

own time and offered no question concerning duty assignment.³²

On the other hand, many talented Wacs—writers, musicians, actresses, singers—had obviously hoped to use their talents on a full-time basis in the war effort, with Army sponsorship. The question of whether or not they would be allowed to do so first arose at Daytona Beach, where Waacs wrote and produced a show called *On the Double*, with dances directed by a former Broadway teacher and costumes by a former professional theatrical costumer. The production was such a success that firemen had to be called to turn away hundreds of curious civilians. Posts in the surrounding area requested that the show go on tour, and its WAAC sponsor wrote the Director, "We feel that this show would definitely be one of the greatest recruiting factors that the WAAC could have if it were possible for us to put it on in other places than Daytona Beach."³³

After some consideration, Director Hobby disapproved the idea of a tour, and asked ASF to inform the service commands that it was improper to use Wacs for "singing and dancing in connection with any presentation put on for the public on behalf of recruiting."³⁴ There was considerable indication that the value of such expensive productions to recruiting was small, and at times actually negative. Thus, the successful Daytona production received newspaper "praise" calling it "the Amazon's answer" and stating, "Hold your hats, fellows—there's a striptease act so good the MP's have to break it up."³⁵ Even if such publicity was considered desirable, there remained the problem of expense. In one case in which the First Service Command tried such an experiment on its own authority, it was

soon obliged to report that recruits obtained by this means cost \$1,200 more apiece than ordinary recruits.³⁶

Therefore, although members of the press applied some pressure on behalf of talented WAC friends, informing the Director that she was making a "great mistake," she nevertheless proposed and secured publication of a War Department policy against the use of Wacs in theatricals for the civilian public. Wacs were allowed to appear only in those shows performed at home stations for soldiers and their families, which did not take them off their jobs and for which no admission was charged except to defray costs. This rule was published in July 1943, and with minor modifications remained the WAC's policy for the rest of its career.³⁷

This prohibition often appeared unreasonable to stations in the field, since male military personnel were frequently used in traveling productions such as *This Is the Army*. There was every evidence that the regulation was frequently violated. Nevertheless, no change in ruling was ever made by the War Department. The distinction in such assignments for men and

³² (1) Memo, WAC Hq to DCofS for SvCs ASF, 8 Oct 43, and refusal, 21 Oct 43, atchd. SPWA 353.8. (2) WD Pamphlet 38-13-A, Blackouts, Crossovers and Parodies for WAC Variety Nights. AG 461 (7-21-45). Copy in OCMH.

³³ Entire discussion in SPWA 353.8 (5-29-43) 1943, incl: (1) Ltr, Sp Serv Br 2d Tng Cen to Recreation Br WAAC Hq, 2 Jun 43. (2) Clippings from unnamed Daytona Beach newspapers, 12-13 Jun 43. (3) Ltr, PRO Ft Benning to WAAC Hq, 23 Jun 43. (4) Ltr, Henry Pringle to Capt Ruth F. Fowler, 26 Jun 43.

³⁴ Memo, WAAC Hq for DCofS for SvCs ASF, no date, sub: Directive to SvCs. SPAP 341 WAAC (2-26-43).

³⁵ Sources cited n. 33.

³⁶ Memo, Dir WAC for Chief, Plng Br for WAC Recreation, 1 Apr 44, sub: WAC Theatricals. SPWA 353.8 (1943).

³⁷ Memo, Dir WAC for G-1, 3 Jul 43. SPWA 353.8, in WD AGO Memo W635-15-43, 1 Aug 43.