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A PROSPECTUS FOR USO ENTERTAINMENT

by

David W. Haney

B.S., University of North Dakota, 1964

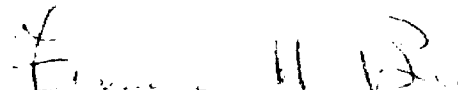
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Master of Arts

University of Montana

1970

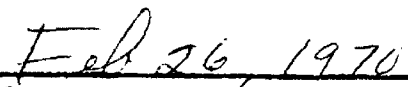
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PREFACE

The United States has a standing army of over three and one half million men and women, many of whom have no contact with home except for USO.

This thesis is presented as a guide to USO Entertainment with the intent of stimulating eligible individuals and groups to participate in the USO program.

The desire to research the topic came from active participation in the administrative procedures of the Korean USO Office. This research includes a study of regulations and office operations with emphasis placed upon a revue of six representative units that toured Korea during 1968. The paper is introduced by a capsule study of the history of USO and is concluded with an analysis of twelve production sites.

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INTRODUCTION

It is no easy matter to make a fighting army out of some five to six million rampant individualists. The men who drew up the blueprints for creation of the United States fighting forces in World War II were men of wisdom. They realized that they were dealing with human beings, not with machines. While driven by the necessity of beating plowshares into swords in the shortest possible order, they recognized that the material they were reconditioning was not inanimate matter but the infinitely complex and delicate combination of mind and spirit which is man. The very speed and violence of training, the very intensity of fighting in modern war demands its compensatory moments of release and relaxation.¹ The United Service Organization came into being to provide opportunity for such relaxation.

While America was still at peace, six great national welfare agencies - International Committee of Young Men's Christian Association, the National Board of Young Women's Christian Associations, the National Catholic Community Service, The Salvation Army, the National Jewish Welfare Board, and The National Travelers Aid Association - joined forces to form USO. With emphasis on the "united" to avoid the

¹"Theatre and the Armed Forces," Theater Arts, March 1943, p. 149.

uncoordinated efforts of the sectarian service clubs of World War I, they undertook a Herculean task in 1941.²

On April 17, 1941 the organizations met in Washington D.C. and volunteered to, "aid in the war and defense program of the United States and its Allies by serving the religious, spiritual, welfare, and educational needs of men and women in armed forces and the war and defense industries of the United States and its Allies in the United States and throughout the world, and in general, to contribute to the maintenance of morale in American communities and elsewhere."³

The constitution was approved and the United Service Organization known as USO was granted a charter as a non-profit corporation under the laws of the State of New York. The voluntary civilian federation was responsible to the President of the United States and to the Secretary of Defense. It was to operate on privately donated funds.

A goal of over \$10,000,000 was set and the campaign to raise the money was begun under the direction of Thomas E. Dewey. A three week campaign was planned and editorials supporting the program were published by nearly every magazine and newspaper. Colliers was one of the first to take up the challenge as they wrote, "We hope this initial quota of \$10,765,000 will be oversubscribed. Most of it will go for the benefit of boys like our own - boys who are mostly a long way from home, who

²"USO in Peace and War has Proven its Worth," Life, June 29, 1942 p. 71.

³Julia Carson, Home Away from Home, (New York: Harper Brothers) 1946, p. 110.

aren't precisely millionaires on their Army pay and who need assorted healthy relaxation and outside interests..."⁴

All over America in 1941 USO clubs of every description were organized as volunteers, young and old, streamed in to give every GI a hero's reception and farewell to the fighting fronts overseas.⁵ Another success was added late in 1941 when Camp Shows, Inc. was affiliated with USO. Specifically, the agency was organized at the request of the Army and Navy to bring live entertainment to the fighting men overseas.

A complex theater activity was begun with the whole-hearted cooperation of various elements in show business. A Board of Directors representing the theater, screen, radio, and the USO was established. They in turn organized committees that included every important booking agency, all the leading theatrical unions, various talent bureaus, management, and of course, leading figures in the entertaining arts.⁶ The agency was granted a budget of \$4,000,000.

Two classes of Camp Shows were to be developed. The first group was to be paid. The entertainers were hired from theaters, vaudeville, night clubs and were to be permanent troupers. The second group was to consist of Broadway and Hollywood performers and radio volunteers who offered their services for a minimum of six weeks.⁷

⁴"Help Our Fighting Men," Colliers 108:58, July 5, 1941.

⁵Julia Carson, Home Away from Home, (New York: Harper Brothers, 1946), p. 110.

⁶"Theatre and the Armed Forces, USO-Camp Shows, Theater Arts, March 1943, p. 155.

⁷"Troupers go to the Troops," N.Y. Times Magazine, April 2, 1944, p. 16.

On November 1, 1941 the first Camp Show called "Foxhole Circuit" climbed aboard a B-18 transport nicknamed The Flying Showboat and officially began a program about which Variety wrote, "There soldiers in grease paint have written a heroic and gallant chapter in the history of American Show Business."

The fund campaign for the year was successful and John D. Rockefeller, Jr. became the honorary chairman of the 1942 drive as editorials again proclaimed the worth of USO. Life wrote, "In the year that has passed the readjustment of both soldier and civilian has changed morale from a problem to a tangible military asset. A great role in the readjustment has been played by USO."

Vast numbers of performers were recruited by vaudeville bookers to perform in the 34 full-fledged travelling companies with fifteen or more members. The majority of the shows consisted of musical revues with a dance chorus of pretty girls, a master of ceremonies, comics, tumblers, singers, and acrobats. Titles of some shows were: Show Time at the Roxy, Fun Parade, Merry-Go-Round, Going To Town, Flying Colors, and Shuffle Along. The latter was one of the most successful shows to tour. Variety shows were not the only form of entertainment. Several full-length plays including Arsenic and Old Lace, Junior Miss, The Male Animal, and You Can't Take it with You were quite successful on tour.

As the war effort increased, so did the participation of USO and USO's Camp Shows. The efforts were so successful in 1943 that General Pershing remarked, "Give me a thousand soldiers occasionally entertained to ten thousand soldiers without entertainment."⁸

⁸"Uncle Sam Brings Vaudeville Back, Saturday Evening Post, September 12, 1942, p. 21.

As D-Day drew near, the entertainers prepared for their own invasion. The first performers selected to follow the troops were members of the already historic "Foxhole Circuit;" they led the entertainment invasion of 108 units that had been hard at work in England.⁹ The mass media in the United States kept up a constant bombardment of support for the program. Theater Arts devoted an issue as a salute to Katherine Cornell and her company for taking The Barretts of Wimpole Street to the fighting forces in North Africa, Italy, and France.

Individuals in the entertainment industry distinguished themselves as heroically as the men in battle. Kavanaugh, a veteran performer, did his juggling tricks so close to the Japanese lines that the men in the last rows of his audience had to keep their backs to the show; they were front-line pickets, watching, with fixed bayonets, for the enemy known to be no more than a hundred yards away.¹⁰

Bob Hope arrived in Sicily while the smoke of battle was still curling from the ruins of battered cities. A great gathering was permitted for his show, but to guard against any untoward interference by enemy action an umbrella of allied planes was thrown up over the outdoor theater where battle-weary men were given the relaxation and stimulus of laughter.¹¹

Two USO performers were captured by the Germans. After they spent several months in captivity they were released by American troops

⁹"Smilin' Through, Camp Show Troupers Cover World," Newsweek, July 31, 1944, p. 60.

¹⁰"Theaters Overseas," Theater Arts, April 1944, p. 218.

¹¹Ibid, p. 219.

advancing toward Germany. Rather than give up and go home, Joe and Jane McKenna returned to entertaining the troops.¹² Their efforts were appreciated by the men and women in the fighting forces. After performing several encores Jane McKenna asked if she was keeping the men from anything. A young man in the back of the audience answered, "Yeh, sufferin'."

As the war ended, pleas were echoed for continued financial support of USO. General Eisenhower included such a plea in a speech delivered in 1945. He said:

Men of the Occupation Forces face the tedious task of prolonging an already long tour of duty far from their home and friends, They will experience impatient weeks when they will appreciate, more and more, anything the folks at home can do to make their continued absence less irksome. They will place an even higher appraisal on the smallest consideration and kindnesses - the thing that brings a touch of home, the activities and events that help to brighten the routine of inaction, to occupy their time and sustain their spirit. Monotony and foreign surroundings combine to make their life a cheerless one. That is why... made-in-America entertainment taken to these men by USO Camp Shows...will let them know that they are not forgotten men.

USO waged a gallant campaign to continue operation after the war and was successful for a year. The public support began to decline, and in 1947 USO was forced to liquidate its holding. Through the profitable sale of furnishings and equipment, the corporation raised over \$4,000,000. Half was awarded to a special project requested by the Army and Navy and the remainder was invested for future needs.

¹²"USO Smooth Sailors," Newsweek, August 25, 1947, p. 71.

During its initial years of operation \$236,000,000 was given freely and gladly by countless thousands in every county and town in the United States.¹³

Fortunately, the organization did not dissolve its charter, for eight months later the President of the United States requested the USO to resume its duties. An editorial in Survey explained that the organization was called back to stand at the side of the new peacetime forces, with the same kind of friendly service, recreation, and hometown touch that distinguished it during World War II.¹⁴ A budget of \$6,650,000 was proposed. Under a new plan, the money would be raised as a project of the nation's community chests.

The new financial plan worked admirably, and USO strengthened its program in the occupation countries. When the Korean War began, the organization was prepared to rush its service to the fighting men.

When that fighting stopped and the United States began to bring some of its troops home, the USO stayed to provide the occupation forces with spiritual, social, welfare, and educational programs. By 1956 USO had grown to 208 units in the United States and 25 overseas.¹⁵ April 1956 was designated as USO Month to emphasize to the American people the need for continued awareness and appreciation of the service and sacrifice of a large and important segment of the youth of this country

¹³"USO Back on the Job," Survey, September 1948, p. 261.

¹⁴Ibid

¹⁵"April, the USO Month," Industrial Arts and Vocational Education, April 1956, p. 128.

- those young men and women who have left their homes and countries to serve in the armed forces for the protection of our people.¹⁶

Though adequate funds were provided by community chest to support the efforts of USO, little public acclaim was given to the organization after the Korean War. On occasion, an editorial reminded the public of the role of USO, but no major cry was heard in the land. A single effort was given in 1960 by Christian Century which stated, "The pressures of Commercialized vice are more than...men can resist alone and unaided. Within the gates of military establishments lavish provisions are often made for recreation. But when the servicemen's desire to exercise their freedom from the base takes them into surrounding areas which are not supervised by the U.S. government, they are lured toward the vile hovels and filthy stalls in which promoters of vice promise to entertain them. It is in the overseas areas that the USO facilities are needed now even more than in wartime, to cope with the loneliness which drives men into trouble."¹⁷ Not until the Viet Nam war was adequate acclaim again given to the efforts of USO except for the publicity provided by a few stars such as Bob Hope and his Christmas tour.

In 1968 USO operated on the modest budget of \$6,000,000. Hopefully as the Viet Nam war fades, the American public will not forget that USO supports American fighting men stationed in seven major geographical

¹⁶"April, the USO Month," Industrial Arts and Vocational Education, April 1956, p. 128.

¹⁷"What Happened to the USO," Christian Century, September 14, 1960, p. 1044.

areas around the world. In any one of the following places one can expect to find USO and Camp Shows hard at work boosting the morale of American service personnel:

Alaska-----	Alaskan Mainland, Aleutian Islands
Caribbean*-----	Canal Zone, Puerto Rico, Guantanamo Bay, Bahama Islands, West Indies
Europe*-----	Remote sites in Germany, Northern Italy, Belgium, Holland
Mediterranean----- (East)	Turkey, Crete, Rhodes, Cyprus, Sicily, Southern Italy, Navy ships in the area, selected sites in Libya, Greece, Iran, Ethiopia, Saudi Arabia, Pakistan
Mediterranean----- (West)	Spain, Morocco, Azores, Bermuda, Navy ships in the area
Northeast*-----	Newfoundland, Labrador, Greenland, Iceland
Pacific*-----	Japan, Korea, Taiwan, Philippines, Okinawa, Guam, Hawaii, Viet Nam, Thailand, mid-Pacific Islands, Cambodia

USO has been committed to serve the religious, spiritual, welfare, and educational needs of the armed forces. As long as American servicemen are stationed around the world, USO will strive to provide relaxation and entertainment for them.

*Areas marked with an asterisk accept college shows; other areas do not.

CHAPTER I

DEFINITION AND REGULATIONS OF USO ENTERTAINMENT UNITS*

The opportunity to participate in the tradition of "Foxhole Circuit" still exists, and individuals or groups may perform in one of several entertainment categories.

Three major divisions exist in USO entertainment with the major difference being financial. The Standard Unit is salaried by USO to perform at military installations; the Commercial Unit is salaried by commercial firms which receive certain advertising privileges from the government in return for the performances of the unit; The Gratuitous Unit offers its service to entertain military personnel without salary. Each classification is governed by specific regulations. Nine major regulations:

1. eligibility
2. funding
3. inoculations
4. passports
5. transportation
6. baggage allowance
7. per diem
8. length of tour
9. conditions under which performances can be given

will be evaluated to enable individuals or groups to test their capability of joining the present parade of entertainment units.

*The material in this chapter is based on the military publications listed in the bibliography.

STANDARD UNIT

Any form of entertainment to include acrobatics, dancing, or magical acts, etc., can be included in the Standard category, but the most common unit is a variety unit of either rock, jazz, or country and western music. The Standard category provides over half of all USO entertainment. Because of interest, two USO sites are provided for screening - New York and Hollywood. Any group of two to eight members who is eligible and interested should write to: USO Entertainment Office, 237 East 52nd Street, New York, New York 10022.

Eligibility

The unit must be no larger than eight and no smaller than two, and it must be headed by a responsible adult manager or director. The unit must be self-contained and capable of setting up and striking sets as well as handling all equipment and baggage. Performances must be flexible enough to be given in a mess hall or in a tent. All members of the unit must be United States citizens and generally no younger than 16 or older than 45. Husband and wife combinations may be members of the unit provided both are essential full-time performers. The material in the program should be germane to the interests of the military personnel.

