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The National WWII Museum-Entertainment Department (Internship Report)

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The National WWII Museum- Entertainment Department

An Internship Report

Submitted to the Graduate Faculty of the
University of New Orleans
in partial fulfillment of the
requirements for the degree of

Master of Arts
in
Arts Administration

by

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B.F.A. University of Louisiana- Lafayette, 2009

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Abstract

The purposes of this paper are to report on my internship at the National World War II Museum and to analyze the structure and practices in the Entertainment Department through a 480 hour internship. The Museum, located in New Orleans, LA, is a rapidly expanding tourist spot that captures and displays the history of World War II and the surrounding era. Beginning in October of 2013, under the direction of Director of Entertainment Victoria Reed, the position of Entertainment Assistant was filled to fulfill these hours and delve into the world of entertainment through a non-profit corporation. The hours of the internship were completed in January of 2014, but employment continued until August of 2014. This report concentrates on the first 480 hours. The strengths, weaknesses, opportunities, and threats of the organization and department will be considered and compared to best industry practices.

Chapter One

The National World War II Museum

History

The National World War II Museum began as The National D-Day Museum on June 6, 2000 on the fifty-sixth anniversary of the D-Day invasion in Normandy, France (*NationalWW2Museum.org*). Founded by Stephen Ambrose, historian and author, the Museum was created to recognize the efforts made to achieve victory in *the war that changed the world*. On September 25, 2003, The National D-Day Museum was named "America's National World War II Museum" by Congress and re-incorporated as a non-profit organization with 501(c)(3) status under that name (*NationalWW2Museum.org*).

The Museum expanded over the next decade, including additions to the original building, named the Louisiana Memorial Pavilion, and the 2009 opening of the Solomon Victory Theater and The Stage Door Canteen complex, which is also home to the American Sector Restaurant. In 2013, the United States Freedom Pavilion- Boeing Center opened, becoming the tallest of the Museum's buildings with ninety-foot ceilings, and became home to a B-17, the USS Tang Submarine Experience, and many other WWII artifacts with grand size (Bourgeois Bennett, L.L.C. 10).

Mission

"The National World War II Museum tells the story of the American experience in the war that changed the world-- why it was fought, how it was won, and what it means today-- so that all generations will understand the price of freedom and be inspired by what they learn," (Holmes 2).

General Management Structure

The National WWII Museum is guided by a Board of Trustees comprised of forty-eight members and six officers, including Museum President and CEO Gordon H. "Nick" Mueller (*2013 Annual Report... 4*). Under the Board and CEO, lies the next tier of the organization (See Table 1). Departments are further broken down with managers and employees; this includes Entertainment, which is staffed by the Director of Entertainment, Victoria Reed, and the Entertainment Assistant (“New Hire Orientation”).

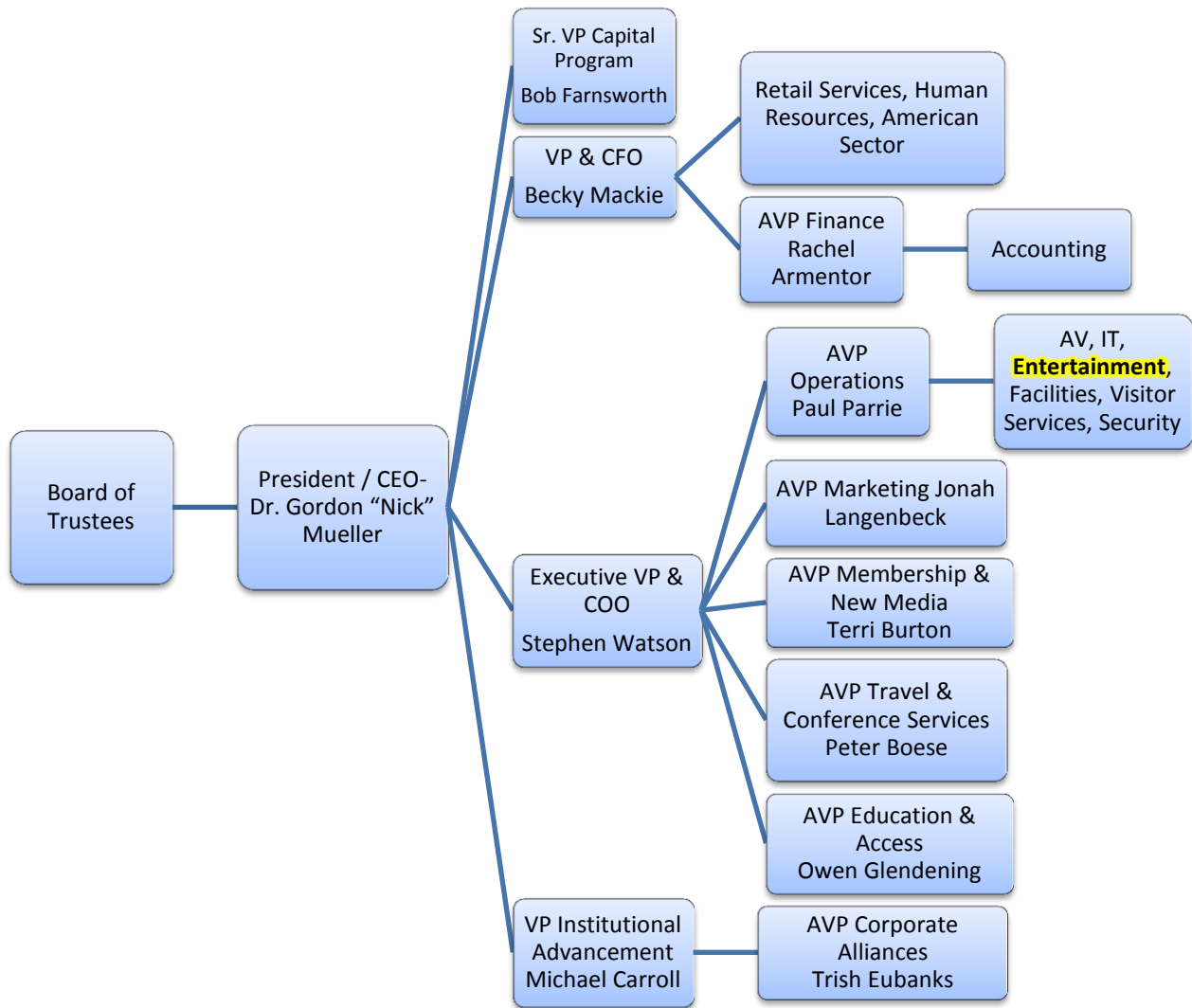


Table 1: Organizational Chart

Funding

The National WWII Museum is funded by a variety of sources which shows sustainability in the case of one or multiple of these sources becoming unavailable (See Table 2).

	2013			Totals
	Unrestricted	Temporarily Restricted	Permanently Restricted	
Support and Revenues				
Grants	\$ 639,247	\$ 4,139,708	\$ -	\$ 4,778,955
Contributions:				
Capital Campaign	-	6,718,085	-	6,718,085
Endowment	-	-	1,255,746	1,255,746
Other	2,260,972	-	-	2,260,972
Tax credit incentives	-	-	-	-
Memberships	6,098,108	-	-	6,098,108
Admissions	7,964,849	-	-	7,964,849
Facilities and property rental	747,968	-	-	747,968
Sponsored events and conferences	1,489,055	508,257	-	1,997,312
Food and beverage	4,983,879	-	-	4,983,879
Gift shop	1,965,845	-	-	1,965,845
Investment income (loss)	2,028,433	265,407	-	2,293,840
Sponsorships	517,700	-	-	517,700
Miscellaneous	643,413	-	-	643,413
Net assets released from restrictions	14,638,647	(14,638,647)	-	-
Total support and revenues	43,978,116	(3,007,190)	1,255,746	42,226,672

Table 2: Revenue (Bourgeois Bennett, L.L.C. 7)

Admissions:

One of the greatest sources of income for the Museum is Admissions. At twenty-three dollars per ticket for general admission, close to eight million dollars was earned in 2013 due to the constantly increasing volume of patrons to the Museum (Bourgeois Bennett, L.L.C. 7) (*NationalWW2Museum.org*).

Memberships:

Also topping the list of earned income sources is Memberships (Bourgeois Bennett, L.L.C. 7). Patrons and supporters of the WWII Museum receive benefits from becoming

members; the benefits increase with the level of membership. Starting at a fifty dollar basic Friend Membership, with benefits including a WWII dog tag and free admission to the Museum, options increase in price up to a Four Star Patriots Circle Membership, with a ten thousand dollar minimum donation amount (See Appendix A) (*NationalWW2Museum.org*).

Commemorative Donations:

Commemorative bricks can be bought to honor loved ones for either two hundred or five hundred dollars apiece. "With a brick at The National WWII Museum, you have a unique opportunity to create a lasting tribute to loved ones who served their country," (*NationalWW2Museum.org*). Similarly, a seat in the Solomon Victory Theater can be dedicated to an individual or an organization by means of a brass plaque, but the price of this is significantly greater than that of the brick. At either five thousand or ten thousand dollars, the Theater Seat Donation is accompanied by a handful of other benefits, including Museum passes and sneak previews of openings and exhibits (*NationalWW2Museum.org*).

Facility Rental and Food and Beverage:

Additional earned income is acquired from facility and property rental and food and beverage sales (Bourgeois Bennett, L.L.C.). The food and beverage income is from The Soda Shop and The American Sector Restaurant. Both owned by the Museum and managed by the John Besh Restaurant Group, The Soda Shop and The America Sector Restaurant have provided the Museum with an excess of income unrelated to its mission; therefore, as of August 2014, these two entities will be taken over by a company called Centerplate and become separate from the Museum. To protect its non-profit tax exempt status, the WWII Museum will now receive income from the two food venues as facility and property rental, but the restaurants will no longer be an official part of the Museum. With the on-campus proximity of the restaurants and

close working relationship of the Museum with Centerplate, many benefits will still be available to both organizations.

Grants and Contributions:

Grants and contributions, although not as great in size as earned, still contribute to the WWII Museum's income. These funds come from a variety of sources, including individuals and businesses, like Madlyn and Paul Hilliard, AT&T, and The Boeing Company. Contributions and grants also come from private sources, such as foundations, with The Starr Family Foundation and The Doris and Richard C. Adkerson & Freeport-McMoRan Foundation being two examples. Lastly, public support from both federal and local government rounds out the range of income supporting the Museum; the United States Congress through the Department of Defense and the Louisiana Department of Economic Development have given grants and donations to the National World War II Museum (*2013 Annual Report*).

As seen in Table 2, earned income far surpasses that of grants and donations, giving the Museum independence in its sustainability and use of funds.

Entertainment Programming

The Stage Door Canteen

The Stage Door Canteen is a theater that pays tribute to the stars of the 1940s who dedicated so much of their time to entertaining the troupes during WWII. The WWII Museum's Stage Door Canteen is based on the venue of the same name that graced Broadway's theatre district with its star-studded presence by way of the volunteer organization The American Theatre Wing. Broadway's Stage Door Canteen was started as a recreations center for the troupes and grew into a venue where GI's could dance the night away to popular bands free of charge. As its popularity grew, similar venues popped up around the country, including one in

Hollywood, where actresses like Bette Davis and Marlene Dietrich would act as hostesses and cooks, as well as entertainers and dance partners for the allied forces (Urwin).

Paying tribute to the entertainment of the war-time era through live performance allows the National WWII Museum to immerse patrons in history. With a mission to tell the story of the American experience in the war, the live entertainment makes it possible for the story to come to life. Exhibits can show why the war was fought, but it takes a full understanding of the morale that surrounded the troupes to understand how the war was won. Bob Hope and the USO provided entertainment to troupes overseas and widespread support on the home front kept Allied forces strong by knowing that they had the economic and moral support of their country. The National WWII Museum's Stage Door Canteen and entertainment endeavors continue to entertain veterans from “the war that changed the world”, as well as the younger generations, so that this important part of WWII history is remembered and continued.

There is a continuous stream of entertainment flowing through the Canteen both presented and produced by the Entertainment Department. Original shows such as *Thanks for the Memories: Bob Hope and His Pacific All-Star Tour* and *Jump, Jive, and Wail: The Music of Louis Prima* are Canteen favorites. Patrons cannot get enough of *The Rat Pack Now*, a show brought to the Canteen which portrays Frank Sinatra, Dean Martin, and Sammy Davis, Jr. The Canteen is also home to the WWII Museum's Stage Door Idol singing competition. Based on the popular television show, American Idol, the Entertainment Department of the National WWII Museum brings a 1940s twist to the event. Performers prepare songs from the 1940s with which they perform for a live audience and judges; the audience even gets a chance to vote! The winners from each night are able to perform in a finals round for the chance to win a \$1,000 grand prize. Many Stage Door Idol contestants have gone on to perform in the Stage Door

Canteen's main stage productions. The Canteen also has a weekly Wednesday matinee performance which features the Victory Belles; these original shows are favorites of veterans.

The Victory Belles

The Victory Belles are a troupe of three performers created in the style of the stars who performed for the USO during the 1940s to entertain the troupes during WWII, often paying homage to the Andrew Sisters. Created by Entertainment Director, Victoria Reed, the Victory Belles not only perform regularly in the Stage Door Canteen in their main stage show, but they also perform throughout the museum for special events. The Belles travel frequently to perform at events ranging from music festivals to conferences to USO shows overseas; Japan and Guam are just two of the many places the Victory Belles have visited. The three-woman troupe is often treated like stars, and their talent and spirit makes them deserve nothing less. Arguably the most rewarding of the Belles performances are those at Veterans homes, where patriotic tunes and "Boogie Woogie Bugle Boy" is the most appreciated.

There are currently fourteen active Victory Belles, ten of which are local to New Orleans. With Victory rolls in their hair and red lipstick on their lips, the Belles are the epitome of patriotism, 1940s style, and poise. Many of the Belles have even taken on other roles within the National WWII Museum apart from their performing to be a part of the Museum's mission in more ways than one.

The Victory Bands

In addition to the Victory Belles, The National WWII Museum offers the Victory Bands for hire for on-campus events or happenings away from the Museum. The Victory 6 swings to music from Benny Goodman, Glenn Miller, and Duke Ellington, while the Victory Big Band's thirteen-piece ensemble takes listeners back to the 1940s and 1950s with classics like

"Sentimental Journey" and "In the Mood." The Victory Band can also perform as a three-piece, four-piece, or seven-piece band depending on the needs of the event (*NationalWW2Museum.org*). Clad in white tuxedo jackets and bow ties, the Victory Band always looks as sharp as they sound.

Events

On occasion, the Entertainment Department will also find itself in charge of the planning and implementation of special events, including The National WWII Museum's Swingin' New Year's Eve Party. Some of the special events, such as the New Year's Eve happenings, are annual; however, other events fall into the lap of Entertainment on an as needed basis, depending on the needs and content of the event.

Sunday Swing

Sunday Swing is another program held at The National WWII Museum by means of the Entertainment Department. Taking place in the Louisiana Memorial Pavilion, swing dance instructors from the area are brought in to teach lessons to patrons for an hour on Sunday afternoons. Following the lessons, local bands play allowing the new dance moves to be utilized.

