PROGRAM FOR BUILDING MORALE
OF SOLDIERS IN ARMY CAMPS
THROUGH THE CONSTRUCTIVE USE OF LEISURE HOURS
AND THE DESIGN
OF A RECREATION UNIT TO HOUSE SUCH A PROGRAM

Submitted as partial fulfillment
of the requirements for the degree
of Bachelor of Architecture

Massachusetts Institute of Technology
School of Architecture

Lisa Minevitch
April 1942
Dear Sir:

In this time of national emergency I felt that my thesis topic should permit me to combine my architectural training and my inclination toward the theatre with the interests of the war effort. Therefore, in partial fulfillment of the requirements for the degree of Bachelor of Architecture I hereby submit this thesis entitled "A Program for Building Morale of Soldiers in Army Camps through the Constructive Use of Leisure Hours and the Design of a Recreation Unit to House such a Program."

Respectfully,

Lisa Minevitch
ACKNOWLEDGMENT

The author takes this opportunity to express her gratitude to Dean Walter R. MacCornack; William Emerson, Former Dean; and the Staff of the School of Architecture for their valuable assistance and constructive criticism during her five years of architectural education at the Massachusetts Institute of Technology, and to members of the U. S. armed forces who have furnished the information necessary for this thesis.
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INTRODUCTION TO THE PROBLEM

Mankind is today fighting its most gigantic battle in the eternal struggle for freedom; it is a battle which we must win. To that end the United States is turning her every energy, and to that ultimate victory she has dedicated her young men. From every nationality, from every walk of life, from every type of job, from city apartments and country farmhouses in every state they come, young men, millions of them to be trained for the task which must be done. But drilling their bodies and their minds in the complex routine of modern warfare is not enough; the work is not thoroughly accomplished until we have made adequate provision also for the building-up of their spirit. If we make our soldiers feel that the country considers them valuable, they will fight with confidence; if we treat them as the defenders of our freedom, they will fight with determination. This is no time to neglect the very birthright we are struggling to preserve: the right to life, liberty, and the pursuit of happiness. Therefore, A Plan for the Strengthening of Morale of Soldiers in Army Camps through the Constructive Use of Leisure Hours and the Design of a Recreation Unit to House such a Program is of vital necessity.
Before discussing the plan itself let us consider the principle conditions under which this "Morale-Building" must take place.

1. Extent of leisure hours
   a. Weekdays--After mess, approximately 5:30 p.m. till bedtime--no loud noise allowed after general lights-out at 10 p.m., but activities which do not disturb the peace of the camp are permitted--hours of rising vary in different climates and seasons, in general 5:30 a.m. in summer, 6 a.m. in winter.
   b. Sundays--All day.

2. Possibilities of leaving camp
   80-90% must now remain always on the alert at the camp (as of March 27, 1942)--the rest must request passes for night or Sunday leave.

3. Situation of camp in relation to the nearest outside recreation area
   May be in the immediate vicinity of a sizeable metropolis or miles from the nearest town.
4. Division of men into army units

Regiment = 1200-2400 = 2-3 Battalions
Battalion = 500--800 = 3-4 Companies
Company = 100--200 = 3-4 Platoons
Platoon = 35---50 = 3-4 Squads
Squad = 12 men

5. Examples of size of army camps--number of men

Fort Bragg, N. C.------60,000
Fort Belvoir, Va.
(ERTC)----------10,000

6. Supplementary Information

a. Officers--Officers and men never mix off-duty--separate recreation facilities are provided--separate section for officers required in theatres.

b. Guests----Guests are permitted over the weekend but are not encouraged during the week--guest-houses on the post are provided when possible.
IDEAL PROGRAM OF ACTIVITY FOR LEISURE HOURS

The program falls naturally into three categories: mass-entertainment, selective recreation, and individual interest.

I. Mass Entertainment

This type of entertainment will be designed to appeal to every person in the camp collectively. It will be the easiest form of relaxation for tired men—escape from reality with laughter, music and colorful personalities will be its theme. In order to approach this phase of the problem properly, it must be pointed out that there are essential differences between audiences to be entertained at an Army Camp and the usual peace-time or even wartime civilian audience. It is an assembly which pays no admission fee whatever or at most a nominal charge of 15-20 cents. Therefore, there is no question of using high-pressure methods to induce a potential paying public to attend the production in the greatest possible numbers. The audience is there, waiting. Our job is to put on a show—not for a Broadway first-night crowd, or for a high-school auditorium half-filled with chattering parents and teachers and pupils, or for a group of "intellectuals" gathered in a pint-sized experi-
mental theatre, but for a capacity house of young soldiers, physically weary but mentally alert. There are four activities which will supply the camp with mass entertainment. Each one involves special problems which may be solved by efficient organization; all four types are necessary to the program.