Funding

All units are on a salary. The amount is based upon the qualifications of the unit, but generally the minimum salary is \$75 per week. Exact details are provided by USO.

Inoculations

The unit will be required to receive inoculations for travel overseas. The determination is based on area and season. Inoculations are normally furnished without cost to the individuals at the nearest military unit. Specific orders are issued to units after they are accepted for tour.

Passports

All members of units travel on Department of Defense Invitational Travel Orders; therefore, no-fee passports are provided which are good for the length of the tour but must be returned after the tour has been completed. Applications for the no-fee passport are included in the processing kit sent to the unit. A one dollar fee for picture processing is the only charge.

Transportation

All transportation from and to the continental United States point of origin is furnished by Armed Forces Professional Entertainment Branch. In the United States commercial carriers are used; between the East and West coast and the overseas entry point, Military Air Transportation is used. Within host areas the transportation is arranged by the host command and will vary from bus to truck.

Baggage

Each individual is allowed 66 pounds of personal baggage, and the unit is authorized 500 pounds excess baggage for musical instruments, costumes, scenery, etc. Because of the configuration of cargo

compartments, no item may be larger than a regular Army footlocker which is 32" x 16" x 12".

Per Diem

To offset the cost of living quarters and meals, the Department of the Army provides a monetary allowance of \$10.00 per day to each individual in the unit. Normally the individuals will be quartered in visiting officer's quarters for a nominal fee. When these quarters are not available, special rates are sought in nearby commercial hotels.

Length of Tours

Length of tours depends on the area to which the unit is sent. The Northeast and Caribbean tour are four weeks, but the European and Pacific tour are twelve weeks. The unit is allowed a four week delay en route upon request provided all members take the delay at the same time and no commercial bookings take place during the delay. No per diem is provided during the delay.

Conditions Under Which Performances Can Be Given

Performances may be required on any six of seven consecutive days or any twelve out of fourteen consecutive days. Any day the unit does not travel more than five hours is considered a day during which the unit may perform. If a unit travels more than five hours, the day is considered a non-performing day but not a day of rest. A performing day is:

- a. A day in which two regular performances of approximately 75 minutes in duration can be performed.

- b. A day in which one regular performance and three ward performances in hospitals of approximately 25 minutes duration can be performed.
- c. A day in which six ward performances are given.

Admission to USO shows must be free of charge, and no performance will be presented in any facility which serves intoxicating beverages unless such facility ceases to serve intoxicating beverages in the performance area during the entire performance.

COMMERCIAL UNIT

A Commercially sponsored unit must have the show previewed by the Defense Department before acceptance. Because of the special sponsorship of the unit, publicity and promotional material can credit the commercial sponsor as donor of the entertainment. The title of the unit for example can identify the commercial sponsor or his product such as: "Chesterfield presents the King-Size Review." Samples of the product can be distributed to members of the audience during performances provided a sample giveaway has been approved by the Department of Defense prior to distribution. Agencies interested in sponsorship of a commercial unit should apply to: USO, 237 East 52nd Street, New York, New York 10022.

Eligibility

Any commercially sponsored unit is eligible if the material is approved by the Defense Department. The unit must have a responsible manager and be available for a 28 day tour. The unit may be no larger than 15.

Funding

The Department of Defense is responsible for transportation and may authorize a per diem allowance.

Inoculations

The unit will be required to receive inoculation indigenous to the military requirement in the tour area. Specific policy in regard to this will be sent to the unit after it has been accepted for tour.

Passports

Since the unit travels on Department of Defense Invitational Travel Orders, members of the unit travel on no-fee passports. A nominal fee of \$1.00 is required for processing of individual pictures for the passport and visa. Specific instructions in regard to application for the passport and rules governing its use are included in the information kit sent to units accepted for overseas touring.

Transportation

The Department of Defense is responsible for all transportation of unit from point of origin to the point of entry in the tour area and return. The host command is responsible for transportation in the tour area.

Baggage

Each member of the unit is allowed 66 pounds of personal baggage, and the unit is allowed 500 pounds of excess baggage for musical instruments, set, etc. All baggage must be carried in cases of footlocker size, which is 32" x 16" x 12".

Per Diem

If authorized, the Department of Defense will pay an allowance of \$10.00 per day for each individual to offset the normal expenses of meals and housing. Arrangements are made with USO upon approval of the Defense Department.

Length of Tour

An exact time is not specified for commercial units with the exception that the unit must be available for at least 28 days.

Conditions Under Which Performances May Be Given

Performances must be free of charge, and the sponsor of the unit may give away free samples of his product; however, under no conditions may the sponsor sell his product as part of the show. The unit will not be allowed to perform in any facility which serves intoxicating beverages unless such facility ceases to serve intoxicating beverages in the performance area during the entire production.

GRATUITOUS UNITS

Gratuitous units include professional and college units. The Professional or Celebrity Unit is generally headed by a well-known star such as Bob Hope, James Brown, or Miss America. Because of the appeal of the famous stars and their busy schedule, Professional Units are given more leeway in their schedule, and they are not placed under the normal regulations governing other USO units. Bob Hope for example toured with a company of 75. Miss America toured only two countries in the Pacific Command; James Brown toured two different military theaters on the same trip. At times the Professional Units tour only

on a Hospital Circuit. USO solicits the aid of Professional Gratuitous units, and quite often the stars are helpful in fund campaigns.

College units tour in association with either the American Educational Theatre Association (AETA) or The National Music Council (NMC).

AMERICAN EDUCATIONAL THEATRE ASSOCIATION

The American Educational Theatre Association has been designated by the USO and the Department of Defense to act as the agency responsible for securing college theater groups to tour overseas installations of the United States Armed Forces. The object of the program is to provide live entertainment that will appeal to diversified taste.

Interested units are advised that the average overseas commands tend to request entertainment groups that produce either a musical or a variety type of performance; however, light comedy has also been acceptable.

An ideal unit will be prepared to present a musical program for the more sophisticated areas with adequate staging facilities and a variety program for more remote areas such as infantry camps. The material used in performance should be copyrighted; all royalties and music rental fees will be paid by each overseas command at which the unit performs.

The unit must also be self-contained and capable of setting up and striking the set and handling all baggage. Schools interested in participating can receive a complete information packet by writing:

Harold I. Hansen, Chairman
AETA Overseas Touring Committee
Box 40, H.F.A.C.
Brigham Young University
Provo, Utah 84601

Eligibility

Any college or university is eligible to apply for touring if the unit is not larger than 15; each member is a citizen of the United States; and each member of the unit is an enrolled student at the school or was an enrolled student the preceding academic year. Faculty and staff are eligible if they are working members of the company as certified by the Registrar or Dean. Married couples may be members of a touring company only if they are bona-fide, full-time students. The company manager or director cannot have his or her spouse accompany the tour in any capacity. The unit must apply by November 15 for the following tour year which begins September 1.

Funding

The college unit is responsible for all costs of production and must be prepared to assume all touring expenses because the per diem is not remunerated until six weeks after the tour has been completed. Generally the college or university advances the touring group sufficient funds to cover production and touring expenses.

Inoculations

A list of required inoculations is sent to an accepted unit. The inoculations can be obtained at the school dispensary or nearby military installations.

Passports

All members of units travel on Department of Defense Invitational Travel Orders and therefore no-fee passports are provided for the length of the tour. Applications for the no-fee passport are included in

the processing kit sent to the units. A nominal fee for reproduction of individual photographs is the only cost involved.

Transportation

The Department of Defense provides all transportation from point of origin to overseas area and return. Commercial carriers are used within the United States while movement between the United States and the overseas entry point is provided by the Military Airlift Command. The host command provides all transportation within an overseas area.

Baggage

Each member of the unit is allowed 66 pounds of personal baggage. In addition, the unit is allowed up to 500 pounds excess baggage for musical instruments, costumes, scenery, etc. Normally the baggage accompanies the unit; however, in some cases the baggage will be shipped by a cargo transport ahead of the unit. The units will be notified if this is to take place in sufficient time to prevent inconvenience.

Per Diem

Each member of the unit will receive a per diem rate of \$10.00 a day to offset the cost of meals and housing. Usually the payment is made six weeks after the tour has been completed. The college or university often arranges to advance the unit touring expenses or money can be borrowed locally to prevent financial strain on the unit members. If the unit elects to take a delay en route, the per diem ceases during the period of the delay.

Length of Tours

Each area accepts tours for different lengths of time. Normally the Caribbean and Northeast tours are four weeks in length and the European and Pacific tours are eight weeks in length. The unit is allowed to take up to four weeks of delay en route. Notification of such a request must be sent to USO headquarters in New York three months prior to the scheduled departure.

Conditions Under Which Performances May Be Given

All units must be capable of performing two shows a day. Because of this, set-up and strike time should not exceed 30 minutes each. Musical comedy groups may be scheduled for not more than five consecutive days without a day off, and on any day that the unit travels more than five hours the unit is not required to perform. Performances will not be presented in any facility which serves intoxicating beverages unless such facilities cease to serve intoxicating beverages in the performance area during the entire performance.

NATIONAL MUSIC COUNCIL

NMC has been designated by the USO and the Department of Defense to act as the agency responsible for securing college music groups to tour overseas installations of the United States Armed Forces. The purpose of the tours is to improve the morale of the men and women in the armed service through song and amusement. Because of the great diversification of the audience, the group should not attempt to present one form of music. A program that will appeal to all social and educational levels should be provided. Interested schools must file

an application by November 15 for the following tour year which begins on the first of September. Inquiries should be sent to:

Dr. Archie N. Jones
 Dean, Conservatory of Music
 University of Missouri - Kansas City
 Kansas City, Missouri 64111

Eligibility

Any college or university is eligible to apply provided the unit in question is composed of students who are regularly enrolled or have been during the last academic year, and every member is a citizen of the United States. Husband and wife members are permitted if both are essential to the unit and regular student members; however, the spouse of the unit manager shall not travel with the unit in any capacity. The group is limited to 15 members.

Funding

USO will arrange payment of royalties on overseas performances, but the unit is responsible for all production costs.

Inoculations

Inoculations are required in overseas travel. An exact list is provided by USO prior to departure. Usually the inoculations can be obtained at the school's dispensary or at a nearby military base.

Passports

Because entertainers travel overseas on Department of Defense Travel Orders, they also travel on no-fee passports. Applications are

included in a kit sent to all accepted units. The only cost involved is a nominal fee for the reproduction of photographs for the passport and visas.

Transportation

All transportation from point of origin to overseas and return is provided by the Department of Defense. Commercial carriers are used within the United States. The Military Airlift Command provides transportation for movement between the United States and overseas points of entry. While in the host command, transportation will be provided by the host command.

Baggage

Each member of the unit is allowed 66 pounds of personal baggage. In addition, a unit may be granted up to 500 pounds of excess baggage for instruments, etc. All baggage must be carried in containers no larger than a military footlocker which is 32" x 16" x 12".

Per Diem

Each member of the unit will receive a nominal daily monetary allowance of \$10.00 to offset the cost of meals and housing. Because this amount is paid six weeks after the tour has been completed, the school usually advances sufficient monies to cover the cost of the tour. If this is not possible, the unit can make arrangements for a local loan.

Length of Tour

The Caribbean and Northeast tours are four weeks in length while the European and Pacific tours are eight weeks in length. The unit,

upon approval, may also be authorized to take a four week delay en route. While the unit is in the delay the per diem allowance ceases.

Conditions Under Which The Tour May Be Given

All units must be capable of performing two shows a day as well as set-up and strike the shows. Units may be required to perform on any twelve out of fourteen consecutive days. A day of travel exceeding five hours will count as a day of performance and not as a day of rest. Performances will not be given in any facility which serves intoxicating beverages unless the sale of those beverages is stopped during the entire performance of the unit.

CHAPTER II

USO OFFICE PROCEDURES IN KOREA*

USO entertainment units are administratively processed in each host command. The Korean policy is typical of all military processing.

Once the Korean Command has been notified by the Pacific Coordinator that a show is available for the Korean Circuit, the Korean USO Coordinator must accept or reject the unit within five days. If the unit is accepted the Coordinator begins his office procedures by placing a request for an Escort Officer. The policy in Korea is to assign an officer in the grade of first or second lieutenant to accompany the unit on all working days. The escort officer who is selected at random by the Adjutant General's Office is billeted with the unit. He is briefed on his duties and the duties of the incoming unit before the unit arrives in Korea. The orientation includes a discussion of the Cold War and the effect the unit will have on Korean Nationals since the unit will indirectly come into contact with several thousand Korean people during its tour. The briefing also includes an extensive discussion of the Black Market and the system of ration cards used by the military to curb the activity of the Black Market. The coordinator issues the cards to the unit members, but the escort is responsible for proper use of the cards.

*The material in this chapter is based upon personal interviews listed in the bibliography.

The request for billets and transportation is placed with the 19th General Support Group. The normal procedure is to billet the units in the Seoul area. During the first three quarters of 1968 the units were billeted at Walker Hill, which is a resort on the extreme eastern edge of the city and approximately twelve miles from downtown in Seoul. The fee for the government quarters was one dollar per night which was \$2.50 cheaper than Walker Hill. Unless the unit travels to the southern part of the country or to remote air bases, the normal mode of transportation is bus.

The unit's itinerary is arranged in conjunction with subordinate command areas. The USO coordinator assigns each area a block of time, and the subordinated command selects the production sites. Priority is given to areas with the greatest concentration of troops.

Having accomplished the pre-arrival procedures, the coordinator prepares a briefing for the unit which is usually held the day after the unit arrives in Korea. It follows a welcome luncheon and includes information on the laws and customs of Korea, the Cold War, the responsibility of the unit while in Korea, the function of the escort officer, and the purpose of the ration cards. Each unit member is given a welcome folder containing pamphlets related to the topic discussed and various other general information.

The coordinator begins preparation for the departure of the unit as the unit begins its tour. Securing confirmation of the return flight to Japan is his first task. The next step is the arrangement of a farewell dinner and the purchasing of souvenirs for each unit member. On the last scheduled day, the unit is entertained at a dinner and

given the proper amenities. Units that have been highly praised by the club directors are given a letter of recognition from the Eighth Army Command.