Theater Summer Camp

During my internship, The National WWII Museum was in the process of developing a Summer Theater Camp. With the Education Department's support, the Entertainment Department planned to offer registration to campers ages eight to thirteen to participate in a two-week camp. With a culminating performance enabling the campers to become the newest stars of the Stage Door Canteen, Summer Theater Camp's goal would be to teach about entertainment in the 1940s. An emphasis was to be placed on theatre in its entirety so that a better understanding of the art as a whole would be accomplished; campers were to learn about set design, costuming, and vocal and physical warm ups, in addition to performance.

Chapter Two

The Internship

On September 30, 2013, I began working toward the completion of my 480 hours of internship by accepting a full-time position with the National World War II Museum as the Entertainment Assistant. Working closely with Director of Entertainment, Victoria Reed, and collaborating with other departments, such as Education, Audio/Video Technology, Visitor Services, and Banquets, I took on a variety of responsibilities and projects. My work in Entertainment included front and back of house duties and administrative tasks, as well as the creation of a summer theatre camp.

Work in the Entertainment Department

My office at the National World War II Museum had an identity crisis; my desk, computer, and printer were surrounded by costumes and props that made the room more of a storage closet (See Appendix B). This was often a source of jokes by co-workers, but it was a haven for someone working in theatre. The close proximity of my office to the Stage Door Canteen made possible the juggling of front of house, back of house, and administrative duties.

Front of House

First impressions are everything. From the moment patrons walk into the Stage Door Canteen, the experience should be that of hospitality and a picture-perfect 1940s-style theatre experience. It was my job to ensure that guests entered into a room that was finished and detailed so that the experience could be magical from start to finish. On days in which a live show was to take place in the Stage Door Canteen, it was my first priority to get the house and stage set.

The banquets and restaurant staff were in charge of table placement and getting the room prepared for the meal that preceded the show. Visitors Services was in charge of taking the reservations for the evening and would deliver this information to the wait staff and to me so that we knew who would be attending the performance. Tables were set according to the number in the party, whether or not the party was dining or attending the show only, and if there were any special needs or occasions. Once the tables were set, it was my responsibility to make sure that the chairs were lined up straight at each table. I also made sure that crumbs and debris from previous occasions were not still on the chairs or floor. If the room was not finished or attention to details had been missed, it was my job to call attention to the appropriate party or take care of the issue myself.

My front of house duties also included making "cans" and placing them on each table in the Canteen (See Figure 1).



Figure 1: Stage Door Canteen Can

These cans were basic aluminum cans that I covered with tissue paper and card stock designed specifically for the Stage Door Canteen. The contents of the can were comprised of marketing

materials, including a coupon to the gift store, a Stage Door Canteen flier with listings of upcoming shows (See Appendix C), and a comment card.

Front of house duties varied depending on the performance. Stage pre-sets that were visible to the audience during the meal that preceded the performance had to be set before the house was open. The type and amount of pre-sets depended on the performance and whether or not the show also had a stage manager. There were also shows, including the *Victory Belles Swing in the Holidays*, which required certain spacing of tables and chairs in the house. It was my responsibility to ensure that the banquets staff left adequate room for the actors to move about the audience when and where necessary.

Depending on the audience size and staffing of the banquets and restaurant team, I assisted with hostessing the performances. For dinner, guests would begin arriving at six o'clock in the evening, and for matinees, brunch would begin at eleven on Sundays and eleven forty-five on Wednesdays. Audience members who were attending the show only and not dining in the Canteen would arrive approximately fifteen minutes before curtain. At five minutes before the start of the show, I would put out a sign reading, "Show in Progress," and close the doors to the Canteen.

To kick off the performance, I then made announcements from the stage to explain the purpose of the Stage Door Canteen so that audience members could understand the overall intent of the evening (See Appendix D). Also, in the spirit of the World War II Museum, I always made sure to honor the veterans. I took this opportunity to explain the marketing materials present so that they were not overlooked. In addition to explaining these materials, I would wear the 1940's-style dresses and jewelry from the gift store to further promote the merchandise

(See Appendix E). Making the pre-show announcements required flexibility and improvisation skills as audience interaction was frequent.

Following the performance, I would open the doors to the Stage Door Canteen to allow patrons to exit the theater, and as they left, I would thank them for coming. At this time, I often received many verbal compliments of the evening, but this was occasionally accompanied by critique and even complaints. If the complaints warranted, I would take the guest's contact information to pass on to the appropriate party or offer the patron a show only complimentary ticket to an upcoming production to allow for a chance to give a better experience. Although this was uncommon, there were a few times in my employment where this remedy was used. After all audience members had exited the house, I would collect the cans from the tables specifically gathering the used comment cards.

Back of House

As with front of house duties, my back of house duties depended on the show being performed. On an ongoing basis, it was my responsibility to maintain the state of the dressing rooms and ensure that they were stocked; supplies such as mic tape, Febreze, drier sheets, and coffee had to be purchased. Wardrobe supervision and stage management were also elements of my back of house duties.

As Wardrobe Supervisor, I would ensure the cleanliness of the costumes used in the Stage Door Canteen and travel productions. I transported costumes to and from the dry cleaner, when necessary, and laundered costume pieces by washing machine or hand when dry cleaning was not appropriate. I kept spreadsheets of when items had been cleaned and coordinated the timely return of each piece according to its need. With multiple actors sometimes needing the same costume pieces within a tight time frame, it was important to keep track of which pieces were

needed for which events and when they would next be used. In between cleanings, I made touch ups to costumes using Shout Wipes, Dryel, Febreze, drier sheets, and vodka¹. As Wardrobe Supervisor, I also handled small repairs to costumes. More complicated projects, such as alterations, major repairs, and construction, were outsourced to a seamstress; I would orchestrate this happening. Lastly, prior to each use, I would steam the costumes and arrange them according to the performance. Often, there were multiple performances happening simultaneously, so managing the costumes took time and organization.

Some shows at the Stage Door Canteen had a Stage Managers contracted for their runs. However, I would act as Stage Manager and Stage Crew or assist the Stage Manager for most performances. When acting as Stage Manager, I would give actors and musicians call times leading up to the top of the performance. Before the show, I would make sure that the props backstage were in position and that the performers' needs were met. At the show start time, when everyone was in place, I would contact the Tech Crew to make sure that the Light and Sound Technicians were ready. For most performances, I assisted the performers with costume changes. For *The Victory Belles Present Spirit of America*, I also operated the fly system to bring the projector screen in once the curtains had opened and the actors had cleared its path. During this show, I also changed the slides that appeared on the screen. For *Spirit of America*, as well as *The Victory Belles Swing in the Holidays* and *The Andrews Brothers*, I had to move props and set pieces throughout the show (including a live animal for the Christmas show) (See Appendix F). In addition to the duties listed, troubleshooting also played a large role in my job as Stage Manager. In *The Andrews Brothers*, this came into play often, as one of the actor's body mics malfunctioned weekly due to excess sweat in a high-energy show.

¹ For dry-clean only clothing or for clothing that cannot be washed regularly, vodka can be used to neutralize odors. This is often used in theatre for costume maintenance.

As the Entertainment Assistant, I often assisted in obtaining props and costumes for various shows. This ranged from browsing the internet for convenient buys to hunting down local bargains and borrows to foraging through the warehouse and storage. For some shows, including *The Andrews Brothers*, I had to largely take on the role of Props Master; starting with the script, I had to make a props list and then acquire or make the props needed. With the exception of the actual construction, I also assisted in a similar manner with costuming, even helping to choose fabric for a dress to be built for *The Andrews Brothers* (See Appendix G).

With the high frequency of shows produced in-house at the World War II Museum and the potential return of shows after a period of rest, it was important to create a system of inventory for the costumes, props, and supplies that the Entertainment Department possessed. During my time at the WWII Museum, I created a spreadsheet encompassing almost seven hundred items located in various storage locations (See Appendix H). The list was stored in Google Docs so that it could be accessed and updated by phone or computer at any time. It could also be sorted by each column enabling the searcher to group items based on the storage location, the item, the show, or the person who last used the item. Boxes or bins used to store pieces wore lists on two sides of its contents, so that similar bins did not have to be opened unless its contents were needed.

Administration

As seen in the previous areas of work, my administrative duties encompassed a wide range of responsibilities.

Scoping Statements:

Prior to the acceptance of programming for upcoming seasons, a scoping statement had to be written for each production. A typical scoping statement would include a description of the

program and list of key players. Often, a production schedule and proposed budget would be included. I would frequently create these documents and accompany the Director of Entertainment to present them at meetings with other departments to receive feedback before being officially submitted for approval. Scoping statements were created for potential Stage Door Canteen productions as well as other entertainment-based events; Sunday Swing and Theater Summer Camp are two other events for which scoping statements were presented (See Appendix I).

Employee Relations:

Although many of those employed by the WWII Museum through the Entertainment Department are independent contractors, in some instances, people are hired as employees of the Museum. This is typically done when someone will be working consistently for an extended period of time. The Museum's Victory Belles are on payroll, since they work consistently. For shows such as *The Andrews Brothers*, the performers were hired on salary since the run of the show was significant. In order to get approval to do this, a 'Request to Hire' had to be completed. This hiring process was in addition to the show contracts and riders signed by the performers with the Museum. I assisted in the creation of these documents for various productions.

Biweekly payroll was another aspect of my administrative duties as Entertainment Assistant at the National WWII Museum. This included creating spreadsheets to send to the accounting department to pay employees within the payroll system and filling out check requests to pay individuals considered contract workers and paid by check. In order to have documentation to turn in to ensure payment, I was in charge of creating and maintaining sign in sheets for all events in which payments were to be paid for services rendered through the Entertainment Department. In situations where sign in sheets were not appropriate, I would

obtain invoices from the appropriate parties to turn in with their requests for payment. Payroll for union actors required additional payments and paperwork, such as a weekly report, working wages and dues, and health and pension to be submitted to Actors Equity Association (AEA) (See Appendix J).

Purchasing:

With the large amount and frequency of purchases made for Entertainment in order to produce live shows and maintain the workings of the department, much of my administrative time was dedicated to creating purchase requisitions and the organization of receipts to comply with accounting for auditing purposes. Each purchase had to be coded to the correct account and project code so that it would be deducted from the right budget. Approved purchases would then either be bought using the department head's Visa credit card or paid by check through accounting. At the end of the month, I would compile the receipts from Visa purchases to match with the statement, each with a written description of the purchase.

Artist Coordination:

The WWII Museum's Entertainment Department was proud to hire a majority of local artists for its endeavors. However, on occasion, out of town performers graced the Stage Door Canteen with their presence. For these occurrences, it was my responsibility to coordinate with the artist to book flights, lodging, and transportation. Often, I even provided the transportation to and from the airport myself. Booking these travel accommodations was important in insuring the guest artists' timely arrival, comfortable stay, and affordability for the department.

Promotion:

With the assistance and collaboration of the WWII Museum's Marketing Department, I dabbled in some efforts to promote the Entertainment Department's happenings. During my time

at the Museum, a "Belle of the Month" Facebook campaign was started (See Appendix K). Each of the Victory Belles were assigned a month and were responsible for creating content for a weekly post for the respective month. I made sure the Belle had the content ready, and I edited it as needed. The Victory Belle assigned to the month had a great effect on the amount of my involvement; some had their content ready to post, and others needed more guidance. For most of the shows in the Stage Door Canteen, a marquee was used to advertise the performance to Museum goers, as well as give information on the cast and crew. The marketing team created the marquee for which I supplied them with the content, including obtaining head shots and bios from the cast (See Appendix L).

Rights Procurement:

Many, if not most, of the productions at the World War II Museum's Stage Door Canteen are original; however, on the occasion of show being produced whose rights are owned by a different party, it was my responsibility to research and then comply with these licenses. Upfront fees had to be paid for rights to do certain shows, and post show royalties had to be calculated. For some shows, the calculations were fairly upfront and simple, but for others, formulas had to be created. *The Andrews Brothers*, for instance, was licensed from Steel Spring Productions. Royalties were due on the full ticket price, with deductions allowed for group sales and food costs included in the ticket.

Show Reports:

After each performance and event, an "After Action Report" had to be created. For performances in which I was in attendance, I would write the reports to include guest comments and feedback, the cast and crew involved, and any other notes relevant to the event. I would also give details of issues with lighting, costumes, sound, and other elements of the production. This

was then distributed to any individuals to whom the information would be relevant. When Victory Belles had performances other than that of the Stage Door Canteen's main stage production, a designated Company Manager would write the After Action Report. This report contained details of the performance and included any costume cleaning and/or repairs, reimbursements, and mileage. With this information, as well as coordinating receipts, I submitted a check request to have the appropriate party reimbursed for costs incurred while attending the performance.

As the Entertainment Assistant at the National World War II Museum, my duties varied greatly depending on the day-to-day needs of the department. In addition to the various responsibilities described above, I attended a variety of interdepartmental meetings throughout the Museum and handled tasks as the need arose. Although the main focus of my job surrounded the 1940s-style performances, my knowledge and skills were utilized in many ways, including establishing goals for the department.

Summer Theatre Camp

Upon my hire in the WWII Museum's Entertainment Department, the task of developing the Summer Theatre Camp was bestowed upon me. This project involved collaboration with the Education Department. The Camp was to be a youth production similar to that of the Stage Door Canteen's original show *Thanks for the Memories: Bob Hope and His Pacific All-Star Tour*. For two weeks, the campers would learn about 1940s-style performance from a choreographer, musical director, director, as well as various other theatre professionals. The Camp would culminate with a final performance, complete with lunch sold, with the campers portraying different stars of the 1940s.

Because this camp was the first of its kind at the WWII Museum, I had to combine my knowledge of theatre production with research on other theatre camps in the area. I helped to develop a budget, including costs of costumes, props, set, snacks, and personnel. Setting an age range for the camp and a registration form with needed information on the campers was also done during my internship. With the input of the Education Department staff and Director of Entertainment, a Scoping Statement was developed and presented for approval.

Although much of the planning for the camp happened early on, many of my responsibilities of creating and implementing the Summer Theatre Camp did not occur until much after the completion of my internship (See Appendix M).

Chapter Three

National World War II Museum's Entertainment Department is one small aspect of a large institution. Throughout my internship, I observed issues in clarity of intentions and goals of the department within the framework of the Museum, in areas such as promotion, target audience, resource availability, and ticket access. While focused on the Entertainment Department, the following S.W.O.T. analysis will reflect some of this lack of clarity.

Strengths, Weaknesses, Opportunities, and Threats

Strengths

Widespread Support of the Museum

The National World War II Museum is constantly breaking its own records in attendance. People from all walks of life, locals and tourists, flock to the Museum for a day or two of exploration to witness the history of the "war that changed the world". The finances of the Museum prove that ticket sales and memberships are a driving factor in funding. It has also gained the attention of celebrities, such as Tom Hanks, who is a huge supporter of the Museum and the voice of the 4D movie *Beyond All Boundaries*. Recently, the Museum has had the pleasure of hosting guests such as John Goodman, Michelle Obama, and Beyoncé.

