loss of efficiency among entertainers.

g. Distribution of USO Camp Shows units was not on an equitable basis during the European Campaign.

h. Effective dissemination of information and adequate publicity would have enabled a higher percentage of troops to take advantage of USO Camp Shows performances.

i. T/O & E special services organizations such as the present 6817 Special Services Battalion are essential for effective administration and technical operations of USO Camp Shows units in an overseas theater of operations.

j. Military personnel with a background in theatrical or related professions should be utilized for the supervision of USO Camp Shows entertainers.

k. USO Camp Shows Inc. administrative personnel should be available at theater, army, base section and air force headquarters, and should include both male and female field supervisors.

l. After all military personnel have been accommodated, admission to USO Camp Shows performances of civilian guests of military personnel is frequently desirable. Flexibility of regulations should be increased to permit establishment of this policy by subordinate commands.

m. Native civilian theatrical personnel form a valuable source of live entertainment for troops in theaters of operations, and should be used to the fullest extent possible to supplement performances by American artists.

n. To effectively coordinate the live entertainment program all professional civilian entertainers, American or foreign, should be employed administered and supervised by USO Camp Shows Inc.

o. In an active theater of operations mass participation in a soldier shows program is impracticable, but is a valuable activity in static installations and in special services units.

p. It is desirable that ample female personnel be available for participation in the soldier shows program.

q. Jeep Shows were highly effective in forward combat areas and for small isolated units, and should be included in the T/O & E of special services units.

SECTION 2

RECOMMENDATIONS

46. The General Board recommends that:

a. The Director, Special Services Division, Army Service Forces be charged with the responsibility of planning for the general expansion of the live entertainment program as part of general mobilization plans.

b. Expanded service by USO Camp Shows Inc. be included in plans for future operations.

c. Air transportation be provided for star personality units,

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and generally higher priorities be granted for the shipment of all USO Camp Shows personnel from the Zone of Interior.

d. In theaters of operations steps be taken to insure that all echelons conform to a policy of providing the best available facilities to USO Camp Shows personnel.

e. Plans for future operations include procurement of standard vehicles for the adequate transportation of USO Camp Shows personnel.

f. Scheduling of USO Camp Shows units be on a basis of geographical coverage rather than through command channels.

g. Appropriate War Department agencies be charged with the responsibility of drawing up cellular type tables of organization and equipment, and standard operating procedure for special services organizations to be utilized in overseas theaters for the administration and operations of USO Camp Shows units and all other organized touring units which may be a part of the live entertainment program.

h. In plans for general mobilization provision be made for the assignment to Special Services of personnel qualified by civilian background in the entertainment and related professions.

i. Plans for future operations include the establishment of a branch office of USO Camp Shows Inc. at theater headquarters and that USO field supervisors and female welfare workers be provided for army, base section and air force headquarters.

j. The Director, Special Services Division, Army Service Forces, be charged with the responsibility of concluding a workable agreement with USO Camp Shows Inc. aimed at the total utilization of available allied professional civilian entertainers in an overseas theater, and for the incorporation of such personnel into the USO Camp Shows organization.

k. Regulations on the admission of allied civilians to United States Army live entertainment performances be rendered more flexible, so that subordinate commands may determine policies based on local conditions.

l. The soldier shows program be included in plans for future operations with emphasis placed upon mass participation by troops in static installations.

m. A larger number of female performers be made available for participation in the soldier shows program:

- (1) By arranging with USO Camp Shows for that organization to provide civilian actresses.
- (2) By a revision of Womens Army Corps policy to permit wider use of female military personnel.
- (3) By continued use of civilian actress-technicians if adequate personnel is not available from USO Camp Shows Inc. and the Womens Army Corps.

n. Jeep Shows units be added to the T/O & E of special services organizations.

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TYPES OF USO CAMP SHOWS UNITS

During the European Campaign, USO Camp Shows furnished seven types of units, based on number of performers, amount of equipment and type of show.

1. Star personality units presenting a show built around the star were the most popular of USO Camp Shows presentations. These units varied in type of show with the particular talent of the star. Some star personalities were also effectively utilized in informal hospital tours.
2. Small variety show units, made up of four or five entertainers were designed to be highly mobile, completely equipped and self-contained, requiring little equipment from organizations visited.
3. The standard medium sized variety show unit used about ten entertainers. Ideal facilities for this size unit include a stage about 13 by 15 feet, with lights, curtains and backdrops. They were, however, prepared to put on a show with more improvised facilities if necessary.
4. Legitimate play units varied in personnel from ten to 16 performers, carried large amounts of scenery, props and stage equipment, and required full stage facilities. They are hardly practical for runs of less than three days and should if possible be scheduled for large theaters.
5. Hospital ward entertainers units were extremely popular and useful to the Army. They were small teams, usually made up of two or four artists, chosen for their ability for bedside and small ward entertaining. Star personalities, singers, musicians, sketch artists and other types of performers were used for this work, and in addition to performing, spent considerable time meeting and talking to patients. Many more of these units could have been effectively utilized.
6. Light concert units were made up of six to eight vocalists and instrumentalists, and required little in the way of equipment other than their instruments. Such units proved to have wide appeal to a large percentage of troops, but it was necessary to insure that publicity clearly defined the performance as a light concert to avoid disturbances caused by portions of the audiences which had attended, anticipating a lighter type of variety entertainment.
7. Large musical revue units carry casts of up to 50 people, and require the maximum of stage facilities, costumes, scenery, props, lights and miscellaneous stage equipment. Such units are not highly mobile. They are designed to play several days in one location, and to large audiences which in open air theaters may exceed 10,000 troops. These factors render them somewhat impractical during active operations, although they can be used successfully in rest and replacement centers and static installations in rear areas.