After the unit departs, the coordinator collects the after-action reports and places them in a permanent file. A copy of each is sent to Pacific Command Headquarters. Only units that receive favorable evaluations are invited for a return engagement.

Attendance records are also kept and used as a method of evaluating the units. During 1968 in Korea, 238,931 individuals attended a total of 774 performances. A Professional Gratuitous Show drew the largest attendance. In only three performances, Bob Hope played to 28,000 men and women. Another Professional Gratuitous unit, Miss America, played to 13,000 in 21 performances, many of which were held in remote areas. A Standard Unit, In Crowd, performed before 13,000 audience members in 28 shows. Two college units from Utah were also very popular. The Brigham Young University AETA unit and the Utah State University NMC unit each entertained over 9,000 troops in 13 or fewer performances.

CHAPTER III

ANALYSIS OF ENTERTAINMENT UNITS

To understand the operation of a USO unit, more than statistics must be discussed. Six units of varying types which toured Korea in 1968 are examined in detail in the following pages.

A STANDARD VARIETY UNIT

The Varno and Evans USO unit was composed of the comic team Frank Varno, age 30, and Joey Evans (whose real name is Kenneth Weiss), age 25, and a female singer, "Sugar Ward," age 21, and the John Spilker Trio.

The unit toured Korea in August of 1968 and billed itself as a "bright and gay variety unit headed by the hottest comic team in show business since Martin and Lewis sparked by a beautiful dream walking."¹⁸ The entertainers claim to fame lay on the laurels of previous state-side performances, among which was an appearance at the Playboy Club in Los Angeles.

As the billing suggested, Varno and Evans patterned their style after Martin and Lewis; however, disagreement must be taken with the statement that they were the "hottest team since Martin and Lewis" unless one accepts the definition of hot as lustful. The entire Varno

¹⁸ News Release on Varno and Evans USO Variety Show

and Evans comic routine appeared to be a watered-down version of a bawdy Supper Club act censored to fit the USO clause against sensuous material. An example of their humor follows:

Varno: Joey, do you smoke after sex?
 Evans: (Looking down in an exaggerated manner) I don't
 know; I have never looked.

Miss Phoebe T. Ward (billed as "Sugar") was over-publicized and the audience was aware of this as soon as she stepped on stage. Her songs seemed to be hours long; it was rare to hear her sing on key. Evans, who was the unit manager, apparently was aware of the problem. He instructed Sugar to call audience members on stage and direct her song to them. While she was singing to the volunteer, Evans would prance about the stage performing distracting pantomimes. This technique was successful in large theaters in which an aesthetic distance existed, but in small theaters where all physical flaws were apparent, the act failed.

A possible improvement would have been the use of a different costume for Sugar, who was not by nature sexy. If a dress had been designed to make her look taller with emphasis on her fully developed breasts and not her fully developed hips, she probably would have projected a different image. A better visual picture would have been created for the audience.

Several members of the unit displayed a noticeable lack of professionalism. The attitude was reflected in "on stage performances" and in the after-action reports prepared by the unit manager. The problems occurred because several unit members were jealous of what they felt was special treatment being shown to the Miss America troupe.

Their reports reflected a constant criticism of the transportation. In contrast, Miss America was being transported by a special, deluxe, air-conditioned bus, compliments of the Korean Hon Jin Bus Line. The donation was explained to Evans, but it did not change his attitude.

The unit was not distinct from the average variety show to tour for USO. It followed the same old format. They opened with a comic dialogue; they introduced the members of the unit; they sang several songs; they did a comic sketch, they sang several more songs; they ended with a grand finale.

A STANDARD COUNTRY AND WESTERN UNIT

In contrast, one of the most successful units to tour Korea was Willis Wade and The Nashville Rebels. The unit came to Korea in September 1968 following a tour of Alaska. While in Korea they performed extensively in the infantry areas.

The unit demonstrated a great amount of versatility which was surpassed only by its energy and enthusiasm. As the curtain opened to a lively western tune, Wade and his troupe colorfully dressed, danced on stage playing various musical instruments. A further hint at the program was the array of instruments that lined the front of the stage. Wade played six different instruments, and Ray Salter played five. Accompanying them was Jackie Lynn, who played an electric guitar and sang, and Tubby Brawner, a talented comic who could also sing and played lead guitar. Lending support was Brenda Sharp, an excellent singer, and Linda Wade, a dancer.

The entire show appeared to be spontaneous. The tunes were not being created in Korea; they were being transmitted live from the

"Grand Ole Opry." For a period of two hours the audience was not in Korea; they were at home. This was achieved by the ensemble performance of the unit. Wade would introduce each selection indirectly through by-play with Tubby. Tubby acted the perfect country fool, but he always phrased his remarks to Willis' question in such a manner that the phrasing gave the title of the next selection.

The audience was often invited to sing along during the chorus of a song, and they seemed not to miss a note. At times a hush filled the auditorium, but the supreme compliment to the unit was the demand for encores. Often the unit performed for forty-five minutes after the end of the regular show. To accommodate as many requests as possible, Wade would immediately begin one request right after the completion of another. The unit seemed not to need a rest, and the numbers seemed not to need an introduction.

The true success of the group was based on its professionalism. The unit had internal problems, but Wade refused to allow them to interfere with the group's performance. Linda, Wade's younger sister, and Tubby had quarrelled in Alaska. The problem again arose in Korea, but Wade, realizing that Tubby was an integral part of the unit and Linda only a fringe benefit, told his sister to contain her feelings or go back home. Control such as this strengthened the trust of the group in him. The conflict was never apparent on stage.

The group earned such compliments as: "The audience gave the unit a standing ovation;" "our windows are still shaking;" "Those in the audience who were not country and western fans at the beginning of the show were definitely so by the end of the show;" and "the best morale builder in the last year."

Two Standard Units toured Korea at about the same time; one was successful, the other was not. Dedication and professionalism was the reason for the success, and the lack of it was the cause of the failure.

COMMERCIALY SPONSORED UNIT

Paul Bumann presented a very specialized show. The golf pro's entire show was centered around trick shots, and was very appealing to a golfer; however, non-golfers would receive little enjoyment from a double shafted wedge shot.

The format of the show was easy to follow. Bumann appeared on the course wearing size seventeen tennis shoes and a giant pair of sunglasses to contrast with his casual sweater and slacks. After hitting a few balls that exploded into colored smoke, he removed the tennis shoes and glasses and began to demonstrate his skill with trick clubs. He maintained a constant dialogue, and he directed many of his comments to the local golfers. Often his satirical remarks brought forth laughter and applause from the audience.

An interesting sidelight was the friendship that developed between Bumann and his escort officer. Though the escort was selected at random, the escort was a golf enthusiast and often demonstrated his lack of skill with the trick clubs to enhance the spectacle and wonder of Bumann's ability.

Despite the mild success on the course, the show failed to meet one of the objectives of USO entertainment - boost the morale of the G.I. The show was performed on officers' golf courses and very few enlisted men or women were present for the performances. The unit could have traveled on the hospital circuit and entertained those who need "cheering up."

PROFESSIONAL GRATUITOUS UNIT

Though Bumann did not boost morale, the Miss America unit did. Deborah Dene Barnes, Miss America 1968, and six former state winners spent two weeks in Korea. The show explored the theme "It's Today;" it was staged and written by George Cavalier and choreographed by Benny Smith in New York. The show presented a salute to the world of today - its music - its dancing - its comedy and sounds.

To insure audibility, all of the production numbers requiring movement were pre-recorded along with the entire score. While dancing, the performers did not have to confine their routines to the area around a microphone. The concept was very effective because the solo numbers that were not recorded became static. The microphones used in Korea were of poor quality requiring almost direct contact to be maintained. On one occasion the pre-recorded system failed. The unit arrived at Osan Air Base so late that a proper check of equipment was not performed. When the curtain opened the girls were confronted with a distorted sound being reproduced at twice the normal speed. Since only one recorder was in the building, the girls had to ad-lib until a new recorder was obtained.

The show was developed as a variety show, and each girl was given a chance to perform individually as well as in a group. Miss America was a pianist; Miss Minnesota, Charlotte Sims, performed acrobatic dancing that required great dexterity and skill. The other five were singers. Betty Lynn Buckley, Miss Fort Worth, was the most talented; she had trained for musical comedy and is currently appearing on Broadway in 1776. Rosemary Brown, Miss New Mexico; Patricia

Martinez, Miss Wyoming; Sandra McRee, Miss Georgia; and Sheila Scott, Miss New Hampshire were the other performers.

Though the show was produced by a professional, it was not free of mistakes or mishaps. The unit obviously rehearsed on a large stage and was not prepared for performances on the smaller Korean stages. One dance number had been choreographed with the use of seven large step ladders. The two largest theaters in Korea, Moyer Service Club and Osan Theater, accommodated five ladders while the other theaters accommodated three or fewer. Since this number had been recorded, seven voices boomed out as three performed. Miss America's solo was also misjudged. The director had anticipated encountering poor quality instruments; so, the piano number had been pre-recorded. In order to maintain synchronization between the recorder and the live performances, the piano was moved on and off stage during production numbers. Two situations evolved from this procedure. In Ascom, the back leg of the baby grand fell off as the piano was being moved into place. As it crashed to the floor with a mighty bang, the three stagehands went into action. Two lifted and held the piano as the third crawled under it and secured the pedals. With the assistance of these three, Miss America played beautifully. The piano in the 21st Evacuation Hospital was a very old upright. While it was being dragged on stage, the coasters fell off, and when the two hands tried to remove the piano, they found a job fit for Atlas. Their rhythmical rumbling and muffled singing added a comic tone that was not easily forgotten.

An embarrassing thing to watch occurred often during a number that required the girls to go into the audience to select a partner for a comic dance routine. It seemed as if it took hours for the beauties to find willing patrons. The audience and the performers felt uncomfortable until seven men were persuaded to go on stage, but once the skit started it was enjoyed by all.

A major problem grew out of the desire of various individuals and groups to capitalize on the fame of the group. At least ten people found ways to get backstage before each performance. On occasion, more than tact was needed to remove them. Even legitimate autograph sessions grew out of proportion, and the unit often left the performance hours behind schedule causing them to travel after curfew¹⁹ under police escort. Because of this, an interesting experience took place after the show in Ascom that proved to be embarrassing to Miss America. She agreed never to appear in public or pose for a picture unless dressed respectfully and groomed properly. After the autograph session, Debbie climbed aboard the bus and jokingly messed her hair to mimic how she felt when the leg fell off the piano. While she was doing this the two Military Police officers who had volunteered to escort the bus back to Seoul asked to have their picture taken with Miss America. In all honesty she could not pose for the picture, and as she hid under a coat the escort made an excuse for her to the two confused and disappointed young men.

The feeling of inter-camp rivalry led to another incident. Because the unit played twenty-one times in fourteen days they were

¹⁹ The entire country of Korea is under curfew from midnight to five a.m.

constantly on the move and not able to accept several dinner invitations. The failure to accept one invitation led to a practical joke being played on the entire unit by the officers at Camp Beavers. The Commanding Officer of the camp had issued a dinner invitation that the group was not able to accept; so, when the group arrived to perform at the camp, a second invitation for a lunch after the show was issued. Since the camp was a great distance from Seoul, the invitation was again declined. Just before the show began the Commanding Officer informed the unit manager that the bridge connecting the camp to the Seoul bound highway had been washed out; but he would save the company a long ride over the detour route by ferrying them across the swollen stream in one of his Armored Personnel Carriers. The bus could be sent around the detour right after the show and the entertainers could spend that time visiting the local officers' club. As soon as the bus completed the detour, one of his men would ferry them to their bus. Under the circumstances the manager agreed. After the show the bus was dispatched and the unit escorted to the club. The first carrier did not arrive and after an hour a second carrier was called for. As the girls were ushered aboard, they were told that the ride would take only five minutes. The five stretched into forty minutes as the group rode up and down the gullies adjacent to the camp. The swollen stream turned out to be two feet deep. Several weeks later, word filtered back that the carrier had been christened "Miss America."

Despite these problems, the tour of Miss America and her court was very successful. On stage and off the unit carried a respectful image of American women. The unit gave several goodwill performances

for the Prime Minister of Korea and other dignitaries. This was an honor shared only with the college units touring the command.

AMERICAN EDUCATIONAL THEATRE ASSOCIATION UNIT

Southwest Missouri State College in Springfield, Missouri presented the musical comedy "Wonderful Town" in Korea during the last two weeks of October. The show was directed by Dr. Irene Coger who had directed two previous USO-AETA tours and who is on the AETA touring committee. Assisting her were Dr. Bryan Blackwood who has been technical director for four previous tours, and Jeanne Oswalt, the musical director and accompanist.

The college unit was very successful in its production at Osan Air Base and at Headquarters such as Seoul and Red Cloud. This was not the case in the infantry areas. Too often the audience was prepared not to be receptive because they knew the evening's entertainment was "a play or something." At one camp in the infantry area, the USO Coordinator stopped the show because of the obscene comments being directed at the performers. He warned them that if the comments did not cease he would cancel the performance and never schedule another unit for the camp. The show continued after that with no interruptions. The problem was caused by the maturity level of the audience, but it illustrates the need to select material for the audience. A variety show would have been more successful for the less sophisticated audiences. The Missouri unit had prepared a variety program; however, their advertising did not credit this and the service clubs insisted on the show advertised in advanced publicity.

The college unit also had a problem with set-up and strike time. Sufficient time was not provided and the show started late quite often. In contrast to this, on one occasion the unit arrived several hours early. During the free time one immature cast member tried to attract attention with his physical prowess. He attempted to balance on a very rugged wall; he fell and injured his leg badly enough to require ten stitches. As a result the group lost a lead dancer and several numbers had to be cut from the show.

The college units are very popular with the Korean Nationals, and are often asked to visit the Korean Universities. The experience is very educational but consumes most of the free time and rest periods available to the entertainment units. Occasionally the unit manager will be asked to act as a judge for a local military or civilian talent contest. Dr. Coger was asked to be a judge in the Pacific Command Talent Contest. She agreed and volunteered the entire unit for a guest performance at the conclusion of the contest.