The widespread support of the Museum acts as a vehicle for longevity and sustainability of the organization. Thousands of individuals are likely to pass through the Museum on any given day, and with the power of word of mouth, the potential patronage is constantly growing. In addition, websites such as Trip Advisor and Yelp host public forums that give mainly positive reviews of the National WWII Museum; both sites give it four and a half stars out of a possible five. The overall positive view that society has of the Museum and support of its mission is a great factor in the strength of the organization.

Quality of Productions

The National WWII Museum produces main stage productions in its Stage Door Canteen, and it is also home to the Victory Belles and Victory Bands. Musicians, actors, choreographers, dancer, singers, and many other talented performing arts professionals are proud to perform at the Museum, some even taking on other roles within the organization to stay close. Many of the performers hold degrees in the arts, most are extensively trained, and all show talent to which the Crescent City is lucky to have access. The 1940s style productions pay tribute to the stars and entertainment of the WWII era and showcase talent that is remarkable.

The Victory Belles have a main stage show on Wednesday afternoons, and they perform in other gigs within and outside of the Museum frequently. They sing in an exquisitely executed three-part harmony, which is accompanied by time-appropriate choreography, poise, and beauty. Their vocals are what get them hired to perform, but it is the red-lipped kisses that they leave on the cheeks of veterans that have earned them a loyal fan base. Some of the Victory Belles also perform in other Stage Door Canteen main stage productions. Courtney Boe has been a Victory Belle for over four years and has also performed in shows such as *The Andrews Brothers*, *Big Band Favorites of the '40s and '50s*, and *My Way*. Mrs. Boe, a New Orleans local, looks and performs like a star; her place is on the stage.

The musicians that perform at the WWII Museum, with the Victory Band and in productions, are coming from one of the greatest cities in the world for music. With New Orleans musicians at its fingertips, the WWII Museum is able to beautifully recreate big band, swing, and other styles of music heard during the 1940s. Tom Hook, local pianist and vocalist, took lead in the Stage Door Canteen production of *Jump, Jive, and Wail: The Music of Louis Prima*. Hook's charisma and talent helped this original production to win a Big Easy Award.

The high quality of the productions has much to do with the talent of those involved. Included in that talent, Director of Entertainment, Victoria Reed not only directs a majority of the productions performed on the Stage Door Canteen's stage, but she also writes original works specifically for the WWII Museum. Her talent is complemented by a thorough working knowledge of the entertainment of the 1940s, an eye for detail, and an unwavering standard for perfection. Mrs. Reed has found her niche in 1940s war-time theatre, and there is none that could match her expertise.

Both patrons of the Stage Door Canteen and theatre reviewers have boasted of the work produced by the National WWII Museum's Entertainment Department. It is not uncommon for guest to leave the theater exclaiming, "This is the best show I've ever seen," and, "This belongs on Broadway!" Although their opinions might not be based in much experience or knowledge, it does not take a trained eye to see quality. Some patrons have even come back to see the same Stage Door Canteen performance multiple times (with one guest claiming to have seen *Jump, Jive, and Wail* seven times!). Reviewers also consistently give compliments to the Canteen's productions, as can be seen in the article written by Nola.com's Theodore P. Mahne. "In this season of giving thanks and counting blessings, the newest show at the Stage Door Canteen highlights why theater-goers are enamored with this classy venue at The National World War II Museum," (Mahne) (See Appendix N). The quality of the productions produced by the Museum's Entertainment Department is a strength and asset to the organization as a whole.

Interdepartmental Resources

At a large organization like the National WWII Museum, there are a variety of resources available to the Entertainment Department that might not be present with smaller organizations. Although the Entertainment Department only consists of two full-time employees, it works

closely with the Audio/Video Technology Department. This department consists of individuals specializing in sound, lighting, and other elements needed in producing theatre. The AV team also assists with many other aspects of the production process, including load-in and load-out of sets and even designing and constructing set pieces for some productions.

The WWII Museum also has a full Marketing Department available to aid entertainment. In addition to the typical marketing endeavors, staff members in the Marketing Department occasionally assist in the design and creation of other elements of productions. The graphic designer, Kenn Perkins, has designed marquees for the theater. In addition, Perkins has designed set pieces printed onto cork board, such as a bus for *The Victory Belles Present Spirit of America* and a jeep, ship, giant Rosie the Riveter poster, and pin-up poster for *The Andrews Brothers*. There are those who have specific jobs within social media and public relations that work to promote the Entertainment Department's endeavors as well.

The Visitor Services Department handles the ticketing for the Museum, including for shows in the Stage Door Canteen. With the restaurant and banquet staff, Visitor Services ensures the proper set up of the theater's house and coordinates the check-in and seating of patrons. As the Entertainment Assistant, I was responsible for overseeing this process.

With the focus on the 1940s and the World War II era, the theatre produced often uses authentic pieces for props, set, and costumes. Being housed at a museum, it is important to be accurate in the representation of the period. Because of this, the Entertainment Department is lucky to have the Museum's Education and Curatorial Departments at its disposal. Both the knowledge of the employees and abundance of artifacts allow the theatre produced to fully capture the feel of the period. Research is still done, but having experts on the topic just steps away is an asset that most theatre producing institutions are not fortunate enough to have.

Weaknesses

Public Promotion and Access

The National World War II Museum did not always allow for a smooth and well-informed visit to the Stage Door Canteen. Lack of signage throughout the Museum indicating the existence and location of the Stage Door Canteen blocked potential customers from discovering the live theater venue. This also posed a challenge for new patrons trying to locate the theater hidden within a vast complex. Marketing outside of the Museum does not focus as heavily on the Entertainment Department's endeavors as it does on other aspects of the Museum. This lack of information given to potential patrons prevents the Stage Door Canteen from becoming part of the Museum's overall draw.

Parking for the Museum also proved problematic when multiple functions were occurring at once. There was one parking lot for the Museum, free and uncontrolled after 3 P.M., which was beneficial to the theatre patrons for evening shows. This also, unfortunately, benefited others in the busy Central Business District attending restaurants or events in the area. If there was a special event at the Ogden Museum, Contemporary Arts Center, or in another area of the WWII Museum, there may be limited parking for not only the patrons of the Stage Door Canteen, but also for the performers in the productions².

Stringent ticketing policies to the Stage Door Canteen prevented consistent full houses for shows. Performances succeed a meal that is included in the ticket price. Although show-only tickets are typically available for evening performances, matinees do not offer patrons the choice

² Free parking was available for Museum employees under the nearby interstate bridges. Although appreciated, this location was not always safe for pedestrians or vehicles. Debris from the interstate was known to fly off into the underlying parking area causing damage to vehicles. One day, when leaving work, I witnessed a tire fly from the road overhead and bounce around the Museum employees' parked cars; I felt like I was in a real-life pinball machine. Luckily in that instance, I was not hit and no cars were damaged, but it made me keep an upward glance from then on while arriving to or departing from work.

of viewing the performance without purchasing the meal. This prevents those with time or money limitations from attendance and complicates last-minute add-ons. Museum-goers should be able to easily purchase tickets the SDC performances up until show time if seats are available.

For guests wanting to view the Museum and attend a live performance, a one-hour gap between the close of the Museum and the opening of the Stage Door Canteen for dinner creates unnecessary idle time. Patrons are left to fend for themselves, with only the option to sit at the American Sector bar available.

Under-staffing

With close to four hundred employees staffed by the National World War II Museum, it is hard to believe that under-staffing would be an issue; however, with the Entertainment Department, this problem was undeniable. The Director of Entertainment's responsibilities took far more than a forty-hour work week to accomplish, which often caused high amounts of stress from a lack of down time. If excessive work hours were not used, either the art suffered or the work was not done in a timely fashion, which affected other employees. As the Entertainment Assistant, I was discouraged from acquiring overtime hours, but my job consisted of such a diverse range of responsibilities that corners sometimes had to be cut in order for things to get done to meet concrete deadlines, such as performances. It was not an uncommon for me to be seen jogging from one place to another since literally needing to be in two places at one time was not unusual.

Also, because of the nature of the business, there were many occasions where either Mrs. Reed and/or I had to be present for an event. This caused the typical work week of both of us to include six days, with two days off in a row being a rarity.

Poor Internal Communications

Poor communication was an issue within the Entertainment Department at a variety of levels. Often, this was associated with the lack of staffing and high stress of the job, which, in turn, added an additional level of uneasiness to the workplace. The communication issue was seen between the department's two full-time employees, with the full-time and contracted employees, and between Entertainment and other departments within the Museum. Problems were often blown out of proportion; simply addressing issues and calmly finding solutions was not a common practice. Though often attributed to high passion from artists and stress, this nonetheless contributed to a sometimes poor work environment.

Communication between departments was also weak at times. Inter-departmental collaboration was a strength of the World War II Museum, but it was often hindered by a predisposition to make assumptions and reluctance to compromise. On occasion, two parties would agree on an issue but think there was a conflict because of the different presentations of the same idea. The National World War II has many moving parts, and priorities did not always line up. There were times when the Entertainment Department was made to feel as though its needs were not as vital as other aspects of the Museum. Scheduling and production time frames for different departments were often vastly different, and, because of this, time lines conflicted and collided and caused undo stress in order to fulfill interdepartmental needs.

Lack of Theatre Knowledge Within the Organization

With the Stage Door Canteen and other endeavors of the Entertainment Department being a part of the rest of the happenings of the WWII Museum, many benefits are evident. Support, collaboration, and strength of mission all drive the theatre being produced. The Museum as a whole, however, is focused on history and runs as a museum, not a theater. Because of this, the

theatre-specific knowledge was, for the majority, contained within the Entertainment Department. Support skills, in areas such as marketing and development, were abundant at the Museum, but the individuals possessing these skills were not always adept to using them for the Entertainment Department's purposes. This caused hesitation in production due to lack of understanding of theatre. The two employees in Entertainment had to offer extra time and input into certain areas, like social media, because the employee in charge was comfortable with their duties for the Museum but not the special needs of theatre.

Lack of understanding of theatre from the organization also caused additional stress upon the Entertainment Department employees. As stated before, the issue of under-staffing was evident, but the needs were not met due to the lack of insight into the production process. The amount of work that goes into theatre production did not seem to be understood by other Museum employees. The beautiful final product was seen and admired, but few realized what went on in pre-production, backstage during shows, and in post-production. Theatre is supposed to be magical for the audience, but at the World War II Museum, it remained magical for some who should have had a better understanding of the great amount of work that went into each detail.

Theatre is an art form. There are deadlines and sometimes tight time frames, but good quality work requires a certain amount of attention to achieve a high level. At the World War II Museum, with the pressure for output consistently growing but resources not expanding, sacrifices needed to be made in the quality of the art or the sanity of the employees. The organization's lack of understanding of theatre again came into play with this issue. A mass produced product lacking in its potential quality was implied to be the solution. Lowering

standards of the product, however, was not an option for theatre artists who had studied and worked persistently to create a product of which to be proud.

Venue Location and Layout

The World War II Museum's Stage Door Canteen is where most of the entertainment occurs. The venue seats approximately one hundred and sixty patrons in a dinner theatre style set-up. A portion of these seats are located in an upstairs balcony area. There are often complaints from patrons seated upstairs, since the tickets are not less expensive for the balcony seats. Most patrons feel that their experience is lacking when a seat on the main floor is not available. Also, the glass wall surrounding the balcony has a silver strip along the top, about waist-level, that tends to cause an obstruction to sight lines. The balcony is accessible by elevator, which is convenient for those unable to take the stairs, but many of the seats on this level are at cocktail table height, which causes problems for those with mobility issues.

The location of the Stage Door Canteen within the WWII Museum kept it the organization's best kept secret. Housed between the American Sector Restaurant and the Solomon Victory Theater, home to *Beyond All Boundaries*, it was often mistaken for just another dining room. The lobby area, shared by all three, was highly congested when both theaters had performances and the restaurant was open, all at the same time. Additionally, with a large elderly population, this area lacked sufficient seating for patrons waiting to get into the theaters or restaurant.

The Stage Door Canteen theater has limited fly and wing space, which is limiting in the size and types of sets workable for the space. There is not a scene shop available for set construction, and there is limited storage for sets and props. Many of the sets designed for the space caused issues for the set crew. The lack of storage required large pieces, like an upright

piano and baby grand piano, to remain upstage masked by a curtain, even when not needed for a show. This made navigating the backstage area tedious and was the reason for the occasional damage to pieces being maneuvered in limited space.

Limited Material

A large number of the patrons attending the show at the Stage Door Canteen are repeat audience members expecting new productions on a regular basis.

Director of Entertainment, Victoria Reed, has written many incredible shows for production at the National WWII Museum, including *Jump, Jive, and Wail*, *The Victory Belles Present Spirit of America*, and *On the Air*, but writing a show from scratch is a daunting task. These original shows are produced in the Stage Door Canteen in rotation with presented and licensed shows. Shows such as *The Andrews Brothers*, a musical spoof of the popular war-time group the Andrews Sisters, is a perfect fit for a licensed production for the Stage Door Canteen; however, there are only so many 1940s-style theatrical productions available.

A traditional theater has the option to produce a range of works and still abide by the organization's mission. The World War II Museum's mission for the Stage Door Canteen makes the potential shows appropriate for the venue much more limited. Even though the Canteen does produce and present shows outside of the World War II time frame, venturing too far from the period would not make sense for the venue. *The Rat Pack Now* is a show often presented by the Museum; although not set in the right decade, the performance still encompasses the goal of showing theatre that pays tribute to the entertainers and entertainment of the past.

Even allowing itself to produce and present productions from a slightly more advanced decade, the material available to the National WWII Museum will remain limited.

Contemporary theatre tends to reflect the current human condition; therefore, a plethora of products available for production in the Stage Door Canteen is not likely to come about.

Opportunities

Expand Audience to a Younger Demographic

An estimated five hundred and fifty-five American World War II veterans die every day (see Appendix O) (*NationalWW2Museum.org*). The "Greatest Generation" is rapidly diminishing, with the majority of those living, currently in their nineties³. There are, however, many of these veterans who not only visit the Museum, but also volunteer their time to work at the Museum and tell their stories, and with these veterans come their families. Children of WWII vets show great pride to have a parent or parents who served in the "war that changed the world". Even some grandchildren of WWII Vets are honored to be descended from someone who showed such bravery. As a grandchild of three WWII veterans (one Navy, one Army, and one British Royal Air Force) and a French war bride (from Normandy, France), I understand what it means to have come from such a history. The National WWII Museum has the opportunity to market itself to the interests of the younger generations by tapping into this pride and expanding to a new audience.

Resources from the Local Film Industry

In 2013, Louisiana surpassed New York and Los Angeles for the title of "film production capital of the world," according to Film L.A. (Scott). With the 2002 tax incentive for film production, a new performing arts industry came to Louisiana to supplement the current artistic endeavors in the area. The welcoming nature of the city as well as the rich culture has made New

³ My grandfather, who is one of the younger of the WWII Veterans, is eighty-eight years old. A proud Navy veteran, he served in the Pacific, where he got mumps and had to stay on Treasure Island until he recovered. Now struggling with Chronic Obstructive Pulmonary Disease, he is too weak to make the two and a half hour trek from Lafayette, LA to New Orleans to visit the WWII Museum.