A. Touring Companies

The problems are three: personnel, production, and program.

The personnel should be made up of (1) units specially organized for the sole purpose of touring the camps, (2) appropriate Broadway productions, performances of which will be donated to this cause, and (3) prominent community, little theatre, and college groups who signify their willingness to cooperate in the activity.

1. The major portion of the touring program will be carried on by the special professional units; these are to be cast, rehearsed, and staged with the same thoroughness as the commercial productions. Each member of the troupe should be paid a minimum weekly wage; the guarantee of a
long engagement--for a completely booked tour of all the Army Camps will run at least as long as the average Broadway "hit"--should be inducement for Equity members.

2. The Broadway productions which would participate in this plan would have to fulfill two requirements: (1) its character must be suitable for the purpose of entertaining soldiers, and (2) the producer's budget must be such that he would be able and willing to donate, say, a week's intake toward sending the production on a week's tour. There are many times during the year when theatre business takes a predictable slump; these would be the ideal opportunities to send productions to Army Camps. Naturally the scope of this part of the mass-entertainment program would be limited. Some of the more popular Broadway shows which are now touring various parts of the U. S. might stop occasionally at Army Camps enroute; but it would probably not be advisable for a resident Broadway production to leave its New York public for more
than a week. Therefore, this activity would be largely confined to camps in a 400-500 mile radius of New York.

3. The activity of prominent community, little theatre, and college dramatic groups in this program again hinges on three requirements: (1) the choice of an appropriate production, (2) the ability of the group to finance its own trip, and (3) the participation of only those groups whose work is up to professional standards. For reasons of time and economy the activity of each group would be confined to the entertainment whenever possible of Army Camps in its immediate vicinity.

Each production (especially in categories A and C) should be simplified to the last degree. The camps themselves should provide as much help as possible, furnishing simple adaptable scenery, if necessary, and aiding in setting up and striking operations. The units must be thoroughly organized for mobility, flexibility, and economy. These qualities, however, can never excuse drabness or lack of imagination;
color, sparkle, and imagination are also characteristics of this project.

What type of production is appropriate for the entertainment of masses of soluiers in Army Camps? From every camp in the country comes the answer: "fast shows, funny shows, shows with lots of girls--and, above all, variety!" So the classics, the serious dramas, the tragedies will not be stressed in this part of the program. The three types of production will be:

1. Plays--a. Comedies such as *Three Men on a Horse* and *Room Service*, designed for speed and laughter.
   
   b. Old-fashioned melodramas such as *Ten Nights in a Barroom* and *The Drunkard*, designed for audience participation--hissing and peanut-throwing permitted.

2. Musicals--Recent hits popular for music, girls, and laughter such as *Dubarry Was a Lady*, *Hello Dolly*, and *Let's Face It*.

3. Revues and Vaudeville--Short programs of sketches, acts, comedians, dancers, singers, choruses (preferably feminine).
B. Special Guest Stars

As Elsie Janis was to Americans in World War I, as Beatrice Lillie has been to Englishmen in World War II, so some star in the milky-way of entertainment will be to our soldiers today--inspiring courage, confidence, cheer. We must enlist performers in every field--from the theatre, the movie, the musical (both vocal and instrumental, and especially swing bands), and the radio worlds to find this leading light. Only stars of the first magnitude need apply, and then only with material specially prepared or created for this purpose; second and third rate "artists" with/or hackneyed, antiquated, slip-shod routines will never boost morale. The guest-star project is closely allied to the activity of the touring units (I-A-1.-a) and whenever schedules permit the two should cooperate to produce brisk, bright, varied programs.

C. Camp Productions

This activity should be stressed for three reasons: (1) its utilization of theatrical talent already in the armed forces (prominent members of Equity*, of college dramatic societies, of

*250 in service as of February 1942. Equity Magazine
other theatre groups) where this talent will do the most good, (2) the additional attraction for the men in seeing daily companions in the roles of actors, directors, writers, designers, stagehands, and (3) its value as a lesson in production and cooperation for its participants.