The college girls are extremely popular and often are showered with gifts from the soldiers. Unless the group is conditioned for this, animosity can result. To avoid such a situation, the Missouri unit pledged to share gifts whenever suitable and to date only members of the unit. Though the pledge was not followed totally, no serious problems occurred.

From a pictorial standpoint, the unit's production was a complete success. The costumes were attractive, colorful, appropriate, and durable. When not in use they served as padding for the packing of the lighting equipment. The set made use of light-weight construction material. Aluminum pipe tapered at one end and cut into two and

one-half foot lengths was used to build scaffolding for the backdrop and the two wing pieces. The design was flexible enough to be converted from a width of fifteen feet to thirty-five feet. The backdrop was constructed of muslin pieces sewn together to stretch the full thirty-five feet. On smaller stages the backdrop was overlapped. The same technique was repeated for the wing pieces. The muslin was tied to the scaffolding every eighteen inches. A stylization of Christopher Street was painted on the backdrop and wings. Sculpturing was added by use of one-quarter inch plywood plugs bolted to the legs of the scaffolding with screws and wingnuts. The footlockers used to ship the material were used as props. Two flats made of one by three cut to two and one-half foot lengths and bolted together by means of strap iron and screw and wingnuts. These flats were on rollers and constructed so that both sides could be dropped with various scenes. Complete indoor sets were suggested by using combinations of window and door valances with the two flats. Also included in the technical design was an auxiliary lighting system. It consisted of twelve Par-38 lamps and home made swivel mounts. Two lighting towers were constructed using light-weight pipe. The base of the tower was anchored in footlockers for stability. Six lamps were mounted on each tower, and number 143 cable was connected to the lamps at one end and to a 15 amp circuit breaker at the other. Two sets of wiring emerged from the circuit breaker. One cable was designed to link with a household outlet and the other pair of cables was designed to splice directly into a power line. The household plug was used most often. The light was white and no gel was used.

Though the set was large, the process of setting it up and striking it was organized to the point that thirty minutes was sufficient time. Every cast member had a specific construction assignment and everyone worked until the job was completed.

To minimize financial problems, Dr. Blackwood was in charge of all monies. The school had advanced the unit the amount of the per diem, but Dr. Blackwood did not issue the sum to the unit members. He paid for all housing expenses and for two daily meals. In turn, he gave each member \$3.00 a day to cover incidental expenses. This was paid once a week. Dr. Blackwood also carried in the form of Travelers Checks an extra \$500.00 to offset any possible financial crisis. Such a crisis did not occur in Korea.

NATIONAL MUSIC COUNCIL UNIT

Western Michigan University at Kalamazoo presented the Varsity Vagabonds under the direction of Dr. Elwyn Carter. The University had toured three times previous to this trip. In 1963 they toured the Caribbean and Panama Canal Zone; in 1965 they toured Greenland, Iceland, Labrador, and Newfoundland; in 1967 they toured Europe.

The format of the show was designed around a repertoire of fifty songs. Dr. Carter would select from the repertoire for each performance. A typical show consisted of:

"number"	"type"
2	country and western
2	girls' barbershop
1	blues (dance number)
2	Aloha numbers
1	men's barbershop
2	spirituals
1	Dixieland (instrumental)
2	pop tunes
1	folk tune

Dr. Carter informally introduced each number and the unit members moved into their assigned positions. No visual picture was achieved and no theatrical devices were used. During the first performance, the house lights were turned off and Dr. Carter stopped the show and requested that they be turned on. The lack of the pictorial definitely had an adverse effect on the show, especially in the infantry area. The troops were not content to sit for seventy-five minutes with their eyes closed listening to beautiful sounds. They became very restless after fifteen minutes.

Dr. Carter's approach appeared to be the same as he would use in a concert for "music patrons." It was not successful in Korea. The visual weakness should have been corrected by an expert before the unit embarked because as the students became aware of the problem they began to improvise dance routines. The routines were too amateurish to improve the show; yet, Dr. Carter did not attempt to cut or improve them. He seemed content to accept them and list them in the USO program as part of the show. A good example was a dance a young woman performed to the tune of "Perfidia." She costumed herself in a pair of black tights and a loosely fitting blouse; as the song began she did an awkward front flip landing with her legs apart full front. The audience roared at her; they did not laugh with her. Though most of the unit was aware of how crude the dance looked, they refused to speak to Dr. Carter about it.

The audience was also critical of the director. Obscene comments were often whispered about him, but nobody on stage was ever aware of the criticism, or if they were, they never mentioned it.

The show always contained one instrumental number that featured a trumpet solo. The lad who played the instrument was terrible. He knew it; the unit knew it; Dr. Carter knew it; and each night the audience knew it. Despite this, Dr. Carter refused to eliminate the number from the show. This and the other problems suggested that the unit was traveling for travel's sake and not for the good of the servicemen. This opinion was shared by others who observed the unit during their Korean tour.

The unit had some other difficulties. Each week one USO show is video taped by the Armed Forces Television Network in Seoul for a future telecast to the military camps in Korea. The Varsity Vagabonds were chosen, but the session turned into a period of sheer madness. To begin with, the studio was late in setting up their equipment. Secondly, they refused to allow Dr. Carter to introduce each number as he would do for a regular performance. Thirdly, they repeated each sequence several times before they shot a take. After two hours of this Dr. Carter became involved in a heated discussion with the television director. Dr. Carter announced he would give the studio thirty minutes to finish the tape and then he was leaving. This was the first major problem the studio had had with the taping of a USO show; they were convinced that the fault lay directly with Dr. Carter. Dr. Carter stated he and his unit were taped several times before but by directors who knew their business.

The students developed a group committee similar to the one used by the Missouri unit. One boy and one girl was elected to act as spokesman for the faction. Any individual or group problem was

taken to the committee for solution. Only if no solution could be reached was the problem brought to the attention of the unit manager.

SUMMARY

Attitude, experience, imagination, and dedication made the difference between the success and failure of the units discussed. Each unit had to face a different set of problems, but the success or failure in overcoming the problems was dependent on the maturity of the unit members and the leadership provided by the unit manager. In almost every case a thoughtful analysis of the circuit to be toured would have prevented many of the technical problems encountered. An insight into the audience, which was also overlooked, could have been provided by a study of American military involvement in the host country.

CHAPTER IV

ANALYSIS OF KOREAN MILITARY CIRCUIT AND PRODUCTION SITES

In 1950, Korea then divided by the 38th Parallel into two separate nations, became a battleground that saw United States troops committed to combat against the Communist powers as part of the United Nations Command. Three years later an Armistice Agreement stopped the fighting and a Demilitarized Zone known as the DMZ was established again dividing North Korea from South Korea. Because a Peace Treaty has never been signed, combat troops guard both sides of the DMZ every day of the year. Part of the U.N. force in South Korea is made up of American troops.

Most of the American troops are stationed in an area along the DMZ and within seventeen miles of Panmunjom and south along the valley of the Han River. These troops belong to the Seventh Infantry Division (7th Inf Div) with headquarters near Tongduchonⁿⁱ; Second Infantry Division (2nd Inf Div) with headquarters near Munsan; and I Corp with headquarters near Uijongbu. These troops are combat troops which occasionally are involved in small scale fighting. To the east of the infantry divisions in the area of Chunchon lies the Fourth Missile Command (4th Msl Cmd). The troops in this area are artillery men. South of the infantry divisions lies the supreme command in Korea - Eighth United States Army. Headquarters is located in Seoul as is

the headquarters for the Eighth Army Field Support Command (FASCOM). The other major army command in Korea is the Eighth Army Depot Command known as 8th Army Rear; its headquarters is located in Taegu. Several Air Force bases are also located in Korea. Twenty miles northwest of Seoul is Kimpo Air Base and Kimpo International Airport. Thirty-five miles south of Seoul lies Osan Air Base.

USO units perform in all of these areas; however, the vast majority of the troops are located north of Seoul; as a result, most of the units will be assigned to perform in these areas.

Six military areas divide Korea. A USO unit is likely to play in each of these areas at least once. Since each area has its own distinct production problems, sketch drawings have been made of twelve sites representative of the areas. The sites selected by area are:

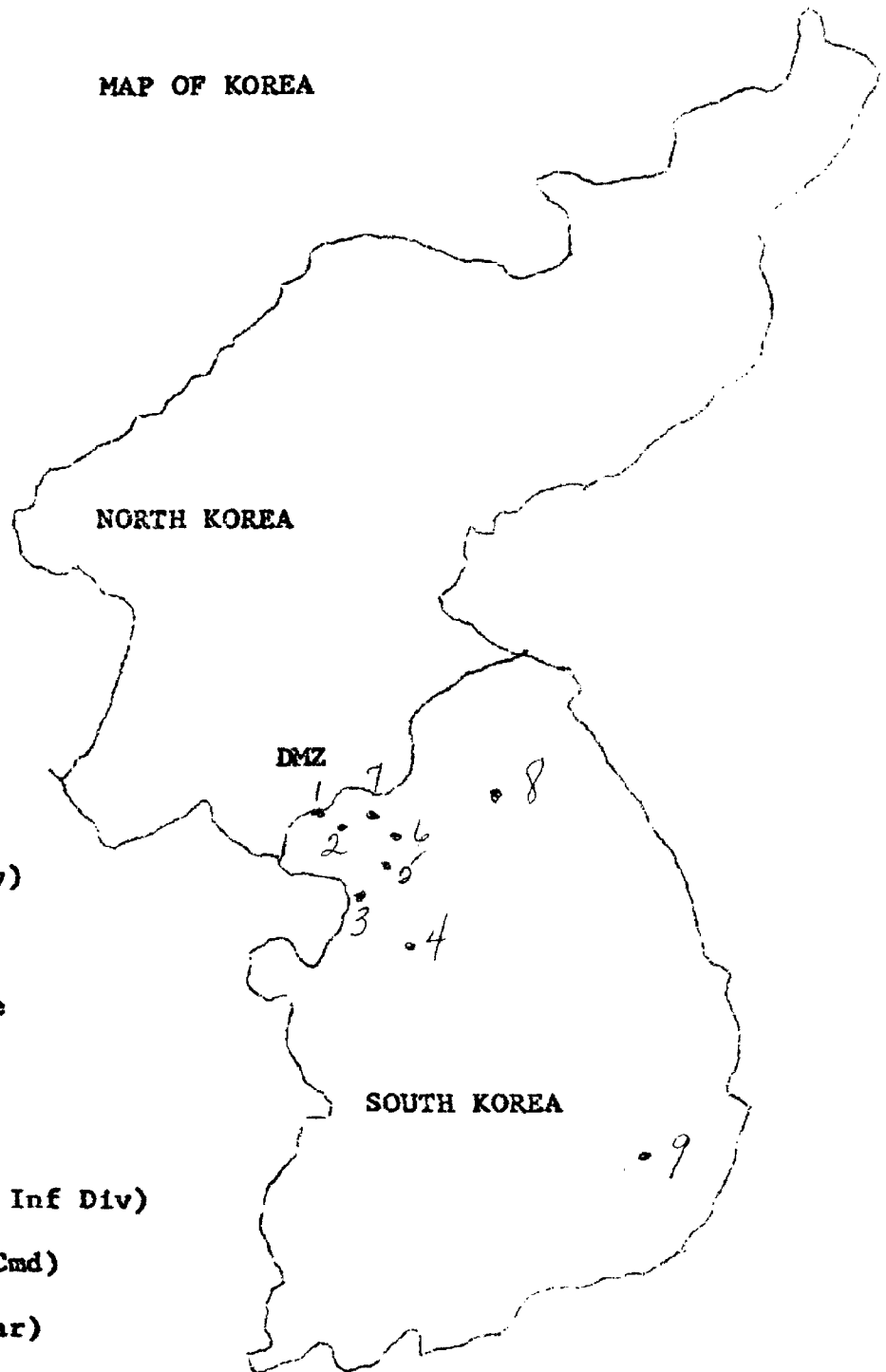
<u>AREA</u>	<u>SITE</u>
Air Force	Osan Air Base
FASCOM	Moyer Service Club FASCOM Workshop Ascom Service Club
2nd Division	Joint Security Area Camp Beavers
7th Division	RC #1 Workshop RC #4
I Corp	Red Cloud Service Club
4th Missile	Camp Page "B" Battery

The sites represent the extremes that a unit will face in each area.

MAP OF KOREA

Headquarters and major
cities in South Korea.