Orleans a hub for film production and the new home to a large number of talented individuals and organizations. Although the materials and personnel may specialize in a slightly different product, there is a great amount of cross over between film and theatre that can be utilized by the WWII Museum's Stage Door Canteen and Entertainment Department. A relationship between one of the city's largest nonprofit organizations and players within a related industry could be mutually beneficial.

Collaboration with Local Arts Organizations

It is no secret that art is a powerful force in New Orleans. People from all over the world flock to the Crescent City to hear music and indulge in as much of the culinary arts as possible. The New Orleans Convention and Visitors Bureau explains it perfectly:

New Orleans' Old World roots have created a strong foundation and long standing appreciation for the arts. Early residents of the city often traveled back to Europe for musical instruction or training in the visual arts. And operatic performances took place in the city as early as 1796.

Today the scene thrives via countless galleries, performance spaces and museums. But perhaps what sets our cultural institutions apart from other cities is their ability to embody the joie de vivre (joy of life) mentality so prevalent in New Orleans. So whether it is a Ralph Brennan restaurant in the New Orleans Museum of Art or Thursday night musical performances at the Ogden Museum of Southern Art, New Orleans' unique culture and love of food, music and fun blends perfectly with our vibrant arts scene creating experiences you can't find anywhere else.

("Art and Culture")

Collaborations with other arts organizations could provide the WWII Museum new opportunities to draw in patrons that would not typically venture into the venue. Events and festivals are common in New Orleans and a favorite outing for locals and tourists. Fringe Festival and White Linen Night are two of many events that the Museum could incorporate 1940s-style art into its variety of venue spaces. Meshing and collaborating with the local arts community would open up an opportunity for new patronage and fresh programming opportunities.

Growing Cultural Audience

New Orleans is a port city, like New York City, and is a melting pot of races, ethnicities, and backgrounds. Currently, the Entertainment Department's performers are comprised mainly of Caucasian actors, singers, dancers, and musicians, although New Orleans, as a city, has a very different make up. More diverse performers could attract more diverse patrons. Since much of the programming of the Entertainment Department pays tribute to stars of the 1940s and surrounding eras, casting diverse performers could be accomplished by creating shows about past stars with more ethnic diversity. Billie Holiday, Ella Fitzgerald, and Nat King Cole are examples of stars of the 1940s about whom shows could be created to draw in this different segment the population. With an estimated sixty percent of New Orleans residents identifying as Black or African American, the talent and patronage for a show paying tribute to one of these stars could be an opportunity to reach a new cultural audience ("New Orleans (city) QuickFacts").

Threats

National Competition for the Victory Belles

Around the nation, there are groups similar to the Victory Belles that could impact their potential to book gigs. Some of these acts include Reveille 3 in Colorado, The Manhattan Dolls

in New York, the Ladies for Liberty in Kentucky, and the USO's Liberty Bells. The Lindy Sisters, The Swing Dolls, The Los Angeles Muses, Swing Dames, and Satin Dolls USO Act dominate the West Coast all hailing from California (“Andrews Sisters Tribute Shows”). Of these, the USO's Liberty Bells and The Manhattan Dolls are currently the most evident threat. Victoria Reed once ran and performed as a Liberty Bell through her company, The American Belles. Because of this, the style, music, and costumes are so similar to the Victory Belles that one is often mistaken for the other group. The Liberty Bells tend to have the upper hand in the market since they are the USO's official troupe. Being associated with such a well-respected organization has brought the troupe a significant amount of attention. Where the Victory Belles performed overseas for troupes in the past, these gigs are now solely given to the Liberty Belles (*USO Focus...*).

The Manhattan Dolls in New York also pose a threat to the Victory Belles' current relationships and future touring growth. Although the majority of the Victory Belles are located in New Orleans, there is a troupe residing in New York. The New York Victory Belles have a decent number of annual gigs and perform frequently at veteran's homes in the area; however, with the Manhattan Dolls at their heels, the Belles have to be diligent in making new contacts and maintaining their current relationships. Also, the Dolls offer a greater range of musical selections by allowing potential clients to choose from song lists in the 1920s, 1940s, 1950s and 1960s, and Christmas (*TheManhattanDolls.com*). The Victory Belles do have variety, but they typically perform songs solely from the 1940s era.

Although there are no local groups that are strikingly similar to the Victory Belles, the heavy presence of other musical artists and acts prevent them from dominating the scene. They are, however, unique to the area and maintain a steady flow of gigs, like with their reoccurring

performances on the New Orleans riverboat, The Queen of the Mississippi. There are groups showing up in town, though, that dress in 1940s attire to act as hostesses, cocktail waitresses, or personalities for events, including happenings at the World War II Museum. While they do not possess the singing talents of the Victory Belles, they are taking potential gigs that could be acquired by the Museum's in-house talent.

Local Competition for the Stage Door Canteen

In New Orleans, the Big Easy Awards are like the Tony Awards of local theatre. In addition to bragging rights, a win would mean good publicity and a reputation for excellence for the theater to which the award was given. For the last two years, the awards have been dominated by Rivertown Theater of Kenner, Jefferson Performing Arts Society, Southern Rep, and the NOLA Project (Riess). The Stage Door Canteen has nabbed only one award, in 2013, for *Jump, Jive, and Wail: The Music of Louis Prima* in the category of Best Original Work of Theatre (Coviello). Although the Stage Door Canteen offers high quality productions and competitive wages for performers, the attention received by other local theaters is casting a shadow on the WWII Museum's venue. Packed houses and sell-out shows are a common occurrence at Rivertown Theater, which is led by Gary Rucker and Kelly Fouchi. Their leadership has made this local spot a favorite of performers and has gained a loyal following from patrons. Southern Rep captured eight of the 2014 Big Easy Awards, including five for its production of *Next to Normal* (Riess). Whereas Rivertown Theater is a bit of a distance from the WWII Museum's Stage Door Canteen, Southern Rep performs at a variety of spaces in close proximity to the Canteen, including the Contemporary Arts Center, which is the WWII Museum's next door neighbor.

Natural Disasters

In 2005, New Orleans was devastated by hurricane Katrina and its aftermath. Although little structural damage was sustained by the National WWII Museum, the effects on the city left no organization unharmed. The Museum was closed for three months and suffered from a minor amount of looting and vandalism, which did not include any artifacts. Unlike much of New Orleans, these are mere scratches compared to the many scars that were a result of the storm. Now nine years have passed, but the threat of another natural disaster hitting the below sea-level city is ever-present. Since Katrina, the Museum has grown exponentially in size, which means that it now has more to lose. More employees, more artifacts, and more lives could be affected if Mother Nature decides to make the Crescent City its target once again.

Chapter Four

Best Practices

International Museum Theatre Alliance: Best Practices Guidelines

The International Museum Theatre Alliance (IMTAL), an affiliate of the American Association of Museums (AAM), is a non-profit organization that aims to provide guidance and feedback regarding the best practices in museums that use theatre as a resource. "The mission of the International Museum Theatre Alliance is to inspire and support the use of theatre and theatrical technique to cultivate emotional connections, provoke action, and add public value to the museum experience," (*Imtal.org*). IMTAL provides recommendations for museum theatre practices, that if followed, give an organization a greater chance for success. These guidelines are detailed under five topics, including:

- I. Theatrical programs are integrated into the institution.
- II. Theatrical programs serve the institution's audience.
- III. The content of theatrical programs adheres to highest standards of excellence.
- IV. The methodology used in the creation of theatrical programs adheres to highest standards of excellence.
- V. Human resource policies and processes ensure fairness, health and safety, and the highest quality program presentation. (Finkle et al. 2-4)

Integration

The Entertainment Department's programming fits nicely into the National WWII Museum's overall mission, which shows an adherence to IMTAL's first point of integration into

the institution. Entertainment's programming aligns with the needs of other departments, such as sales, by giving a unique set of options when designing events to be held at the Museum. This integration, however, can be seen as lacking in some marketing efforts of the Museum as a whole (Finkle et al. 2). This issue is present in the lack of signage directing patrons to the Stage Door Canteen theater, which is in a location hidden between the American Sector Restaurant and the Solomon Victory Theater. Museum patrons often do not even know the live performance venue exists.

Serves Audience

The Stage Door Canteen shows are true crowd-pleasers and are sure to engage most attendees of the World War II Museum. Most shows are approximately an hour in length, which does not take a significant amount of time away from a day, and shows are available both as matinee and evening performances. Many shows, however, require the accompanying meal to be purchased in order to attend the performance, which cuts significantly into the Museum patron's day. Because of this, a Stage Door Canteen show has become more of an event within itself than an aspect of the Museum experience. Patrons coming to view the Museum are not able to experience all that it has to offer due to lack of customized options. Also, there is a gap between the Museum closing and the Stage Door Canteen opening for evening shows, which leaves potential patrons idle for an hour. As seen with integration, issues in best serving the organization's audience also lie in venue location and layout. Sight lines in the Canteen, flow of patrons through the Museum, and lack of parking are all ways in which the audiences of the Stage Door Canteen are not being best served. According to IMTAL's best practices, the above-mentioned issues are contradictory to the recommended standards (Finkle et al. 2).

Content

The National World War II Museum leaves little to be desired in the area of standards of excellence in content. Its representation and explanation of the entertainment that surrounded the World War II era contain information and presentation that could not be achieved with such power if it were simply in an exhibit. Extensive research is done by the Entertainment Department when creating the productions, including input from experts on the subject (Finkle et al. 3). For example, when Victoria Reed, Director of Entertainment, was writing and producing *Jump, Jive, and Wail: The Music of Louis Prima*, she enlisted the help of Lena Prima, Louis's daughter, for guidance. Reed, even when under pressure to produce, always maintains a strict adherence to accuracy of content, since the productions are part of a museum experience and not solely for the purpose of entertainment.

Methodology

With one exception, the entertainment of the WWII Museum could serve as a guide for IMTAL's fourth criteria for best museum theatre practices. By creating emotionally evoking, engaging theatre, the WWII Museum adheres to the highest standard of excellence in methodology. Audience participation in Victory Belle and Stage Door Canteen shows is known to produce enthusiastic cheers, uncontrollable tears, and raging laughter due to the quality and timing within the production and excellent execution by the performers. Repeat patrons request to sit in the front of the house near the stage in hopes of stealing a dance or kiss from a Victory Belle.

The one exception to the high standard of excellence falls within IMTAL's guideline to use the appropriate expertise in production (Finkle et al. 3). Often, because of limited resources and lack of appropriate staffing, certain aspects of production, such as sets, props, or costumes,

are handled by individuals who know only the basics of the area. For example, sets have been designed and constructed for the Stage Door Canteen by persons not specializing in said fields. Because of this, oversized and poorly constructed pieces have caused difficulties for cast and crew throughout the run of shows.

Human Resources

The National World War II Museum's Entertainment Department seems to face its greatest shortfalls relative to best industry practices in the area of human resource policies and procedures. For performers, Actors Equity rules and regulations are followed consistently, and contracts and job descriptions tend to give adequate accounts of responsibilities and expectations. There are exceptions to this, but in general, adherence to this guideline remains true. When dealing with those behind the scenes, however, there are less stringent boundaries. "Performers and other staff are qualified and trained and have been hired specifically for their skills in performance/presentation or production," (Finkle et al. 3). Often Museum employees in or working with the Entertainment Department are required to wear multiple hats, often outside of the established terms of employment. This can provide an interesting, exciting, and challenging work environment, but it can also cause undue stress and poorly used resources. The Entertainment Department struggles to find the time needed for artistic and administrative requirements.

With certain struggles being evident, the WWII Museum's Entertainment Department did consistently follow other points suggested by the International Museum Theatre Alliance, including appropriate advertising of position openings within and outside of the Museum (Finkle et al. 4).

Analysis of a Similar Organization

The National Museum of American History

The National Museum of American History in Washington, D.C. is a member of the International Museum Theatre Alliance, and is dedicated to adhering to its recommendations for best practices. “Through incomparable collections, rigorous research, and dynamic public outreach, we explore the infinite richness and complexity of American history. We help people understand the past in order to make sense of the present and shape a more humane future,” (*AmericanHistory.SI.edu*). Using theatrical elements, The National Museum of American History is able to show its patrons history through an entertaining and engaging medium.

On Fridays at the Museum, patrons have three opportunities to view a twenty minute live performance produced by the staff. Currently, *Historic Theater: Join the Student Sit-Ins at the Greensboro Lunch Counter* invites onlookers to witness a live and emotional interpretation of what can be seen in the related exhibits *Landmark Object: Greensboro Lunch Counter* and *Race: Are We So Different?*. An actor portrays a 1960s civil rights activist who gives training on how to be involved in a sit-in (*AmericanHistory.SI.edu*). The performance’s relevance to concurrent exhibits and availability to Museum patrons on a large scale shows adherence to standards involving integration in the organization (Finkle et al. 2).

The performance of the sit-ins occurs out in the open on the Museum floor, allowing passersby to witness and engage in the performance easily and without much hassle. Chairs are available for those with mobility issues, and close proximity with the performers enables audience members to easily hear and see the show. To ensure proper sound, the performers also wear body microphones for amplification (The National Museum of American History). The short time frame of the performance allows patrons to partake in the live events without putting

time constraints on their day. This makes for a relaxed experience enabling audiences to take their time and enjoy the experience.

The National Museum of American History's performances are created by the qualified staff that hold degrees in History and have done extensive research in various areas of America's past. Christopher W. Wilson is the Director of Theatre: Experience and Program Design and the Director of the Program in African-American History and Culture. He wrote and directed *Join the Student Sit-Ins* based on his research in African-American History and the Civil Rights Movement. "*Join the Student Sit-Ins* was awarded the 2009 Smithsonian Education Excellence Award honoring the best educational program across the Institution," (*AmericanHistory.SI.edu*). Instead of just seeing a replica of the lunch counter that was a significant part of the movement towards desegregation, audience members are asked to participate as The Greensboro Four or protesters (The National Museum of American History).

Lauren Davis is the sole performer in *Join the Student Sit-Ins*. Her powerful singing and speaking voice captures and holds the audience members' attentions. Her talents and skills are evident through her performance, which shows the Theatre: Experience and Program Design staff is skilled in casting. Davis performs three shows on Fridays at 11:30, 1:30, and 3:30, which last for twenty minutes each; this gives her adequate break time in between each showing. The Theatre: Experience and Program staff consists of four employees: Creative Director, Director of Experience and Program Design, Program Producer, and Facilitator. Responsibilities within the department are divided among the four employees, each being in charge of special projects suited to their interests, expertise, and abilities (*AmericanHistory.SI.edu*). In addition to the theatrical programming that takes place during Museum hours to actively involve patrons in the history, The Museum holds a music series that takes place on Saturday and Sunday evenings. This

content is presented by the Music: American Music History Initiatives Department, which allows those in theatre to concentrate on their specific skills.

The National Museum of American History allows proper staffing so that its employees are able to excel in their areas of focus and are not spread too thin (*AmericanHistory.SI.edu*).

Chapter Five

Recommendations

Adding to the Workforce

In order for the National WWII Museum's Entertainment Department to remedy many of its major issues, I would recommend restructuring the entire department to accommodate three, if not four, employees. The responsibilities of the department should then be divided among the three positions to alleviate the work load and better focus the concentration of the employees. Currently, the Director of Entertainment is spread thin by producing the shows in the Stage Door Canteen and booking the traveling performances for the Victory Belles and Victory Bands. This is in addition to her writing, directing, and assisting in props and costumes for shows. Certain aspects of her job rely on her talent and expertise in the field, but other duties can be taught to a qualified individual.