The performances should be as far as possible acted, directed, designed, and staged by army personnel. However, civilians trained in particular fields ought to be allowed to participate where their help would save time and trouble: in the management and organization of the programs and the necessary outside assistance (women for feminine roles and for costume work, for instance). Also to save time and trouble—and money, a flexible unit system for simplified stage settings might be advisable. The programs to be given should be made up of (1) comedies and melodramas of the type suggested in (I-A), and (2) original material (plays, songs, sketches) of local, topical, common interest created by the soldiers or donated by civilians. The best of this material should be made available to all camp production units; the spirit of artistic competition should
be encouraged.

D. The Movies

Little need be said about this activity; despite all attempts to provide other mass entertainment, it will probably remain, in the camps as in civilian life, the most popular form of vicarious amusement. However, the limited hours for the presentation of films will necessitate short programs; experiments might be tried with programs wholly of shorts and cartoons, of old-time favorites, or a new feature-length might be evolved.
II. Selective Recreation

This type of activity is designed to appeal to selective members of the camp. Each activity (a) requires some effort, mental and/or physical on the part of the participant, and (b) will be deliberately addressed to a particular group. However, since each will be of value in building morale, all will be encouraged to partake. The activities will be in four divisions: dances, exhibits, sport exhibition matches, and special presentations of cultural interest.

A. Dances

To provide necessary feminine companionship, the relaxation of informal exercise, and as a pleasant change from the strain of army routine, dances are invaluable. They should be held frequently on Friday and Saturday evenings in close coordination with other appropriate entertainment such as swing bands, exhibition dancers, vaudeville units, and guest stars. Important problems are (1) the provision and transportation of dancing partners, (2) the furnishing of good dance music (the formation of small camp dance bands should be encouraged), and (3) the creation of a congenial atmosphere.
B. Exhibits

Frequent exhibits should be held of work done at the camp and outside to facilitate the display and interchange of ideas. A well-designed show of photographs and sketches of camp life done by the soldiers themselves (see Individual Interests, B-3c) will be another important morale-builder; daily activities will take on added emphasis as subjects of art. A comparative display of similar work from other camps will add to the competitive spirit. Traveling exhibits of special interest from museums, schools, and societies will be of educational value.

The exhibits should be (1) arranged in a vital, impressive fashion where they will be seen by everyone, and (2) changed often.

C. Sport Exhibition Matches

Such matches would include (1) exhibition of local camp talent, (2) competition matches within the camps, and (3) guest stars in special fields such as boxing, wrestling, fencing.

D. Special Presentations of Cultural Interest

This activity is designed for the more serious
moods and temperaments; however, any that proved themselves suitable could be transferred to the category of Mass Entertainment (I-A).

1. Educational, Documentary, and Morale-Building Films such as are now being made for the government by prominent directors and producers—(a) basic training films on first aid, military customs, etc., and (b) American equivalents of the British Target for Tonight, and A Letter from Home.

2. Lectures and Talks by prominent speakers on topics of the day.

3. Serious Dramatic Productions such as (a) the classics—Maurice Evans’ Macbeth, (b) the present-day dramas—Watch on the Rhine, (c) plays which portray the life for which we are fighting—Our Town.

4. Concerts by Prominent (a) Orchestras such as the New York Philharmonic, (b) Musicians such as Smeterlin, (c) Singers such as Lily Pons—artists chosen for their skill and manner and with programs chosen for
popular appeal.

5. Dance Programs by Prominent (a) Ballet Companies such as the Monte-Carlo performing Gaite-Parisienne, and the new Russian Soldier, and (b) Dancers such as Paul Draper, Humphrey and Weidman, Argen- tenita performing creations of popular appeal.
III. Individual Interests

This type of activity is designed to appeal to every man in the camp individually. In this program each man will entertain himself. It will enable him to continue the avocations he had in civilian life and to become acquainted with new ones. The arbitrary army divisions will break up into small congenial groups where similar interests will promote real friendships; all forms of creative work will be encouraged here.

A. Reading and Writing

1. Reading of Newspapers, Magazines, and Books.

2. Study--special note being taken of correspondence courses for soldiers now being conducted by various universities.

3. Correspondence

B. Music

1. Active--playing of instruments, both private practice and group sessions (see II-A on formation of dance bands).

2. Passive--listening to radio and phono-
graph records. (The possibilities of civilian donations of records should be investigated.)

C. Art

This part of the program should be encouraged (1) "to strengthen morale--the daily routine assumes greater importance as the subject of art, (2) as a report to civilians it brings activities to the attention of the public graphically, (3) as a permanent record for army archives,"* (4) as an aid to other activities on the program--the making of posters, designing of scenery for and the recording of army productions, and (5) for exhibition purposes in the camp (see II-B). Materials should be donated by civilians for 1. Photography 2. Painting 3. Sketching.

D. Games

1. Indoor such as ping-pong, bowling, billiards, chess, checkers.

*Museum of Modern Art commentary on Fort Custer, Michigan Art Exhibit.
2. Outdoor--organized teams such as track, football, basketball, baseball.

E. Relaxation, Refreshment, and Conversation.
HOUSING OF THE IDEAL PROGRAM

There are three main principles to be considered in the architectural expression of the ideal program. The recreational unit should be designed for flexibility of plan, economy of construction, and adaptability to Army Camps situated in any locality. Since the special advantages or restrictions of different sites and climates should not be utterly neglected, absolutely rigid standardization is not advisable. For instance, wherever possible advantage should be taken of a mild climate to include an open-air theatre and outdoor exhibition, lounge, and play areas. However, a typical unit with a schedule of the required spaces, arrangement of the areas, and general pattern of circulation is to be worked out and the construction and appearance of the building to be designed.

The Army Unit for which this recreation center is to be created is the Regiment—approximately 1800 men. 30-90% of these men must always be on the post; of these a nominal few will stay in their barracks in their leisure hours and special duties may occupy a few others. This leaves approximately 1500 men for whom the recreation unit must provide.

From the analysis of the proposed activities, the following program has been devised for the recreation unit.
1. Mass Entertainment—Touring Company Productions, Guest Star Performances, Camp Productions, and Movies will be held in

A THEATRE

Space is required for:

a. Public Circulation—Lobby, Waiting Gallery

b. Services—Small box office, checkroom, toilets

c. Audience—Total capacity is fixed at 1800 seats (including a separate section for 50 officers) to enable the whole regiment to assemble at once, but reduction of capacity must be possible when events of selective interest are held there.

d. Presentation—projection booth

Access is required to other parts of the unit—lounges and refreshment

"Front"

---

Backstage Space is required for:

e. The Stage—and its equipment

f. Preparation of Production—Dressing Rooms

(group and pri-
vate), Rehearsal Room, Work Space (Construction, painting), Storage (costumes, scenery, props), Receiving and Shipping

Access is required to art studios where sets will be designed, posters painted, and to dark rooms where photographs of productions will be developed.

2. Selective Recreation--Dances, Exhibits, Sport
Exhibition Matches, Lectures, and Performances of Guest Stars who prefer more intimate surroundings will be held in

A HALL

Space is required for:

a. Dancing--for a company and its guests
b. Presentations--a Raised Platform for orchestras, lecturers, entertainers, Dressing Room
c. Storage--for chairs, platforms, and exhibition equipment
d. Services--Checkroom, toilets

Access is required to other parts of the unit--lounges and refreshment

3. Individual Interests--Reading, Art, Lounging, Refreshment, Music, and Games will take place in appropriate areas. Space, suitable equipment, and services are required for:

Quiet  a. A Library--for reading and writing

b. Studios and Dark Rooms--for art work and photography

c. Lounges--for relaxation, refreshment, and conversation

d. Music Rooms--for playing and for listening

Noisy  e. Game Rooms--for indoor games

Access is required to other parts of the unit
Circulation System

General Access

THEATRE
- Public Circulation
  - Services
    - Audience
      - Stage
    - Preparation of Production

RECREATION ROOMS
- Lounges
  - Services
  - Music Rooms
  - Game Rooms

HALL
- Dancing
- Presentations
  - Storage
- Library
- Studios
### Suggested Program of Activity

#### For a Typical Week

<table>
<thead>
<tr>
<th>Monday</th>
<th>UNIT I</th>
<th>UNIT II</th>
<th>UNIT III</th>
</tr>
</thead>
<tbody>
<tr>
<td>theatre</td>
<td>Movies</td>
<td>Touring Co.</td>
<td>Swing Band</td>
</tr>
<tr>
<td>hall</td>
<td>Fencing Exhibition</td>
<td>Lecture</td>
<td>Lily Pons</td>
</tr>
<tr>
<td>Tuesday</td>
<td>theatre</td>
<td>Movies</td>
<td>Touring Co.</td>
</tr>
<tr>
<td>hall</td>
<td>Deanna Durbin</td>
<td>Smeterlin</td>
<td>Lecture</td>
</tr>
<tr>
<td>Wednesday</td>
<td>theatre</td>
<td>General Rehearsal</td>
<td>Touring Co.</td>
</tr>
<tr>
<td>hall</td>
<td>Boxing Match</td>
<td>Deanna Durbin</td>
<td>Smeterlin</td>
</tr>
<tr>
<td>Thursday</td>
<td>theatre</td>
<td>Dress Rehearsal</td>
<td>Touring Co.</td>
</tr>
<tr>
<td>hall</td>
<td>Boxing Match</td>
<td>Special Film</td>
<td>Deanna Durbin</td>
</tr>
<tr>
<td>Friday</td>
<td>theatre</td>
<td>Camp Prod. &quot;Ten Nights&quot;</td>
<td>Movies</td>
</tr>
<tr>
<td>hall</td>
<td>Exhibit</td>
<td>Dance</td>
<td>Dance</td>
</tr>
<tr>
<td>Saturday</td>
<td>theatre</td>
<td>Camp Prod.</td>
<td>Movies</td>
</tr>
<tr>
<td>hall</td>
<td>Exhibit</td>
<td>Dance</td>
<td>Dance</td>
</tr>
<tr>
<td>Sunday</td>
<td>theatre</td>
<td>Camp Prod. (mat. only then struck)</td>
<td>Movies (all day)</td>
</tr>
<tr>
<td>hall</td>
<td>Exhibit</td>
<td>Paul Draper</td>
<td>Comm. Theatre &quot;Our Town&quot;</td>
</tr>
</tbody>
</table>
THE ACTUAL SITUATION
AS OF MARCH 1942

I. Facts and Figures

A. Excerpts from the New York Times

Jack Pearl, the comedian, and his straight man, Cliff Hall, will give nine performances at Army camps in Virginia, North Carolina and South Carolina between tonight and April 11. . . Ann Sheridan of Hollywood fame will make a personal tour of Army camps in Wyoming and Missouri this week. . . Nelson Eddy will sing for the soldiers at Fort Monmouth, N. J., the night of March 30. . . The Condos Brothers, tap dancers, will accompany Singer Martha Raye to camps in Kentucky, Missouri and Illinois this week. . . Mischa Ailer will do his stuff the next fortnight at Georgia and Alabama posts. . . Hugh Herbert's military tour takes him to Illinois, Michigan, New York, Massachusetts, Rhode Island and New Jersey before it ends April 4. . . All under the auspices of USO-Camp Shows, Inc.

Stars

Dancer

Katherine Sergava, late of the Ballet Theatre and the Original Ballet Russe, will dance tomorrow evening at the Marine Barracks, Brooklyn Navy Yard, in a volunteer joint recital with the Salzedo Harp Ensemble. This will be the first program of ballet dancing to be presented for an audience of service men under the auspices of the concert division of USO-Camp Shows. The reaction to the experiment on this occasion will determine the extent to which leading exponents of the dance will be booked into Army camps in the future.

Camp Productions

Over the week-end what used to be known as Recreation Building 1 down at Fort Hancock on the North Jersey Coast blossomed into a full-fledged theatre, and an almost all-soldier cast put on the John Murray-Allen Boretz comedy, "Room Service," before what apparently were large and enthusiastic audiences of soldiers, their wives and friends.

Aiding the soldiers were two "ringers," Carol Hill and Helen Hawley, actresses, who volunteered their services. Lieutenant Clarence G. Hupfer, Special Service Officer, superintended the performances. The theatre is fully equipped, making things easy for Private Richard Weiss, the director, and Privates Alan Holmes and Harry Fleer, the chief technicians. Further performances are scheduled until all the "watchdogs of the greatest harbor in the world," as the soldiers at Fort Hancock are known, have seen the show. Then a tour of all Second Corps Area camps is in order, after which other shows will be given at old Recreation Building 1.
IT'S ALL YOURS, a musical entertainment designed for the U. S. O.-Camp Shows, Inc. Words, music and lyrics borrowed from Harold Arlen, David Grae- gory, Morgan Lewis, Hoagy Carmichael, Nancy Hamilton, Max Liebman, Peter Barry, E. Y. Harburg, Richard Rodgers, Howard Dietz, Lorenz Hart, Arthur Schwartz, Ted Fetter, Richard Lewine, Arthur Sheekman. Staged by Edward Duryea Dowling; music under the direction of Mr. Lewine and Mr. Lewis; production staff, Nancy Stern, Ruth Wilk, Peggy Clark, Hume Cronyn and Mr. Lewine. PRINCIPALS—José Ferrer, Mr. Cronyn, Jack Gilford, Melissa Mason, Christina Lind, Don Liberto, Virginia Bolen, Jane Kean and Joe Daniels. By BROOKS ATKINSON

In case the soldiers have nothing to do in the evening, some young actors on Broadway have assembled a remarkably pleasant bill of stage entertainment, "It's All Yours," which was acted in the Y. M. C. A. auditorium on Governors Island after supper yesterday. As far as USO Camp Shows is concerned, it is an experiment toward solving a particular problem. For there is need of professional entertainment that can travel without stars and without a production, and play on ships, in kitchens or in the open wherever soldiers and sailors may happen to be.

"It's All Yours" does carry a lamp-post for the sake of scenic glamour. But the rest of the show is composed of songs and impromptu sketches, which can be transported intact in an actor's head, and the random abilities of the performers. Since Hume Cronyn, José Ferrer and Jack Gilford are in the current troupe, you can hardly say that the cast is composed of beginners. But the main point of "It's All Yours" is that any group of theatre people can put it on anywhere without a warehouse of equipment and constellation of stars. It is mobile entertainment in the best meaning of the term.

It also happens to be good entertainment. For Mr. Cronyn and Richard Lewine have assembled the material out of several Broadway musical shows with the consent of a great many authors. Willie Howard's double-talk quack sketch, "The Voice of Experience," now visible in "Priorities of 1942," turns up early in the evening with Mr. Cronyn firing the gag lines and Mr. Gilford talking the gibberish. Jane Kean and Virginia Bolen are singing "Give It Back to the Indians," which Mary Jane Walsh sang in "Too Many Girls" last season. Christina Lind is singing a medley of Cole Porter's tunes.

Imitating Bert Lahr, which is obviously impossible, Mr. Ferrer takes a good-natured fling at the epic "Song of the Woodman," from "The Show Is On." There is a hilarious sketch about a playwright at work cooking up some bachelor apartment imbecilities that comes out of a show your correspondent cannot identify, and a crack-brained telephone antic based on a sketch Fred Allen acted in "Three's a Crowd" before Hitler, if possible.

Add to all this Melissa Mason's anatomically impossible dancing, some skillful tapping and stuff by Don Liberto and Mr. Gilford's comic study of Rialto Theatre mystery films and you have a good evening of skittishness and skulduggery. Private Sidney Kingsley gave it a professional dramatist's cachet. Private Jack Shanley thought it was the funniest thing he had seen since he left The New York Times office to join the Army three months ago.
B. Excerpts from Museum of Modern Art Commentary on Art Exhibit from Fort Custer, Michigan

".....a demonstration of how Army Camps have used artists who have joined the army.

".....put artists to work making posters and sets, included sketches and photos of daily activity.

".....Major Harry E. Cooper, Post Morale Officer, obtained services of S. W. Seeley of Michigan Art and Craft Project to direct.

".....Major General Cummings, Commander of 6th Corps Area endorsed results enthusiastically and provided permanent quarters.

".....Museum calls attention to the precedent."
II. Opinions--Pro and Con

A. Pro--Excerpts from report by USO-Camp Shows, Inc.

".....Out of the darkness that covered between fifty and one hundred of America's training camps last night came the cutting blare of brass in chorus, the tuned lift of girls singing a professional hi-de-ho, and the boisterous, infectious laughter of stage comedians.

Back to them went the responsive roars, the cheers and the whistling approval of 40,000 sun-darkened work-toughed soldiers who were relaxing in theatres equipped with every modern device, enjoying the kind of shows with the type of stars that some of them had not even been accustomed to seeing 'back home.'"

".....First of the projects that this board conquered was the equipping and dispatching of eleven full-fledged Broadway shows on the road to the 65 service camps that made up the Red-White-and-Blue Circuit. Full-fledged productions like 'Out of the Frying Pan,' 'Junior Miss,' Funzaire' were taken or adapted from the Broadway boards and sent to the modern camp theatres. Performers dependent on their earnings for a livelihood could not be asked to contribute their talents. USO-Camp Shows had a drastically limited budget, and a perpetually enlarging audience. At this juncture Bert Lytell and Frank Gilmore, with the voluntary assistance of the many theatrical unions, prevailed on the players in the legitimate shows, and on the vaudeville stars who would make up the thirteen companies of the Stars-and-Stripes Circuit to accept salaries for below their usual standards."

".....The men in the camps wanted to see and hear their favorite Hollywood stars, and the stars of the screen responded with an equally generous gesture. The Artists Guilds, through the Associated Actors and Artistes of America, quickly designated USO-Camp Shows as the agency for all requests to entertain men in the service.

Hollywood responded, and personal-appearance sched-
ules were put into action. Whenever it is possible, USO-Camp Shows 'books' these screen-star volunteers into one of the shows traveling on either the Red-White-and-Blue or the Stars-and-Stripes circuits."

".....Flexible, lightly-burdened units that could be rushed out to any point of the United States had to be rapidly contrived. And thirteen full-fledged units of vaudeville and music were the answer, with their gag men and clowns, their vocalists, ventriloquists and impersonators, their dog acts, bird acts, double acts, and their remarkable performers of feats incredible.

Vaudeville was assigned the Stars-and-Stripes Circuit, and hundreds of thousands of eager soldiers in 165 new camps were assured their portion of entertainment."

".....And now an extensive program has been arranged between the concert managers and the concert division of USO-Camp Shows so that artists like Heifetz, Melton, Spalding, Tibbett, Crooks, Lanny Ross, Grace Moore, Rose Sampton and dozens of others from their field, are rapidly being brought directly to the men in camps."

".....The stars volunteer for two-week tours and many of them have asked USO-Camp Shows for an extension of this time after they have been out for a few days. The response they get from the service men is, they all agree, about the most momentous thing that has ever happened to any of them before."

".....And finally, for a nation of boys reared in an atmosphere of 'Jumping jive' and killerdiller rhythm, who had danced to the most luxurious of our modern orchestras as purveyed to them by the radio and the juke-box, there was nothing more to be desired than an in-camp appearance of their favorite name orchestras."

".....They included such topnotch aggregations

".....All USO-Camp Shows' entertainments are now 'admission free' to service men."

".....War was not always like this. For a nation less than two months at war to be able to send the cream of its talented performers nightly to the task of lifting the spirits and morale of its men in arms is little short of miraculous. And USO-Camp Shows, Inc. had accomplished this minor miracle of American preparedness."

".....Irate Congressmen in Washington may level their fingers, narrow their eyes and hurl their charges at others who have been laggard in discharging their responsibility in this war. But no blows are going to come the way of the Camp Shows Division of USO. Its leaders, its personnel and its groaning, straining mechanism has, to date, accomplished the one big task which brought them into being.

And that is--to keep 'em laughing!"
B. Excerpts from A Critic in Camp--article
by George Jean Nathan in Liberty Magazine,
February 16, 1942.

There are at the moment of writing 215 camps on the USO-Camp Shows circuit. And at the moment of writing at least 190 of them are pretty discouraged in trying to be cheered up by small-time cafeteria entertainers singing (with gestures) You're a Sap, Mister Jap, and by former small-time vaudeville wags telling the one about the girl who told her boy friend she was like the Venus di Milo, and when he asked her why, replied, "Hands off, big boy, hands off!"

"Are the soldiers getting the kind of shows they want? One man's opinion: He doubts it!"

Inquiry among several typical camps discloses the fact that what the soldiers look forward to is considerably greater diversity than they presently are getting in the successive bills offered them. Some of these shows, they allow, may be all right in their way, but they are too much alike. After a month in which four different female singers yodel exactly the same songs, four different bands play exactly the same compositions, and four different male baritones shout God Bless America, it's time, the boys argue, for a little relief. And something also ought to be done, they groan, about the masters of ceremonies.

Another thing that I have heard the soldiers yap about—and justifiably—is the visibly second- and third-rate talent that is most often unloaded upon them. For one performer of reputation and competence, they have been getting two to three dozen recruited from the good Lord alone knows where, and the substitutes have been pretty hard to swallow. Worse, the shows in which they have appeared have been the rankest sort of paraphrases of Broadway musicals and night-club floor shows. The exhibits called The Beachcombers, Sunshine Revue, Razzle Dazzle, Funzafire, Happy Go Lucky, and the like are presented by the boys as grim examples. What is more, they lament, while the efforts of such performers in them as Victor Hyde, Shubby Kaye, Milton Douglas, Lew Parker, Clarence Stroud, Benny Ross, and Maxine Stone have been sincere to the point of breathlessness, it would certainly be swell for a change to get a few people like Eddie Cantor, Jimmy Durante, Victor Moore, Joe E. Lewis, and Ethel Merman.