1. Panmunjom
2. Munsan (2nd Inf Div)
3. Inchon
4. Osan Air Force Base
5. Seoul (FASCOM)
6. Uijongbu (I Corp)
7. Tongduchon'ne (7th Inf Div)
8. Chunchon (4th Msl Cmd)
9. Taegu (8th Army Rear)



The sites have been evaluated on the following points:

- location
- facilities
 - lighting
 - sound
 - electric outlets
 - stage
 - dressing rooms
 - comfort areas
 - equipment available
 - loading and unloading
 - storage
 - seating

The size of the stage will be rated as large, medium, or small on the following criterion:

proscenium opening or length of stage more than thirty feet plus a depth of more than twenty feet is: large;

proscenium opening or length between twenty and thirty feet plus a depth of between twelve and twenty feet is: medium;

proscenium opening or length less than twenty feet plus a depth less than twelve feet is: small

Stages that do not fit the criterion will be rated as irregular. All of the stages are level and are constructed of wood. Except for a few military field sites (these are not played very often), the normal electric circuit in Korea is 120 volts, A.C. This is dependent on the time of the year and the size and load capacity of the camp. During 1968 no serious electrical shortage problems were experienced.

g Room and Latrine

Dressing Room and Latrine

air conditioner

cyclorama in front of solid movie screen

loading

circuit breakers

main curtain
apron

rope

audience



OSAN AIR FORCE BASE

Location	Air Force	2 hours south of Seoul
Facilities		
Lighting	overhead - white, red, blue borders each color is on a circuit footlights - white, red, blue each color is on a circuit spot - follow spot dimmer - not available	
Sound	PA system	
Electric outlets	several on stage	
Stage	size - large	
Dressing rooms	backstage	
Comfort areas	latrines are in dressing rooms	
Equipment	piano, PA system	
Loading and unloading	double doors stage right	
Storage	backstage	
Seating	capacity - 500 type - permanent	

MOYER SERVICE CLUB

Stage Door

Dressing room
and latrine

Dressing room
and latrine

cyclorama

main curtain

rope

lighting ports

loading

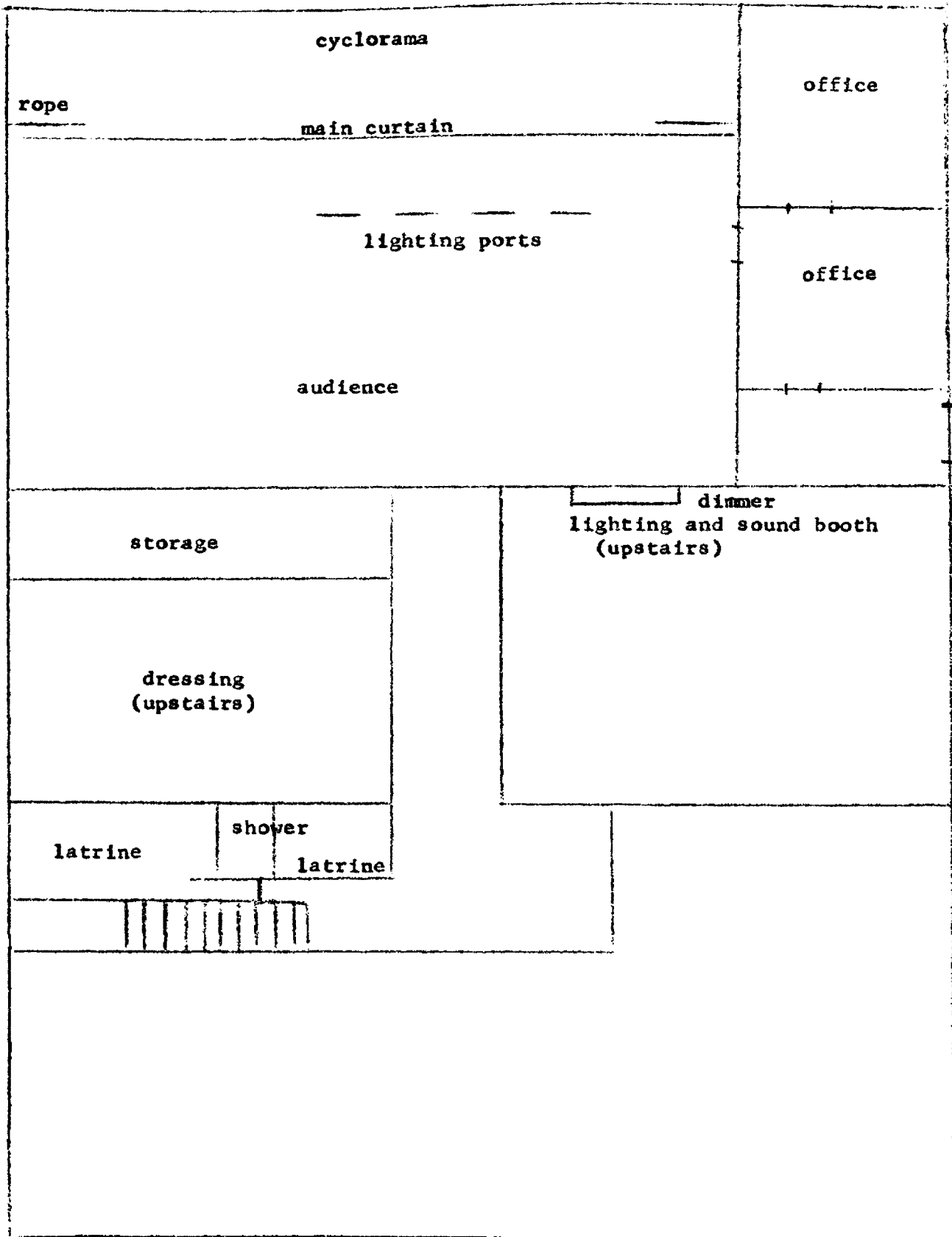
audience

lighting and
sound booth
(upstairs)

MOYER SERVICE CLUB

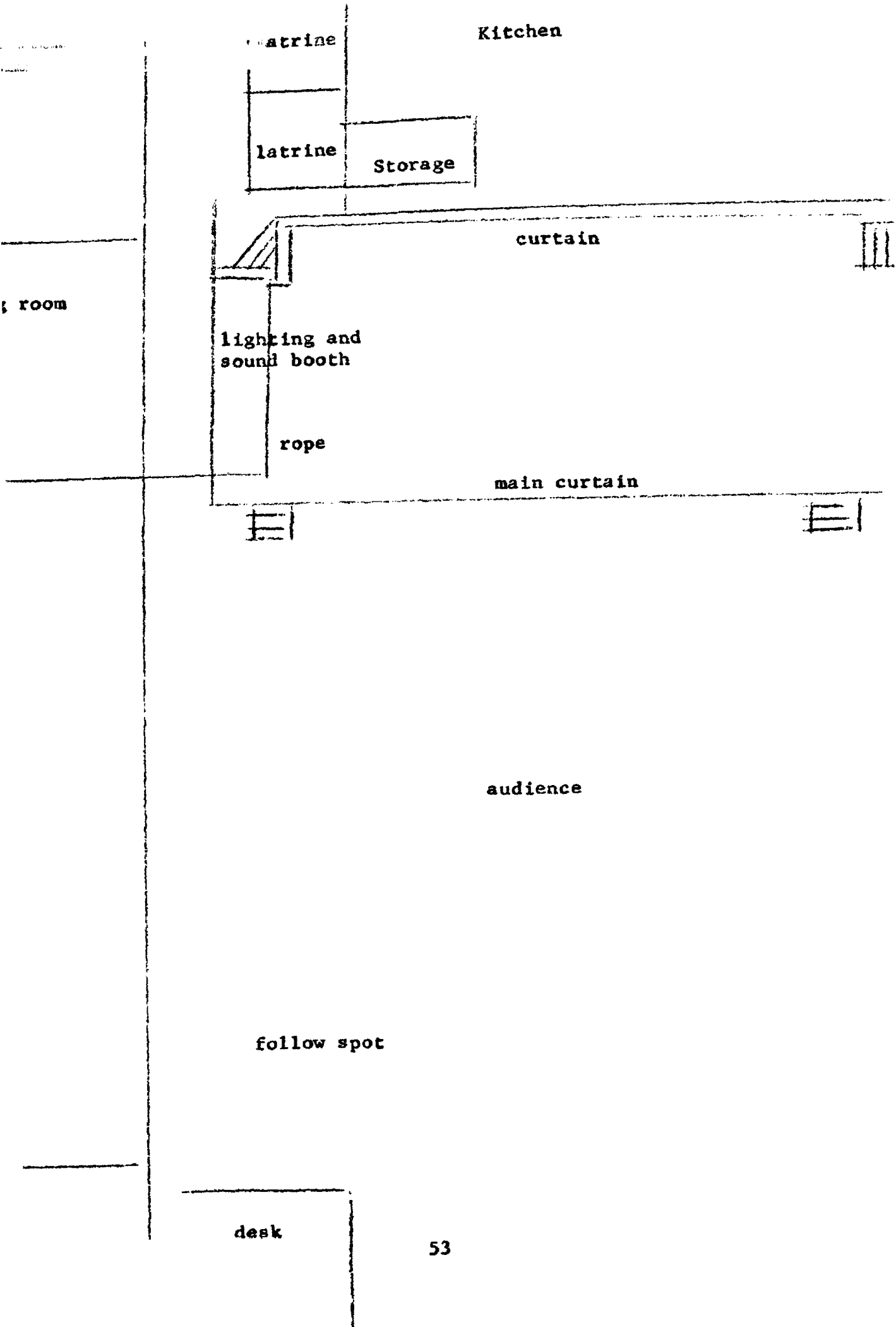
Location	FASCOM Seoul
Facilities	
Lighting	overhead - white, red, blue borders each color is on a circuit footlights - white, red, blue each color is on a circuit spot - follow spot specials - six fresnels
Sound	PA system
Electric outlets	several on stage
Stage	large
Dressing rooms	backstage
Comfort areas	latrines are in dressing rooms
Equipment	piano, PA system
Loading and unloading	auditorium near stage left
Storage	backstage
Seating	capacity - 450 type - folding chairs

EIGHTH ARMY WORKSHOP



FASCOM WORKSHOP

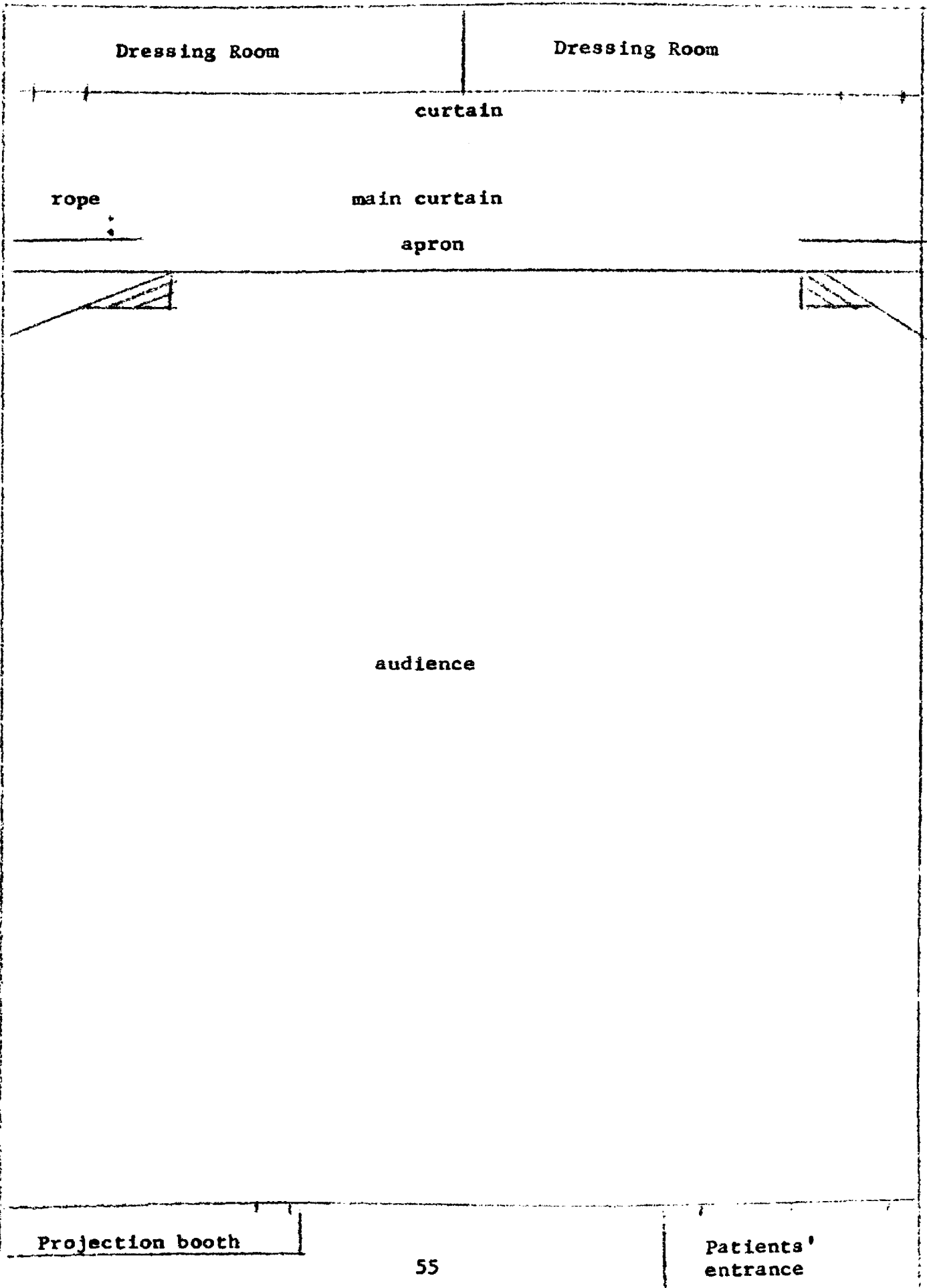
Location	FASCOM Seoul
Facilities	
Lighting	fresnels, ellipsoidals, spots, lighting stands, four dimmers (Davis), borders, and technicians to run equipment
Sound	microphones, amplifiers, speakers, tape recorder, and stereo phonograph
Electric outlets	several on stage
Stage	medium
Dressing room	upstairs - offices adjacent to stage can be used for costume changes
Comfort areas	latrines are in back of the auditorium
Equipment	sound, lighting, piano, musical equipment
Loading and unloading	through the auditorium
Seating	capacity - 120 type - bleacher



ASCOM

Location	FASCOM 1½ hours west of Seoul
Facilities	
Lighting	overhead - white spot - follow spot
Sound	PA system
Electric outlets	several on stage
Stage	large
Dressing area	adjacent to stage right
Comfort area	across the hall from dressing rooms
Equipment	piano, PA system
Loading and unloading	back of the auditorium
Storage	backstage
Seating	capacity - 450 type - folding chairs

21ST EVACUATION HOSPITAL THEATER



Projection booth

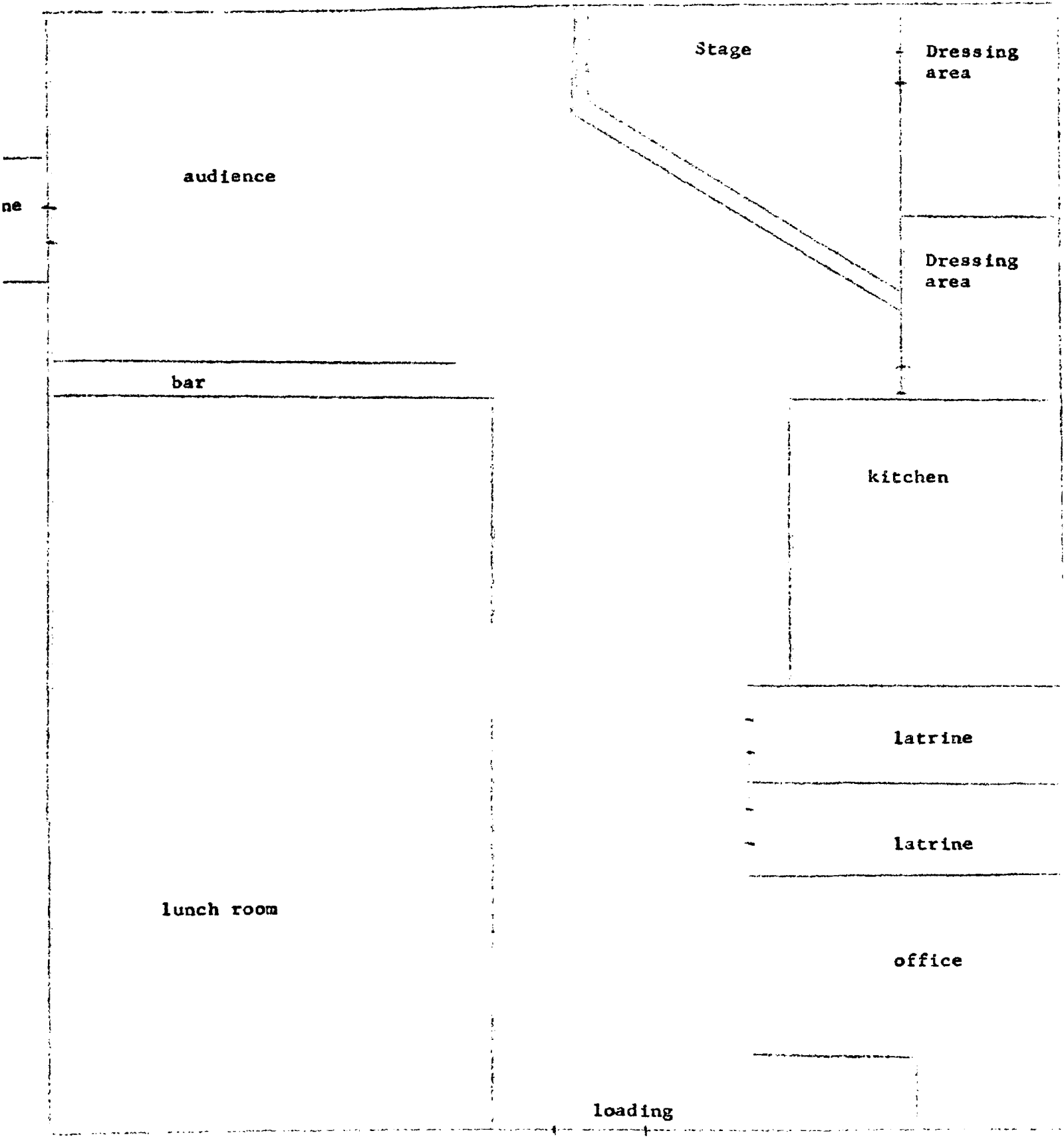
55

Patients' entrance

21ST EVACUATION HOSPITAL (ASCOM CITY)

Location	FASCOM 1½ hours west of Seoul
Facilities	
Lighting	overhead - white spot - follow spot
Sound	not available
Electric outlets	extreme right and left stage
Stage	small
Dressing rooms	not in the theater
Comfort areas	not in the theater
Equipment	piano
Loading and unloading	auditorium near stage right
Storage	not available
Seating	capacity - 350 type - permanent

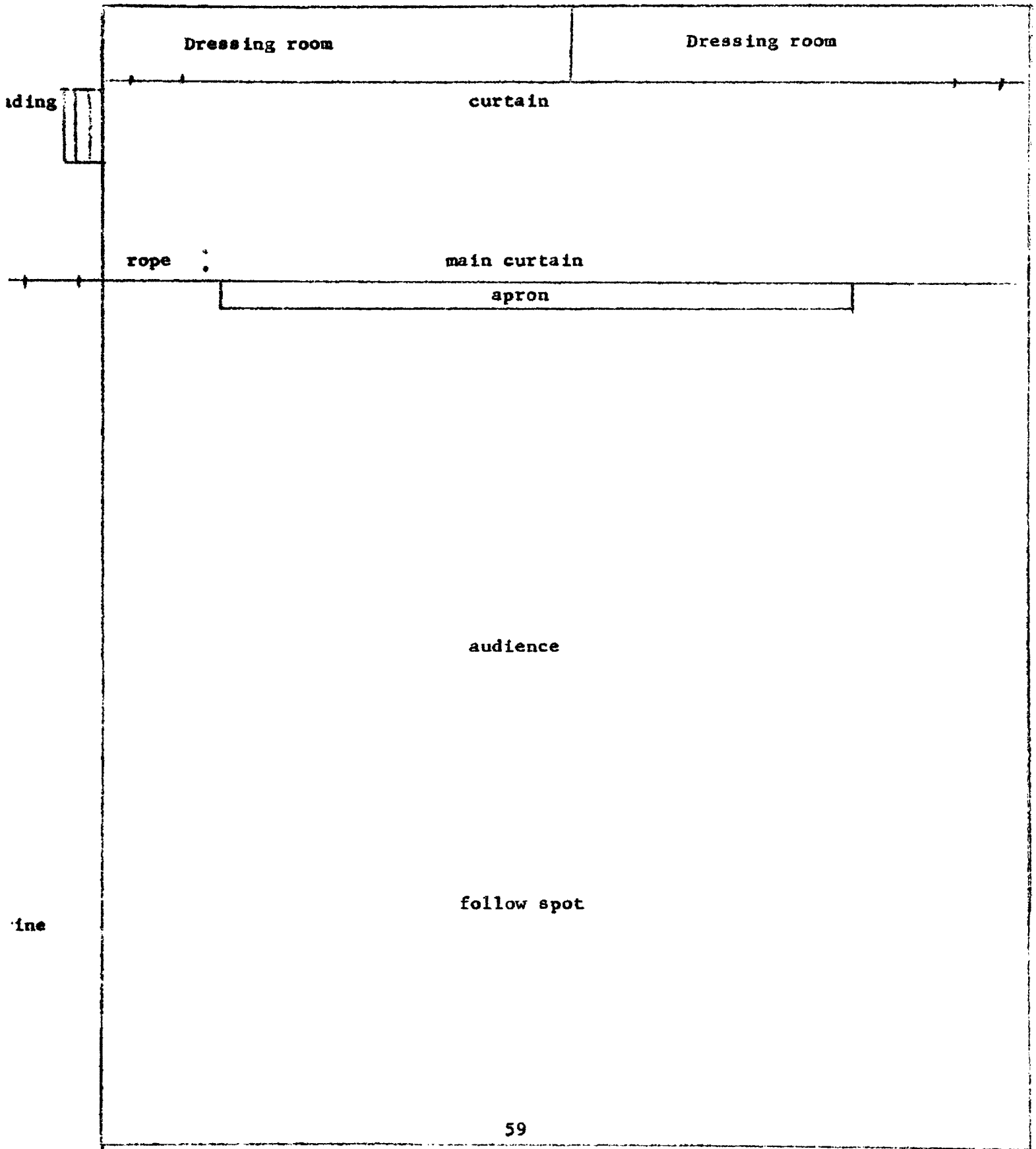
JOINT SECURITY AREA



JOINT SECURITY AREA

Location	2nd Division 2½ hours north of Seoul
Facilities	
Lighting	overhead - white
Sound	PA system
Electric outlets	several on stage
Stage	small - irregular
Dressing rooms	backstage
Comfort areas	not adjacent to stage or dressing rooms
Equipment	piano, PA system
Loading and unloading	lunchroom adjacent to auditorium
Storage	backstage
Seating	capacity - 200 type - folding chairs

CAMP BEAVERS



CAMP BEAVERS

Location	2nd Division 2 hours north of Seoul
Facilities	
Lighting	overhead - white spot - follow spot
Sound	not available
Electric outlets	several on stage
Stage	large
Dressing rooms	backstage
Comfort areas	not in the theater
Equipment	piano
Loading and unloading	stage right
Storage	wings
Seating	capacity - 500 type - folding chairs

RECREATION AREA #1 (WORKSHOP)

room and
latrine

Dressing room
and latrine

Storage

cyclorama

main curtain

rope

apron

audience

ling

61

Office

dimmer

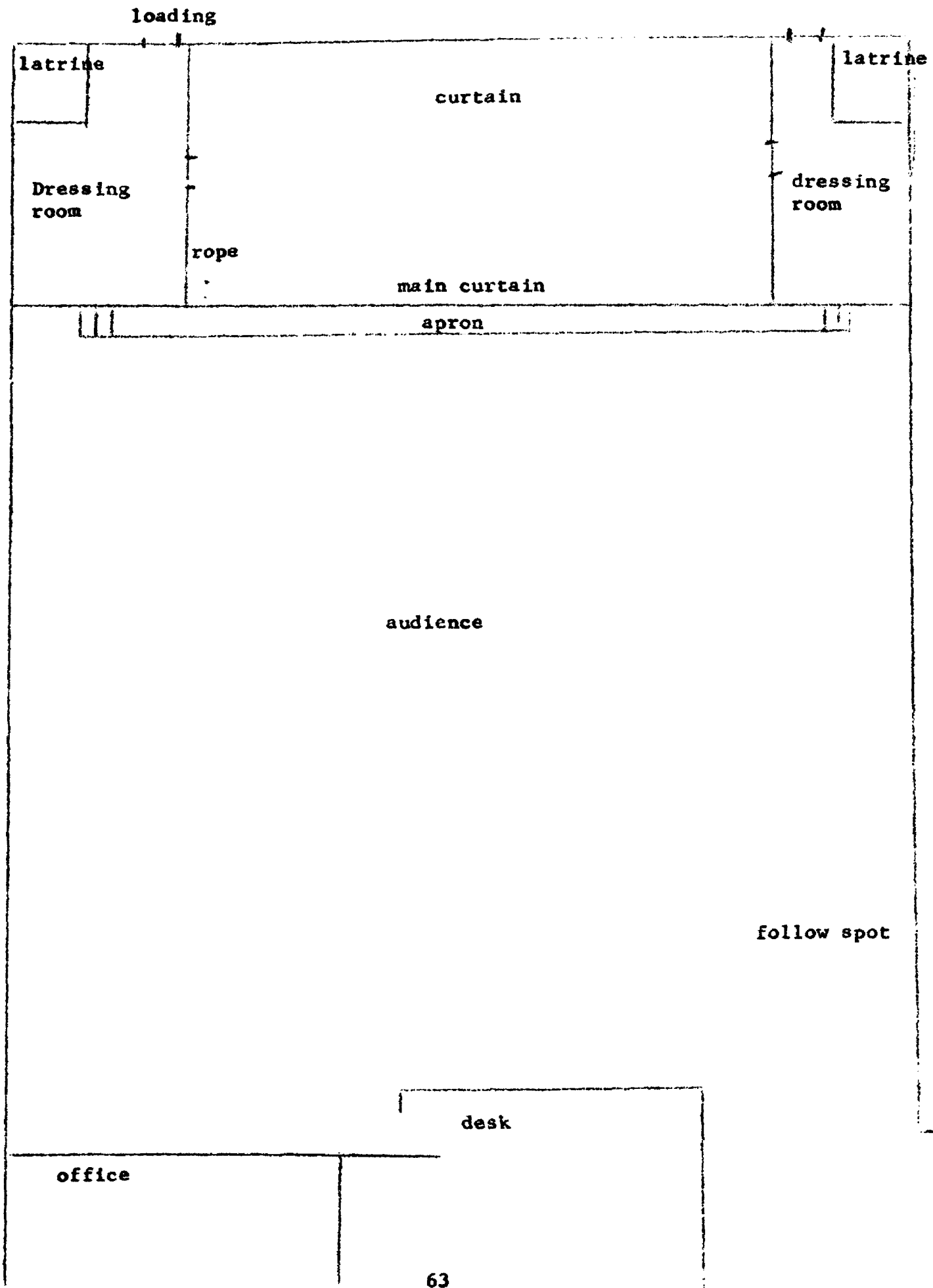
lighting and sound booth
(upstairs)



RECREATION AREA #1 (WORKSHOP)

Location	7th Division 2 hours north of Seoul
Facilities	
Lighting	overhead - white spot - follow spot specials - fresnels dimmer - two Davis
Sound	PA system
Electric outlets	several on stage
Stage	medium
Dressing rooms	backstage
Comfort areas	in dressing rooms
Equipment	piano, PA system, lighting
Loading and unloading	rear of auditorium
Storage	backstage
Seating	capacity - 300 type - folding chairs

RECREATION AREA #4



RECREATION AREA #4

Location	7th Division 2½ hours north of Seoul
Facilities	
Lighting	overhead - white spot - follow spot
Sound	PA system
Electric outlets	several on stage
Stage	medium
Dressing rooms	stage left and stage right
Comfort areas	in dressing rooms
Equipment	piano, PA system
Loading and unloading	exits in dressing rooms
Storage	in dressing rooms
Seating	capacity - 350 type - folding chairs

curtain

Dressing
area

rope

main curtain

apron

follow spot

Office

RED CLOUD

Location	I Corp 1½ hours north of Seoul
Facilities	
Lighting	overhead - white spot - follow spot
Sound	PA system
Electric outlets	several on stage
Stage	medium
Dressing rooms	stage left and stage right
Comfort areas	back of the auditorium
Equipment	piano, PA system
Loading and unloading	exit in dressing rooms
Storage	dressing areas
Seating	capacity - 350 type - folding chairs

cyclorama

dinner

; rope

main curtain

apron

lighting ports

Office

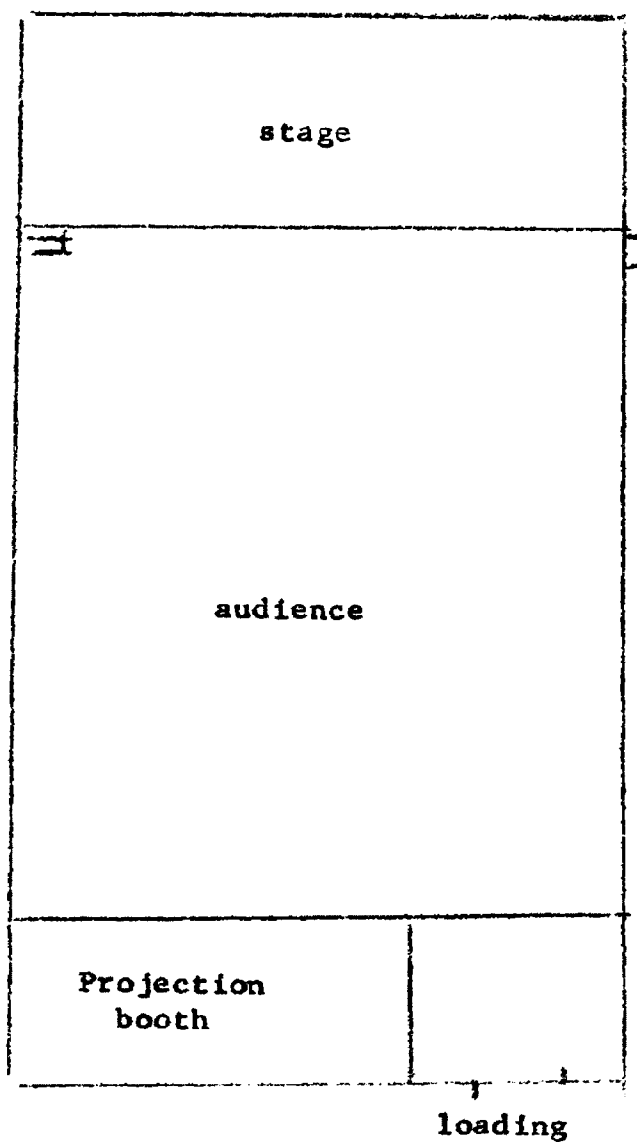
CAMP PAGE

Location 4th Missile 3 hours northeast of
Seoul

Facilities

Lighting	overhead - white spot - follow spot specials - fresnels dimmer - one auto transformer
Sound	microphones, amplifiers, speakers, tape recorder, phonograph
Electric outlets	several on stage
Stage	large
Dressing rooms	adjacent to stage right
Comfort areas	backstage
Equipment	piano, sound, lighting
Loading and unloading	back of auditorium
Storage	backstage
Seating	capacity - 350 type - folding chairs

4TH MISSILE "B" BATTERY



"B" BATTERY

Location 4th Missile 3½ hours northeast
of Seoul

Facilities

Lighting	overhead - white
Sound	not available
Electric outlets	one on stage
Stage	small
Dressing rooms	not available
Comfort areas	not in theater
Equipment	none available
Loading and unloading	back of auditorium - parking lot is 150 yards from auditorium
Storage	not available
Seating	capacity - 60 type - folding chairs

CONCLUSION

USO was developed with a specific goal in mind - boost the morale of the American serviceman. Since 1941 entertainment units have traveled countless miles to accomplish that goal, and as long as war is a part of our society, the need to travel many more miles will be a challenge USO must face.

The task is not simple and cannot be accomplished with the wave of a magic wand for every individual in the service possesses a different need. Though the organization is strong, it cannot meet 3,000,000 individual needs without the aid of new ideas and fresh talent. A great challenge for entertainers exists whether they be professional, educational, or commercial.

The important thing is that the entertainers need to have dedication and the spirit to sacrifice in the tradition of the "Foxhole Circuit." USO is not designed to provide plush springboards into professional stardom any more than it is designed to be an old age home for failing professionals or a free world trip for young college students.

Anyone who has talent is encouraged to try to fit into one of the program areas. Professional and educational entertainers are encouraged to participate in the USO program, but only those units which qualify as Standard Units are given a salary. Five categories exist within the entertainment structure of USO. Each is governed by its own

regulations, and each is designed to provide a general type of entertainment for the military. The Standard Units usually provide variety programs similar to vaudeville in format, but the subject material varies from rock and roll to country and western. The AETA units provide college type musical comedy, drama, or variety programs. The NMC provides college type music programs which usually include numbers from a great array of styles such as classical or pop. The professional gratuitous units generally present outstanding personalities from the entertainment industry such as Bob Hope or Miss America; while the Commercial Units usually present specialty acts such as sports figures. A note of caution must be added. The Special Service section of the army is becoming more sophisticated in providing its own entertainment program. Though this program cannot provide a touch of home, it imposes a minimum level of achievement that USO units must attain. The FASCOM entertainment director had a Master's degree in theater and professional experience in film, TV, and stage. He had assigned to his staff two enlisted men with degrees in theater. He also had assigned to his staff two enlisted men with professional recording experience. One worked for MOTOWN Recording Company, and the other for the BUCKINGHAMS. Only entertainment units of equal ability would be successful playing to the FASCOM audience.

Those units which are accepted must remember that, as the unit on Korean production sites indicates, an ultramodern show palace will not be available for performances. Sometimes the facilities will not even resemble a theater. The performer will be forced to use his imagination and hopefully will inspire the audience to do the same.

It must be noted that the audiences will vary tremendously. Usually an Air Force and Navy audience will be more responsive because they are not captive. The audiences are comprised of individuals with similar backgrounds who have chosen to spend their military service in either the Air Force or Navy. On the other hand, the Army and Marine audiences are for the most part made up of drafted men who would prefer to be somewhere else. The individual response within one audience is difficult to predict. The audiences could be comprised of various educational, emotional, and maturity levels. The rule of thumb would suggest that Headquarters companies are areas in which the audiences are similar to Air Force or Navy audiences. Infantry areas cannot be prejudged. The response of the audience is dependent on too many variables that cannot be learned until the unit reaches the host command. It must be remembered that the Infantry is the largest unit in the military and often the one most in need of entertainment. In defense of this, the units must prepare an imaginative and flexible show. Researching the native land and American involvement in that land should provide hints as to how the American soldier lives in a specific country and what he misses most about home. The program should attempt to fill the void that exists in the soldier's life.

As Chapter III suggested, to be successful units must consider a total visual production. An NMC unit that presents choreography highlighted by lighting effects will be more successful than one which presents a concert with no theatrical devices. This is true of all other entertainment categories too. Every unit should consider these aspects:

1. Costumes

Costumes that appropriately accentuate the period, mood, style of the production should be used. At the same time they can be used to correct the features of entertainers to make them individually attractive to the audience.

2. Lighting

A portable lighting system that has the capability of providing colored light greatly enhances the visual picture provided by a unit. Detailed information on such a system can be obtained from the Department of Drama at most State Universities.

Caution must be taken in packing and handling the equipment for replacement is quite difficult in overseas areas. To prevent unnecessary wasting of space, costumes can be used as padding for the lighting equipment in storage and transportation.

3. Sound

The sound requirements of the unit should be evaluated before the unit begins the tour. Special equipment must be carried. Generally the host commands can provide PA systems, tape recorders, phonographs, etc., but the quality is often doubtful. The units should consider and experiment with pre-recordings. Success here can eliminate the requirement of carrying special effects equipment.

4. Setting

A set always provides a more complete visual picture, but the problem of transportation and set-up and strike may offset this. Each unit must consider its individual needs and act in accord. If a set is required, it must be constructed of lightweight material that can be collapsed into footlocker size for transporting.

In addition to the production, the units must consider several other individual areas which greatly affect the unit's performance and tour. When casting, the units must be aware of the age of the individual performers. The normal civilian mores in regard to drinking and sex are more relaxed in the military. A cast member with a particular prejudice in one of these areas could cause a misunderstanding and prove to be embarrassing for the unit or the military. Also, the females in the unit will be extremely popular and will be showered with affection and gifts. Immature understanding of this can also cause problems.

The men in the group must be conditioned to this, and women in the group must realize why they will receive "Queen for a Day" treatment. The organization of a group council to discuss any problems that might arise from this or any other situation is very helpful. The council can prevent any disagreement for infecting the entire unit or the production.

One individual in the unit should be in charge of all monies. An effective method of handling this is to have the unit manager pay all meals and housing expenses from the per diem allotment. In turn, he can issue a secondary allowance to cover incidental costs. This allowance can be given to the entertainers weekly. Also, an extra sum of money should be carried to offset any financial crisis that might arise on the tour.

Though this paper is based on actual experience, it is not meant as an absolute guide for it only tells a small story. Rather, it is meant to stimulate the entertainer into thinking about the very best way to develop a USO entertainment unit. Then the unit can write its own page in the history of USO entertainment.

APPENDIX

AGREEMENT AND CERTIFICATE OF BRIEFING

1. Prior to entering into any agreement with the Armed Forces, I have been briefed by a representative of the Pacific Command Professional Entertainment Program on the general subject of my relationship with the Armed Forces. In particular, I understand and will abide by the following:

a. I have voluntarily offered my services to the Armed Forces for the purpose of providing entertainment to military personnel in _____.

b. It is understood that the authority for my traveling to accomplish this mission is contained in "Invitational Travel Orders" issued by _____.

c. I agree that my beginning to travel under the provisions of the above-named authorities constitutes my acceptance of these orders and of the provisions thereof and I understand that for the duration of this mission I shall have the status of a person accompanying and serving with the Armed Forces.

d. I agree to contribute my services without salary or other recompense from the Government, and I understand that _____

_____ agrees to furnish _____
Air Transportations from _____ to _____
_____; a per diem of _____; and transportation to and from performances. In my status as a person accompanying and serving with the Armed Forces, I understand that the Armed Forces agrees to furnish me access to quarters and facilities as are provided to members of the Armed Forces, which will terminate on _____.

e. I understand that it is my mission to entertain members of all branches of the Armed Forces; and will not accept private commercial engagement for the duration of this tour, either as a performer, as a correspondent, or otherwise; nor accept remuneration for any performance given by me for the Armed Forces or for any other authorized organization.

f. I will not make any trips or give any performance except under military auspice as officially authorized by _____.

g. I understand that the acceptance of the voluntary services which I have tendered will not place the United States Government under

any obligation whatsoever except as herein provided, and that the services rendered will not be made the basis of a future claim against the Government for compensation.

h. I will not collect, record, publish, communicate or divulge to anyone not entitled to receive same, any information which may directly or indirectly come into my possession as a result of my personal appearance under this agreement and will not engage in any activity which may reflect discredit upon the military service.

i. Upon termination of my tour or tours, I will surrender all credentials issued to me by the Armed Forces.

2. I certify that I have read and understand all the terms of this agreement and I am prepared without reservation to abide by them, and to observe the standard of conduct expected of me while serving with the Armed Forces as outlined to me by the representative of the Pacific Command Professional Entertainment Office.

(Legal Signature)

Date

UNIT MANAGER'S REPORT

Number and Name of Unit

Name of Installation _____

Name of Special Services Representative _____

Performance Location _____ Date _____ Time _____

Were all members present for performance _____ Total Attendance _____

Performance Facilities: Superior _____ Good _____ Fair _____ Unsatisfactory _____

If unsatisfactory, state why _____

Were personnel assigned to aid in loading and unloading show equipment _____

Was transportation satisfactory _____

Were billets: Superior _____ Good _____ Fair _____ Unsatisfactory _____

If unsatisfactory, state why _____

Additional Comments:

Signature of Manager

ENTERTAINMENT EVALUATION	1. THIS REPORT PREPARED BY (Check as appropriate) <input type="checkbox"/> SPECIAL SERVICES OFFICE <input type="checkbox"/> THEATER MANAGER <input type="checkbox"/> SITE MANAGER	REPORTS CONTROL SYMBOL
TO: <i>PACOM Professional Entertainment Coordinator APO 96323</i>	3. THRU: (Specify address of appropriate area coordinator)	4. FROM:
NAME AND/OR NUMBER OF SHOW	6. PERFORMANCE LOCATION	7. DATE & TIME OF SHOW

PART I - SPECIAL SERVICE, THEATER, SITE MANAGER'S EVALUATION
 * OUTLINE APPROPRIATE DETAILS IN REMARKS

		CHECK	
		YES	NO
. WAS OBSCENE MATERIAL USED ON STAGE?			
. DID SHOW ARRIVE ON SCHEDULE?			
. WAS SHOW MET AND BRIEFED?			
. DID YOU RECEIVE ADVANCE PUBLICITY MATERIAL?			
. DID SHOW BEGIN ON TIME?			
. WERE THEATER, SITE, OR INSTALLATION PERSONNEL ASSIGNED TO ASSIST THE UNIT?			
. WHAT WAS GENERAL AUDIENCE REACTION? <input type="checkbox"/> OUTSTANDING <input type="checkbox"/> GOOD <input type="checkbox"/> FAIR <input type="checkbox"/> POOR			
. HOW MANY PERFORMANCES WERE GIVEN?	16. WHAT WAS AVERAGE LENGTH OF EACH PERFORMANCE? (Minutes)	17. WHAT WAS THE TOTAL ATTENDANCE OF ALL PERFORMANCES?	
18. WHICH ACT WAS BEST RECEIVED?		19. WHICH ACT WAS POORLY RECEIVED?	

SIGNATURE

PART II - REMARKS

TO BE USED BY THEATER, OR SITE MANAGER, IN DISCUSSION OF THE ABOVE QUESTIONS. TO BE USED BY THE AREA COORDINATOR FOR ANY COMMENTS CONSIDERED PERTINENT. CONSTRUCTIVE SUGGESTIONS ARE DESIRED. USE REVERSE SIDE OR ADDITIONAL PAGES MAY BE ADDED.

USO SHOWS - CY 1968

1st Quarter of CY 1968

<u>NO.</u>	<u>NAME OF SHOW</u>	<u>PERFORMANCES</u>	<u>ATTENDANCE</u>
1	Youth Varieties Show	24	4,136
2	Belles & Beaux Show	17	1,617
3	Nashville Country Revue Show	23	4,220
4	R.F.D. Hollywood Show	14	2,956
5	Hollywood Stunt Group	<u>10</u>	<u>2,297</u>
	TOTAL 5 shows	<u>88</u>	<u>15,226</u>

2nd Quarter of CY 1968

1	Gary Ellison	27	5,769
2	Something Cool	13	6,126
3	Sounds of Nashville	18	3,692
4	Buelah Bryant	25	4,363
5	Ann B. Davis	18	7,930
6	James Brown	7	11,700
7	Jamboree	22	4,170
8	Carmen D'Oro	18	4,369
9	Betty Hall Jones	9	1,742
10	Walter Craig	18	3,693
11	The Swinging V	27	8,174
12	San Jose State	<u>8</u>	<u>2,352</u>
	TOTAL 12 shows	<u>210</u>	<u>64,085</u>

3rd Quarter of CY 1968

1	Jimmy Nichols Show	4	683
2	Win' Jammers	17	2,966
3	Kiki Paige	31	7,680
4	Union Barrack-Ades	5	1,044
5	Balladiers	13	9,000
6	Startime BYU	10	9,346
7	Berri Lee & Melody Engle	15	2,700
8	Philip Ahn Show	28	4,870
9	Texas Jean Thompson	19	4,389

<u>NO.</u>	<u>NAME OF SHOW</u>	<u>PERFORMANCES</u>	<u>ATTENDANCE</u>
10	Varno & Evans	18	2,470
11	Miss America Show	21	13,100
12	Singing Set	17	4,466
13	In Crowd	28	11,772
14	Eli-Price	25	6,290
15	Claude Stroud	14	2,207
16	Paul St. Denis	14	2,142
17	Paul Bumann	5	1,275
18	Willis Wade Show	18	4,683
19	Statesiders	19	4,185
20	Harlem Wizards	5	2,000
21	Ron Finney & New Scene	<u>16</u>	<u>3,111</u>
	TOTAL 21 shows	<u>342</u>	<u>100,379</u>

4th Quarter of CY 1968

1	Oaky Miller Show	8	1,712
2	Wonderful Town (AETA)	12	3,430
3	Lass-O Choraliers (NMC)	13	5,091
4	George Bagen Show	21	4,025
5	Rovers	19	4,642
6	Varsity Vagabonds (NMC)	13	3,385
7	Ann B. Davis Show	21	4,585
8	JAZZORAMA	24	4,371
9	Bob Hope Show	<u>3</u>	<u>28,000</u>
	TOTAL 9 shows	<u>134</u>	<u>59,241</u>

TOTAL FOR CY 1968	47 shows	<u>774</u>	<u>238,931</u>
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USO-HOLLYWOOD OVERSEAS
COMMITTEE SHOWS FOR 1968

NAME OF SHOW	TOUR AREA	NO. OF PEOPLE	LENGTH OF TOUR
Leif Erickson	Vietnam	1	17 days
James MacArthur	Vietnam & Thailand	1	22 days
Sebastian Cabot	Vietnam & Thailand	1	22 days
Wally Boag & "The Disneyland Show"	Northeast	6	30 days
Arthur O'Connell	Vietnam & Thailand	1	22 days
Bob Denver	Vietnam	1	22 days
"The Hollywood Stunt Group"	Pacific	6	22 days
Robert Bray	Vietnam & Thailand	1	22 days
"RFD Hollywood"	Pacific	6	30 days
Ed Begley	Vietnam	1	22 days
Cal Tinney	Pacific Hospital Circuit	1	22 days
Berri Lee with Melody Engle	Vietnam	2	30 days
"The Cascades" & Mary Margaret	Northeast	6	32 days
"The Lazy B. Wranglers" with Janie Davids	Pacific Hospital Circuit	4	22 days
"Outside-In Group"	Pacific Hospital Circuit	4	22 days
Foss Parker	Vietnam	1	17 days
Paul Hartman	Pacific Hospital Circuit	1	22 days
"The Peter Leeds Show"	Vietnam & Thailand	5	30 days
"Chico & Chili"	Vietnam & Thailand	2	30 days
"The Carmen D'Oro Show" (2 tours)	Korea & Pacific Hospital Circuit	4	36 days
Betty Hall Jones	Pacific Hospital Circuit	2	22 days
Ann B. Davis	Korea & Pacific	6	39 days
Ken Griffin & Roberta	Vietnam & Thailand	2	33 days
"The Loree Frazier Show"	Vietnam & Thailand	4	30 days
Joe Flynn & Bob Hastings	Vietnam	2	17 days
"The Walter Craig Show"	Korea	6	5 weeks
"The Johnny Grant Show"	Vietnam	4	17 days
"The Claude Stroud Show"	Vietnam & Thailand	5	22 days
Pat Morrow & Joyce Jillson	Vietnam	2	22 days
Phillip Ahn	Korea & Vietnam	1	35 days
Berri Lee with Melody Engle (2 tours)	Korea & Pacific Hospital Circuit	2	5 weeks
Lewis Charles	Pacific Hospital Circuit	1	17 days
Richard Deacon	Pacific Hospital Circuit	1	17 days
"The Tony Scotti Show"	Pacific Hospital Circuit	3	22 days
"The Texas Jean Thompson Show"	Korea & Pacific	6	35 days
Pat Cash with "The Serge Minervini Trio"	Vietnam	5	22 days
Verno & Evans with Sugar Ward (2 tours)	Korea & Pacific Hospital Circuit	6	35 days
"The Paul St. Denis Trio"	Korea & Pacific	3	28 days
Lonnie B. & Viki G.	Vietnam & Thailand	5	35 days
"The Singing Set"	Korea & Pacific	7	28 days
Don Barry	Vietnam & Thailand	1	30 days
"The Earl Nickle Show"	Vietnam & Pacific	5	35 days
"The Eli Price Show"	Korea & Pacific	7	35 days
"The Jimmy Hawkins Show"	Vietnam	4	35 days
"The Claude Stroud Show" (2 tours)	Korea & Pacific Hospital Circuit	4	8 weeks
Gary Crosby & Bob Dornan	Vietnam	2	22 days
"Ron Finney & The New Scenes"	Korea & Pacific	7	35 days
"The Oaky Miller Show"	Korea & Pacific	7	35 days
"The Eddie London Show"	Vietnam & Thailand	5	35 days
"The California Countrymen"	Vietnam & Thailand	5	35 days
"The George Bagen Show"	Korea & Pacific	6	35 days
"The Billie Bird Show"	Pacific Hospital Circuit	4	22 days
"Martha Raye & John Carr"	Vietnam	2	12 weeks
Gypsy Rose Lee	Pacific Hospital Circuit	1	23 days
"Two For The Show" Jerry Winters & Sioux Scott	Pacific Hospital Circuit	2	22 days
"Johnny Green & The Green Men"	Vietnam & Thailand	5	35 days
"The Cascades"	Vietnam	5	40 days
"Holiday Special from Hollywood"	Northeast	4	21 days
Joey Bishop with Tippi Hedren	Vietnam	4	10 days
"The George Jessel Show"	Vietnam	4	17 days
"Carlos & The Rivingtons"	Pacific Hospital Circuit	6	35 days
"The Sig Sakowicz Show"	Vietnam	5	22 days
Ann B. Davis & "The Country Coalition"	Korea & Pacific	8	35 days
Byron Palmer & Holiday Cheer	Pacific Hospital Circuit	6	30 days
"The Win'Jammers"	West Med. & Europe	6	28 days
"Johnny Grant & His Hollywood AFRT Girl Friends"	Vietnam	5	16 days
Richard Deacon	Pacific Hospital Circuit	1	13 days

USO-AMERICAN EDUCATIONAL
THEATER ASSOCIATION SHOWS FOR 1968

NAME OF SHOW	TOUR AREA	NO. OF PEOPLE	LENGTH OF TOUR
Southern University "Creole Varieties"	Northeast	11	4 weeks
Brigham Young University "Bye, Bye Birdie"	Europe	16	8 weeks
San Jose State College "Guys & Dolls"	Pacific	15	7 weeks
Southern Missouri College "Finian's Rainbow"	Northeast	14	4 weeks
Carnegie Mellon Univ. "Guys & Dolls"	Europe	17	6 weeks
Southwest Missouri State College "Wonderful Town"	Pacific	15	7 weeks
University of Montana "The Unsinkable Molly Brown"	Northeast	15	4 weeks
Florida State University "Li'l Abner"	Northeast	16	28 days

USO-NATIONAL MUSIC COUNCIL SHOWS FOR 1968

NAME OF SHOW	TOUR AREA	NO. OF PEOPLE	LENGTH OF TOUR
Harding College "Belles & Beaux"	Pacific	15	8 weeks
Western Kentucky University "Gemini 15"	Europe	15	8 weeks
Kansas State Col. "KSC Collegiates"	Caribbean	15	4 weeks
Indiana Univ. "The Singing Hoosiers"	Northeast	14	4 weeks
Ouachita Baptist University "The Serenaders"	Northeast	15	4 weeks
Clark College "The Clarkettes 13x13"	Europe	13	6 weeks
Utah State Univ. "The Balladiers"	Pacific	15	8 weeks
University of Missouri at Kansas City "The Swinging Choraliers"	Europe	15	4 weeks
Eastern New Mexico University "The Easterners"	Northeast	15	4 weeks
Oklahoma City University "The Surrey Singers"	Northeast	14	8 weeks
Kansas State University "The Burgundy Street Singers"	Caribbean	11	4 weeks
Texas Women's University "Lass-O Choraliers"	Pacific	14	8 weeks
Texas Women's University "The Serenaders"	Northeast	15	28 days
Abilene Christian College "The Hilltop Singers"	Europe	15	56 days
Western Michigan University "The Varsity Vagabonds"	Pacific	15	8 weeks
Catholic University of America "The Cardinalaires"	Caribbean	15	28 days

USO SHOWS-PROFESSIONAL UNITS FOR 1968

NAME OF SHOW	TOUR AREA	NO. OF PEOPLE	LENGTH OF TOUR
"The Swinging Five" (2 tours)	Alaska & Pacific	5	17 weeks
Roberta Scott & Jane Jarvis	Pacific Hospital Circuit	2	30 days
Jimmy Paynes "Nashville Country Revue"	Pacific	7	14 weeks
"The Four Of Us Plus One" (2 tours)	East & West Med. Caribbean	5	12 weeks
"Jamboree" (2 tours)	Alaska & Pacific	4	17 weeks
"The Gary Ellison Show"	Pacific	6	6 weeks
"The In Crowd" (2 tours)	East & West Med. Pacific	6	12 weeks
"The Beulah Bryant Show"	Pacific	8	10 weeks
"Franz Jackson & The Original Jess All-Stars"	Caribbean	7	4 weeks
Kiki Paige & Her Las Vegas Revue (2 tours)	Alaska & Pacific	6	17 weeks
"The Swanee River Boys" Sounds of Nashville (2 tours)	Korea & Pacific Hospital Circuit	6	6 weeks
"Youth Varieties"	Caribbean	12	4 weeks
"Jazzorama" (2 tours)	East & West Med.	7	12 weeks
"Willis Wade & The Nashville Rebels" (2 tours)	Alaska & Pacific	6	17 weeks
"Youth Varieties" (2 tours)	East & West Med. Pacific	8	11 weeks
"The In Crowd"	Pacific	6	10 weeks
"The Rovers" (2 tours)	Alaska & Pacific	8	17 weeks
"The Statesiders"	Pacific	7	10 weeks
"Broadway Tonight"	Caribbean	8	4 weeks
"Jazzorama" (2 tours)	Alaska & Pacific	6	17 weeks
"The Stateside Capers"	Caribbean	7	28 days
"The Utah Varieties"	Alaska	7	49 days

USO-CELEBRITY UNITS FOR 1968 SHOWS

NAME OF SHOW	TOUR AREA	NO. OF PEOPLE	LENGTH OF TOUR
ASCAP "Three Songwriters & A Song Bird"	Pacific Hospital Circuit	4	17 days
National Cartoonists Society "The Pix Pack"	Pacific Hospital Circuit	4	17 days
"Professional Football Stars"	Pacific Hospital Circuit	4	17 days
"Top Pro Football Players"	Vietnam	5	24 days
SPEBSQSA "The Pittsburgh Four"	Pacific Hospital Circuit	4	17 days
National Cartoonists Society "Two Pair of Drawers"	Pacific Hospital Circuit	4	17 days
"The Men of Madison"	Pacific Hospital Circuit	6	19 days
SPEBSQSA "The Four Nubbins"	Pacific Hospital Circuit	4	17 days
Portrait Sketches by Irena Wiley	Pacific Hospital Circuit	1	30 days
National Basketball Association "Baltimore Bullets"	Pacific Hospital Circuit	3	21 days
National Cartoonists Society "The 3 Musketeers"	Pacific Hospital Circuit	3	17 days
"The James Brown Show"	Japan-Korea-Vietnam-Okinawa	19	18 days
SPEBSQSA "The Chordsmen"	Pacific Hospital Circuit	4	17 days
National Cartoonists Society "The Drawsome Foursome"	Pacific Hospital Circuit	4	17 days
"Miss America-USO Show"	Japan & Korea	6	21 days
SPEBSQSA "The Hut Four"	Pacific Hospital Circuit	4	17 days
SPEBSQSA "The Free Lancers"	Pacific	7	10 weeks
"The Harlem Wizards" Basketball Players	Pacific	10	35 days
"All Time Racing Greats"	Pacific Hospital Circuit	3	17 days
"Boxing Champs"	Vietnam	5	17 days
"Big League Baseball Stars"	Pacific Hospital Circuit	4	17 days
SPEBSQSA "The Free-Loaders"	Pacific Hospital Circuit	4	17 days
"Major League Baseball Caravan"	Vietnam	3	17 days
"Major League All-Star Special"	Vietnam	3	17 days
National Cartoonists Society Unit #9	Pacific Hospital Circuit	4	17 days
SPEBSQSA "The Four Renegades"	Pacific Hospital Circuit	4	17 days
Irena Wiley	Pacific Hospital Circuit	1	30 days
SPECIAL "The Bob Hope Show"	Vietnam & Pacific Base	75	15 days

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