With the restructuring of the Entertainment Department, specific policies and procedures should be outlined for the new jobs. In addition, a layout of personnel needed for various events and the potential overlap of these events should be noted when planning the season and schedule. It should be known within the Entertainment Department and upper management that if appropriate time off is not available, than an event cannot be scheduled, even if it looks as though a day or weekend might be free. With three employees, this may present itself to be less of an issue than was seen with only two, but it should be established in advance that creating a nearly impossible workload is unacceptable.

With the department's restructuring, a move towards more consistent outsourcing should be encouraged. Where actors are hired to fulfill specific roles, so should positions in stage managing, set design, properties, and costume design. Too often, the Entertainment Department's

employees take on aspects of these production elements, which creates an excess of work on top of the normal load. A budget should include not only materials, but also allow for independent, professional individuals to fully take on these production elements.

Sensitivity Training

At times, high stress and poor communication skills caused the work environment at the National WWII Museum to be poor. Adding to the work force could remedy much of the stress and create a better work environment, but this alone will not address the problem. Requiring management and key employees to undergo sensitivity training would solidify expectations for cordial, team-oriented interactions. Education on how to properly foster a collaborative group dynamic and engage co-workers with respect to individual needs would provide for a more productive and comfortable atmosphere. “The primary objective of sensitivity training is to educate you and the other participants about more constructive behavior that will be beneficial to you and everyone else in the organization. It helps an individual by providing insight into your behavior and helps you develop corrective emotional and behavioral actions,” (Grimsley).

Clarification of Expectations

The theatre performed in the Stage Door Canteen is of comparable quality and rigor to other professional theatre organizations locally and nationally. The talent and experience of those in the Entertainment Department and the performers hired for each show make it possible for the Stage Door Canteen to compete as a venue known for great theatre and become a regular destination for theatre-goers. However, this level of production must be supported by the organization as a whole. Upper-level management must consider and clarify its expectations of its Entertainment ventures. In order to move forward and fix the current issues plaguing the department, a decision needs to be made whether the organization wants and is willing to support

this type of theatre production or if the scale of the entertainment needs to be more fitted to a small team with limited resources. As seen with The National Museum of American History, high quality theatre can be made to further the organization's mission by producing short, simple, low cost performances. The WWII Museum's current productions do not meet this model and are exceeding its capabilities. If the National WWII Museum is to continue producing theatre comparable in scope to other local theatre organizations, upper management would need to commit to adhering to appropriate theatre practices recommended by those with knowledge in the field. Alternatively, if the Museum's leaders would prefer to produce similarly to the model of The National Museum of American History, the Entertainment Department would need to reevaluate its goals, methods, and current content.

Failure to make a proactive decision about how the Entertainment Department should function threatens to perpetuate the current stressful and inefficient environment.

Integrate Entertainment into Museum Experience and Growth Plan

The work currently being offered in the Stage Door Canteen is something in which National World War II Museum can take great pride. High quality, meaningful work is being created, produced, and presented and winning over new patrons and fans on a weekly basis. Incorporating the experience available in the Stage Door Canteen into more patrons' WWII Museum experiences could bring the organization to a new level of impact and prestige. Also, taking the Entertainment Department's needs into consideration during the vast expansion of the Museum would also address some issues.

Increase Visibility:

One way I suggest this be accomplished is by increasing the visibility of the Canteen's happenings. Both within the Museum and in marketing efforts outside of the Museum, the

Canteen's productions will gain more traction if emphasis is put on them. Although a great deal of publicity is created for the Entertainment programming, other aspects of the Museum, such as the film *Beyond All Boundaries* and the interactive exhibit *Final Mission*, are given more expansive marketing pushes. Billboards can be seen as much as an hour away, and large displays line airport walls urging visitors venturing near New Orleans to see the two popular draws. Fully integrating the Entertainment Department into the marketing efforts of the Museum would mean as much attention to Stage Door Canteen shows, the beautiful Victory Belles, or other live performances available. A little girl riding in the car with her mom might beg to go watch the Victory Belles after seeing their beautiful photo on a billboard along Interstate 10. This could expand the draw of the Museum to a new type of patron and entice those already interested in the Museum to experience a live reminder of what the entertainment of the era was like. The addition of signage within the Museum could guide patrons toward the hidden location of the Canteen and prompt questions from those uninformed of the venue's contents.

Improved Information and Ticket Access:

Developing a system that enables patrons to purchase Stage Door Canteen show tickets the day of and right before the show would enable those without prior notice and planning to join in on the production. So many times, patrons of the Museum pass by the Canteen's hostess before a show begins and inquire of what is about to happen within the theater. First of all, these patrons should have already been informed about the full offerings of the WWII Museum. Secondly, allowing entrance last minute should be a routine occurrence to encourage a packed house for every performance. Arming the staff, potential patrons, and current patrons with a recommended schedule of activities or guide on how to best experience the Museum could

enable visitors to prioritize their time and view all that the Museum has to offer. Instead, patrons currently are not even aware that a live performance is even taking place on the day of their visit.

Improve Scheduling:

The World War II Museum should cater to Stage Door Canteen patrons by making a visit to a live show more convenient. For Friday and Saturday night performances, the doors do not open until six o'clock, but the Museum closes at five o'clock. Those wanting to both view the Museum and attend the evening performance are left with an hour of idle time that could be better used if allowance to remain perusing the exhibits was granted. If the Museum was to stay open until six o'clock on days with evening performances or grant special passes for only those attending the SDC show, this could encourage a better and a more well-rounded Museum experience.

Adjust Programming:

Taking a page from The National Museum of American History's playbook, the WWII Museum could incorporate short, simple performances on days or at times in which a full-length show is not available. These short performances could be glimpses of full-length shows acting as both entertainment for patrons and a means of advertising for the complete dinner and show experience. The short performances could also be created specifically to coincide with exhibits on display within the Museum. This type of programming would allow patrons to engage in the experience offered by the Entertainment Department without sacrificing half of their day to the Stage Door Canteen. Like *Beyond All Boundaries* or *Final Mission*, a minor upcharge could be added to the Museum admission price if patrons opt to partake in this experience; this could offset the costs of performers.

Add Storage and Scene Shop:

With the WWII Museum quickly expanding, a consideration could be made to incorporate storage space and a scene shop available to the Entertainment Department. This could help to clear up space in the Canteen and make for a more organized and efficient venue.

Improve Sight Lines:

While construction is under way, adjustments to the Stage Door Canteen balcony could be made to improve sight lines. Removing the metal strip atop the balcony glass or creating seating that works better for the space would make the upstairs seating in the Canteen a sought after location instead of a source of complaint.

Creativity in Programming

The National WWII Museum's mission to tell the story of the American experience in "the war that changed the world" offers the Entertainment Department a solid foundation upon which to create content. This, however, can be limiting in what material is suitable for production. Creative solutions to finding new material, without overwhelming the small staff of the Entertainment Department, could be the answer to the issue of limited material and the threat of competing on a national and local level. Seeking out fresh perspectives and ideas would create an edge for an organization constrained by a tightly focused mission.

One recommendation for acquiring new content for the Stage Door Canteen is to hold a playwriting competition. Like the Canteen's Stage Door Idol that features local vocalists performing in 1940s style, a playwriting competition could open doors for aspiring writers to have their work produced in a reputable venue with a fair amount of funding and support. This could remedy the Entertainment Department's lack of content options and pave a path for original, challenging work to be brought into the Museum. The Stage Door Canteen could then

produce the new work as part of the New Orleans Fringe Festival, which would capture the attention of a demographic very different from its current patronage. Opening the Stage Door Canteen up to new perspectives and ideas could put it in competition with the other local theatre companies, like Southern Rep, by creating innovative work that inspires and entices audiences.

The Victory Belles could increase their touring appeal on a national level to thwart the competition by expanding their repertoire, like The Manhattan Belles. The Victory Belles have learned and performed songs from decades outside of the 1940s on special occasions, but making it a part of their list of options for presenting clients could expand their reach to more organizations and individuals. Packages could be created to cater to specific types of events by incorporating songs from a variety of decades but with a central theme. For example, a Romance Package could be created to market the Belles to perform at weddings. While still featuring songs from the WWII era, adding in other favorites, like Elvis's "I Can't Help Falling in Love with You" or modern songs, like Bruno Mars's "Just the Way You Are" could appeal to a wider array of potential clients.

Conclusion

The National World War II Museum is one of the fastest growing non-profit organizations in New Orleans. It has made its mark locally, nationally, and internationally, and it continues to make advancements in its physical structure and inner workings. With any organization in the process of expanding, there are growing pains that can cause unforeseen roadblocks and need for maneuvering along the way.

The WWII Museum's Entertainment Department shows an exceptional amount of potential in its high quality content and ability to further the Museum's mission. If the proper adjustments are made internally to enable the best possible function of the department, the Stage Door Canteen and other performance-based endeavors of the Entertainment Department could be the key to bringing the Museum to the next level of excellence and securing patronage long after "The Greatest Generation" has left. With the Victory Belles' beautiful harmonies in the style of the Andrews Sisters and original programming written and produced by Victoria Reed paying homage to the stars of the war-time era, the Entertainment Department allows the bright lights in a dark time to be remembered and recreated.

Through my internship at the National WWII Museum, I learned to be poised under pressure and assertive. The importance of time management and development of organizational systems provided me with the skills necessary to multitask. I went to battle for theatre every day, and I learned the joy of teaching others of the impact and difference this art can make in the world. Most importantly, my work at the National World War II Museum has instilled in me a pride for my country and greater appreciation for those who gave and continue to give everything for freedom's preservation.

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Appendix A

Four Star Patriots Circle Membership Benefits

(NationalWW2Museum.org)

- Unlimited Admissions to the Museum including all pavilions and special exhibits for one year
- Recognition on the Annual Donor Wall and Museum's Annual Report
- Permanent electronic listing on the Honor Roll of Charter Members in the Museum's kiosk and on the Museum's website
- 10% Discount to WWII Museum Store onsite and online
- Complimentary Subscriptions to the quarterly WWII Museum's V-MAIL and Patriots Circle VICTORY newsletters
- Patriots Circle Members-Only emails with advance notice of exhibitions, events, programs and special offers
- Patriots Circle Golf Cap and personalized Dog Tag
- Exclusive Patriots Circle Commemorative Coin
- Embossed Patriots Circle Membership Card
- Exclusive Invitations to previews of select Special Exhibits
- Guest Passes (a total of 10) for admission to the Museum
- Additional Guest Passes based upon request

Appendix A, Cont.

- Four-Star Visit Experience
 - Customized New Orleans Visitors package
 - Customized Museum visit itinerary including exclusive docent led tours of the Museum's exhibits and exclusive behind the scene tours
 - Customized Visit with Collections and Exhibit Staff
 - Lunch or Dinner with the Museum's President in American Sector's private dining room
 - Framed personal photo of your visit
 - Two Tickets to Stage Door Canteen Show (based on schedule and availability)
- Unlimited complimentary use of American Sector's elegant private dining room with complimentary champagne and dessert, and option to design your own menu with American Sector's Executive Chef (no minimum purchase required)
- One all-access pass to the Museum's annual International Conference on World War II
- Complimentary parking in Museum parking lot
- Reserved priority seating for Museum events (exhibitions, lectures, film screenings)
- Exclusive Invitations to President's Dinner, Receptions, Donor Recognition Events and Private Viewings of selected Special Exhibits
- Designer Four Star Lapel Pin
- Two Books from the "Meet the Author" Series (*NationalWW2Museum.org*)

Appendix B

Office



Appendix C

Stage Door Canteen Flier

VICTORY BELLES

STAGE DOOR CANTEEN

2013-2014 Entertainment Guide

CALL 504-528-1943 TO PURCHASE A S

The Victory Belles present Spirit of America
SEPTEMBER 18–NOVEMBER 20, 2013 AND JANUARY 15–AUGUST 27, 2014
 Salute the USA with the Victory Belles' newest red, white and blue celebration. Featuring a potpourri of songs from the Great American Song Book as well as folk, bluegrass and patriotic classics, this uplifting musical revue will leave you beaming with pride and patriotism!



Thanks for the Memories: Bob Hope and His All-Star Pacific Tour
SEPTEMBER 20–OCTOBER 20, 2013
 A tribute to the incredible shows and stars Bob Hope took to war-zone islands during WWII, a cast of 14 recreates Judy Garland, Mickey Rooney, The Andrews Sisters, Deanna Durbin, Carmen Miranda, Frances Langford and Bob himself along with our Victory Swing band!

Jump, Jive & Wail: The Music of Louis Prima
OCTOBER 25–NOVEMBER 24, 2013; FEBRUARY 1–9, 2014; AND JULY 12–27, 2014
 Named Best Original Show by the Big Easy Theater Awards and back by popular demand, *Jump, Jive & Wail* features a spectacular cast of 10 who bring to life Louis Prima's legendary songs, musicians, vocals and dance.



INDIVIDUAL SHO

\$250 (\$50 SAVINGS)!

The Rat Pack Now
JUNE 13–JUNE 29, 2014
 Back by popular demand, this world-class tribute show recaptures the music, style, comedy and camaraderie of Frank Sinatra, Dean Martin and Sammy Davis, Jr. – featuring the classic hits *Luck Be a Lady*, *The Lady is a Tramp*, *That's Amore*, *The Candy Man*, *I Got the World on a String* and more!



The Victory Belles present America's Wartime Sweethearts: A Tribute to The Andrews Sisters
SEPTEMBER 10–NOVEMBER 19, 2014
 Noted for their close harmonies and synchronized dance steps, The Andrews Sisters' optimistic songs and exuberance made them the ideal morale boosters during WWII. The Victory Belles are proud to pay tribute to this talented trio who volunteered so much time entertaining our troops here and abroad!

Call 504-528-1943 to purchase a season package
Five shows for only \$250 (\$50 savings)!



Season package applies to dinner seating only and cannot be used for the same show. Available for phone or box office purchase only. Subject to availability. Offer valid 8/1/13–7/30/14. Show schedule subject to change. Reservations required to redeem season package tickets. Advance purchase recommended for individual show tickets.

SEASON PACKAGE – FIVE SHOWS FOR ONE

The Victory Belles present Swingin' Christmas
NOVEMBER 27–DECEMBER 29, 2013
 Join our wonderful Victory Belles as they celebrate the season with a sleigh full of swinging holiday hits! You'll love their beautiful Belle harmony on *Sleigh Ride*, *Winter Wonderland*, *Jingle Bells*, *Let it Snow* and dozens more. Sparkling costumes, delightful choreography and audience interaction will make you feel as bright as Christmas lights – or Rudolph's nose!



The Andrews Brothers
APRIL 4–JUNE 8, 2014
 Mistaken identities, madcap comedy, romance and musical treasures fill this sweet and hilarious show. It's 1943 in the South Pacific and, tonight, The Andrews Sisters headline the big USO show. But when a flu outbreak quarantines the girls stagehands Max, Lawrence and Patrick, along with pin-up girl Peggy Jones, hatch a plan to save the day!