That the soldiers are far from satisfied with the species of entertainment that has often been provided them is indicated by their announced intention here and there to go it on their own and to attempt to supply their own forms of diversion.
Although Teed is proud of his individuality and has a healthy amount of egotism, he is inclined at the moment to underestimate his importance to his country. He has received, in a thousand different ways since he was inducted into the Army, an impression that his country on the whole doesn't consider him very valuable. He wouldn't tell you that in so many words, but he feels it and shows it. It is clearly revealed in what is called his morale. If you asked Teed about his morale, however, he would say with some irritation, "Of course my morale's all right!" or "What the hell's the matter with my morale, I'd like to know!" He has read a good many newspaper stories about his morale and he is sensitive about it.

Teed has a notion that if his morale isn't all it should be it must be his own fault, that having a bad morale is something to be ashamed of, like having bad habits or bad teeth. He knows that special officers called "Morale Officers" have been assigned to his outfit with orders to do something about this morale of his. He has been to some of the entertainments these officers have arranged for him and has noted soberly that they are, as the programs state, "Presented by the Morale Division." When he found these entertainments almost unbearably dull, he felt chagrined rather than indignant and went to bed with a guilty feeling that he should have been able to enjoy them. When he takes his place in line in front of the Division movie house and, after an hour and a half or so of waiting, finds that he is one of several hundred who can't be accommodated that night, he wishes he didn't mind missing the movie as much as he does.

Then there are the post exchanges, where beer may be bought at the same price a civilian pays in the outside world. These are always jammed with men. It takes a man about half an hour of pushing and edging his way up to the counter to get a bottle of beer. There is rarely any place to sit down, so he drinks it standing up.

If a man doesn't get into the movies, the Service Club or a post exchange, he can go to the company dayroom which has a ping-pong table, a pool table and two or three writing desks for the accommodation of the 200-odd men in an infantry company.
The USO, through one of its subsidiaries, has put on a few shows for the soldiers at Fort Bragg, none of them very successful and one of them a sensational failure. This was a show called Music In The Air which, billed as a gay entertainment of song and dance, turned out to be a musicale. There were four singers and three instrumentalists, who sang and played nothing but classical music, including something from La Boheme and Schubert's The Bee. It cost $150 and was in line with what seems to have become a major policy of the USO, which aims at improving the soldiers' morals and making them better citizens, capable of appreciating the finer things of life. The Special Services (morale) Branch of the Army also has made feeble and inexpert attempts to entertain Teed and his fellow selectees. Like the USO, the morale officers have confused morals with morale and are generally inclined to try to make the soldiers over rather than to try to make them laugh.

"Sometimes, when no one cries 'We are lost!' and runs, but instead a brave-spirited fellow leads the way, shouting 'Hurrah!', a detachment of five thousand is as good as thirty thousand, while at times fifty thousand will run from eight thousand, as they did at Austerlitz. In war, in every practical matter, nothing can be definite, and everything depends on countless conditions, the influence of which becomes manifest all in a moment, and no one can know when that moment is coming. ... The credit of success in battle does not rightly belong to the so-called military genius, for victory or defeat depends in reality on the soldier in the ranks who first shouts 'Hurrah!' or 'We are lost!'" — from Tolstoy's "War And Peace."

"Charles Edward Teed is a soldier in the ranks of the United States Army, a selectee with enough training behind him to make him ready for battle as a seasoned rifleman of infantry. No matter how well equipped for this battle the Army may be, no matter how efficient the Air Force of how strong the Navy, the ultimate victory over the common enemy may depend to a great extent on Teed and on soldiers more or less like him. Whether Teed, when the time comes, will feel like shouting 'Hurrah!' or 'We are lost!' is a question of considerable national significance."
CONCLUSION

It is felt that real and sincere efforts are being done by the Army and by the entertainment world to solve this serious problem of the morale of our soldiers. Every week brings new ideas, new experiments, new volunteers, new talent; it is to be hoped that each month will find new cooperation between the numerous bodies who now direct the various activities. However, a thorough organization of the program as a whole is absolutely essential.

Therefore, this ideal plan for the coordination of activities and facilities to build morale through the constructive use of leisure hours of soldiers in Army Camps is valuable. The program will require very able executives to solve the problems suggested here; many unforeseen problems will constantly appear. But it is believed that in organizing the whole question, in outlining the activities under their logical headings, and in designing a recreational unit to house the entire program, an essential step has been made in the solution of a problem of vital importance today.
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