Big Band Favorites of the '40s & '50s
FEBRUARY 14–MARCH 30, 2014 AND AUGUST 9–SEPTEMBER 13, 2014
 Spend a romantic evening in the Stage Door Canteen as our incredible Victory Big Band and special guest vocalists bring you the music of Frank Sinatra, Ella Fitzgerald, Jo Stafford, Bobby Darin and more.



ORCANTEEN.ORG

TICKETS AVAILABLE AT WWW.STAGED

Appendix D

Stage Door Canteen Opening Speech

"Good afternoon, everyone! My name is Sarah Langley, and I am delighted to welcome you to the Stage Door Canteen this evening. How many of you are joining us for the first time tonight? Wonderful! Welcome. And for those of you who have been here before, we are delighted to welcome you back.

For those of you who don't know, here at the Stage Door Canteen, we are proud to pay tribute to all of the stars who volunteered so much of their time entertaining our troops during World War II. And I feel like a star in this dress that I got right here in our WWII Museum gift shop. If you look in the cans on your tables, you can find coupons to the gift shop where you can find dresses like this one. You can also find jewelry like the Rosie the Riveter earrings that I am wearing, and there's stuff for the guys, too!

Here at the WWII Museum, we are also honored to salute our WWII Veterans three hundred and sixty-five days out of the year. Are we lucky enough to have any WWII Veterans in the audience tonight? Please give them a round of applause. We thank you for your service to our country. Are there any other veterans in the audience tonight? Please give them a round of applause, also. Thank you all for joining us this evening. We have some large parties and special occasions that I would like to recognize tonight. The (fill in organization) is here tonight! Thank you for joining us. It is also (insert name)'s birthday today. Mr. & Mrs. (insert name) are celebrating their anniversary today. I'd also like to say a special welcome and thank you to any museum members and volunteers that we have in the audience tonight. We couldn't do it without you.

Appendix D, Cont.

Now, before we get the show started, I'd like to tell you about some upcoming programming that we have going on here at the Stage Door Canteen. On Wednesday afternoons, we have the beautiful Victory Belles in *Spirit of America*. This show features some of our favorite patriotic songs, as well as classics from the Great American songbook. Also, this weekend we have Frank, Dean, and Sammy, *The Rat Pack Now!* This is not a show you want to miss!

If you look, again, in the cans on your tables, you will find a flier that will tell you all about these upcoming shows and how to purchase tickets. There is also a comment card in that can. Fill this out for us. We value your feedback as we want to provide the best experience possible for you. Lastly, please refrain from flash photography during the show.

Ladies and gentlemen, the National WWII Museum is proud to present, our Big Easy Award winning show, *Jump, Jive, & Wail: The Music of Louis Prima.*"

Appendix E

Gift Store Merchandise

(Store.NationalWW2Museum.org)



 Alika Circle Dress
\$150.00



 Jazmin Circle Dress
\$149.95



 Monte Carlo Dress
\$149.95



 Vanessa Dress
\$99.99



 Bettie Page Captain Navy Swing Dress
\$160.00



 Veronica Dress
\$149.95



 Rosie the Riveter Earrings
\$20.00

Appendix F

Back of House



(A) Backstage with Hallie, one of the stars of the Victory Belles' Holiday Show. During the Christmas season, shows were frequent and illness could not get in the way; I had to keep my face covered due to a fever. The show must go on, and I did not want to get the actors sick!

(B & C) I wore a head light backstage during certain shows to see when moving set pieces and props.

Appendix G

Props/ Costumes



Appendix H

Inventory

Inventory						
File Edit View Insert Format Data Tools Help Last edit was 14 days ago						
fx Piece						
	A	B	C	D	E	F
1	Piece	Location	Show 1	Show 2	Used by 1	Used by 2
2	Dress- Silver	Backstage- Extra Tall Rack	Bob Hope		Meggie	
3	Dress- Carmen Miranda	Backstage- Extra Tall Rack	Bob Hope		Cristina	
4	Uniform- Khaki	Bill Johnson's personal	Bob Hope Show		Bill	
5	Suitcases- Khaki x3	Exhibit in LAPAV	Veterans Day Gig- Cl	Carmen Miranda	Belles	
6	Tap Shoes- Black	Ford's Personal	Bob Hope Show		Ford	
7	Vest- Beige	Large Dressing Room- Clothing Rack	Bob Hope Show		Clint	
8	Tie- Navy	Large Dressing Room- Clothing Rack	Bob Hope Show		Clint	
9	Sun Outfit- With White Accents	Large Dressing Room- Clothing Rack	Bob Hope Show		Courtney	
10	Sun Outfit- With Red Accents	Large Dressing Room- Clothing Rack	Bob Hope Show		Becca	
11	Sun Outfit- With Blue Accents	Large Dressing Room- Clothing Rack	Bob Hope Show		Mandi	
12	Suit- Blue	Large Dressing Room- Clothing Rack	Bob Hope Show		Clint	
13	Shirt- White Button Down	Large Dressing Room- Clothing Rack	Bob Hope Show		Clint	
14	Shirt- Sailor Top	Large Dressing Room- Clothing Rack	Bob Hope Show		Ford	
15	Pants- Tan Linen	Large Dressing Room- Clothing Rack	Bob Hope Show		Clint	
16	Pants- Sailor (38 L)	Large Dressing Room- Clothing Rack	Bob Hope Show		Ford	
17	Hankie- Pink	Large Dressing Room- Clothing Rack	Bob Hope Show		Clint	
18	Belt- Khaki	Large Dressing Room- Clothing Rack	Bob Hope Show		Tom H.	
19	Belt- Black	Large Dressing Room- Clothing Rack	Bob Hope Show		Ford	
20	Tie- Khaki	Let Freedom Swing Closet- 2nd Floor	NY			
21	Skirt- Brown- Knee length	Let Freedom Swing Closet- 2nd Floor	Bob Hope Show			
22	Shirt-Khaki Long Sleeve (3XL) w/belt	Let Freedom Swing Closet- 2nd Floor	Bob Hope Show		Tom H.	
23	Shirt- Sailor- Navy- Wool	Let Freedom Swing Closet- 2nd Floor	Andrews Brothers			
24	Shirt- Sailor	Let Freedom Swing Closet- 2nd Floor	Bob Hope Show		Ford	
25	Shirt- Khaki Short Sleeve (S)	Let Freedom Swing Closet- 2nd Floor	Bob Hope Show		Erin	

535	Hat- Safari	SDC- Green Trunk- Bob Hope Show- Props	Bob Hope Show	Summer camp '14	Band	Kadin
536	Hat- Safari	SDC- Green Trunk- Bob Hope Show- Props	Bob Hope Show			
537	Hat- Prairie	SDC- Green Trunk- Bob Hope Show- Props	Bob Hope Show		Courtney	
538	Hat- Carmen Miranda	SDC- Green Trunk- Bob Hope Show- Props	Bob Hope Show		Cristina	
539	Flag- 46 Star	SDC- Green Trunk- Bob Hope Show- Props	Bob Hope Show		Stage	
540	Clothes Pins	SDC- Green Trunk- Bob Hope Show- Props	Bob Hope Show		Band	
541	Canteens (x6)	SDC- Green Trunk- Bob Hope Show- Props	Bob Hope Show		Band	
542	Blonde Hair Wreath	SDC- Green Trunk- Bob Hope Show- Props	Bob Hope Show		Courtney	
543	Blonde Hair Piece	SDC- Green Trunk- Bob Hope Show- Props	Bob Hope Show		Courtney	
544	Garland- Christmas Stage	Warehouse- Large Clear Bin- Green Lid	Holiday 2013			
545	Shoes- Red/White Mens (11.5)	Warehouse- Large Clear Bin- Jump Jive Wail Shoes	Jump Jive Wail		Chance	
546	Shoes- Black/ Red mens Dance (11.5)	Warehouse- Large Clear Bin- Jump Jive Wail Shoes	Jump Jive Wail		Chance	
547	Shoes- Black Mens (11.5)	Warehouse- Large Clear Bin- Jump Jive Wail Shoes	Jump Jive Wail		Chance	
548	Shoes- Black/ Grey Ostrich Mens (9.5)	Warehouse- Large Clear Bin- Jump Jive Wail Shoes	Jump Jive Wail		David P.	
549	Shoes- Black/ Grey Ostrich Mens (11)	Warehouse- Large Clear Bin- Jump Jive Wail Shoes	Jump Jive Wail		Adam B.	
550	Shoes- Black/ Grey Ostrich Mens (10.5)	Warehouse- Large Clear Bin- Jump Jive Wail Shoes	Jump Jive Wail		Geoff C.	
551	Shoes- Black/ Grey Ostrich Mens (12)	Warehouse- Large Clear Bin- Jump Jive Wail Shoes	Jump Jive Wail		Eric B.	
552	Shoes- Black/ Grey Ostrich Mens (10)	Warehouse- Large Clear Bin- Jump Jive Wail Shoes	Jump Jive Wail		Jay H.	
553	Shoes- Black/ Grey Ostrich Mens (9)	Warehouse- Large Clear Bin- Jump Jive Wail Shoes	Jump Jive Wail		Pete R.	
554	Shoes- Black/ Grey Ostrich Mens (10.5)	Warehouse- Large Clear Bin- Jump Jive Wail Shoes	Jump Jive Wail		Tom H.	
555	Shoes- Black/ Red Tango Heels (7)	Warehouse- Large Clear Bin- Jump Jive Wail Shoes	Jump Jive Wail		Lisa C.	
556	Shoes- Red Mary Jane Flats (7)	Warehouse- Large Clear Bin- Jump Jive Wail Shoes	Jump Jive Wail		Lisa C.	
557	Shoes- Nude Lyrical (7)	Warehouse- Large Clear Bin- Jump Jive Wail Shoes	Jump Jive Wail		Lisa C.	
558	Shoes- Black Character Shoes (7)	Warehouse- Large Clear Bin- Jump Jive Wail Shoes	Jump Jive Wail		Lisa C.	
559			Summer Camp			

Appendix I

Sunday Swing Scoping Statement

Sunday Swing 2014 Scoping Statement

Project Team

Victoria Reed	Director of Entertainment/ Project Manager
Sarah Langley	Entertainment Assistant/ Assistant Project Manager
Mandi Ridgdell	MC
Dody Nolan	MC

Project Code 4034

Program Description

Live music and swing dance lessons bring the National WWII Museum to life, allowing its patrons to get involved in the happenings instead of merely being spectators. From 1:30-2:30pm, a professional dance instructor will lead to participants in a swing dance lesson, and from 2:30-4:30, a live band will entertain allowing for the audience to try out their new moves.

Please see attached schedule with band and dance instructor bios.

Justification

In order for something to truly be appreciated, a connection must be made. Sunday Swing allows those involved to learn by doing, and it is this involvement that fosters the connection to 1940s era. The war that changed the world brought with it some of the best entertainment known to date, and by keeping those traditions alive, it honors both the performers and patrons of that time. Jazz and swing songs, style, and dance will fill the WWII Museum not just with history, but will the atmosphere of the 1940s.

Goals

- Increase patronage to the museum by expanding the programming options
- Draw in patrons with interests that may not typically bring them into a museum
- Create a sense of belonging and camaraderie that will create repeat guests, members, and donors
- Keep the artistic traditions surrounding WWII alive and vibrant

Success Metrics

- Amount of revenue generated
- Number of patrons in attendance per performance
- Number of patrons in attendance throughout entire program
- Number of repeat patrons throughout program
- Comment cards gathered with written feedback at last event

Appendix I, Cont.

Timeframe

8 Sundays over a 2 month period; Starting July 6, 2014

Project Schedule

Sunday Swing 2014				
Program Manager: Victoria Reed				
Deliverables / Tasks	Status	Sched. Complete	Responsible	Notes:
Schedule MCs	Incomplete	3/5/14	Victoria	
Book Bands	Incomplete	5/1/14	Victoria	
Book Dance Instructors	Incomplete	5/1/14	Victoria	
Meet with PR about advertising and social media	Incomplete	5/1/14	Victoria/ Sarah/ Rachel/ Katie	
Sunday Swing: Victory 6/ Nathalie/ Victoria	Incomplete	7/6/14	Victoria	
Sunday Swing: Lionel Ferbos and the Louisiana Shakers/ Jayna/ Dody	Incomplete	7/13/14	Dody	
Sunday Swing: Swingaroux/ Chance/ Dody	Incomplete	7/20/14	Dody	
Sunday Swing: New Orleans Moonshiners/ Nathalie/ Dody	Incomplete	7/27/14	Dody	
Sunday Swing: Rocky' Fox Trot Orchestra/ Jayna/ Mandi	Incomplete	8/3/14	Mandi	
Sunday Swing: Pfister Sisters/ Chance/ Mandi	Incomplete	8/17/14	Mandi	
Sunday Swing: Sazerac Sunrise Jazz Band/ Nathalie/ Mandi	Incomplete	8/24/14	Mandi	
Sunday Swing: Victory Big Band/ Jayna/ Mandi	Incomplete	8/31/14	Mandi	

Appendix I, Cont.

Sunday Swing 2014 Budget				
	Estimated	Budgeted? Y/N	Budget Code	Actual
Revenue				
\$10 Per person entrance fee				
Costs				
Bands	\$6800	Y	10-5965-130-4034	
Dance Instructor	\$1200	Y	10-5965-130-4034	
MC	\$245	Y	10-5965-130-4034	
200 Cupcakes Mr. Ferbos's Birthday	\$400	Y	10-5965-130-4034	
Bottled water for instructors and band members	\$50	Y	10-5965-130-4034	
Total Costs	\$8695			

Digital Media Tax Credits

Are there any implications for this program? Is there a possibility that software development will be part of the project? NO

Appendix I, Cont.

Sunday Swing 2014

Date: Sunday, July 6, 2014

1:30-2:30pm-Dance Instructor: Nathalie Gomes Adams

2:30-4:30pm-Band: Victory 6

MC: Victoria Reed

Victory 6- The National WWII Museum's exciting swing band features some of New Orleans' finest musicians who are dedicated to preserving the sound and style of the great big bands of the 1940s. Complete with period costuming and an abundant library of dance favorites, including the music of Glenn Miller, Benny Goodman, Duke Ellington, Harry James and many others, they are the Gulf South's premier 1940s swing dance ensemble.

Nathalie Gomes Adams is originally from France and started dancing when she was 11. She learned many dances but her favorite remains Swing and Lindy Hop. While in NYC, she became a World Swing Dance Champion and a Master Teacher. She performed and served as a consultant in the original Broadway production of *Swing!*, has appeared at Carnegie Hall and Lincoln Center, was a featured dancer in the 2003 Julia Roberts film *Mona Lisa Smile*, and was a model for the dancing elves in Robert Zemeckis' 2004 animated feature *The Polar Express* with Tom Hanks. Although her performances are awe-inspiring, Nathalie's true love is teaching and coaching. In New Orleans since 2005, she is now bringing you Dance Quarter.

Date: Sunday, July 13, 2014

1:30-2:30pm-Dance Instructor: Jayna Morgan

2:30-4:30pm-Band: Lionel Ferbos and the Louisiana Shakers

MC: Dody Nolan

Lionel Ferbos and the Louisiana Shakers- Turning 103 on July 17, 2014, Lionel Ferbos is the oldest actively playing musician in New Orleans. Frequently appearing at Palm Court Jazz Café, he leads the Louisiana Shakers, a band name revived from Captain John Handy's band, with which Ferbos performed in the 1930s. As a trumpeter and vocalist, Lionel Ferbos and his Louisiana Shakers expertly play traditional New Orleans jazz.

Jayna Morgan- As a swing and Charleston dancer and instructor, Jayna would frequent the jazz clubs dancing to every jazz band in the city, and would often sing a song or two. In early 2005, Jayna and former dance partner Michael Norris formed NOLA Swing, an organization that promoted the teaching and love of swing dancing in New Orleans. After Hurricane Katrina, Michael moved away; however, Jayna stayed and has been blessed to work under the artistic direction of international instructor and world champion Nathalie Gomes. In addition, Jayna and her friend Ellen Boyer formed the professional Charleston dance troupe, The Frenchmen Street Flappers, and can be seen performing around town.

Appendix I, Cont.

Date: Sunday, July 20, 2014

1:30-2:30pm-Dance Instructor: Chance Bushman

2:30-4:30pm-Band: Swingeroux

MC: Dody Nolan

Swingeroux- It's next generation big band. Whether you're looking for a big, swinging band or a small, jazzy ensemble, Swingeroux's eclectic library of music will keep your event jumpin' and jivin'. Since 2007, Swingeroux has performed for large audiences, as well as for small gatherings. Because of their musical versatility, they offer options to fit your event giving you the perfect mix of music and musicians to suit your preferences. From jazz trios to their 17-piece swing orchestra, they can suggest the perfect mix of musicians suited to the style of music you are requesting within your budget. Their classy, sophisticated, polished sound is just one of the things that make them different from other bands. Big Band. Swing. Dance. Jazz. Pop. Dixieland.

Chance Bushman owns a Dance Studio in the Marigny neighborhood of New Orleans, directs the NOLA Jitterbugs, performs as a singer and a dancer, works as a choreographer, teaches, organizes events and dance teams, and generally has a good time at life! While he has taught and performed around the world, he considers himself a social dancer first and foremost. Chance sings and dances regularly with three local bands: The Speakeasy Trio, The Smoking Time Jazz Club, and The Faux Barrio Billionaires. He teaches and performs regularly with four fabulous dancers: Amy Johnson, Giselle Anguizola, Katherine Griffin, and Lisa Casper. Chance considers himself a "Traditional Jazz & Swing Dancer" and is proficient in Jazz, Swing, Tap, Lindy Hop, Charleston, Balboa, and Blues.

Date: Sunday, July 27, 2014

1:30-2:30pm-Dance Instructor: Nathalie Gomes Adams

2:30-4:30pm-Band: New Orleans Moonshiners

MC: Dody Nolan

New Orleans Moonshiners- One of the hottest young bands in town, the New Orleans Moonshiners are the future of traditional jazz. Young and old, locals and tourists, everyone agrees: this band can swing. Their latest release "Frenchmen St. Parade" was voted Best Traditional Jazz Album of 2011 by Offbeat Magazine. Preserving the traditions of New Orleans music since 2008, the Moonshiners play everything from Louis Armstrong and Jelly Roll Morton to Fats Domino and Huey Piano Smith. Front man of the band, Chris Edmunds, is married to our very own Victory Belle, Cristina!

Date: Sunday, August 3, 2014

Appendix I, Cont.

1:30-2:30pm-Dance Instructor: Jayna Morgan
2:30-4:30pm-Band: Rocky's Fox Trot Orchestra
MC: Mandi Ridgdell

Rocky's Hot Fox Trot Orchestra celebrates the traditions of the New Orleans swing era with an inspiring, upbeat music. This swing ensemble features a full horn section, vocalists, and a great energy while performing music hits from the era of the WWII "greatest generation", popular modern tunes, and patriotic tributes. A traditional 1940's style big band, Rocky's Hot Fox Trot Orchestra performs classic and modern big band music with a little extra energy, for audiences of all ages.

Date: Sunday, August 17, 2014

1:30-2:30pm-Dance Instructor: Chance Bushman
2:30-4:30pm-Band: Pfister Sisters
MC: Mandi

Pfister Sisters- Since 1979, the Pfister Sisters have been bringing traditional jazz from New Orleans to the world. Holley Bendtsen, Yvette Voelker and Debbie Davis (in truth, neither Pfisters nor Sisters) have shared stages with everyone from Linda Rondstadt and Irma Thomas to Maxine Andrews of the Andrews Sisters. Steeped in New Orleans traditional jazz, they carry on the legacy of innovative jazz vocal harmony begun by New Orleans' own Boswell Sisters in 1925. The subject and stars of an original show in Berlin's premier cabaret venue, the "sisters" have toured the US and Europe. This includes performing at Jazz at Lincoln Center, as well as having played themselves in an episode of the HBO series, TREME.

Date: Sunday, August 24, 2014

1:30-2:30pm-Dance Instructor: Nathalie Gomes Adams
2:30-4:30pm-Band: Sazerac Sunrise Jazz Band
MC: Mandi

Jayna Morgan & the Sazerac Sunrise Jazz Band invite listeners of every age to remember the days when jazz was king. Their choice of songs and brilliant renditions of standards make their shows refreshing and classy. Combine this with Jayna's divine appearance onstage and welcoming demeanor, which creates a uniquely personal entertaining experience, for both large and more intimate audiences. Their shows are fun, sultry, old-fashioned, sexy, and sometimes silly; a musical journey to the Crescent City.

Appendix I, Cont.

Date: Sunday, August 31, 2014

1:30-2:30pm-Dance Instructor: Jayna Morgan

2:30-4:30pm-Band: Victory Big Band

MC: Mandi

Victory Big Band- National WWII Museum's own Victory Big Band! Trumpeter Jay Hagen leads this ensemble of top-flight New Orleans musicians in a cavalcade of swing-era hits, with music by Harry James, Ray Anthony, Duke Ellington, Count Basie, Perez Prado and many others. Our beautiful belle Courtney Boe, and handsome crooner Clint Johnson, heat up the stage with songs by Doris Day, Rosemary Clooney, Marilyn Monroe, Frank Sinatra and Bobby Darin. New Stage Door Idol will also be featured during this performance!

Appendix J

AEA Weekly Report

("Producer Material")

	A	B	C	D	E	F	G	H	I	J	K	L	M	N	O	
1	EQUITY LEAGUE PENSION, HEALTH & 401(k) WEEKLY CONTRIBUTION REPORT and ACTORS' EQUITY ASSOCIATION DUES REPORT															
2	Producing Org.			Empl. Agreement No.				City			State					
3	Name of Theatre						City			State						
4	Show				Show No.		Contract Type			Fund Office Contact ID No.						
5	Report for Week Endin		Page 1 of 1 (e.g., 1/1)			Date of 1st Rehearsal			Enter: Wkly (W), Daily(D), or PerPerf(P)							
6	Opening Date		Closing Date			A (Amended), H (Hiatus)-->			If either apply, enter REP or TOUR ----->							
7	1	2	3	4	5	6	7	8	9	10	11	12				
8	Actors on Equity Contract (include S.M.s)				Type	No. of	No.	Gross	Total Weekly	401(k)	401(k)	401(k)				
9	Social Security No.		Performing This Week (in Alphabetical Order)			of	Rehrs	of	Weekly	Pensionable	Deferral	Deferral	Employer	COMMENTS		
10	Last Name		First Name		Contract	Hours	Perf.	Payments	Payments	%	Contrib.	Contrib. %				
11												\$0.00				
12												\$0.00				
13												\$0.00				
14												\$0.00				
15												\$0.00				
16												\$0.00				
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24												\$0.00				
25												\$0.00				
26												\$0.00				
27												\$0.00				
28												\$0.00				
29	No. Actors w/ Hlth Cntrbs		TOTALS in Cols. 7, 8 & 10 (calculated automatically)					\$0.00	\$0.00	Tot Er 401	\$0.00	<-T Def Cntrb	NOTES			
30	Health Contrib. Rate \$		Working Dues 2.25% of Total Gross Wkly Pmts (Col. 7)					\$0.00		Cntrb-->	\$0.00					
31	Total Health Contribution		\$0.00	Pension %		x Total of Column 8		\$0.00	Tax Relief-->	\$0.00	T Non-def	\$0.00				
32	NON PROFESSIONALS IN CAST				Function	Status	NON PROFESSIONALS IN CAST				Function	Status				
33					(PR) (CH)	(EMC)					(PR) (CH)	(EMC)				
34	LAST NAME,		FIRST NAME		(UN) (PA)	(LJ) (ST)	LAST NAME,		FIRST NAME		(UN) (PA)	(LJ) (ST)				

Appendix K

Social Media

(Victory Belles)

Victory Belles November 7, 2013

Our Victory Belle Cristina has a fall recipe she would like to share with you!
<http://bit.ly/19HPEKJ>

David W. Mehnert August 19 at 11:15pm
Not sure life could be better. Pearl Seas, Baltimore to Nova Scotia. These ladies could sing!

Patty Madere July 20 at 4:36pm
Thank you ladies for the awesome job you do honoring our veterans. ... See More

Brian Mastin July 5 at 11:55am
Yesterday I saw three beautiful women "dazzle" our countries veteran... See More

Sunday Night Football on... Like

Victory Belles October 15, 2013

Recent
2014
2013
2012
2011
2010
Launched

2014
2013
2012
2011
2010
Launched

Chat (Off)

Appendix K, Cont.


(Victory Belles)

f Victory Belles Sarah Home 20+

PEOPLE >

3,045 likes

Lesley Ables, Taylor Dought and 38 others like this.



+35

Invite your friends to like this Page


ABOUT >


Honoring our veterans and active military and keeping the music of the 1940s alive! More at www.victorybelles.org/!


<http://www.victorybelles.org/>

Suggest Edits

LIKED BY THIS PAGE >


 **Unaffected Photography** Like

 **Sunday Night Football on...** Like

 **French Market (New Orle...** Like

Victory Belles
January 6

Our featured Victory Belle of the month is Courtney! Courtney has been with the Victory Belles since 2010. With four years as a Victory Belle under her belt, Courtney says, "It has changed my life for the better. I have discovered who I am ... See More — with Courtney Andersen Boe.



Like · Comment · Share 339 38 19 Shares

Create Page

Recent

- 2014
- 2013
- 2012
- 2011
- 2010
- Launched

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Facebook © 2014

Victory Belles changed their cover photo.
January 3

Chat (Off)

Appendix L

Marketing- *The Andrews Brothers* Marquee

(“The Andrews Brothers”)



THE ANDREWS BROTHERS

Written & Created by Roger Bean

Musical Arrangements by Jon Newton Vocal and Musical Arrangements by Roger Bean

Roger Bean (playwright) is the creator of the long-running off-Broadway smash hit *The Menckens Wonderettes*, which has played in hundreds of theaters around the world. Mr. Bean also created two popular sequels for these four delightful song leaders from Springfield High: *The Marvellous Wonderettes: Caps and Gowns* and the holiday celebration *Winter Wonderettes*. Original cast albums for all three Wonderettes shows are available online at Amazon and iTunes. Additional audience-pleasing jukebox hits from Mr. Bean include *Summer of Love*, *The Andrews Brothers*, *Why Do Fools Fall in Love?*, *Route 66* (over 100 productions throughout the country), and the long-running Los Angeles hit *Life Could Be A Dream*, the '60s doo-wop musical that received the LA Drama Critics Circle Award, the LA Weekly Theatre Award and the Backstage Garland Award for Outstanding Musical of 2010. www.rogerbean.com



Richard Arnold (Lawrence Andrews) Making his debut at the Stage Door Canteen, Rich is a veteran of many local stages including *Summer Lyric*, *Le Petit*, *Rivertown*, *JPAS*, and *Mid-City*. He was honored with a 2013 Big Easy Award for his portrayal of Fabrizio in *JPAS Light in the Piazza*. NY credits include the Broadway tour of *42nd Street*. His new vocal quartet featuring the best hits of the 1950's & 60's, the Big Easy Buddies, just wrapped up a critically acclaimed run at Rivertown (see www.bigeasybuddies.com for bookings)! By day, Rich serves as Development Director for Covenant House. BA, University of Virginia. AMCC.

 *Member of Actor's Equity Association



Courtney Boe (Peggy Jones) is from New Orleans by way of La Place, Louisiana. She is a recent graduate of UNO in History and she studied dance at NORD/NOCA, the New Orleans Center for Creative Arts, and The Metropolitan Dance Studio. Courtney is a former character performer at Walt Disney World. She has been a Victory Belle since 2010 and has also been featured in many other Stage Door Canteen productions such as *Big Band Favorites of the 40's & 50's*, *On the Air*, *My Way*, and *Thanks for the Memories*. A special "thank you" to her husband Buddy for his unending support and to all of our veterans and active duty military for their service to our beautiful country.



Brian Falgoust (Max Andrews) is thrilled to be returning to the Stage Door Canteen in this production of *The Andrews Brothers*. He was last seen on the Canteen stage in the original production of *Let Freedom Swing*. A graduate of NOCCA and a member of the New Orleans theater community for almost 20 years, he has performed at Southern Rep, Tulane Summer Lyric, JPAS, Le Petit Theatre, as well as a member of New Orleans' own Lightwire Theater (America's Got Talent semi-finalists). Special thanks and love to my family, especially my grandfather Albert Simoa, WWII Veteran.



Clint Johnson (Patrick Andrews) is a four-year resident of New Orleans. He is thrilled to be performing in his fifth WWII Museum production. You may have seen Clint in Stage Door Canteen productions such as *My Way*, *Let Freedom Swing*, and *Thanks for the Memories*. Other credits include *In the Heat Room* (Or the Vibrator Play) and *Meet in Memphis* at Southern Rep for which he recently won a Big Easy Award, *Twelfth Night*, *Julius Caesar*, and Complete Works of William Shakespeare: Abridged at Tulane Shakespeare Festival. Thanks to the cast, crew, and Victoria Reed for their relentless work and dedication.

Band Members: Jay Hagen-Band Director/Trumpet Steve Braun-Bass David Mahoney-Drums Ray Moore-Saxophone David Phyl-Trombone Jesse Reeks-Piano

Choreographer/Assistant Director-Ford Haesser **Director -**Victoria Reed **Stage Manager -**Adrienne Burns **Entertainment Assistant-**Sarah Langley **Costumes-**Judy Claveris, Victoria Reed

Miss Boe's Gown-Judy Foyen **Musical Director-**Jesse Reeks **Assistant Musical Director-**Sam Kuslan **Ukulele Lessons-**David Roe **Life Pin Up Shot-**Edward Carter **Simon Photography & Digital Design**

Graphic Designer-Kenn Perkins **Chalk sketches -**Jonathan Lopez

Bret Bohnet-Technical Director and Set Construction **Tory Ducote**-Scenic Charge artist **Theo Fogleman**-Audio Engineer, Scenic Design and Master Carpenter **Barry Mendelson**-Audio Engineer

Joseph Olivier-Audio Engineer **Alexander C. Quinby**-Lighting Design, Scenic Design, and Construction **Abbey Vitrano**-Additional Scenic Assistance

Special Thanks: Rivertown Theatre, Maloney Productions, Tom Czekanski, Dewitt Burns, Robert Stengl and the PT 305 Volunteers

 **THE NATIONAL WWII MUSEUM**

Appendix M

Summer Theatre Camp- Marquee

(“Bob Hope...”)

Thanks for the Memories: Bob Hope's Pacific Tour

Presented by the 2014
Summer Theater Camp

Our 2014 Summer Theater Campers have spent the last two weeks learning all about 1940s fashion, hair, and makeup and practicing songs popular from the era. They have also tackled choreography, lighting, and set design, and even wrote their own bios for the final performance!



Ja'lissa Cockerham

Ja'lissa, a student at Morris Jeff Community School, loves the summer and is thrilled to be in Theatre Camp at The National WWII Museum. She has an affinity for the Army and would like to be a police detective some day. Recently, she was featured in a fashion show at a local Lyons Club. Ja'lissa is also learning to tap dance.



Elizabeth Elliott

Elizabeth is a nine-year old who attends Trinity Episcopal School. She loves her kitten Truffle and is excited about Theater Camp. She has been to Aruba six times and speaks fluent Spanish. Elizabeth was featured in the New Orleans Opera Association's production of *Naah's Flood*. She also loves to play the flute. She hopes you enjoy the performance!



Charlotte Francis

Charlotte is very happy to be in Theatre Camp! You may have seen her in the Lusher Charter School production of *Big Frog Can't Fit In*. Charlotte is a rollercoaster enthusiast and loves to travel. Her favorite color is purple, and she would like to thank her parents for giving her food.



Elizabeth Francis

Elizabeth is a lover of animals, art, and history. She enjoys going to the park with her dog Rusty. She is nine years old, and is a student at Lusher Charter School in New Orleans. Prior to living in New Orleans, she resided in New York, where she went to the Museum of Natural History a lot. Elizabeth loves to swim and shoot archery. She has two sisters, Meg and Charlotte. She loves theater and hopes you enjoy the show.



Meg Francis

Meg is a very creative person. She is excited to be performing at the Stage Door Canteen. Meg, the eldest of three, has performed at her school, Lusher Charter School, for many years. Meg is a "tumbler" who loves the color blue, her cat Rosie, and her little sisters. And finally, she'd like to thank the Academy.



Kadin Gaubert

Kadin, 12 years old, is very excited about Theatre Camp at the Stage Door Canteen. He has been featured in seven different productions over the last six years, including *Fame Jr.* and *Overbearing M'Her* at J. B. Martin Middle School. He loves singing and is quite the comedian. "It's a pity they've already started selling school supplies."



Natalie Gautier

Natalie, whose dad is an admiral in the Coast Guard, is very happy about Theater Camp at The National WWII Museum. Last Christmas, she could be seen in NOIA Project's production of *A Very Merry Unauthorized Children's Scientology Pageant*. Natalie goes to Holy Name of Jesus School. She plays piano, studies ballet, and runs. She would like to give special thanks to her family.



Jordan O'Bryant

Jordan is a "military brat" who has lived in five different states, so far. She is thrilled to be at the Stage Door Canteen. Jordan has done three musical-theater productions: *Secret of X*, *Swissard*, and *The Little Mermaid*. Jordan is excited for her great-grandfather, a World War II veteran, to see her in this performance.



Morgan Tebbe

Morgan, one of five children, goes to St. Dominic Elementary School. She lives in Gretna and loves dogs. Her favorite color is blue. She is thankful for her mom and dad, her sisters, her brothers, and her step- dad!!!

Director - **Victoria Reed** Choreographer - **Mandi Ridgell** Musical Director - **Jesse Reeks** Camp Instructors - **Sarah Langley, Ricky Bordelon, Adam Breaux, Collin Makamson**
Set Design & Construction - **Katherine Kramer, Ricky Bordelon & Cast** Costume Design - **Cast & Crew** Photography - **Brian Jarreau Photography**

THE NATIONAL WWII MUSEUM

Appendix N

Nola.com Review

(Mahne)

'Swingin' Christmas' at Stage Door Canteen brightly rings in the season



The Victory Belles, from left, Courtney Boe, Mandi Ridgdell, and Cristina Perez are joined by Ryan Fischer for the Stage Door Canteen's sparkling 'A Swingin' Christmas,' playing through the end of December at the National World War II Museum's supper club. (Stage Door Canteen)

By Theodore P. Mahne, NOLA.com | The Times-Picayune
on December 01, 2013 at 12:46 PM, updated December 06, 2013 at 8:37 AM

[Tweet](#) 1 [Like](#) 0 [Share](#) 0 [Pin it](#) [Reddit](#)

In this season of giving thanks and counting blessings, the newest show at the Stage Door Canteen highlights why theater-goers are enamored with this classy venue at The National World War II Museum.

The Canteen's "A Swingin' Christmas," which opened Thanksgiving weekend and will run throughout December, is certain to put you in the spirit of the season with music, dancing and a lot of heart. Presented by the Victory Belles, the Canteen's lovely trio of singers, the show is a charming and updated take on the Christmas variety shows of years past.

With equal parts Radio City Music Hall spectacle and annual Bing Crosby special, "A Swingin' Christmas" is as brisk and invigorating as the touch of winter in the air.

The show opens brightly with an elegant and chic scene along New York's Fifth Avenue. The Victory Belles — Courtney Boe, Cristina Perez and Mandi Ridgdell — joyfully ring in the season with "It's the Most Wonderful Time of the Year" and "We Wish You the Merriest."

"Buglers Holiday" introduces an array of music and fashion. Special note must be made of the costuming by Judy Claverie and Victoria Reed, with additional hats by Yvonne LeFleur. The colorful looks sharply complement the period feel and style of the show. Boy, did they know how to dress in the 1940s. The vintage couture, worn with equal flair, is one of the show's many assets.

Although they are inspired by the Andrews Sisters, the Victory Belles have become the Stage Door Canteen's signature group by showing that their talents exceed just singing about boogying horn players. Boe, Perez and Ridgdell each have distinctive voices and styles, and together they create a fine blend of beautiful harmonies.

That blend of sound rings out in such numbers as "Sleigh Ride," "Sun Valley Medley" and a jazzy "Jingle Bells." Each singer gets solo moments that shine.

A SWINGIN' CHRISTMAS

What: The Victory Belles celebrate the season with a sleigh full of swinging holiday hits, including such Christmas classics as "Sleigh Ride," "Winter Wonderland," "Jingle Bells," "Let it Snow" and dozens more. This lively musical revue featuring sparkling costumes, delightful choreography and audience interaction will make your days merry and bright. Conceived and directed by Victoria Reed, the show stars Courtney Boe, Cristina Perez, Mandi Ridgdell, and Ryan Fischer. Lunch and dinner from chef John Besh's American Sector restaurant also is available.

Where: Stage Door Canteen, The National World War II Museum, 945 Magazine St.

When: Matinee and evening performances will run through Dec. 29. The schedule varies throughout the month. For details, go to www.stagedoorcanteen.org. There are no performances on Dec. 24 or 25.

Admission: Weekday lunch buffet and show packages are \$40; Sunday brunch and show tickets are \$55 (\$40 for children); dinner and evening show tickets are \$60 (\$50 for children). Show only tickets are available for the evening shows at \$30. For information, call 504.528.1943 or go to www.stagedoorcanteen.org.

With her pure, bell-like soprano, Boe gives a beautiful rendition of "Silent Night," while also showing her sassy side with the coyful but sexy "I'd Like to Find You in My Stocking,"

Reminiscent of Julie London, Perez brings a sultry take to "What Are You Doing New Year's Eve?" that will make you want to clear your calendar for her.

Ridgdell shows off her Broadway-style belting with an exuberant "I Wanna Be a Rockette," and along with Boe creates a credible kick line. Throughout the show with snap and precision.

Adding a unique touch and splendid voice, Ryan Fischer also joins the Victory Belles. Last seen at the Canteen in "My Way," the hit tribute to Frank Sinatra, he takes on the role of another classic crooner, Bing Crosby. This is not a mere impersonation. Along with his velvety voice, Fischer evokes the song styling of Crosby that made him one of the giants of 20th century recording.

The duet of "Silver Bells" featuring Perez with Fischer is a study in pleasing

harmony. Fischer's "Little Drummer Boy" is nicely paired with "Peace on Earth," by Ridgdell and Boe, in an arrangement made famous by Crosby in the unlikelyst of duets with David Bowie.

Shawn Ramagos' sets are simple but effective evocations of a storybook New York at Christmastime.

Director Victoria Reed and musical director Tom Hook have done a fine job of choosing popular standards and Christmas classics, but also drop in enough lesser-known songs to bring added freshness to the show. Reed also establishes the proper pace of the show, zipping along at points but also knowing when to take advantage of the softer moments to create a sense of poignant grace.

The rousing finale has Ridgdell leading the ensemble in a hand-clapping round of "Go Tell It on the Mountain" before closing on just the right level of sentiment with Fischer and the Belles dreaming of a "White Christmas." See this show and you'll ensure that the coming days remain merry and bright.

MORE ABOUT THEATER

Center of Performing Arts announces fall season, including 'True Blue Bayou' Linda Ronstadt tribute

New playwright's 'Wedding Party' shows promise while drawing needed laughs

'Nine Lives' (and counting): Le Petit presentation arrives in time for Katrina anniversary

35 New Orleans arts events not to miss this fall: What are you anticipating?

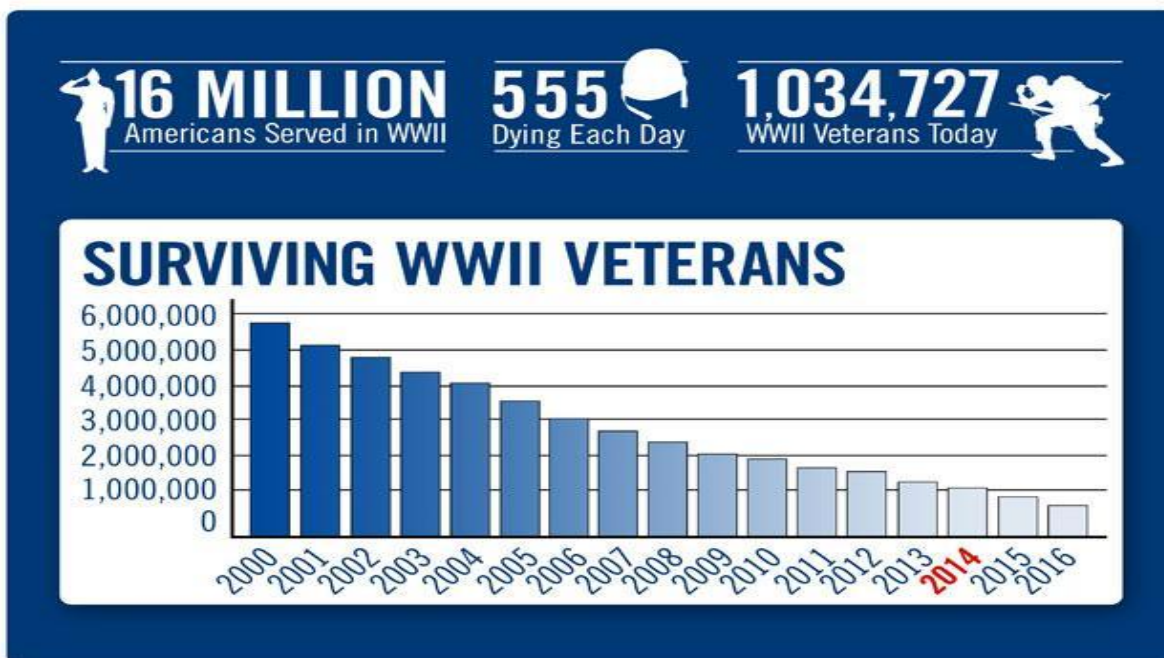
'Saints and Sisters' shoots off humor with help of audience imagination

All Stories

Appendix O

Surviving WWII Vets Graph/ Table

(NationalWW2Museum.org)



WWII THE NATIONAL WWII MUSEUM | LIVING WWII VETERANS BY STATE 2014

Alabama.....	15,338	Maine.....	5,951	Pennsylvania.....	55,853
Alaska.....	1,559	Maryland.....	17,346	Rhode Island.....	3,951
Arizona.....	30,151	Massachusetts.....	24,208	South Carolina.....	16,381
Arkansas.....	11,173	Michigan.....	34,088	South Dakota.....	3,029
California.....	93,157	Minnesota.....	18,179	Tennessee.....	19,543
Colorado.....	15,618	Mississippi.....	8,227	Texas.....	63,446
Connecticut.....	12,956	Missouri.....	22,228	Utah.....	8,097
Delaware.....	3,893	Montana.....	4,821	Vermont.....	2,479
D.C.....	1,574	Nebraska.....	6,464	Virginia.....	25,053
Florida.....	96,967	Nevada.....	9,940	Washington.....	25,681
Georgia.....	24,025	New Hampshire.....	6,176	West Virginia.....	7,834
Hawaii.....	4,813	New Jersey.....	27,406	Wisconsin.....	19,464
Idaho.....	6,608	New Mexico.....	7,351	Wyoming.....	2,099
Illinois.....	36,496	New York.....	54,153	Puerto Rico.....	3,413
Indiana.....	20,954	North Carolina.....	29,204	Is. Areas & Foreign.....	4,153
Iowa.....	11,708	North Dakota.....	2,333		
Kansas.....	9,775	Ohio.....	42,383		
Kentucky.....	13,151	Oklahoma.....	13,904		
Louisiana.....	12,745	Oregon.....	17,226		
				▶ Grand Total.....	1,034,727
				▶ Deaths Per Day.....	555

Vita

Sarah Hitchcock Langley was born in Youngsville, LA. She obtained her Bachelors of Fine Arts in Performing Arts with a concentration in Theatre from the University of Louisiana at Lafayette, graduating with a Magna Cum Laude distinction. Langley joined the University of New Orleans Arts Administration Program after co-founding the Lafayette-based theatre company, The Riveters. She sought to advance her knowledge in the theatre by learning about the arts from the business side, something in which she had an interest but little experience. While acting as Executive Director of The Riveters Theatre Company on a volunteer basis, Langley worked as the Entertainment Assistant for The National WWII Museum for a year after finishing her internship. Currently, she works for the Jefferson Parish School Board, where she teaches Talented Theatre at four middle schools, including her home based school, Ruppel Academy for Advance Studies.



MASTER'S EXAMINATION REPORT Non-Thesis

CANDIDATE: Sarah Hitchcock Langley

MAJOR PROGRAM: Graduate Program in Arts Administration

APPROVED

A handwritten signature in red ink, appearing to be 'Ashlye Keaton', written over a horizontal line.

10/30/14

Major Professor: Ashlye Keaton

Signature

Committee Member Tony Micocci

Signature

A handwritten signature in black ink, appearing to be 'Tony Micocci', written over a horizontal line.

11-4-14

Committee Member Joann Ricci

Signature

A handwritten signature in black ink, appearing to be 'Joann Ricci', written over a horizontal line.

10 30 14

Executive Director of Graduate Programs

Signature

30 October, 2014

DATE OF EXAMINATION: