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A HISTORY OF THE PROGRAM BUREAU AT
BRIGHAM YOUNG UNIVERSITY

A Thesis
Presented to the
Department of Recreation Education
Brigham Young University

In Partial Fulfillment
of the Requirements for the Degree
Master of Arts

by
Thomas Zimmerman

August 1975

This thesis, by Thomas Zimmerman, is accepted in its present form by the Department of Recreation Education of Brigham Young University as satisfying the thesis requirement for the degree of Master of Arts.

25/Jan/75
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Chapter 1

INTRODUCTION

The Brigham Young University Program Bureau has sent between 200 and 700 student programs throughout the world each year. These programs provide students at Brigham Young University with the opportunity to exercise and increase their talents, and also provide entertainment throughout the world as a representative of the Church of Jesus Christ of Latter-day Saints, and the United States of America. Several universities have bureaus which send out entertainment groups, but none compare in size or international acclaim to that of Brigham Young University.

Recreation is a process of engaging in wholesome activities during leisure time in which an individual participates from choice and receives immediate satisfaction (2). With this definition in mind, Brigham Young University Program Bureau provides recreation not only to the hundreds of student performers, but to thousands of spectators throughout the world who are uplifted by their wholesome shows. As a recreation major and member of the Program Bureau, the investigator discovered that no comprehensive history of the Program Bureau exists, and felt that a study of the origin, organization, and development of the Program Bureau would not only be of interest, but would also prove helpful to other schools desiring to set up a similar program.

STATEMENT OF THE PROBLEM

The problem of this study was to compile a chronological history of the activities of the Program Bureau at Brigham Young University. The sub-problems in this study were:

1. An investigation of the organization and growth of the Program Bureau.
2. An investigation of the leadership of the Program Bureau.
3. An investigation of foreign tours produced by the Program Bureau.

DELIMITATIONS

This study is a history of how, why, and by whom the Program Bureau at Brigham Young University came into being and developed into the organization which presently exists. Although a history of early events were made, the majority of this study was concerned only with the Program Bureau after 1952, when it changed from a student organization to a staff supervised unit of the Department of University Relations. A history of the Program Bureau student organizations included: Young Ambassadors, Sounds of Freedom, Lamanite Generation, and MC Directors. This history was compiled from records, letters, pictures, and newspaper clippings contained in the Program Bureau files and BYU Archives and BYU Banyans. Personal interviews and correspondence from individuals connected with the Program Bureau were also used.

LIMITATIONS

A major limiting factor in compiling this history of the Program Bureau was that of lost records. Since the office had been moved several times and records refiled, much information was lost or misplaced. Another limiting factor of this study was the inability of persons interviewed to recall exact dates, names, places, and occurrences of past years. The completeness of this history is also limited in the area of statewide tours. Over a hundred of these tours were produced by the Program Bureau. Little information is available on any of them, and if it were, space in this history would prohibit their recording.

JUSTIFICATIONS

Historical research is an important source of knowledge and serves as a guide to progress. Joseph Fielding Smith, President and Prophet of the Mormon Church states:

The importance of written records of the lives of men and the activities of nations is apparent to everyone, because through them we have advanced in knowledge and power. We profit by the thoughts and actions of those who have gone before, because their experiences become ours as we put them into action. We profit by their mistakes and by their successful achievements (3).

Since the Program Bureau at BYU is one of the most successful university entertainment bureaus in the world, the writer felt that there was a need to compile a complete and accurate history of its development and operations.

Having participated in the Program Bureau for six years, including three overseas tours and many statewide tours, the author

felt qualified to record with interest the growth and development of the Program Bureau. Having toured with most of the leaders in the Program Bureau, the writer had a good understanding of their philosophies of entertainment and the sacrifices they made to further righteousness in our era. A record of their contributions inspires all seeking high goals and standards.

The author felt that this record would also be of value in informing people of the influence which entertainment can produce, and of the positive influences which Program Bureau has and is producing. After viewing a Program Bureau show which was sent overseas, Adlai Stevenson, U. S. Ambassador to the United Nations, wrote:

I am completely captured! These glorious young people have represented superbly the ideals of my country. . . .They should be sent on a nationwide tour to show Americans what Americans can do and produce (48).

Billy Casper, a professional golfer, commented after seeing a local Program Bureau performance:

I would like to pay tribute to those young people from the Program Bureau at BYU . . . Mrs. Casper and I have seen several Broadway productions and stage shows, but none to compare in spirit, depth and vivacious talent. Janie Thompson and 'kids' are to be congratulated (48).

This record can also serve as a guide both to those entering the Program Bureau at BYU, and to those at other universities and colleges developing similar programs. The investigator felt that failure to record a history of the Program Bureau at this time may result in the loss of many important and inspiring events which are part of BYU's heritage.

DEFINITIONS

BYU. This is a common abbreviation of Brigham Young University, and will be used as such throughout this study.

Program Bureau. The Program Bureau is a university organization which provides student variety entertainment to campus and off-campus organizations.

Program Bureau show. This term refers to any performance by a student or group of students that are booked through the Program Bureau.

Variety show. A variety show is a performance composed of differing acts such as music, dance, drama, magic, comedy, and novelty numbers.

Package show. A package show is a variety entertainment group which performs as a unit with group numbers emphasized rather than solo acts.

Student organization shows. This term refers to shows performed by student organizations which operate through the Program Bureau.

Performers. This term refers to the individuals in a show which do the entertaining.

Technical crew. This term refers to the individuals in a show which take care of the sound system and lighting effects.

MC. This is the common abbreviation for master of ceremonies, who are those individuals in a show who do the announcing and public relations work.

MC directors. This is a student organization within the Program Bureau which organizes and directs package shows and provides technical crews and MCs for Program Bureau shows.

Chapter 2

REVIEW OF RELATED LITERATURE

EARLY HISTORY OF VARIETY ENTERTAINMENT

Variety entertainment is perhaps the oldest and most common type of entertainment that has come down through the ages. The Bible, our oldest record, gives reference to variety entertainment as it tells of the women of Israel entertaining King Saul with dancing, singing, and playing musical instruments (7). The Bible also gives record of magicians in Pharaoh's court entertaining with magical tricks (6). At the time of Christ, we have record of the daughter of Herodias dancing for King Herod, his lords, high captains, and chief estates of Galilee (8). From the time of Christ, history bears records of various types of entertainment in the courts. "Popular in the early history of entertainment were jugglers who performed regularly before the crowned heads" (4:18).

Some of the earliest variety shows in America were the circuses, medicine shows, minstrel shows, and town hall entertainment. Ricketts circus, one of the first, began in 1792. As circuses grew in popularity, they expanded in size and added variety act side shows for additional admission fees. Medicine shows became quite popular about 1890. These shows consisted of a medicine man or quack doctor who traveled around the country with variety entertainers selling "cure-all" medicines. The medicine

was seldom good for what ailed the consumer, however, its high alcoholic content along with the show seemed to satisfy the purchasers (4:20-29).

A corollary of the medicine or wagon show was the minstrel show, with a cast made up largely of variety performers. From about 1840 to 1880, the minstrel show was the most popular form of entertainment in the United States. The plaintive "coon" songs, the sentimental ballads, the soft-shoe dances, the elementary jokes and good-natured repartee were comfortably familiar, like the traditional burnt-cork make-up, striped trousers, straw hats, and banjos (4:29-30).

Town halls which were used as community meeting places for educational, church, and political activities, were also used for entertainment by variety artists. These shows usually consisted of a melodrama along with variety acts in singing, dancing, magic, and juggling. These shows were performed by both traveling companies, and local entertainers. Family type entertainment was usually insisted upon by the city fathers (4:35-48).

Vaudeville next became the big trend in the variety entertainment of America, and lasted from about 1880 to 1935. The biggest name in vaudeville was E. F. Albee who began organizing shows around 1885 in Boston. Albee built his first big theater in Boston in 1893 with money borrowed from the Catholic diocese. This money was loaned to him on the promise that he would provide good clean family type entertainment. Albee's vaudeville circuit grew with more buildings and variety entertainers, until 1923. At that time he governed the entertainment of approximately four million people (4:63-68). The entrance of the radio is given credit for the decline of vaudeville in the 1930's. "A new medium, radio, offered free performances by

vaudeville's top starts to ex-vaudeville patrons stretched out on sofas in the comfort of their living rooms" (4:107).

Television has brought about a higher rating scale by the general public towards variety entertainment. Although professionalism is required, television still offers a career for many variety artists (4:113). Some of the most popular and long-lasting television shows of today are those of variety type entertainment. These include: "Lawrence Welk", "Flip Wilson", "Dean Martin", "Tom Jones", "Rowan and Martin's Laugh In", "Carol Burnett Show", "Sonny and Cher", "Dick Cavett", and the "Johnny Carson Show".

ENTERTAINMENT FOR GOOD WILL

Around the middle of the 1950's, Russia began sending out entertainment groups to underdeveloped countries of the world for the purpose of winning public opinion and good will. Within a few years, they had achieved great results in swaying whole nations of people to communism and the Soviet way of life. America realized what was happening and began to fight back in the same manner. The U. S. State Department began the Cultural Presentations Program with the goal of winning the people of these countries over to the American way of life through the performing arts (5:20-23).

Charles Ellison, director of the Culture Presentations Program, states:

Most of the anti-Americanism abroad is due to misunderstanding of what an American is really like. They see us in our films and come away sometimes with a twisted view. Often they see us as a money hungry people. They doubt our good motives, thinking that we are only interested in what we can get for ourselves and they believe that we are on the road to immoral decadence (5:23).

One of the finest ways we have of reducing ill will is through the communicating arts. There are many things that divide mankind but there are many things that unite us. The arts have a universality that draws all people together. We all like to laugh, we all like to be moved in our hearts by good ideals, and we all like to see highly developed talent and excellence displayed before our eyes. It draws us together. The arts have . . . a God-given role in making friends. They can be one of our finest allies at this stage of the war to present the true story of freedom. They can show goodness, decency, honor, love, freedom, happiness, vigor, strength, and success (5:22).

One of the first variety shows to go out under the State Department was a group directed by Joey Adams, President of the American Guild of Variety Artists. Joey's show consisted of Buddy Rich's jazz band of seven musicians, a comedian, the Sylte Sisters trio, the Step Brothers (four dancers), a magician, a novelty balloon act, and a two-man technical crew for lights and sound. The Joey Adams' Show, twenty-five strong, left the States on August 18, 1961, and headed for Afghanistan where they played for one week at the Jeshyn Fair. The Jeshyn Fair is a world's fair held in celebration of Afghanistan's annual Independence week. America, as well as Russia, had large pavilions present for the purpose of winning the Afghanistans to their way of thinking. A good American show had been requested by the American Ambassador Henry A. Byroade. He states:

Our efforts here are hitting a dead end. We're left alone with Russia, who is inching toward Pakistan. And Afghanistan's 400 miles of Russian border could pass from neutralism to virtual satellite status (1:17).

Opening night drew 20,000 Afghanistans to the USA Pavilion outdoor theater. Despite a dust storm which set in, the show was a great success (1:1-25).

The Russian's show was performed inside their pavilion to a maximum audience of 500. The forty to one audience ratio upset the Russians to the point that they complained to the Afghanistan government, accusing them of showing favoritism toward the Americans. To settle the dispute, an agreement was made that Americans would perform their show inside three of the seven nights. The agreement stated that the Americans would perform three shows inside their pavilion, but it did not say that they couldn't also perform outside. So after doing the show inside for an audience of 500, they quickly set up outside and did an additional show for the 20,000 (1:26-34).

The Joey Adams Show toured for four and a half months with much success in winning friendship for America. After leaving Afghanistan, they performed in Nepal, Thailand, Laos, Cambodia, Java, Indonesia, Hong Kong, South Vietnam, India, and Iran (1:37-295).

In 1964, the U. S. State Department contacted the BYU Program Bureau for a college entertainment group to travel around the world on a four and a half month good will tour. The name of the group was Curtain Time USA, who had previously toured the Orient and Europe sponsored by the Department of Defense. Jay Todd, one of the twenty-five member cast, records their experiences in his book, Curtain Time USA Ambassador of Inspiration.

The Curtain Timers were selected for the tour from a student-body of about 25,000 on their talent, together with their ability to get along with others and exemplify the ideals of America. In preparation for the tour each student took a special class in political science, where they studied the customs and problems of

all the countries where they were to perform. Also in the five months of preparation for their tour, each cast member was given a special assignment such as the sound system, lighting effects, etc. They rehearsed their show from 6:00 to 10:00 P.M. All of this was in addition to a full load of college course work (5:1-29).

The Curtain Time USA cast consisted of singers, dancers, and musicians, with most cast members versatile enough to perform in all three areas. The show consisted of music and dance numbers, taken from popular Broadway musicals, comedy, a quartet who sang songs from the gay nineties to modern times, a pantomime, a medley of songs representing the USA, and patriotic numbers (5:29-30).

On February 18, 1965, the cast, well prepared and organized under the direction of their tour manager, Norm Nielsen, left from the Salt Lake Airport for Ceylon. The show was a terrific success everywhere, and the cast proved to be true ambassadors of good will for America. R. J. Mason, in a letter he wrote to BYU, comments:

Through the efforts of the United States Information Service, we in Ceylon were fortunate in having had the opportunity of viewing one of the most outstanding amateur musical shows ever presented by any foreign entertainment group . . . the Brigham Young University student group, who performed at the Fair Grounds in Colombo for a limited period of three nights, can be compared most favorably with many of the professional performers that I and Mrs. Mason have seen and heard in various Asian countries during these past 19 years of overseas service with the company I now represent in Ceylon (5:59).

From Ceylon, the Curtain Timers performed in India, Nepal, Pakistan, Afghanistan, Egypt, Iraq, Lebanese-Syrian, Turkey, Greece, Jordan, Lebanon, Cyprus, Vienna, and Europe (5:31-386).

A RELATED STUDY

A related study to the History of Program Bureau was compiled in 1970 by Charles West, who wrote a field project on the history of folk dancing at BYU. His study covers the growth, development, and leadership of the Folk Dance Club from 1956 to 1969. The purposes of the Folk Dance Club were similar to those of Program Bureau, and were listed in his study as follows: (1) To be a public relations unit for BYU, (2) To represent the international flavor of BYU, (3) To act as a missionary tool for the LDS Church, (4) To introduce and encourage participation in folk dancing and folklore, (5) To provide an opportunity for students to master dance and performance skills. His study was written up with purposes, constitution, leadership directors and staff, membership, facilities, yearly show summaries, academic courses, and European tours as subdivisions, with a year-to-year report made in each of the areas. A similar style is used in this study. Mr. West has also included in his project many good tables and figures, giving the author ideas for tables and figures that are included in this study (10).

Chapter 3

PROCEDURE

The problem of this study was to compile a chronological history of the activities of the Program Bureau at Brigham Young University. The sub-problems were an investigation of the organization and growth of the Program Bureau, an investigation of the leadership of the Program Bureau, and an investigation of foreign tours produced by the Program Bureau.

The first task in compiling a history of the Program Bureau at Brigham Young University was to identify the sources of data. The following were used as a basis for data in this study:

1. Program Bureau's Records
2. BYU Archive Records
3. Interviews with present and past leaders and members
4. Photographs
5. Letters
6. Program Bureau Pamphlets
7. Books and Publications

Both library and interview research methods were used in this study. The library technique involves the searching of records, reports, letters, newspapers, and other printed materials pertinent to this study. Personal interviews with selected individuals also provided vital data and interesting occurrences which have led to the growth and development of the Program Bureau. The interviewer had a list

of questions to be asked during these interviews so that the information obtained was of value. Interviews were taped with the permission of those being interviewed. These sources and methods provided the data needed to present an interesting and accurate history of Program Bureau.

After collecting the raw data, it was validated by the historical process of external and internal criticism. External criticism evaluates the time, place, authorship, and authenticity of data. Internal criticism evaluates the meaning and accuracy of statements in the data. This process converted the data into factual information with reasonable assurance of authenticity and credibility. This information was then organized into the major areas of history, leadership, and foreign tours.

The early events leading to the establishment of the Program Bureau, its organization and growth, and purposes and objectives were presented under history and completed the investigation of the first sub-problem. The second sub-problem was then presented with a personal history and philosophy of entertainment of the full-time directors of the Program Bureau. Tour data, cast members, and selected highlights and events of each of the foreign tours completed the investigation of the third sub-problem. A summary with findings, conclusions and recommendations were made to conclude the study.

Chapter 4

PRESENTATION AND ANALYSIS OF DATA

HISTORY

Early Events Leading to the Establishment of the Program Bureau

The concept of a Program Bureau turned into action in 1919, when students began to respond to the requests for programs coordinated through the student body officers. In the Fall of 1920, the BYU Board of Control appointed Mr. Karl V. King and Miss Mary Woolley as supervisors of the Public Service Bureau of Brigham Young University. The purpose of the Public Service Bureau was to "bring before the public, programs both instructive and entertaining" (28:97). During that first year of operation, entire programs and special numbers were sent to nearly every part of the state from Logan to Richfield. These programs were well received and plans were made at the end of the year to expand activity in the future (28).

The following year, the Public Service Bureau grew, sending out 52 programs with 460 people taking part and performing to 23,000 people. The following was stated by its leaders:

Although a great stride has been made toward our ideal, the activity is still in its infancy. It will in years to come be the most important one activity in the student body because more people will participate in it and more people will feel its influence than any other phase of student life (29:74).

The following years, the Public Service Bureau continued to expand. By 1924, the Public Service Bureau performed more than one program a day during the school year. In May of 1927, the first tour was sent out to high schools in Utah. Not only did the quantity of performances increase, but also the quality of productions being produced. In the Spring of 1931, the Public Service Bureau sent out its first tour out of state. One traveled to Idaho and another to Wyoming (30, 31, 32).

In 1939, the Public Service Bureau was changed to the Public Relations Board which consisted of five board members. The following year it was changed back to the Public Service Bureau with one director. In 1941, the name was again changed to the Student Program Service. By the middle forties the name evolved to the Student Program Bureau (33, 34, 35).

Organization and Growth of the Program Bureau

Prior to 1952, the Public Service Bureau and the Student Program Bureau operated under the student body president and was run completely by students. The appointed director worked closely with the vice president in coordinating student talent into shows to represent BYU. As BYU grew rapidly under the leadership of President Ernest L. Wilkinson, the demand for these shows and the need for more professional direction increased. In 1952 President Wilkinson placed the Student Program Bureau under the Office of Public Relations which was directed by Cleon Skousen, with assistants Ray Beckham and Floyd Taylor. Janie Thompson was chosen and hired full time as the director of the Student Program Bureau.



PLATE I. BOOGLERS, A POPULAR GROUP IN 1952. Left to right: Kent Utley, Sterling Ellsworth, Bunky Arnold.

Before this change, Ray Beckham had the idea to form a group called the MC Directors to assist the Student Program Bureau in meeting the demand for shows. With the change that was made in 1952, the MC Directors came directly under the Student Program Bureau. Johnie McCabe was appointed as student chairman of the Program Bureau and coordinated the efforts of the MC Directors with Janie Thompson in organizing and producing shows. The MC Directors turned out to be extremely successful and under the direction of the student chairman of the Program Bureau took care of the bulk of the technical work. This left Janie more time to work with individual talent and produce group numbers. In Janie's words, the MC Directors became the real "backbone" of the Program Bureau (12).

The Program Bureau Office, that first year, was a desk placed in the basement hall of the Maeser Building. Janie was told to accept all shows with a week's notice, and with that being her main directive, she began. Auditions were held with the help of the MC Directors. A file was compiled and shows were put on.

A major problem Janie soon discovered was a place to rehearse. She had to finagle anything she could. Often Janie would push a piano into the ladies room of the Social Hall when the janitor wasn't looking. There she could rehearse girls without the custodian coming in to kick them out. Another problem was that there was no budget set up for the Program Bureau to use. All the cost had to come from performances produced. The most frustrating problem Janie had the first few years was from the performers themselves. They just didn't take assignments seriously, and after Janie had a



PLATE II. PROGRAM BUREAU AWARD WINNERS 1954. (Front row) Left to right: Deltone Trio, first place in small groups, Elaine Christensen, Carolyn Callister, Kay Moody; (back row): Dick Clark Student Chairman, Delta Phi Chorus first place large groups, Dick Robinson first place individual act, Eldred G. Smith, Patriarch to the LDS Church, presented the awards, Brian Renstrom first place MC, Janie Thompson, director of the Program Bureau.

performance set, many wouldn't show up or some would cancel at the last minute (13).

Despite these problems, the Program Bureau was a big success that first year with tours going out in December and March. At the end of the school year, they had produced 619 performances to an inclusive audience of 198,029 (15).

In the school year of 1953-54, Dick Clark was appointed to be the student chairman. The Program Bureau Office was moved to the Brimhall Building where they had one room and a hall in which to practice. The year end totals showed 662 performances produced to a total audience of 186,090 (13, 15).

For the school year 1954-1955, Bud Smithson was the student chairman. The Program Bureau Office shifted location again, to some temporary barracks that were placed where the Wilkinson Center now stands. During this year, two young men, Bobby Ingerman and Jim Pike, came in and performed often with the Program Bureau. They later developed into a professional group called The Lettermen. At the end of the school year, the Program Bureau had produced 710 performances to an audience of 238,575 (13, 15, 36).

During the year 1955-56, Barrie McKay was appointed student chairman, and Brian Renstrom was placed in charge of scheduling. The year's highlight was a tour that went to Southern California and ended with a well-received show at Disneyland. The year end totals dropped to 485 performances produced to an audience of 175,995. This was due to Janie's health. She was granted a leave-of-absence, and Sylvia Tyler temporarily took over her duties.



PLATE III. THE LETTERMEN.



PLATE IV. THE THREE D'S.

Janie moved to New York for "some peace and relaxation" (12, 15, 37).

The following year with Janie gone, the Bureau still sent out 414 programs to 210,815 people. Winston Christensen was appointed student chairman and a search was made for a new director (15, 38).

In September of 1957, Fontell Messervy was hired full time as the new Director of the Student Program Bureau. Doug Evans was the student cabinet coordinator and Marilyn Neeley was in charge of the talent search. The main Program Bureau Office remained in the old barracks. The Wallace House, which is where the Alumni Building now stands was given to the Program Bureau for storage and rehearsals (16).

During the following school year 1958-1959, the Bureau was transferred from the Office of Public Relations, to the new Department of University Relations. This title was later changed to the Office of University Programs. It was realized by the administration that one faculty member could not run the Student Program Bureau. Jimmie Lawrence was therefore hired full time as Chairman of the Program Bureau. He did the business previously done by students. The name was therefore changed from the Student Program Bureau to the Program Bureau (11, 12).

Fieldhouse Frolics was a student show that started when the fieldhouse opened in 1951. It was presented as part of the home-coming activities under the direction of the student body office. Due to the growth of BYU and the need for a professional touch in the production, it was placed under the direction of the Program Bureau in 1958 and has become the big event of the year for the



PLATE V. FIELDHOUSE FROLICS, "CAST A COUGAR SHADOW", BYU Athletes and Program Bureau dancers.

Program Bureau. The first few years Fieldhouse Frolics was presented to only the green-seat section of the fieldhouse. However, it became so popular that it was necessary to perform in the round to the entire fieldhouse. Fieldhouse Frolics later became so well attended that it was presented to the entire fieldhouse for two nights (12).

With the changes that were made the past year, Janie Thompson agreed to return and in September of 1959 became the Talent Director of the Program Bureau. Del Faddis was appointed as the student chairman for the year, and the Program Bureau was off to a new start. The Wallace House had been torn down for the construction of the new Alumni Building and the Program Bureau moved to the McQuivey House which was located close to where Deseret Towers now stands. The main office was still maintained in the old barracks (12, 13).

At the close of the school year 1960, the BYU Program Bureau was invited by the Department of Defense to send a show to the Orient. This was the first opportunity the Program Bureau had to send a group out of the United States to entertain our armed forces. The Department of Defense paid all expenses for the 16-member cast of Curtain Time USA, and the tour was a great success (17).

As the 1960-1961 school year approached, Norman Nielsen was chosen to be the student chairman. The BYU International Folk Dancers, under the direction of Mary B. Jensen, had grown rapidly and by 1960 were used in many of the Program Bureau shows and tours.

Their numbers were always crowd pleasers and they added much to the success of the Program Bureau for years.

The following year, the Program Bureau Office was moved from the old barracks to the new Smoot Administration Building. The McQuivey House was still kept for storage and rehearsals. Norm Nielsen continued on as the student chairman of the Program Bureau. Duane Hiatt, Dick Davis, and Dennis Sorenson formed a popular trio and got their start with the Program Bureau. They are known today as the "Three D's". The Program Bureau was again invited to tour the Orient on a Department of Defense tour that summer.

In 1962 the Program Bureau student chairman changed from a volunteer position to a part-time position. Norman Nielsen had done such an outstanding job the past two years, that he was appointed again as the student chairman. The school year ended with the Department of Defense sending "Curtain Time USA" to Europe where again it met with great success.

During the school year of 1963-1964, BYU was selected by the LDS Church to be the Indian center of education. Paul Felt was chosen to head the new program. BYU at that time had only 43 Indian students. To increase that number, Paul Felt contacted the Program Bureau and asked if some tours could be sent to the Indian reservations. That year the first Indian tour left with five Indian students and the rest "pale faces". Paul Felt went on the tour, and during the performance would explain the Indian education program at BYU. This tour was very successful. In the future, nine other Program Bureau tours were sent to the American Indians. The

Summer of 1964 the Department of Defense sent the Program Bureau group "International Holiday" to the Orient (13).

In the next year, 1964-1965, the Program Bureau Office was moved to the new Wilkinson Center. Norman Nielsen was hired full time as an assistant director to Janie Thompson. Russ Bice was selected as the new student chairman. However, in January of that year, Russ accepted a mission call and was replaced by Blain Lee as student chairman. Some of the top talent in the Program Bureau this year included Patti Petersen, Sandi Jensen, and Sally Flynn. Patti later signed with 20th Century Fox doing a television series, "Land of the Giants" and other movies. Sandi and Sally have become famous on the "Lawrence Welk" show. "Curtain Time USA", sponsored by the State Department, left in February of 1965 on a five-month good will tour of the Middle East. That summer, the Department of Defense sent "Holiday USA" to the Orient to entertain our armed forces (13).

The Department of Defense normally asks a university for no more than one tour every two years. But because of the high quality of Program Bureau performances, this rule was broken. BYU was invited to send as many as three shows a year. In the following years, shows were sent to the Orient, Europe, the Artic Zone, the Caribbean, and Canada. More details of these tours are presented later in this chapter (12).

As time passed, more Program Bureau performers went professional. Linda Jensen (Jona Milo) made her way into television and Doug Curran began singing with the "Lettermen" (13).

In 1967 Tom Powell was appointed to be the student chairman of the Program Bureau. Russ Bice and Dan Rime served as co-student

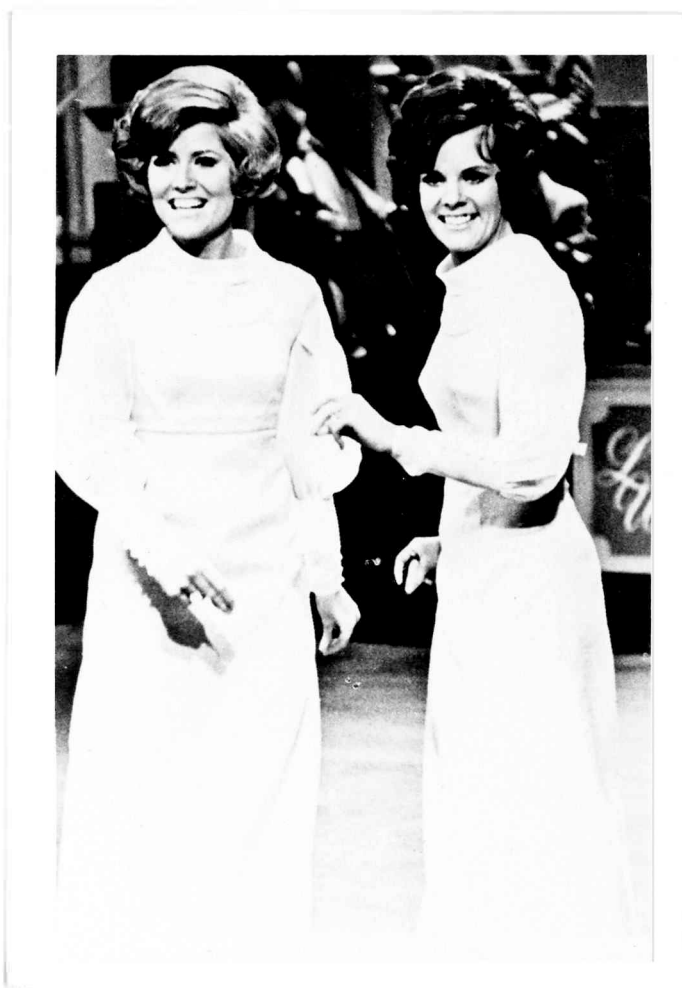


PLATE VI. SANDI JENSEN AND SALLY FLYN, "LAWRENCE WELK SHOW".



PLATE VII. PATTI PETERSEN, 20TH CENTURY FOX.

chairmen the next year. During the Summer of 1969, Norm Nielsen left the Program Bureau and accepted a job at the Church College of Hawaii (9).

For the year 1969-1970, Greg Christofferson served as the student chairman. The "Sounds of Freedom" originated from a student assembly sponsored by the Social Office. Everyone interested was invited to join in and sing patriotic songs. This large group was called the "Sounds of Freedom". The assembly went over so well that the Social Office decided to keep the group going but on a smaller scale. Auditions were held and Klea Worsley of the Social Office directed the group. Their popularity grew, and in 1970 they were in such demand that Klea could no longer be their director and perform her other Social Office duties. Thus, they were transferred to the Program Bureau (13).

The World's Fair Expo 70 asked the United States for a performing group to represent America. Since there were no funds appropriated, invitations were declined. Jimmie Fukasaki, the Department of Defense Entertainment Coordinator for the Pacific Command and member of the World's Fair Committee, got the idea to invite two BYU groups over on Department of Defense tours. They could then be granted a delay enroute long enough to perform at the World's Fair. He also suggested that when these two groups combined that a good name for them would be the "Young Ambassadors". The Program Bureau was contacted and accepted the assignment. The first group to go left in January of 1970. They were the "Sounds of Freedom". A new group was formed which was named the "Young Ambassadors". They left the next month. Jimmie's idea turned

out to be a great success as thousands turned out to each performance of the "Young Ambassadors" at the World's Fair.

The MC Directors continued to be the backbone of the Program Bureau under the leadership of the student chairman, Russ Bice in 1970 and John Homer in 1971. With the two new popular groups, "Sounds of Freedom" and "Young Ambassadors", additional leadership was needed. Harry Schultz, who had performed extensively with the Program Bureau, was perfect for the job. He was hired full time in the Fall of 1971. Harry took directorship of the "Sounds of Freedom" and "Young Ambassadors". This left Janie free to work with the American Indian students. Janie had wanted to work with the Indian students for many years previous, but had been unable to find the time. This change certainly fulfilled her wishes (13).

President Del Tingey of the Southwest Indian Mission recognized the positive effect that Program Bureau performances had on the mission. One of his missionaries, Elder Danny Stewart, got the idea to start an Indian show as part of the youth missionary program. A show was put together but lacked directorship. President Tingey asked Janie Thompson if she would help them out by working with some of the Indian students at BYU. Danny Stewart was released from his mission and with Janie's help, auditioned Indian students at BYU. The group formed was named the "Lamanite Generation", and toured the Southwest Indian Mission in March of 1971. The show consisted of eleven Indians and six pale faces. This tour was a prelude to the all Indian "Lamanite Generation" which presently exists. In July of 1971, Janie Thompson took her

vacation time to direct an eight-week all Indian tour. According to Janie, this was the first real "Lamanite Generation" group. The twenty-one member cast, Janie, and some assisting missionaries, toured in a seminary van and truck from New Mexico to Alberta, Canada. In the Fall of 1971, the "Lamanite Generation" became an official part of the Program Bureau with Janie as their director. Since this time, they have toured with much success both in the United States and abroad. They have done a great missionary work among the Indian people (12).

In the Fall of 1972, Steve Allen was appointed student chairman. "Fieldhouse Frolics" was changed to "Frolics" and was moved from the old fieldhouse to the new Marriot Activity Center. During the Summer of 1973, the "Young Ambassadors" toured ten countries in South America. This was the first tour sponsored by the Program Bureau to tour foreign countries. The tour was a great success. The group performed for an estimated audience of over 87 million people (13, 24).

Purposes and Objectives of the Program Bureau

The purposes and objectives of the Program Bureau as recorded in the BYU Archives are:

1. To Create Goodwill Thru Wholesome Entertainment.
2. To Create Our Own Standard of Entertainment.
3. To Develop Talent and Personality Thru Entertainment.
4. To Develop Spiritually Thru Entertainment.
5. To Share "The Spirit of the Y" Thru Entertainment (16).



PLATE VIII. LAMANITE GENERATION.

LEADERSHIP

This section contains briefs on the life history, professional experience, and philosophies of entertainment of the leaders of the Program Bureau. The leaders included in this chapter are only those who have been employed as full-time Program Bureau Directors. Many other leaders including the directors of the Office of University Relations and Office of University Programs, secretaries, and part-time student chairmen have provided much leadership, but will not be included.

JANIE THOMPSON

Janie Thompson was born in Malta, Idaho to Mr. and Mrs. J. Henry Thompson. She has four brothers and two sisters; all are extremely talented singers and performers. Janie left Malta when she was eighteen to attend BYU. While there she worked her way through college playing the piano for BYU dance classes and singing in dance bands. She also directed many student assemblies, floor-shows, and programs. In 1943, Janie graduated from BYU with a Bachelors Degree in Music.

After graduating, Janie went to Europe as a singer with the Civilian Actors Technician Service (CATS) and did shows for the Army of Occupation. While in Europe, Janie sang in musical variety shows and with a large orchestra, where she sang duets with Tony Bennett. Janie also assisted in writing and producing shows and musical reviews. In 1947 Janie returned to the United States and went to Southern California. It was in California that she sang

for Ike Carpenter's Band which performed in major ballrooms and did television shows.

In 1950 Janie received a call to serve a full-time mission for the Church of Jesus Christ of Latter-day Saints in the British Isles. Upon returning from her mission in 1952, Janie planned to again sing with Ike Carpenter's Band, but while in California making plans, she received a call from BYU's President. President Wilkinson asked her to be the Director of the Program Bureau. Janie accepted this position and returned to BYU where she directed the Program Bureau for four years.

Having produced 2,463 shows those first four years, Janie needed a rest and moved to New York where she coached talent in a professional talent studio. It was here that Janie met and trained a set of identical triplets, the "Kane Sisters", until they were launched on a successful singing career that has seen them perform with Arthur Godfrey, the McGuire Sisters, Perry Como, Jimmy Durante, and many other famous show personalities. While in New York, Janie also had her own quartet that performed various places, including the Waldorf Astoria Hotel. Janie wrote the musical arrangements and many of their original numbers. In 1959, Janie returned as Director of the Program Bureau and has served there ever since.

Janie has always been active in the LDS Church and has given much of her time in service. Since the age of twelve, she has served as organist for the Malta Ward, as Ward Activity Counselor, Stake Dance Director, missionary, and member of the YWMA General Board.

A most outstanding honor came to Janie when the City of Provo designated November 14, 1968 as "Janie Thompson Day". The citation was signed by the Mayor of Provo and both commissioners. It was presented at a special luncheon sponsored by the Provo Kiwanis Club. The Provo Kiwanis Club also presented Janie with the "Ambassador Award". On February 9, 1971, Janie was named one of the six outstanding women of the year at BYU. In October of 1971, Janie received another high honor from the U. S. Government. Senator Frank Moss came from Washington to present her with the "Department of Defense Certificate of Esteem". This award was presented to Janie for patriotic service in providing entertainment to members of the U. S. Armed Forces in overseas areas.

Much of Janie's dedication in creating good uplifting shows came from her personal philosophy of entertainment. In her words she states:

We as Mormon people need to build our own standards of everything whether it be standards of conduct, standards of dress, standards of entertainment. Whatever the standard might be, we should build our own standard and not particularly go the way of the world. I feel that show business has tremendous power and as I look around me, I can see the great influence and power it yields on not just a few people, but millions of people. All you have to do is look at the big stars to see that that's true. In the 60's it was the Beatles and in my day it was Frank Sinatra who the people just idolized. They could just sway and influence many people. So from that we don't have to guess, we know that shows can be very influential.

I realized that shows are a big visual aid that teaches, so we ought to be very careful what we put on the stage because we're teaching somebody. So here we are up on the stage, people are going to remember what they see. They are going to remember if we are wearing clothes that have good standards to them and are modest, or they are going to remember them if they are vulgar. They are going to remember if we dance vulgar, if we dance nice. They are going to remember if we sing vulgar songs or good songs. So there is a real responsibility there, and I've always felt that the young people themselves shared in



PLATE IX. JANIE THOMPSON, PROGRAM BUREAU DIRECTOR.

this responsibility. I don't think it's just my responsibility, but I think it's the young people's responsibility, too. I think it's all of us, and I have great faith in the young people. That's what brought me back here and has kept me here. I feel that if we can just point things out to them then they can do it themselves. It's like what Joseph Smith said, "I teach them correct principles and they govern themselves." I feel that if they can have the insight themselves, then they themselves want to do these things in the right way. I just think it's a beautiful thing to be able to do show business right within the framework of the Church. I don't really have to have a church leader tell me that certain things are not good. I want to know and be convinced myself, and that's the way I want my students to be. Not just wear their clothes a certain way because Janie Thompson says so, but because they can see the reason for it themselves.

My philosophy of entertainment is to sell a product, and instead of selling the adversary's products we want to sell happiness, and wholesomeness and things that really count for making life worth living, and the gospel has all those answers. We can put our talents and our beauty and our brains and our intelligence to work as commercials and as advertisement or as visual aids for things that are good and that are righteous (12).

Fontell Messervy

Fontell was born in Menan, Idaho. It was here that she also spent her childhood and youth. She was married in the Idaho Falls L.D.S. Temple to Eldon I. Hebdon. Eldon was killed in action while serving in the armed forces. In later years, Fontell remarried to Don C. Messervy. She is the mother of two children; Randy I. Hebdon and Sandra Joan Messervy.

Mrs. Messervy has always been active in the LDS Church and has filled many positions in the Mutual Improvement Association. She has served for fifteen years as district and regional dance director with the General Board of the LDS Church.

Fontell holds a B.S. degree in Physical Education and Recreation, a B.A. degree in Theatre Arts, a M.S. in Psychology and has a certificate in counseling. She has worked professionally in



PLATE X. FONTELL MESSERVY, PROGRAM BUREAU DIRECTOR.

both television and radio. For five years, she had her own television show. Mrs. Messervy has taught dance professionally. She directed shows for college, high schools, and civic groups for thirty-five years. She has also directed many musicals, including "Brigadoon", "South Pacific", "My Fair Lady", "Sound of Music", "Camelot", "Music Man", "Oklahoma", "King and I", and "Fiddler on the Roof".

Mrs. Messervy was awarded in 1970 for her outstanding contribution to the education of American students in Europe and for the promotion of good will and understanding between nations. In 1971, Fontell Messervy was awarded the "Top Director" award in London, England for the most outstanding work with amateur drama students. In 1972, she was chosen as "Educator of the Year" by the International Exchange Schools.

Mrs. Messervy is presently teaching at Box Elder High School in Brigham City, Utah. She is over the largest drama department in the State of Utah. They have nearly 500 students enrolled in drama classes and they present eight major productions a year. Each summer, Fontell travels to Europe and produces variety shows and dramas (25).

NORMAN NIELSEN

Norman Nielsen was born in Salt Lake City, Utah to Mr. and Mrs. Roy N. Nielsen. At the age of nine, he moved with his parents to Orem, Utah where he spent the rest of his childhood and youth. In high school, Norm was a member of the A Capella Choir and toured with them throughout Utah. While in high school, he also sang with a quartet and performed locally.



PLATE XI. NORMAN NIELSEN, PROGRAM BUREAU ASSISTANT DIRECTOR.

Norm graduated from high school and accepted a mission call to Hawaii. While on his mission, Norm used his talents singing in missionary groups. Norm returned home and immediately joined the National Guard. After six months of basic training in California, Norm returned home and attended BYU.

While at BYU, Norm participated extensively in the Program Bureau. He teamed up with Larry Nielson and the two became the best comedy team to ever hit BYU. Norm served as the student chairman of Program Bureau for four years. Upon completing his Bachelors degree in Business Management, Norm was hired full time as the Assistant Director of the Program Bureau.

Shortly after his new appointment, Norm married Rosanne Tueller (1964 runner-up to Miss America) in the Salt Lake L.D.S. Temple. They are the parents of three girls; Kristen, Inger, and Megan.

Norm left BYU in 1969 and moved to Hawaii where he worked as an administrator for the LDS Church College. He is presently working with the Church College Polynesian Cultural Center in directing performances and doing administrative work. Norm has served in the bishoprics of two LDS wards. He is presently working on his doctorate degree at the University of Hawaii.

HARRY SCHULTZ

Harry was born in Indianapolis, Indiana. He grew up in Aurora, Illinois and Los Angeles, California. He was married in the Los Angeles L.D.S. Temple to Nancy Luise Startup. Harry is the father of two sons; Scott and Benjamin.

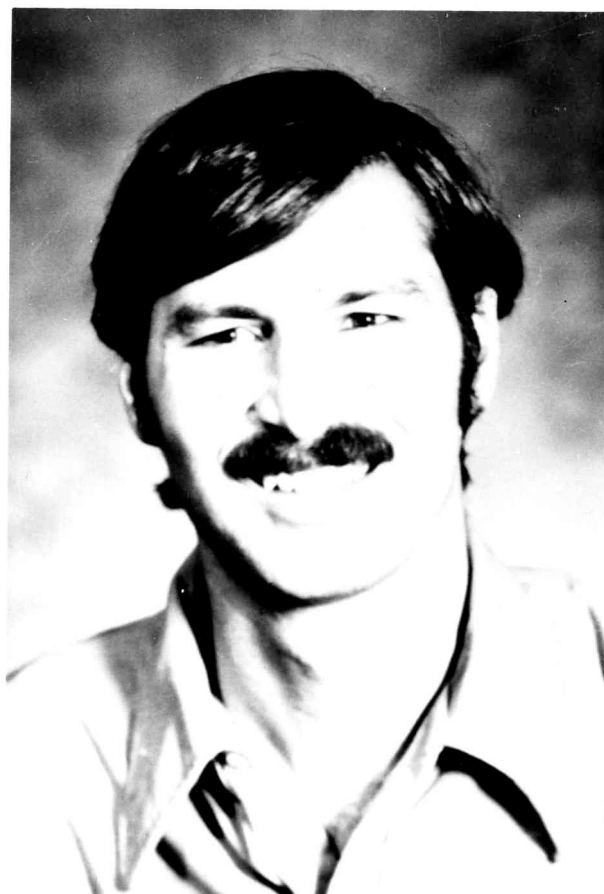


PLATE XII. HARRY SCHULTZ, PROGRAM BUREAU MUSICAL DIRECTOR.

Harry grew up learning to play the trumpet in school bands. He later worked for a theatre in Los Angeles playing the trumpet and string bass. He has played in several "bluegrass" groups. In 1969, he went on a U.S.O. tour with a "bluegrass" group.

Besides fulfilling a full-time mission to Japan, Harry has served the LDS Church as a Sunday School teacher, music director, choir director, Teacher's quorum advisor, Priest's quorum advisor, MIA counselor, and ward social director.

Harry graduated from BYU with a B.A. degree in Music Theory. After graduating, he was hired by BYU as the musical director of Program Bureau. Harry's job includes musical arranging, show directing, training students, directing tours, and doing administrative duties. He also works with the technical aspects, which include costuming, sound, and lights.

Harry's philosophy is that entertainment is a medium where many of the arts can be used. Entertainment is not just displaying the artform, but to uplift, inspire, relax, and entertain the audience. The audience, not the artform, is uppermost in importance (27).

FOREIGN TOURS

A leading factor to the fame of the Program Bureau is the numerous tours that have traveled the United States and foreign lands. The following section features the tours that have been sent to foreign countries and includes the name of the tour, leaders, cast members, sponsors, countries visited, the dates of travel,

tour highlights, interesting experiences, and spiritual events which took place. Table 1 gives a brief break down of the nineteen foreign tours.

CURTAIN TIME USA 1960

Tour Data

Area Traveled: Orient--Pacific Command
 Countries Visited: Japan, Korea, Okinawa, Taiwan, Philippines, Guam, and Hawaii
 Dates of Tour: July 11 to August 15, 1960
 Sponsor: The United States Department of Defense
 Tour Manager: James H. Lawrence
 Show Director: Janie Thompson

Cast

Etta D. Barner--Dramatic Reader
 Diane R. Chatwin--Dancer
 Ina L. Cheney--Vocal
 Del B. Faddis--Vocal, MC
 Samuel E. Francis--Impersonator
 James H. Lawrence--Manager
 Norm Nielsen--Comedy, Vocal, Dancer
 Jerri Olson--Vocal
 Shirlene G. Oswald--Dancer
 Carol R. Pulley--Vocal
 James F. Rawls--Comedy, Drums
 Raymond A. Sumner--Comedy, Vocal, Dancer
 Janie Thompson--Piano, Vocal
 John H. Thompson--Tenor, Choral Director
 Robert H. Thompson--Baritone, Soloist
 Beverly White--Vocal

Tour Highlights and Selected

Events

It was quite a shock to see the poverty and filth so evident in Korea. To learn from military authorities that they estimate that 95% of U.S. servicemen become immorally involved during their tour of duty in the Far East was a shock also. This is one reason why we were always striving to meet LDS servicemen. Judging from their enthusiasm, I feel "Curtain Time" made an impression for good. At least they could point with pride that Mormon standards of entertainment did not need to compromise with the world to please an audience.

Table 1
Foreign Tours

| Name | Year | Area | Leaders |
|-----------------------|------|-------------|--------------------------------|
| Curtain Time USA | 1960 | Orient | Jimmy Lawrence, Janie Thompson |
| Curtain Time USA | 1962 | Orient | Jimmy Lawrence, Janie Thompson |
| Curtain Time USA | 1963 | Europe | Jimmy Lawrence, Janie Thompson |
| International Holiday | 1964 | Orient | Janie Thompson |
| Curtain Time USA | 1965 | Middle East | Norm Nielsen |
| Holiday in the USA | 1965 | Orient | Janie Thompson |
| Startime BYU | 1966 | Arctic Zone | Janie Thompson |
| Holiday in the USA | 1967 | Europe | Janie Thompson |
| Y's Five | 1968 | East Canada | Greig Christofferson |
| Startime BYU | 1968 | Orient | Janie Thompson |
| 15 Carat Gold | 1969 | Arctic Zone | Norm Nielsen |
| Startime BYU | 1969 | Europe | Norm Nielsen |
| Say It With Music | 1969 | Caribbean | Janie Thompson |
| Young Ambassadors | 1970 | Orient | Janie Thompson |
| Sounds of Freedom | 1970 | Orient | Klea Worsley |
| Young Ambassadors | 1971 | Europe | Janie Thompson |
| Sounds of Freedom | 1971 | Caribbean | Millie Cheesman |
| College Edition | 1972 | Europe | Klea Worsley |
| Young Ambassadors | 1973 | So. America | Harry Schultz |

One example of the effect the show made was reported to me after our return by Brother Alma King of the Dean of Students Office. His relative, Gary Olsen, a Navy enlisted man stationed in Yokusaka, Japan attended the show. He came backstage afterward and was doubly impressed by the friendliness of the cast. He had not been too active in the LDS serviceman's group but was so impressed by the show that he decided to get active again and stay close to the church. It was just a short time later that he was made the new Group Leader.

The following is an experience retold by Janie Thompson in a letter to the cast following the completion of the tour:

We all were so dedicated and prayed so hard for the success of the show (and we had fast-day, too), that it (the show) really was welcomed and even the religious parts accepted far and beyond our expectations. But the old devil wasn't going to leave it at just that. I don't know how many of you were aware of the many odd things that happened in Korea, but nearly all of the girls were affected by something or other. First of all, Jerri and Shirlene had what they called nightmares which woke them up and scared them so much that they couldn't sleep well after. Then the next night it happened to Beverly. She described the nightmare as feeling as though someone was in the room with her. Then the next night it happened to me, and it was no dream. I wasn't dreaming at all, but distinctly remember turning over from a sound sleep and feeling the icy stab of fear that scared me so much, and I, too felt that someone or something was standing right over me. I gave a yell, and quickly turned on the lights. Nothing was there, but Jerri and Etta heard me, and came up to see what was the matter. When I told them, Jerri said that was similar to what had happened to her. Now none of us had discussed these things. The girls had just mentioned them when they happened, and that's all, so we didn't talk ourselves into it. By then, though, we were pretty jittery about the whole thing, and so Etta and Jerri and I knelt down and took turns praying. This comforted the girls and they went to sleep, but I must confess that I have had insomnia ever since. However this was not the end. The next day Carol passed out, or went to sleep in a strange drugged sort of way, or whatever it was; Lou had been suffering from an ordinary sickness, but it was during that time; and that night it happened to Etta. It happened to her in the form of a frightening feeling that something was wrong with her children. And she couldn't shake the feeling. Jerri brought her sobbing to me, and Etta said she was scared to death and couldn't shake the feeling that something was wrong with the kids. What scared her all the more was that it was the same feeling she'd had when her husband had been killed. So by then we went and got Jimmy Lawrence, Jim Rawls, and John Thompson and they administered to the three of us. I was the last one, and Jimmy gave me a blessing, and in it he rebuked any spirits who might be trying to bother us. And



PLATE XIII. CURTAIN TIME USA 1960.

that was the end of our troubles with the exception of a few sleepless nights on my part which were due to nervous tension. Anyway, I have a little postscript to this. After we came home and I was in Malta, Idaho, my mother said to me, "Jane, did something happen to you a certain night, (and she named a date) because Dad sat straight up in bed and said, 'Jane is calling me, she needs me'." Now isn't that something! And it happened to be the same week that all of this was happening. It's sure nice to realize that all of our fears were only temporary. It is not unbelievable to me that Mr. Satan just couldn't stand to see us get by so easy, and so tried to wreck us from within. And he struck where there was no priesthood to fight back. This, to me, though is even further proof as to just how successful we were. When the head enemy himself takes out after us. Oh, you were all so wonderful. What a force for good a group of people like you can be. I'm so grateful we got to take the trip (17).

CURTAIN TIME USA 1962

Tour Data

Area Traveled: Orient--Pacific Command
 Countries Visited: Korea, Japan, Okinawa, Guam, and Hawaii
 Dates of Tour: June 20 to August 8, 1962
 Sponsor: The United States Department of Defense
 Tour Manager: James H. Lawrence
 Show Director: Janie Thompson

Cast

Bernell Berrett--Drums
 Beth Combs--Vocal
 Ruth Combs--Vocal
 Janet Cutrer--Accordian
 Dick Davis--Vocal, 3Ds
 Duane Hiatt--Vocal, 3Ds
 James H. Lawrence--Tour Manager
 Norm Nielsen--Vocal, Comedy
 Larry Nielson--Vocal, Comedy
 Terry O'Brien--Vocal
 Sandra (Sonnie) Richards--Dancer
 Jimmy Richardson--Technical Director
 Bonnie Rowe--Dancer
 Denis Sorenson--Vocal, 3Ds
 Janie Thompson--Piano, Director
 Karla Toland--Vocal, Dancer
 Beverly White--Vocal, Dancer, Twirler
 Anna Joy Woffinden--Vocal, Dancer
 Elizabeth Wright--Dancer, Costumes

Tour Highlights and Selected Events

At all times the standards of the Church and Brigham Young University were kept paramount. Our performances were given before all branches of the military (Army, Navy, Air Force, and Marine Corps), and under the most diversified conditions from base theaters to some service clubs, from rather primitive conditions to very luxurious accommodations in Okinawa. We were pleased at almost every performance to meet LDS servicemen, to visit with them and in a way leave them a renewed faith in home and church.

This tour was privileged to present five people to people shows. The title "people to people" is taken from the Federal Government's broad term of presenting cultural aspects of America to the ordinary people in various countries. In other words, our audiences were made up in a great measure of Korean, Japanese, and Okinawan college and university students. Mr. Leeford C. Williams, director of the USUS and Consul Official in Taegu, Korea, was most enthusiastic with the response received by our show by the Kyung Buk National University and radio HLKG. He stated, "If we had more programs of this type there would be no problem in presenting the proper image of America to the Koreans." Mr. Williams, in his enthusiasm and gratitude for the show states that he was preparing a report to the Department of State commending Brigham Young University and at the same time recommending through channels to his superiors that BYU be invited to make a more extensive tour of the State Department.

In Sendai City, Honshu, Japan, we were accorded a most warm and enthusiastic welcome from Mr. Tsu Tomi Suzuki and Mr. Tetsuya Matsumoto, both public affairs advisors of the Sendai American Cultural Center. In Sendai, Japanese students very graciously escorted individual members of the BYU group to interesting centers in and around Sendai and then accorded us a very delightful amenity luncheon in which they expressed a sincere hope for a continued warm relationship, and keen understanding of Japanese-American problems.

The feeling in all of our people-to-people shows could be expressed thusly: that here on a local and understandable level, these nationals could see a facet of American life that they probably never realized existed. Diplomatic contact among countries had in a great degree been delegated to higher echelons, but to visit with them and exchange ideas of the two ways of life without hinderance of governmental red tape. The students were free to express themselves in any manner they saw fit and they are to be commended for their willingness and for the rare insight they had in communicating American (and LDS Church) ideals to these young people (18).



PLATE XIV. CURTAIN TIME USA 1962.

CURTAIN TIME USA 1963

Tour Data

Area Traveled: Europe
Countries Visited: Scotland, Ireland, Germany, and France
Dates of Tour: June 10 to Sept. 4, 1963
Sponsor: The United States Department of Defense
Tour Manager: James H. Lawrence
Show Director: Janie Thompson

Cast

Bernell W. Berrett--Drums
Janet Cutrer--Accordion
Gerhardt Rose Goeckeritz--Dramatic Reader
James H. Lawrence--Tour Manager
Lawrence G. Nielson--Vocal, Comedy
Norm L. Nielsen--Vocal, Comedy
Dorothy Norton--Vocal
Billy Jean O'Brien--Vocal
Terry J. O'Brien--Vocal, Comedy, MC
Sandra J. Richards--Dancer
Kathy Sue Sinclair--Dancer, Comedy
Janie Thompson--Piano, Director
Karla Toland--Vocal, Dancer
Margie Vance--Comedy
William M. Whittle--Vocal, Dancer
Beverly White--Vocal, Dancer, Twirler
Anna Joe Woffinden--Vocal, Dancer
Charlene Zimmerman--Dancer
Tory Zimmerman--Dancer

Tour Highlights and Selected
Events

Looming large in our memory as outstanding sidelights of our tour were the performances we were able to give for the LDS Missions in Germany and France. Acting upon the recommendation of Elder Mark E. Peterson, I contacted the Mission President in the Bavarian Mission and the South German Mission and was able to arrange for performances in their selected cities on the days when the military gave us time off.

Under the direction of President Blythe M. Gardner of the South German Mission, we were able to present two wonderful performances, one in Stuttgart and the other in Mannheim. In Stuttgart we were greeted by Dr. Schumann, Minister of Culture for the city of Stuttgart and he rendered us a news conference and reception in the Ratthus (City Hall). Here we were interviewed by the Stuttgart press and had a program tape-recorded by one of



PLATE XV. CURTAIN TIME USA 1963.

the leading radio stations of Stuttgart. For this program we gathered together in the foyer and sang--"Come, Come Ye Saints". President Gardner made mention that this certainly was an impressive thing for these German People. Our students will never forget the wonderful and typical German after-show social given the group at the Stuttgart Chapel. President Hermann Moessner arranged for his Stuttgart Stake MIA officers and the stake presidency to entertain us with a Bratwurst Feast. It was thoroughly enjoyed by the group. We joined in singing American and German songs, ending up by singing together several of our wonderful LDS hymns.

One of our most inspiring experiences came to light after our Mannheim Show, when the district leader of the 16 missionaries stationed in Mannheim related the following experience:

The BYU show was a great success and did a lot of good for the work of the Church here in Mannheim. Over 800 people were present and nine newspaper articles were written. There were 150 personal contacts of missionaries in attendance, all of which were greatly impressed. One missionary reported that 9 new golden contacts were found; another found that 14 contacts were greatly helped through seeing the show. We have no way of telling how many people were helped but we are sure that it was many. One young man came into the Branch house on the Thursday after, and wanted to know more about the Church. Also, several inactive members were reactivated. My only regret is that we didn't have more time to prepare for it. Nine baptisms came either directly or indirectly as a result of the show (19).

INTERNATIONAL HOLIDAY 1964

Tour Data

Area Traveled: Orient--Pacific Command
 Countries Visited: Korea, Japan, Okinawa, and Hawaii
 Dates of Tour: May 31 to July 21, 1964
 Sponsor: The United States Department of Defense
 Tour Manager: Norm Nielsen
 Show Director: Janie Thompson
 Folk Dance Director: Mary Bee Jensen
 Assistant Folk Dance Director: Robert Oliphant

Cast

Richard Anderson--Folk Dancer
 Carolyn Beesley--Folk Dancer
 Russell Bice--Drummer
 Michael Bolingbroke--Singer, Dancer
 Glenda Gardner--Dancer
 Roy Griffith--Folk Dancer
 Patricia Halliday--Folk Dancer

Gary Lawrence--MC
 Taylor MacDonald--Singer
 Norm Nielsen--Singer, Comic
 Robert Oliphant--Folk Dancer
 Kay Rogers--Folk Dancer
 Kathy Sinclair--Dancer
 Cheryl Startup--Soprano
 Jane Stratford--Violinist
 Janie Thompson--Piano
 Rosanne Tueller--Singer, Dancer
 Margie Vance--Comedian
 Bob Watson--Folk Dancer

Tour Highlights and Selected Events

Korea Mission Home. The highlight of our stay in Korea was the church-shows or people to people shows we were able to do. Much as we loved the servicemen, we were thrilled to perform for the Koreans themselves. The first time was arranged by the Mission President for the Korean Mission. Luck was with us, and just two days before our day-off, the government lifted the restriction of crowds gathering, and so the Mission President was able to get a group of nearly 500 Korean members of the church and investigators out to a matinee performance.

The response of the Korean audience there in the Mission Home Auditorium was thrilling. And we responded to them as much as they responded to us. The rapport between audience and cast was close and special that only the Church can bring about. The smiles in their faces were reflected in the smiles on our faces and both groups were as one in giving and receiving of the talents and efforts of the show.

After the performance, we were scheduled for another appearance, but we didn't leave until we'd seen some of the Korean YMIA young people dance some special dances for us. After we'd finally made a reluctant departure, President Carr reported that the MIA leaders asked if the entire group might remain and hold a combined MIA that evening since they were already there. He gave his permission, and they were so filled with the spirit of participation and putting into action the MIA program, that they succeeded in having about 300 in the dance practice.

Taegu Korea. The reason we were particularly anxious to play in Taegu, is because we had been lucky enough to do it two years previous. At that time we'd been turned over to the State Department for two people to people shows in Taegu, one for the University students, and one for the townspeople. At that time there were only two members of the Church in this large city. We had just wished that an "army" of missionaries could have followed us into this city, because again, they truly loved the show and were so interested in what we thought and what we

believed in. Then, two months later, the mission was organized in Korea, and missionaries did come to Taegu. Now they have over 100 baptized members there, and we were anxious to present our show again.

Many people remembered us. Some came to us afterwards and said they would look forward to seeing us in two more years. Since our missionaries have been able to make so much progress in Taegu, other churches have also set up missionary headquarters there, and the night of our show, they were very busy with their loudspeaker system broadcasting the evils of Mormonism. But after the show, as we came out of the building and merged into the huge crowd in the square, as the loudspeakers were blasting their messages to them, they still flocked to us and followed us to our bus. The people were definitely interested in us and clamoring to talk to us in spite of the loudspeakers.

Kitty Hawk Japan. The Kitty Hawk is the largest ship in the world now, and holds 100 airplanes. We were taken up the gangplank and greeted by a welcoming committee of several officers, then ushered inside the hangar-deck where the show was to be performed. Already they had thousands of chairs in rows and a platform built for a stage with makeshift dressing rooms behind. The only other show to perform on the Kitty Hawk was the Bob Hope Show.

Again the reaction to the show, in spite of sound difficulties and other problems, was tremendous. After the show, the Captain jumped to the stage and was very lavish in his praise and thanks, and expressed how much good he thought productions like these did, and exclaimed his own gratitude for the cleanliness of the show and the fine example of American youth that was exhibited.

There is a Branch of approximately 100 LDS servicemen on board the Kitty Hawk, and it seemed as though all of them came up and talked to us. They seemed particularly proud. I might mention that our escort for both trips to Yokuska turned out to be the same young man. The first time he saw us, he was smoking three packs of cigarettes a day. The second time he'd cut down to one pack every day and a half. We invited him to come to Tachikawa and assist us with a show there the next week, which he did, and by then he had quit and expressed a desire to go to church. While on board the Kitty Hawk, he was the only one to have coffee. After he drank it, I said, "Now that didn't taste very good, did it?" in a serious, but kidding fashion. He shrugged his shoulders and said, "What next?" But he did show up a week later in Tachikawa and not only helped us with that show, but went with us to do our church show in our own new West Tokyo LDS Chapel (43).



PLATE XVI. INTERNATIONAL HOLIDAY 1964.



PLATE XVII. INTERNATIONAL HOLIDAY PERFORMANCE ON BOARD
THE USS KITTY HAWK.

CURTAIN TIME USA 1965

Tour Data

Area Traveled: Middle East
Countries Visited: Ceylon, India, Nepal, Pakistan, Egypt,
Afghanistan, Iraq, Lebanese-Syria, Turkey, Greece, Jordan,
Lebanon, Cyprus, Vienna, and Europe
Dates of Tour: February 18 to June 25, 1965
Sponsor: The United States State Department
Tour Manager and Show Director: Norman Nielsen

Cast

Ann Barton--Singer
Carolyn Beesley--Dancer
Bernell Berrett--Drums
Dean Black--Singer, Bass Guitar
Michael Bolingbroke--Dancer
Kim Booke--Dancer
Rodger Call--Singer
Glenda Gardner--Dancer
John Green--Singer
Tanya Hale--Dancer
Roger Hunt--Dancer
Dave Jacobs--Singer, Dancer
Gary Lawrence--MC
Jolane Laycock--Piano
Taylor MacDonald--Singer
Norman Nielsen--Tour Manager, comic
Rosanne Tueller Nielsen--Singer
Billie Jean O'Brien--Costumes
Shirley Richards--Dancer
Kathy Sinclair--Dancer
Linda Smith--Dancer
Janet Cutrer Todd--Accordion
Jay Todd--Publicity
Dave VanWagoner--Dancer
Janice Williams--Singer

Tour Highlights and SelectedEvents

Wednesday, February 24, 1965--Colombo, Ceylon. A common notion possessed by many Americans is that in the field of propaganda and psycho-politics, the Russians and Chinese are enjoying greater success at swaying the masses in foreign countries than we are. While it is true that the area of ideology dissemination is tricky and complicated, it cannot be truthfully said that we are being clearly outdistanced. After today's briefing by

members of the embassy and USIS officials, it became apparent to the group that we need not ever apologize for the efforts of our official citizens abroad. It is being discovered by the group that "we are trying to play a clean ballgame with a bunch of dirty ballplayers" to use the words of our CAO, Dr. Richard Arnet. But with persistence and a faith in our American way of life, we are sure that the truth will be victorious.

It is becoming more apparent to us that part of our show is playing in this way for man's mind. Entertainment is a powerful prelude medium for detailed outlines of the purposes and goals of the U.S. in foreign affairs. As was witnessed at our big show tonight at the Ceylon Industrial Exhibition, we have been able to use this tool somewhat effectively considering the newness of the tour. Each performance has attracted more and more people and the crowd tonight was estimated at around 6,000. The genuine, sincere compliments paid backstage after the show attested to the caliber of the effort.

Thursday, March 4, 1965--Madras, India. The day began at 9:30 a.m. at the Tourist Hostel in Madras, India. At this time a snake charmer was brought in to entertain us. The slight framed man proceeded with his magic by rolling out of his mouth five or six stones which we had watched him swallow, and two stones as large as his mouth that we had not seen him place in his mouth. He could pull string from a rock, and then pull the string apart, burn part of it and then make one long piece again. At last the part we had been waiting for came. The snake charmer played on his reed and brought two cobras up from the baskets which were in front of him. Then a mongoose bit the snake until it was bleeding. It was an exciting 45 minutes while the group intently watched the tricks of this old man. Someone was probably trying to figure out how he did it, so they could do it on the show.

Sunday, March 21, 1965--Kathmandu, Nepal. Tonight after the program, one American gentlemen summed up by saying the audiences have accepted our show with these words: "I've been in Nepal over three years and have attended all types of cultural programs here, but never have I heard a Nepalses audience so attentive or appreciative as at your show tonight. The response to your program was very unusual. You are to be congratulated."

Wednesday, March 24, 1965--Dacca, East Pakistan. We got a 7:30 start this morning in our army transport. It was a beautiful morning to ride through the jungle, and it was a delightful ride, excepting one minor detail. Gary and Janice sat in some tar and were fastened quite securely to the bench in the back of the truck. They used airplane fuel to remove the tar.

Friday, April 3, 1965--Karachi, West Pakistan. The majority of the group enjoyed an afternoon of blunderboat sailing. They were accompanied by Brother Comps and his son. Blunderboats are fairly large sailboats and can hold 30 to 40 people. We took two boats with eight in each. After a very short time we were all convinced that this was the only way to catch up on our rest and relaxation. After sailing for about an hour, we dropped anchor and the kids swam from the boat. We all thought it was really something to be swimming in the Arabian Ocean. Captain Jimmy even showed us his talents by diving from the top of the sail. Dean Black followed. Although he was a little reluctant. We all enjoyed ourselves so much we made plans for a party for the whole group.

Tuesday, April 6, 1965--Karache, West Pakistan. When we returned, all joined together to pack costumes and then left for an afternoon of boating and a swim in the ocean. Kim looked good despite her sprained ankle. She gets along quite nicely on her crutches. While racing toward the beach, we were met by four camels and their owners. The latter started clamoring "Take my camel. Take my camel. It's a very nice camel, only two rupees and no bakshees". To their delight, some of the group accepted their invitation. Later we all went swimming in the ocean. Some of the kids complained of salt water in their eyes, but the large breaker waves and the excitement of swimming in the Arabian Ocean overpowered all else. After three hours of swimming, sunning, and just playing in the sand, we straggled back to the boats and roasted hot dogs, and ice-cold pop. Some of the kids took a slow peaceful buggyride back to the hotel and slept.

Wednesday, April 7, 1965--Karache and Dabul, Afghanistan. Our show at the University that night was a smash! A 700 capacity was jam-packed with 900, and they shouted and applauded and gave many encores. BYU could do no wrong. From the opening words of Gary's quickly learned Persian to Rosanne's speech of appreciation for the opportunity for two lands to reaffirm their friendship and commitments to freedom, growth and mutual respect, the audience was eager and responsive.

The studentbody presented BYU with several typical instruments at the conclusion of the show. Norm accepted them and said that they would be encased at BYU in a prominent location to serve as reminders of the friendship of the two countries.

Saturday, April 10, 1965--Cairo, Egypt (United Arab Republic). We then moved to the pyramids where we were awed by the massiveness of the pyramids and by the mystery of the Sphinx. We split into small groups. Many went camel riding while others mounted arabian steeds and rode in the sand dunes around the pyramids.

Saturday, April 17, 1965--Baghdad, Iraq. After some Iraqi folk music, the Curtain Time opener began, minus pom-poms, flags, and scenery. Each number was a new challenge because all the high kicks and lifts had to be improvised and something else substituted. Because our show was the first performance to be held at the Crestiphon since 600 A.D. we all felt the novelty of the situation. Above the massive arch, storks flew back and forth, and the still, barren surroundings made the arch look even more impressive. We all agreed it would be anight we would long remember.

Monday, May 17, 1965--Jerusalem. After our briefing we were taken on a tour of the city. Our first stop was Steven's gate on the east side of the old Jerusalem wall and was supposedly the place where Steven was stoned. The old city was built on two hills that run from north to south. One hill is Mt. Noriah and the other is Mt. Zion. It was from this city gate that we entered the old city of Jerusalem, and most interesting part of the city. We visited St. Anne Church and by it was the Pool of Sidon, where Christ told the lame man to "Take up thy bed and walk." All of the holy sites of places that could possibly be referred to as anything Christ did, spoke of, or walked up have been commercialized. There are churches of either Roman Catholic, Greek Orthodox, or Sunni Moslem that have been built over the holy places, and there is a feeling of competition between them. It was a funny feeling, and at many times left our minds to doubt the authenticity of the things we saw or things that should be. We also walked up a part of the old city street inside a pavement that Christ stood upon when tried by Pilate. Then we walked down the street where Christ carried his cross on the way to Calvary. There were places marked along the narrow street where the Saviour fell while carrying the cross. We learned that the cross was just a big, thick, heavy cyprus pole and the crosspiece was added when the Saviour was raised to his position on the cross. Then we left the old city walking through a gate where the old city wall used to stand, and proceeded down the narrow market streets to the location of Golgotha or Calvary. The Church of the Holy Sepulchre has been built over the hill but we did get to see a hole where the cross was originally supposed to have stood and a crack in the solid limestone rock as a result of the earthquake at the time of the crucifixion. A short distance away laid the tomb of Joseph Armathea, where the body of the Saviour was placed.

Tuesday, May 18, 1965--Jerusalem. The greatest single day of our tour, bar none, was today. After our show at the USIS building, which was attended by Ambassadors from Spain, U.S., Algeria, Saudi Arabia, and Great Britain, three ex-prime ministers, cabinet ministers, Prince Raad (cousin of the King), and others, we were invited to the Ambassador Barnes for an after-show

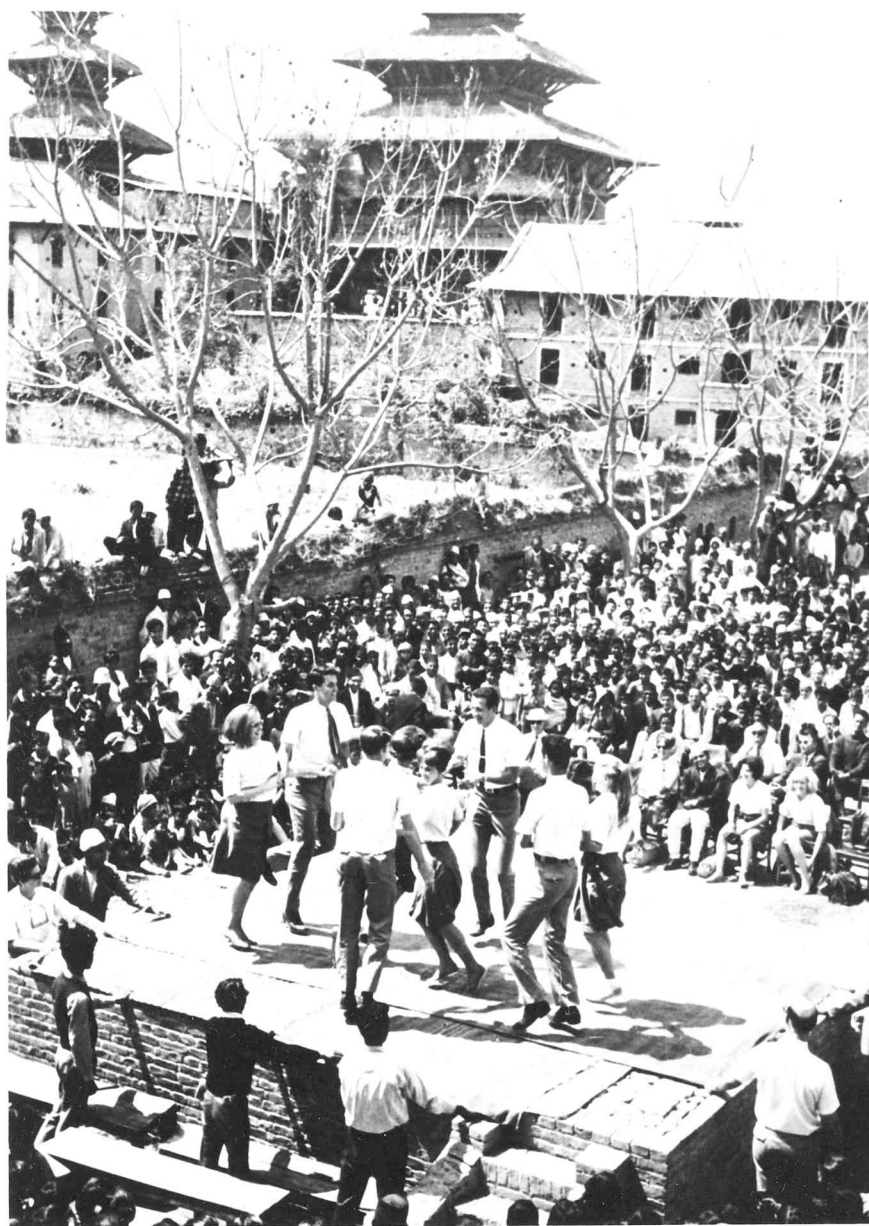


PLATE XVIII. CURTAIN TIME USA 1965.

supper. And guess who came? The King himself! We sat down and made polite conversation for a while. Then we put on part of our show for him, and he and her Royal Highness seemed to enjoy it very much. Then we ate a nice buffet and chatted about sports, car racing, water skiing, and similarities between Utah's geography and Jordan's. King Hussein seemed at ease when talking about water skiing, but always kept his composure (39).

HOLIDAY IN THE USA 1965

Tour Data

Area Traveled: Orient--Pacific Command
 Countries Visited: Japan, Korea, Okinawa, Taiwan, Philippines, Guam, and Hawaii
 Dates of Tour: May 29 to August 31, 1965
 Sponsor: The United States Department of Defense
 Tour Manager: Bob Oliphant
 Show Director: Janie Thompson

Cast

Doug Currin--Singer
 Terry Douglas--Dancer
 Larry Eastland--Drums
 Sally Flynn--Singer
 Charles Hansen--Singer
 Arlen Housekeeper--Singer
 Sandi Jensen--Singer
 Stefene Nielsen--Dancer
 Bob Oliphant--Dancer
 Patti Peterson--Singer
 Randy Pico--Singer, Dancer
 Janie Thompson--Piano

Tour Highlights and Selected Events

Friday, June 18, 1965--Korea. Well, we were due back at the Mission Home to put the show on for the Church at 7:00, so we really had to hustle. We were a pretty tired group before we ever started the show--but the huge crowd of about 1,000 Korean members and friends, and army members and friends really enthused us. The Mission Home was ready for us this time. They had the dressing rooms ready, the stage fixed, and a brand new grand piano. The show was terrific and the audience just loved it. The kids were so thrilled to do this show.

After the show, Kim invited us to go to his home, because we had said we would like to go into a real Korean home. We

were so tired we almost didn't go, but were so glad we did. His home was up such a narrow street that the bus couldn't make it up, so we found ourselves walking. Kim's home is a very nice one. It is Japanese style with straw-matted floors and handsome furnishings. Being on the fifth floor, the view of Seoul is just beautiful. He showed us where he kept his bed folded up in a shelf in the wall. He just takes it down and rolls it out on the floor for sleeping...

Monday, June 21, 1965--Korea. Let us tell you about our trip to the Demilitarization Zone (DMZ), a small area occupied by North Korean and South Korean U.S. representatives, and surrounded by a "No Man's Land." The actual DMZ is a small plot of land inhabited by blue (UN) and green (Communist) buildings. The communists have "freedom pigeons" that were trained to land only on communist-built roofing. This is to show that since they loved freedom, they would only land where real freedom was afforded them. But when UN buildings were built with this same kind of roofing, the confused pigeons were shipped back for another briefing. When returned they had learned to land only on green buildings...

Wednesday, July 28, 1965--Taipei, Taiwan. That night for our show at Maag Theatre we had a packed house and an enthusiastic audience of 350. Following that show we packed the bus quickly and went over to a new chapel in Chin Hua Chieh to put on a show for the members of the Church. Charles had trouble getting the lights set up as he knew so many people in the audience. Janie commandeered two Elders to help with the lighting and another one to run a slide projector for a spot light. There were 600-700 members, some of which had to stand.

We later learned of a man the Eliasons brought with them, and of the effect the show had on him. He had joined the Church when he was in his teens, but had not come out too much after that and had taken to smoking and drinking. They had found out he was a member a week or so before the show. They told him of our show and invited him along. To their surprise, he came. They got the last three seats. All through the show he kept turning around and commenting to them, "I can't believe it. This is terrific." Then when we sang "Come, Come Ye Saints" he dabbed at his eyes. After the show he told the Eliasons that this was the most he had felt like he was a Mormon in years. He is leaving soon for the States, but his Branch President is a friend, so he will be in good hands.

Sunday, August 1, 1965--Taiwan. This particular performance seemed to be the climax of our tour so far. We performed for an audience of Chinese and American soldiers which included general and high ranking officers from both sides. The building was filled (it seated 600) and people were standing at all the

doors and windows. The stage was huge and we were lucky enough to have two missionaries to run the lights for us, which made a big difference. The show went great! The audience reacted to every little thing. Right after, Bob and Sandi did "Honey-Bee" and we all marched on with another birthday cake for Sandi. She was so surprised. We sang to her and then explained the situation to the audience and sang again (this time with the help of the audience). The finale included a poem, in English, about America and directed to the American forces, and a reading by Charles, in Chinese, directed to the Chinese forces. The combination brought the house down. At the end of the show, we raised the Statue of Liberty and the Chinese sign of Happiness and Long Life. Again the building thundered with applause. After the last number the crowd stood for the most spontaneous ovation we have experienced on the tour. They cheered and applauded even after we left the stage.

After the show, on the bus a Special Services officer complimented the evening performance by saying, "We can't tell you how much we appreciated your show. These fellows have just returned from active duty and have been informed that they cannot return home yet, and that they cannot sent for their families. They were really low. You did them a great service..."

Tuesday, August 17, 1965--Philippines. This was our "Day Off", but as usual it was more eventful than our normal working day. The morning was simple, with shopping, wrapping, and mailing packages. Pickup was at 2:00 and we were to ride by bus back to Manila to put on a show for the Philippino Saints in the basement of the Grimms' mansion, spend the night at the Bay View Hotel and return next morning to Clark AB.

Satan must have been working overtime because we had more obstacles thrown in the way of that show than ever before... After the show, we began to realize as a cast, why we were there and what it meant to those Philippine members. Many wept as they thanked us and embraced us. The Philippine people are a sincere and affectionate people--as well as handshakers (they squeeze your arm and kiss you on the cheek). Many non-members were there also and as we answered questions about BYU and the Church, we took names and addresses to send school catalogues, etc. Sister Grimms had a spaghetti dinner awaiting us (41).

STARTIME BYU 1966

Tour Data

Area Traveled: Arctic Zone--North East Command

Countries Visited: Greenland, Labrador, Newfoundland, and Iceland



PLATE XIX. HOLIDAY IN THE USA 1965.

Dates of Tour: July 7 to August 22, 1966
 Sponsor: The United States Department of Defense
 Tour Manager: Joe Abeggan
 Show Director: Janie Thompson

Cast

Joe Abeggan--Dancer
 Alan Akin--Comedy, Singer
 Jan Camp--Dancer, Singer
 Joy Christensen--Dancer
 Peggy Gardner--Dancer Singer
 David Noyes--Singer
 Cherlyn Olson--Singer, Dancer
 Janie Thompson--Piano
 Jay V. Williams--Dancer
 Carl Williams--Drums

Tour Highlights and Selected Events

This was the smallest show to ever tour with the Department of Defense from the Program Bureau. It consisted of ten performers which had been part of a forty-one member group that toured the United States ending in New Jersey. After staying a few days at the McGuire Air Base, the smaller group went on to the Arctic Zone.

The first stop was Thule, Greenland. The group arrived there at midnight where they found that it was still light. During the winter it is dark both night and day. Greenland is extremely cold and they were issued big fur parkas. The servicemen are quite isolated in Greenland, so the members tried to encourage them all they could as to the importance of their job there. Several small shows were performed in outlying areas as well as a few larger ones in Thule. Their performances included a fifty-states medley, which would always get a laugh when they sang "South to Alaska".

From Thule, the performers went south to Sonderstrom, Greenland. Sonderstrom was a little more civilized but still quite isolated. From Greenland, they traveled to Labrador which was far enough south that the sun would go down a few hours each day. When the sun went down, the group would all cheer. Because Labrador was quite civilized, most of the performances were to large audiences.

From Labrador, they flew to Argencia, Newfoundland where there was a large Navy base. When the group arrived, everyone was busy cleaning and getting things ready for a big inspection by some high officials. When the officials arrived, they found out that the head official was Bishop Farnsworth, who they had stayed with back in Virginia. The group was very excited and did a special show for them which received four standing ovations.



PLATE XX. STARTIME BYU 1966.

While in Argencia, Tom Bowen, a member of the Church from St. Johns, saw the performance and arranged for them to make an appearance on their day off in St. Johns. He had only one day to do this, but in that day he got coverage on the local television and radio station, scheduled the auditorium at St. Johns University, chartered a bus to get them there and made all other arrangements. They played that night to a packed house of 600, with several hundred people turned away.

From Argencia, the performers flew to Iceland where they finished their tour. From Iceland, they had a ten day delay enroute and since they were only three hours by plane from England, the group flew over and enjoyed Europe for a few days (14).

HOLIDAY IN THE USA 1967

Tour Data

Area Traveled: Europe
 Countries Visited: Germany and Italy
 Dates of Tour: May 29 to August 2, 1967
 Sponsor: The United States Department of Defense
 Tour Manager: Charles Hansen
 Show Director: Janie Thompson

Cast

Joe Abegglen--Dancer
 Joy Christensen--Dancer
 Doug Curran--Singer
 Terry Douglas--Dancer
 Lare Eastland--Drums
 Peggy Ann Gardner--Singer, Dancer
 Charles Hansen--Singer
 Lyn Jacobs--Dancer, Trumpet
 Linda Jensen--Singer
 Stefene Nielsen--Dancer
 Patti Petersen--Singer
 Tom Powell--Dancer
 Janie Sandmire--Dancer
 Jay Sorensen--Dancer
 Janie Thompson--Piano

Tour Highlights and Selected Events

Tuesday, June 8, 1967--Germany. After lunch, we were taken out to the airport to see a demonstration of an air rescue and fire control by helicopters. We were briefed by the captain and

then taken out to see the copter. We had been warned that the bell meant "scramble"; so when we had just reached the copter and the bell sounded, we were surprised, but scrambling nonetheless. Then the captain raced out of the building yelling, "This is for real, plane down!" We had seen the flames and smoke following the explosion, but had mistaken it for our demonstration fire. We really saw air rescue in action. At first it was believed that there were no survivors of the crash, but then we saw the copter setting up a search pattern indicating the pilots had ejected. Soon we saw the two chutes slowly drifting eastbound. We enjoyed the demonstration much more now, knowing the fellows were safe.

Nurnberg, Germany. We had a big thrill last night. We've been in Nurnberg a week now and are staying in the same U.S. Army Transient Hotel. Last night was our day off, and the missionaries got on the ball and arranged for us to do the show in none other place than the Nurnberg Castle. Wow--it was especially fun because they really filled the place. It held 600, and it was jammed. There is a youth hostel up there that is part of the castle. As a matter of fact, the auditorium is right under the youth hostel part, so lots of young people staying there dropped in just out of curiosity. There were only 10% Americans there--all the rest Germans, so it was a real missionary opportunity.

By the time the show was over, the man in charge of the auditorium had already asked the missionaries if he could learn about the Church. A group of beatnik-looking boys from the youth hostel who had that "I dare you to entertain us" look were our buddies at the end. One of them told us that as he watched our boys he felt that if the U.S. Government would send soldiers that looked and acted as clean and nice as them, they wouldn't have to send guns.

July 24, 1967--Berlin, Germany. I was in Hanan, that Charles was called to the phone by the headquarters in Munich and asked if there was any chance our group would consider going to Berlin to perform two or three extra shows. Charles took about one second to say "Yes".

We arrived in Berlin about 8:00 a.m. on Monday morning, July 24. They took us to our billets, which was a delightful American Hotel called the "Guest House" and only cost \$1.00 per person a night much to our delight.

The Volkfest is a big celebration that the U.S.A. sponsors to make good will with the Berliners. It is really a big, big affair. They sure go all out--expense and otherwise. They want the Berliners to learn a little more about America each year. So every year they recreate some phase of significance from American history. For instance, last year it was "The Alamo," and so they rebuilt (recreated) the entire fort and held a pageant to tell about it. This year it is St. Augustine,



PLATE XXI. HOLIDAY IN THE USA 1967.

Florida, which is the oldest city in the U.S.A. They have recreated the town square, the fort, the fountain of youth, the whole works. It's really cute and looks something like a movie set. They also have a pageant that explains the settling of St. Augustine complete with a \$9,000 wardrobe of authentic costumes, (Indians, Spanish soldiers, Ponce de Leon, etc.) cannons that go off. They put on entire battle scenes--it's really a spectacle.

This is not all they do. They have a first-class carnival with a fast moving roller coaster and all the rides of the World's Fair. They have a big outdoor stage with continuous entertainment. This is where we came in.

We can also thank the great BYU Folk Dancers for this opportunity. They performed at the "Volkfest" last year and were so well received that the directors of the Volkfest called the Mission President this year to see if the Mormons had something else that good this year. The Mission President said the only thing he knew about was the "Holiday in the USA" show. They said, "Well, that's under us, we'll contact them". So they contacted us and here we are. And they are actually paying us per diem (\$9.00 a day for expenses) plus our transportation to come to Berlin and represent the Mormon Church as well as the U.S.A. My word, you can't ask for a better break than that. So we surely appreciate the BYU Folk Dancers for doing such a good job last year.

Having our three German missionaries plus Doug surely prepared us for this. Doug and Joe introduced the Opener, first one in English and the other in German. The crowd seemed electrified--(we played to well over 2,500 Berliners each show). The cast had to run a long ways between numbers to get from the dressing room to the stage. It's a wonder they didn't collapse at the end of the show. All the productions really were crowd pleasers. I was surely proud of them (42).

Y'S FIVE 1968

Tour Data

Area Traveled: East Canada
 Countries Visited: Canada
 Dates of Tour: June 3 to June 16, 1968
 Sponsor: The United States Department of Defense
 Tour Manager: Greg Christofferson

Cast

Greg Christofferson--Singer, MC
 Carol Dodge--Singer, Dancer
 Bill Laycock--Piano, Singer
 Londell Terry--Singer, Trumpet
 Vicky Wentz--Singer



PLATE XXII. Y'S FIVE 1968.

Tour Highlights and Selected Events

June 11, 1968--Sagueny Valley. This morning we had the special treat of a helicopter ride around the Sagueny Valley. We were up for about one hour and fifteen minutes. Everyone had the opportunity of sitting up front with the pilot for a while. It is a good way to go sightseeing.

In the afternoon, they had arranged a bus tour for us around to the same places we had seen from the air. The girls were too tired to go, but I felt that we guys should since they had already arranged it, so we did.

June 15, 1968--CFB Chatham. What an experience! After that great show this afternoon, we expected more of the same tonight; however it proved to be the most difficult audience we have played to.

We had become sort of heroes after our show this afternoon, so about 250 of them showed up again tonight. They had already seen the show, so they were fidgety, and made it difficult for the adults that were there to hear. There were so many activities going on at the base tonight that only about 125 adults were there. As we began the finale, they started to crowd up on us, and actually move onto the stage. Many of their teachers were there; but they made no move to control the kids. We could see a mob scene in the offing, so I had LonDell leave early and get the car going, and I had the girls leave while Bill and I did "You've Been Wonderful." The girls had to lock themselves in the bathroom, because they didn't get to the car in time. We finally got in the car, while Dick stayed to guard our stuff. Dozens of kids jumped on the car, and we could hardly move. Bob Edwards, who has been running the spot for us finally got the kids cleared long enough for us to make our exit. It was like something out of Lord of the Flies. The girls are still shaking.

After things had cooled off, I went back and packed the equipment while the rest of the group went over to a member's home for a get together, where I later joined them (20).

STARTIME BYU 1968

Tour Data

Area Traveled: Orient--Pacific Command
 Countries Visited: Japan, Korea, Okinawa, Taiwan, and
 Philippines
 Dates of Tour: July 1 to Sept. 3, 1968
 Sponsor: The United States Department of Defense
 Tour Manager: Blain Lee
 Show Director: Janie Thompson

Cast

Russ Bice--Drums
 Ronald Clark--Vocalist, Comedian
 Duane Chase--Dancer, Vocalist
 Melinda Cummings--Dancer, Vocalist
 Blain Lee--Vocalist
 Kiera Lewis--Ventriloquist
 Sandra Mueller--Dancer
 Cathie Olson--Vocalist
 Cherlyn Olson--Vocalist
 Janie Sandmire--Dancer, Vocalist
 Dave Smoot--Vocalist
 Jay Sorensen--Dancer
 Janie Thompson--Piano
 Carolyn Wootton--Dancer
 Thomas Zimmerman--Dancer

Tour Highlights and Selected
Events

Saturday, July 6, 1968--Korea. Today is a very special day because we presented our first show at 2 p.m. at Camp Long. Our day started at 9 a.m. to our happy surprise, when we discovered that in order to get to our show, we had to go in a helicopter!! We arrived at our air field and loaded all our equipment. Then Dave proceeded to take publicity shots of the group climbing into the helicopter. Before you knew it, everyone of us had our cameras flashing. In the helicopter, they gave us ear covers to wear, because once the helicopter started, the noise was almost ear-splitting. We all looked like a bunch of nuts with them on, but they certainly helped to shut out the noise. It was a wierd feeling to be lifted in the air and then to have such a beautiful view of the country.

The show went fairly good considering it was the first show. It was certainly a challenge because 50 per cent of the audience was Korean. As we returned home, everyone went their various ways doing whatever needed to be done. I feel everyone was glad that we were finally under way with our shows.

Ron Clark was accidentally bitten by a snake this night. Blain and Skip (our escort officer) took him to the hospital.

Sunday, July 7, 1968--Korea. Today we had the unusual pleasure of combining our show with the Balladiers of Utah State University, in a double performance for an all-Korean audience down in Chin Chin. We left James House, our hotel on Walker Hill, in two buses at 9:30 a.m. and drove over a long, very winding, but beautifully scenic road. Janie Thompson remembers this trip very well from four past tours that made the same trek...

We were driven to the brand new stadium, similar to our Fieldhouse, only it was round, with people sitting all the way

around. Our show was in one end, but we still had people behind and above us. The center of the building was a basketball floor and gym, but they didn't allow people to sit there, which was kind of a shame because even though there were 6,500 jammed inside, there were thousands more outside who wanted to get in. In fact, at one time, there was a near riot and the front door glass was broken and some heated fighting, which Dave and Janie witnessed as they were walking through the building checking the sound. USU did the first 45 minutes of the show and BYU did the last 45 minutes.

Monday, July 8, 1968--Korea. Everyone slept in late Monday morning. Janie, Blain, and Jay went down on the shuttle bus to see Ron and the rest of us went down later. He was pretty low in spirits but our visit seemed to cheer him up some. The doctor told him that he may lose his finger, and he felt quite bad about it. After visiting Ron, we all went to downtown Seoul where we were mobbed by shoe-shine boys. After they had shined the boys' shoes for 20 yen (about 7 $\frac{1}{2}$) they wanted to shine some of the girls' sandals. We then went into some of the big department stores.

After shopping, we went to Camp Red Cloud, where we ate and set up for the show. After the show, we all decided to open up a fast for Ron that he might recover fast and not lose his finger.

Tuesday, July 9, 1968--Korea. We went to Seoul Military Hospital in Seoul to visit Ron, who looked much better, and who was very glad to see us. In fact, all of the patients in his room were glad to see us and asked if we would do a show for them, which we were going to do this Friday on our day off. We fasted all day for Ron and ended with a dinner meal at Stanley Air Base before our evening show.

Friday, July 12, 1968--Korea. Today was our day off, but still it was a busy day beginning at 10 a.m. when we all left in station wagons to go to the silk market in downtown Seoul. As we walked through the narrow crowded streets of the Korean market, we realized why America is so outstanding! The little market places were so skimpy and crowded, and the smell was something else!

...At 2:30 p.m., we met at the hospital where we put on an impromptu show for the patients in the ward with Ron.

At 4 p.m. we left to go to the LDS Servicemen's Retreat at the Yonsan Retreat Center. We had dinner and then spent about an hour talking to these servicemen members. Later we put on a show for them, not using costumes but in our pink dresses. Janie also performed her genealogy songs, which the audience loved.



PLATE XXIII. STARTIME BYU 1968.

Wednesday, July 17, 1968--Korea. At 6:30 we had a family home evening with Blain and Kiera in charge. It was a good meeting. We talked about the funny things that had happened so far, then we divided into groups and answered questions. Then Ron spoke to us and told us that he wasn't going on with us. The doctors thought it best if he stayed in Korea in good hands to make sure his finger got better. The news came as quite a shock to some of us. However, we were confident that he made the right decision. Pres. Palmer and the missionaries gave him a blessing the night before and we feel everything will be all right. The meeting ended with the hymn "God Be With You Till We Meet Again" and most eyes were filled with tears.

Saturday, August 3, 1968--Okinawa. We finally arrived at Site #7 on the top of a prominent hill in the area. It was a classified site so photography was prohibited. The audience was small, but they enjoyed the show very much. During the girl's production number we became aware that we were performing on a moving stage as we were experiencing a good old earthquake. Janie kept right on playing the piano so the show never stopped, but many of the servicemen left the room.

They soon came back, however, when all was once again quiet. The quake lasted 43 seconds and was given a #4 rating on the seismograph here, which is the same as a #6 rating in the U.S. The quake was quickly forgotten, however, as we continued with the show. The hardest shock of the quake was during "Chloe" and Janie Sandmire whispered as she kept right on dancing. "This is the first time I ever competed with an earthquake". Janie Thompson thought the piano was going to dance right away from her (44).

15 CARAT GOLD 1969

Tour Data

Area Traveled: Arctic Zone
 Countries Visited: Greenland, Labrador, Newfoundland, and
 Iceland
 Dates of Tour: February 3 to March 3, 1969
 Sponsor: The United States Department of Defense
 Tour Manager: Norm Nielsen
 Assistant Manager: Don Redd

Cast

Lynette Anderson--Vocalist
 Karen Anderson--Vocalist
 Gerald Argetsinger--Magician
 Russ Bice--Drums

Ron Clark--Vocalist
 Sharon Divine--Dancer
 Joy Farnsworth--Vocalist
 Leslie Hinchcliff--Vocalist
 Dennis Nichols--Pianist
 Norm Nielsen--Show Director
 Suzanne Packer--Dancer
 Don Redd--MC
 Marion Rex--Vocalist
 Sharon Skousen--Vocalist
 Carla Smith--Dancer

Tour Highlights and Selected Events

Friday, February 7, 1969. This morning we got up early and ate at the service club. We went for a briefing before our helicopter flight to Cape Athol. Our flight was an exciting experience! We were told to dress warmly because it would be cold, and we had to wear earphones to protect our ears from the noise. We were prepared for the worst, but it turned out to be fun. It took about 15 minutes.

We did a short show there and they really liked it. There were just a few men there and they had all been there a long time so they were really glad to see us. This was a coast guard installation and the men stay there for one year without a break.

While we were there an eskimo came. He didn't speak English, but somehow he communicated with the men there. We ate lunch there and then went outside to look at the ice bergs and actually climbed around on the closest one! Our helicopters came a few minutes later and took us back to Thule.

Saturday, February 8, 1969. This morning we did a show at the Service Club. We had lunch there and then went over to the Thule television station to do a live show. It was really fun. Between numbers, the MC interviewed each of us.

We ate dinner in the service club and then went to the chapel for our special church service. There were only a few members of the church there in Thule, and they came, along with a few nonmembers who had been impressed with the show. Ron and Don gave talks and a few of us bore our testimonies.

After the meeting, we went back over to the service club for a party with the friends we had made in Thule. We made a card for the Colonel, Rass, Ejner, and Larry. We all had a good time, and felt that the impression we left would be a good one.

Wednesday, February 12, 1969. This morning we got up early for a family home evening with the members of the Church there. During the Monday night show we met Brother Johnson, the representative of the Church here, and he came to our meeting with several others. It was our second church meeting on tour and we had some interesting discussions.

Then Per, a friend we had made in Thule who came down with us, drove us up to the SAS Hotel. We were told to expect to be served some fantastic Danish open-faced sandwiches, and we were all really looking forward to our meal there. However, when we arrived we found that they really weren't what we had expected. They were made of all sorts of things we had never eaten, like raw meat and raw eggs and pickled vegetables. It was an experience!

Thursday, February 13, 1969. We all arose early so we could get our billets paid and everything set to fly out of Sonderstrom at 9:00 a.m. After saying good-bye to the little Danish janitors, we boarded a funny flying barn, a C-130, where we were given pink wax to put in our ears.

Per brought us a box lunch of sandwiches, oranges and milk. We didn't drink too much, though, because there were no bathrooms on the plane and it would be a four hour flight. Per had been with us for a week and a half and it was hard to say good-bye to him. Before we left, Jerry gave him a Book of Mormon.

Saturday, February 15, 1969. We went back to the billets and the rest of the afternoon we spent riding ski-doo's. After a cold, wet, but fun afternoon, we went to the Officer's Club for dinner, and then home to get ready for the night's show.

The show tonight was at the Officer's Club and the audience was fantastic! It was one of the best shows we had done and we received our first standing ovation. After the show, we went to talk to the men and Russ, Dennis, and Ron got up on the Drums and organ and played music for the people to dance to. Later we returned home for family prayer and then went to bed.

Friday, February 28, 1969. This morning most of us went into Rekjavik. We shopped for awhile and then Dennis and Russ went over to the University to try to arrange a show for us. Several hours were spent in the student union office making phone calls and things were finally arranged. Sverinn, a student there, provided a car to take some of us back to Keflavik for costumes.

When we arrived in Keflavik it was only a short time until things were cleared and we were heading back to Rekjavik. Our first show there was at the mental hospital and we were received quite well, especially Jerry's magic. We then went to a dance for the engineering students and did a floorshow. It was a short performance but they seemed to enjoy it very much.



PLATE XXIV. 15 CARAT GOLD 1969.

After our performance there we were taken back to the mental hospital for a party with the Icelandic students. When we got back to the hospital the adults were just leaving. The students stayed on and we all danced and sang with them. They were very friendly towards us and everyone really felt a spirit of closeness with them. They sang a folk song for us, we sang our orchestra for them and then we all sang "Where Have All The Flowers Gone." We then were taken back to Keflavik by friends of Svenn (40).

STARTIME BYU 1969

Tour Data

Area Traveled: Europe
 Countries Visited: Germany, Holland, and Belgium
 Dates of Tour: June 14 to August 19, 1969
 Sponsor: The United States Department of Defense
 Tour Manager: Norman Nielsen
 Assistant Manager: David Smoot

Cast

Lynette Andersen--Vocalist
 Duane Chase--Dancer, Vocalist
 Sharon Devine--Dancer
 Phil Goodrich--Drummer
 Carol Laycock--Vocalist
 Bill Laycock--Pianist
 Norman Nielsen--Director
 Suzanne Packer--Dancer
 Sharon Skousen--Vocalist
 Dave Smoot--Vocalist
 LonDell Terry--Vocalist
 Vicki Wentz--Vocalist
 Carolyn Wooten--Dancer
 Thomas Zimmerman--Dancer

Tour Highlights and Selected Events

June 19, 1969--Germany. At last it was our day off and what a way to spend it! We started out at 9:30 and headed for Rothenburg where "The Brothers Grimm" was filmed. When we first arrived, Norm asked all of us to spend just a few minutes taking some publicity shots so we headed for the famous place where the "two roads meet" and started taking pictures. We noticed a little old lady peeking out from the windows just above us and so Norm asked her if we could take some pictures leaning from the

windows. When we got upstairs and found out her name was Helmy Ham we couldn't believe our luck because she was just the woman we were looking for. She is the only Mormon there in Rothenburg and we felt like we had just found a lost member of our family. We stayed and talked with her for about an hour as she showed us all the pictures of the missionaries she had met and talked with us about how happy she was to see us. We sang "Come, Come Ye Saints," "We Thank Thee O God For A Prophet," "God Be With You Till We Meet Again," and "I Know that My Redeemer Lives." The spirit there just can't be described. It's amazing how the gospel can be shared around the world through only a handful of people. We spoke with her for only a few more minutes and as we were leaving, we glanced back once more and saw Sister Hahn waving good-bye to us with a beautiful white handkerchief.

We hurried along through the town to see the other sites and lucky Sharon Devine bought her a dirndle. We all fell dead asleep coming home on the bus and after arriving here in Werzberg again went to Norm's room and had a special prayer. We had been fasting all day for Fuzzy and when Norm led us in prayer this afternoon, I knew the Lord was with us and that Fuzzy would be dancing with us again in no time.

June 20, 1969--Germany. Today the troop packed up gear in Wurzburg and began our two hour drive to our next location for eight days in Nurnberg. Little did we realize what lay in store for us as we entered the city which at one time had known the personal intrigue of Hitler. Spines tingled and imaginations ran wild as we entered the gates of what used to be the German S.S. (Storm Troopers) Headquarters, where marked bullet holes covered the walls, swastikas covered floors and stories, true or otherwise, made our blood run a little chill. Now it is the center of a U.S. operation, and here at 20:30 hours we did the best show we have done to date. Nothing went wrong. Everyone was in top spirit, probably due to Fuzzy's courage, since tonight was the first night she has performed with us.

June 26, 1969--Germany. Wow! What a day we've had today! It was Thursday, our day off in Nurnberg. We were given the opportunity to perform in behalf of the missionary effort here, so of course we all jumped at the chance. It was really exciting. The local Elders spent many hours locating a place for the performances and pulled lots of little strings that usually can't be pulled. For instance, it's illegal to use loud speaking systems in open air places here because of the effects of Hitler and his propaganda machine. So, getting permission for even that detail was really something. The police conveniently ignored that minor detail.

We presented two afternoon shows, each 45 minutes long in the large mall area behind the Dnufhof (a large department store). What a great location! Right in the center of the shopping district. Over 2,000 flyers were passed out to advertise the

shows and the radio stations also cooperated in publicizing us. A local Colonel (a non-member but sympathetic to the church) helped us by getting a big flat bed truck for us to perform on. What a scream it was! But certainly a lifesaver. The ridges aged the girls's ballet slippers and Suzanne's fell completely apart. It was like dancing on spikes.

We were a bit worried about the reaction of the police to this little escapade of ours, but were pleasantly surprised to find them not only accommodating but downright hospitable. Their station served as our dressing room, which was quite an experience in itself. We girls dressed in a prison cell with iron bars, hard cots, tiny windows, cold floor, stark walls and all. The police got a big kick out of seeing their bare station covered with petticoats and sequins. They found the whole thing terribly amusing. One officer told me in his broken English that "This station never have it so gut!"

Both shows went really well. There were about 600 people at each show and they were very responsive. We did mostly novelty and dance numbers because we knew that the crowd couldn't understand English. One of the Elders helped by announcing a few of the number in German. And the rest of the language barrier was overcome by extra smiles from us and warm hearts from our audience. There was a strong bond between us all and we could feel our message radiating to them. The biggest thrill was feeling their acceptance radiating back.

Though the rain threatened, it didn't fall and we were mighty thankful for that. The local newspapers covered the show and the missionaries took pictures like crazy, too. The Branch President even tape recorded the show. So we were given support from everyone, but especially from the Lord. It's always a humbling reminder of His love for us when things and experiences like today's happen. None of these remarkable things could have come about without His help. We all felt especially thankful for the opportunity to use our talents in this effort.

The missionaries told us that they received many contacts from the shows. And we all know that even this brief exposure to the Church would open many previously closed doors.

June 28, 1969--Germany. On our way to Munich we stopped at the stadium and Hitler's world government building. The government building was round and it was Hitler's plan to have an office in it for every country of the world. Much of the building materials for both the government building and the stadium were given to Hitler by Mussolini. At the stadium, everyone stood looking at it and imagining what took place there. We had all seen movies of Hitler's gigantic rallies with the thousands of cheering soldiers, huge banners and torches. I think everyone's imagination was busy and it almost seemed like you could really see and hear what had actually taken place. It was fun to watch because everyone was really interested in the historical aspect of what we were seeing. The size of the stadium was unreal and some said that it would hold about 500,000. It had an underground



PLATE XXV. STARTIME BYU 1969.

train system so that the higher dignitaries of the Nazi Party would not have to walk to get to the officials stand.

...We loaded the bus again and headed for our show site. The special services for that base arranged for us to tour Dachau, the Jewish concentration camp, before the show. It was an unusual experience but a very educational one. The ovens, shower room, and the firing squad range were all sights that were not just seen by experienced somewhat. To me the ovens seemed just like any oven and it was described by one as "like there would be a German peasant baking bread in the oven." I noticed that people spoke softly and it was evident that they were thinking. The words on one of the monuments for those killed there summed up what some were feeling. It merely read, "Do Not Forget."

July 6, 1969--Germany. Today was a special day for Bob our first escort officer. The Elders gave him the first discussion and he is extremely interested and says he already knows in his heart that it is true... (45).

SAY IT WITH MUSIC 1969

Tour Data

Area Traveled: Caribbean
 Countries Visited: Panama, Cuba, Puerto Rico, Bahama Islands
 Dates of Tour: July 13 to August 15, 1969
 Sponsor: The United States Department of Defense
 Tour Manager: Greg Christofferson
 Show Director: Janie Thompson

Cast

Cherilyn Bacon--Singer
 Kim Cameron--Singer
 Gary Castillo--Singer
 Melinda Cummings--Dancer
 Marjane Ellison--Dancer
 Danny Lawson--Comedian
 Lee Andra Marsh--Singer
 Sandra Marsh--Dancer
 Nancy Startup--Singer
 Scott Taylor--Drums
 Janie Thompson--Piano

Tour Highlights and Selected Events

The tour members were all very excited about going on this tour because they were the first BYU group to go to the Caribbean. They flew from Salt Lake City to Atlanta, Georgia where they boarded a military plane to Panama.

Panama was very hot and humid. However, they were treated very nice in spite of the uncomfortable weather. The tour members traveled often from the Pacific side to the Atlantic side, passing through the jungle areas, performing in outdoor movie theaters.

After performing in Panama for a week, they traveled to Guantanamo Bay in Cuba. There was a branch of the church in Guantanamo that really made their stay pleasant. On their day off, they went swimming in the early afternoon. Afterwards, the branch members took them sailing in small sail boats. They were divided up into small groups of three and four. Janie, Scott, Sandy, and the branch member sailing the boat, got stuck out in the Bay because the wind suddenly stopped blowing. But luckily, they were able to drift back to shore. Consequently, they arrived late for a dinner the Branch had prepared for them. After the dinner, they all joined together in an inspiring testimony meeting.

The highlight of the tour was performing on an aircraft carrier (The USS Boxer) stationed out in the Bay. The performers weren't originally scheduled to perform on the carrier, but on their way into Guantanamo, Janie asked an officer if they could perform on their ship. The officer asked, "Would you like to?" and Janie said "Yes". So a special arrangement was made. The crew was most receptive to the performance and lasting friends were made.

From Cuba, the tour members went to Puerto Rico and traveled the entire island entertaining. They enjoyed the antique areas of old San Juan.

Next they flew from Puerto Rico to the Bahamas. One island they went to was Grand Turk which would sound like a grand place, but actually was mostly gravel with little vegetation. On their way out of Grand Turk, the plane broke down, so while waiting for another plane, they discovered the beaches. They were really quite nice. There was a small club by one beach that had many servicemen that had missed the performance. So they did an unscheduled performance for them in their bathing suits. It was very casual and everyone had a good time.

The final performance was at Patrick Air Force Base in Florida. At that performance was an influential person from NASSA who arranged a special tour for the group through Cape Kennedy. They were privileged to see many areas which are restricted and which most tourists never get to see.

On the last day of their tour at Patrick Air Force Base, the boys decided to throw all the girls in the swimming pool with their clothes on. The plot was completed as all went in, including Janie Thompson (14).



PLATE XXVI. SAY IT WITH MUSIC 1969.

YOUNG AMBASSADORS 1970

Tour Data

Area Traveled: Orient--Pacific Command
Countries Visited: Japan, World's Fair at Osaka, Korea,
Okinawa, Philippines, Guam, Hawaii
Dates of Tour: March 16 to May 23, 1970
Sponsor: The United States Department of Defense
Show Director: Janie Thompson

Cast

Cherlyn Bacon--Singer
Lonna Ballard--Dancer
Kim Cameron--Singer, Trombone
Alan Cherry--Comedian, Singer
Melinda Cummings--Singer
Clint Johnson--Singer, Trombone
Lee Andra Marsh--Singer
Leah Richards--Dancer
Harry Schultz--Arranger, Singer, Trumpet
Nancy Startup--Singer
Sandy Taylor--Dancer
Scott Taylor--Drums
Janie Thompson--Piano
Vicky Washburn--Dancer
Thomas Zimmerman--Dancer, Bass

Tour Highlights and Selected
Events

The highlight of this tour was playing "Expo 70" in a combined performance with the "Sounds of Freedom" BYU group. The United States had been invited to send an entertainment group over to represent America at the fair, but since there were no funds appropriated by the American Government for this, they were going to drop the invitation. Jimmie Fukuzaki, who was on the World's Fair Committee, and also the Military Entertainment Director for the United States in Japan, got the idea to bring over two groups on a Department of Defense military tour, and give them a delay enroute long enough to play at the World's Fair. BYU was contacted and accepted the assignment. The group was "The Young Ambassadors", a name selected by Jimmie Fukuzaki.

The Sounds of Freedom left for their military tour about two months before the Young Ambassadors, so when they met at "Expo up", there was a lot of rehearsing and work to be done.

Expo 70--Osaka, Japan. We were up early (6:30 a.m.) and on our way to Expo by 7:30 a.m. so we could rehearse on the floating stage by 8:30 a.m. It was predicted to rain this day, but with a little fasting and praying, Heavenly Father took care of that plus our other problems. We rehearsed all morning and then got ready for the first show at 2:00 p.m. The second one is at 4:00 p.m. This is daily.

Kim and Harry have just been magnificent through all this. Harry really got a band together. Got a missionary who plays trumpet, plus an accordion player, and that really helped our sound on the tape. Harry has also been the MC for the whole show. And he just marches out there and spouts out the Japanese like a veteran. I just don't know what we would have done without him. He ran on nerves these first couple of days during the tension of the taping and getting the MC stuff planned, etc., but after that first show, we were able to relax. Jimmie Fukuzaki has been a tremendous help, too. He stuck right with us until after the second show Saturday and they had to get back to Tachi.

We were surprised at the huge crowds that watched us. They really flock to nook and cranny where they can see the show. They line up on crosswalks, balconies, steps, any place they can find. Jimmie said there was about 5,000 who watched the show.

Friday, April 10, 1970--LDS Servicemen's Conference, Japan. This has been a beautiful, memorable day. We have so much to be thankful for. Being among the Saints again made us feel right at home again.

The Church had rented the auditorium and hostel at a large amusement park as headquarters for the Conference. About 2,000 members were already there with more coming.

Conference was very inspirational, at least what we heard of it. Most of us were so sleepy we had a rather difficult time keeping our eyes open. However, when Brother and Sister Rector spoke everyone woke up. Both speeches were great, especially Brother Rector's.

One of the "joys" of the day was eating the Japanese version of American food. It just didn't taste quite the same. Everything was cooked hours in advance and tasted like it.

There were about 1,000 servicemen and families in attendance for our show. We went all out to show them how much we appreciated them and they reciprocated.

Alan finished our show with the bearing of his testimony. We think he is a very special person and has a very great mission to perform.

After the show we headed back to the Hostel for the dance. We met many people who we shared a common bond. Really great to meet old acquaintances plus more recent ones made since our arrival in Japan.



PLATE XXVII. YOUNG AMBASSADORS 1970.

Friday, April 17, 1970--Korea. After dinner at the KAL Hotel, it was a matter of survival to get a taxi! In Korea, the method is to fight, push, kick, pinch, or anything else that is necessary to keep the people from doing the same back. But a car stopped, and Harry hollered, "Five of you get in!" Janie, Nancy, Lee Andra, and Clint jumped in and the driver took off as though he were an ambulance darting on both sides of the road, and speeding twice as fast as the other cars.

Janie hid her face and the rest of us ducked down when he came within inches of colliding with a bus. The fifth person in the car was a Korean man who was let out first. To our surprise the driver wouldn't accept any money from him. He just commented while getting back into the car, "This no taxi, this no taxi." Janie asked four times, "Do you mean that this is no taxi?" The driver just shrugged his shoulders and said, "No." Apparently the poor guy had just stopped along the street to find himself being attacked by five people. When we finally arrived, he wouldn't take our money either. We felt rather embarrassed at having asked the driver to stop smoking previously (46).

SOUNDS OF FREEDOM

Tour Data

Area Traveled: Orient--Pacific Command
 Countries Visited: Korea, Okinawa, Taiwan, and Japan
 Dates of Tour: February 2 to April 8, 1970
 Sponsor: The United States Department of Defense
 Tour Manager: Ronald Anderson
 Show Director: Klea Worsley

Cast

Ronald Dale Anderson--Vocalist
 Russ Dale Anderson--Vocalist
 Randall Wayne Boothe--Piano
 Renee Ellen Chalk--Vocalist
 Dave Rex Clark--Drums
 Vicki Lynnette Davis--Vocalist
 Ralene Gerrard--Vocalist
 Karen Ann Jepson--Vocalist
 Colleen Lloyd--Vocalist
 Michael Donald Marker--Vocalist
 Terry Lee McRae--Vocalist
 Wilfred Numkena--Vocalist
 Kenneth Stephen Ord--Vocalist
 Shauna Van Wagenen--Vocalist
 Klea Evans Worsley--Director

Tour Highlights and Selected Events

Okinawa. By the way, meantime we had been assigned another escort officer--a young fellow from the entertainment offices. He is much more on the ball than the first one who dumped us off at the billets and said he'd see us Sunday noon. He even forgot to give us our identification cards so we could get in the PX, etc. This one is Kim and even though he didn't have to, he came out with our equipment to the Naha Branch and brought a good spotlight which he ran for us. He doesn't smoke or drink and is interested in the Church. That night someone gave him a Book of Mormon. The next morning (Sunday) as we were getting ready for Church, he came over all dressed up and said he wanted to know if there was anything he could do. There really wasn't, the Saints here have just been marvelous to us! Anyway pretty soon he said, "Well, maybe I'll go to Church with you." He said he had already read some of the Book of Mormon and he sat through Sunday School and Fast Meeting until he had to leave to get the bus to take us to the show.

Taipei, Taiwan. Saturday was listed on our itinerary as "Day of Rest"--That's a laugh! First, everyone got up and continued the package mailing. Some rushed clothes to the laundry and it didn't return in time, so that night the fellows did two shows without socks on when they wore their white shoes! Others sent clothes to the cleaners--well, it was a busy day, but at least everyone has spent all the money they have for gifts so this phase is over (that's a laugh, too--we all go right on shopping!) And everyone got everything mailed.

At 5:30 the Elders were here with two VW type buses and we loaded the equipment and were off through the wet streets for the National Taiwan University to do a show in the law school auditorium for the students. When we first got to Taiwan the Elders asked if we would do a show there but called later and said it couldn't be arranged but would we do a show for the Saints at the Taipei Chapel. We said yes and then I got four long distance phone calls while in Taichung and Taiwan down south which informed us that the University wanted us so badly they had cleared the decks and were making posters to put all over the place--would we please come--but also, the Saints had been looking forward to our coming for a month--so, of course, we said we would do both. (Day of rest--HAH!!). When we arrived at the University we found them hurriedly putting up big gold letters they had made, onto the wall on the stage which said, "WELCOME TO BRIGHAM YOUNG UNIVERSITY SOUNDS OF FREEDOM". Also a big poster or banner was at the entrance which said the same thing. They worked putting the lighting cords together until the last moment, and the dressing rooms they had improvised were hilarious but they were so thrilled to have us and so eager to please that no one felt bad. In fact, every few minutes one of the student body officers would come up and say, "We are very

sally our arrangements not so good." But by show time everything was ready and most of the time during the show the lights worked. One of the letters fell off the wall during "Born Free" but I felt it only added to the Oriental effect of the whole thing for it now said, "Brigham Oung University". Well--the place was packed, even the balcony and people were standing all around and what an audience. If one of the kids changed the mike from one hand to the other, they applauded. Consequently, the group did one of the best shows of the tour. The students were so appreciative and afterwards presented the group with a banner that says "Brigham Young University Psalms of Salvation" from National Taiwan University. They said that with young people like ours in America, they wouldn't worry about what is happening there. We have heard words to this effect everywhere we go. They are concerned about our American youth. All they hear is bad and it had been such a relief to come in contact with our group.

From the University, we dashed to the Branch. They have a nice modern Church building and I would estimate that there were at least 400-500 there. The kids were so tired by then, after the 2 a.m. TV taping the night before and the mailing all day, and the University show, they had just about had it. So we cut down the show. The Branch loved it and were so appreciative. When we had finished there and loaded up we were taken to a very nice hotel where the mission had arranged a marvelous Chinese dinner--real Chinese, not American style.

Okinawa Hospital. I must tell you about Shauna's talk Sunday. She told about some of her experiences in the hospital and said how thankful she was she got sick because she grew so much during this experience. When we were packing to leave Okinawa we had to pack Shauna's bag and drop it off to the hospital to her. She had the largest bag of anyone in the group and it was the least jammed with stuff (she is also the teeny-weeniest of the group). We had about 20 Book of Mormons that the members had given us to hand out and we had given out some but had all these left. Someone said they would go in Shauna's suitcase, so we filled the top of it with them. I guess everyone thought someone told her they were there but no one had and sometime after we left, Shauna needed something from her suitcase. The nurse opened it and then stood there stupified. Finally, she said "What on earth is all this in your suitcase?" And for the first time Shauna saw this mound of books completely hiding everything else. Well she said she was thankful for the. It was a chance to tell the nurse about the church and she gave her one. The nurse told the medics and everyone else I guess on the floor and Shauna was handing out Books of Mormon right and left and being a missionary par excellence. She said in her talk Sunday that never before had it really had much meaning for her when President McKay had told the members of the Church that each one was a missionary. She gave a good talk and reminded each of us how we can be missionaries no matter where we are.



PLATE XXVIII. SOUNDS OF FREEDOM 1970.

Flight Stop in Okinawa. The plane stopped at Okinawa for 40 minutes and Shauna immediately called Kim Windsor--our escort while on Okinawa. He said he had been praying all day that we would have a few minutes in Okinawa and call him. He then hung up and came tearing down to the airport--gathered us all around and said with his eyes shining, that he was going to be baptized this coming Saturday. We were all very happy for him. He seemed changed already--even in looks--seems more mature somehow. A few moments later they called our plane and we said good-bye to Kim and boarded the plane... (21).

YOUNG AMBASSADORS 1971

Tour Data

Area Traveled: Europe
 Countries Visited: Germany and Holland
 Dates of Tour: April 13 to June 20, 1971
 Sponsor: The United States Department of Defense
 Tour Manager: Lenny Ralphs
 Show Director: Janie Thompson

Cast

John Cameron--Singer, Dancer
 Diane Farnsworth--Singer
 Heather Lawrence--Dancer
 Bob Lee--Bass Guitar, Singer
 Keith Lewis--Accordion, Singer, Dancer
 Gary McLellan--Drums
 Connie Olson--Singer
 Ron Pearce--Dancer, Singer
 Kathy Peterson--Singer
 Lenny Ralphs--MC
 Kirk Rector--Guitar, Singer
 Debbi Shields--Dancer
 Janie Thompson--Piano
 Susan Thompson--Dancer
 Margie Upshaw--Dancer

Tour Highlights and Selected Events

April 19, 1971--Germany. Because it was our night off we had a chance to do our show for the German Stake in Frankfurt. What an inspiring experience. The audience was about half German, half American. They announced the show in both German and American and it was so refreshing to perform for people with your same ideals. When the show ended we sang "I Am a Child of

God" and then hummed while Gary sang it in German. The people all sang along and even though there was a language barrier there was a unity of purpose. When we finished, they all started clapping German style in rhythm. For an encore, Janie sang her Genealogy Song. Then, to our surprise, several people came up from the audience and gave us presents (little plates with scenes of Frankfurt on it and key chains for the boys). They also gave us a typical German dinner--hot dogs, potato salad, heavy bread, cheese cake, and white grape juice. Even though it was German, it was still Relief Society. What an inspiring day.

April 23, 1971--Germany. It was another beautiful, warm, sunny day as we headed for Nurnberg. Just before we left Wurzburg, Al, the German man who was assigned to help us in Wurzburg said he wanted to give a short speech. He said that he thought the BYU show he'd taken care of four years ago called "Holiday in the USA" was the most perfect variety show he'd seen in matters of organization, selection of music and numbers, execution of them, and overall effect of the show. He said since then he'd used that show as a measuring stick of measuring each succeeding show, and the only one to come up to it and surpass it was this one, "The Young Ambassadors." He congratulated the group on their talent, behavior, sparkle, and wonderful show. He said this was in his opinion, the way a show should be run and wished he could accompany us for the rest of the eight weeks.

This especially meant a lot to us because just two nights before, Lee Bogely, the head entertainment director, had told us we were really behind the times because we didn't have mini-skirts and hot pants and didn't do enough "soul" music. He seems anti-church standards and clean shows. He's more worried about keeping up with what he calls "what's happening." Well, we always knew someday we'd get opposition from the "other camp." But we'll "hold that line" anyway.

May 8, 1971--Germany. Today we traveled to the stockade in Manneheim to perform for the prisoners. They confiscated our cameras as we entered the prison. The show was held in a gymnasium on canvasses. It was extremely hot inside. The matinee was slow, in fact they only clapped once or twice the entire show. In the evening they clapped more vigorously. I couldn't help but think to myself, "these men that look so discouraged and bitter were once little children. What course of events has led them down life's path to the point they are now at?" We on the tour are blessed to have been led down the right path.

Because of the need to provide entertainment to many small stations in Germany, the Young Ambassadors were asked to divide into three groups of five each and perform on a smaller basis. Due to the many talents of the cast, this challenge was accepted and the following groups were formed. Group #1 consisted of



PLATE XXIX. YOUNG AMBASSADORS 1971.

Ron, Keith, Heather, Margie, and Connie. Group #2 was Bob, John, Kirk, Susan, and Diane. Group #3 had Gary, Lenny, Janie, Kathy, and Debbie. Each group did two or three performances a day to audiences ranging from thirty to 150. The shows had rough spots, but all went over well with some receiving standing ovations (47).

SOUNDS OF FREEDOM 1971

Tour Data

Area Traveled: Caribbean
 Countries Visited: Panama, Puerto Rico, Guantanamo, West Indies, and Bahamas
 Dates of Tour: May 28 to June 26, 1971
 Sponsor: The United States Department of Defense
 Tour Manager and Show Director: Millie F. Cheesman

Cast

Cynthia A. Bodine--Vocalist
 Martha L. Bradshaw--Vocalist
 Thomas W. Brailsford--Vocalist
 Millie F. Cheesman--Director
 Dennis L. Driggs--Piano
 Melanie Hanson--Vocalist
 Kevin D. Hilton--Vocalist
 Steven E. Hunlow--Vocalist
 Marilyn Moody--Vocalist
 Jon C. Sorenson--Vocalist
 Don H. Staheli--Vocalist
 Jacquelyn A. Stapley--Vocalist

Tour Highlights and Selected

Events

Panama. Sunday night we presented our first show in a lounge type service club. (Half the audience was non-English speaking Latins attending our military school for the Americas--from every country in Central and South America). We were very scared, but when Tom Brailsford sallied forth to the microphone and started speaking in both English and Spanish, you should have seen the faces of the Latins light up. They all loved the kids.

You'll be happy to know that service people have a strong patriotic feeling and we close our shows with "Brotherhood", "What's More American", and "America the Beautiful". This has been a real thrill for us. They tell us they're really reassured to hear from people who love America as they do. If

you could only see as we have all that our country is doing for our safety and protection, you would feel grateful. We performed on both sides of Panama, the American Canal Zone and the Civilized side which is on the Pacific side. The Jungle School and more isolated camps on the Atlantic. Before our men go to Viet Nam, they are sent down here to Jungle School because the terrain is very similar to Viet Nam; thick jungle and much swamp.

One of our best shows was at Coco Solo on the Atlantic side. The men have very little to do while in Jungle School, so they are very appreciative. It was a hot, humid club with no air conditioning, but our kids, troupes that they are gave it everything. Perspiration dripped from Don's face because he does his solo right after "Try a Little Kindness" but the guys were so appreciative. The boys' shirts were soaked, and the knees of their grey "flares" were wet clear through.

The second night we were out, our darling bus driver, Ernie lit his cigarette. Marilyn went up to him in her happy friendly way and said, "Now Ernie--don't you know what you're doing to your body. You should throw that thing away." She laughingly threw his cigarette out the window. He said, "OK, I'll quit smoking if you'll smoke this whole pack." Marilyn grabbed the pack and threw it out the window! Then she promised Ernie if he would quit smoking she would write him once a week for seven months until he finished his duty in Panama. Ernie couldn't resist this, so he didn't touch another cigarette all the time we were there. He seemed so proud of himself because he was able to give up his habit, and we were all so very proud of him!

Puerto Rico. Wednesday was the "thrill" day. We all were driven to the show not by bus, not by truck, but by . . . TANK! We also were allowed to eat at the mess hall and thrill of all thrills was watching three men guzzle during a "beer drinking contest."

That night our show was also eventful. It started with Kevin losing all of his costumes and ended with Tom B. forgetting to zip his zipper at the last costume change. Yes-siree folks, "Bridge" had new choreography that shows a sneaky zip up that everyone saw. That's the first laugh we ever got on that song. But, it wasn't the last, because Jon did it again, the exact same thing Saturday night.

Guantanamo. After the show our super duper escort and bus driver took us out deep sea fishing again. This was at about 10:00 p.m. so it was dark. Kon was the King with a 3 ft. "Jack" fish, and Steve who brought up a fishing pole the first time fishing, saved the neck of Tom. See, Tom left his pole unattended and just then (splash) he got a bite. In the ocean goes the pole, and in about ten seconds Steve got a bite and so did Marilyn and the Captain. When Steve reeled in, there was...Tom's pole with the fish on it, also Marilyn's line, Steve's line and believe it or not,



PLATE XXX. SOUNDS OF FREEDOM 1971.

Marty's line that had broken about a half hour before with her fish on the end of it!!! It took an hour for Al (the bus driver) and Melanie to untangle the mess, but it was fun.

After this tour, the group received an "Award of Excellence", that was presented to them by the Department of Defense in Panama. Their all-over rating for the entire tour was topped only by the Bob Hope Show (10, 22).

COLLEGE EDITION 1972

Tour Data

Area Traveled: Europe
 Countries Visited: Germany
 Dates of Tour: July 17 to Sept. 25, 1972
 Sponsor: The United States Department of Defense
 Tour Manager: Dave Hill
 Show Director: Klea Worsley

Cast

Mark Blaisdell--Vocalist
 Jack Egginton--Vocalist
 Gaylene Ellis--Band
 Melinda Ellis--Vocalist
 Vickie Garn--Vocalist
 John Hawkins--Band
 Dave Hill--Band
 Robert Krommenhoek--Vocalist
 Diane Lunt--Band
 Bruce Palmer--Band
 Connie Patton--Vocalist
 Hollis Pincock--Band
 Arlene Roskelley--Vocalist
 John Tanner--Vocalist
 Klea Worsley--Director

Tour Highlights and Selected

Events

Frankfurt. In Frankfurt we were invited by the missionaries to go to the very center of the city to the square where they set up their omni units and pictures about Family Home Evenings. The College Edition sang for three hours, while the missionaries proselyted and they received 183 referrals.

Berlin. We had the privilege of going to Berlin and this was a good experience for the fourteen young people to travel on the



PLATE XXXI. COLLEGE EDITION 1972.

troop train and cross the border into East Germany and then into Berlin.

Wildflecken. We were sent into many out-of-the-way places where there were only 30 and 40 Gi's and their families. Also, in many shows most of the audience was made up of Church members. One of our best experiences was at Wildflecken where we entertained over a thousand troops out in the field on maneuvers. The group put on the show on two flat bed trucks backed up to each other (25).

YOUNG AMBASSADORS 1973

Tour Data

Area Traveled: South America
 Countries Visited: Mexico, Guatemala, Costa Rica, Colombia, Peru, Bolivia, Argentina, Uruguay, Brazil, and San Salvador
 Sponsor: The BYU Program Bureau and the Cast
 Tour Manager: Steve Allen
 Show Director: Harry Schultz

Cast

Steve Allen--MC
 Laurinda Beecher--Dancer
 Cathy Bown--Dancer
 Kathy Call--Vocalist
 Christine Campbell--Violin
 Barry Collette--Saxophone
 John Crowder--Bass Guitar
 Nancy Farnsworth--Vocalist
 Margaret Goodman--Vocalist
 Linda Haldeman--Vocalist
 Bill Harefeld--Vocalist
 Glenn Jaspering--Saxophone, Comedian
 Eric Johnson--Dancer
 Randy Johnson--Piano
 Dennis Gones--Vocalist
 Richard Lindsay--Vocalist
 Craig Low--Saxophone
 Lynn Neinzer--Trombone
 Stan Pace--MC
 Sharon Patterson--Dancer
 Steve Pay--Drums
 Dave Price--Guitar
 Dack Rapport--Vocalist
 Cecilia Rayhuck--Dancer
 Harry Schultz--Director

Bill Smith--Dancer
 Miki Ward--Vocalist
 Peggy Webb--Violin

Tour Highlights and Selected
Events

The Young Ambassadors gave performances (not including radio and television interviews) before over 43 million television viewers (conservatively estimated) on national television in nine of the ten countries visited as follows:

| | |
|---|------------------------|
| 1. Jackie Nokes Show, KSL-TV, SLC, 20 Mins. | 50,000 est. |
| 2. USIA Special Pre-Tour Video Taping for Brazil by Marv Lipman, 20 Mins. | 15,000,000 est. |
| 3. "The Sabados con Saldana Show," Mexico City, 40 Mins. | 5,000,000 est. |
| 4. Radio/Television Guatemala (Channel 3) Special, 30 Mins. | 170,000 est. |
| 5. Teletica 7, San Jose, C.R., Special, 60 Mins. | 100,000 est. |
| 6. Peru National Television (Channel 14) Special, Lima, Peru, 30 Mins. | 300,000 est. |
| 7. T.V. Boliviana, La Paz, Bolivia, 30 Mins. | 300,000 est. |
| 8. Television Buenos Aires (Channel 9) Special, Buenos Aires, Argentina, 40 Mins. | 7,000,000 est. |
| 9. Television Montevideo Special, Montevideo, Uruguay, 20 Mins. | 200,000 est. |
| 10. Rede Globo Television Network Special, 15 Mins. | 15,000,000 est. |
| 11. T.V. Aqui Centro America, San Salvador, San Salvador, 30 Mins. | 200,000 est. |
| 12. Four reruns of the show, two in Buenos Aires and two in Rede Globe | 44,000,000 est. |
| Estimated Total Television Viewers | <u>87,320,000 est.</u> |
| Estimated Total Television Time | 445 Minutes |

Interviewers within programs inquired extensively about Mormon philosophy, youth, and Brigham Young University on five of the nine television stations in South America. Directors of Channel 9 in Buenos Aires were so impressed with the clean-cut appearance and deportment of the Young Ambassadors that they offered an all-expense paid, ten-day return trip to Argentina.

Pre-tour performances of South America Show selections for General Authorities and visits with Church and State Dignitaries as follows:

1. April 10, 1973--General Authorities Post Conference Party Show. Complimented on show and wished well as "ambassadors for the youth of the Church" by President Nathan Eldon Tanner.

2. June 26, 1973--Visit with Elder Spencer W. Kimball, President of the Quorum of the Twelve. Sang show songs, "Love at Home" in Spanish and "Pais Tropical" in Portuguese. Sang "I Am A Child of God" accompanied by President Kimball on the piano. Visited at length with President Kimball afterwards in his office.

3. June 26, 1973--Visit with Governor Calvin L. Rampton and wished well as ambassadors of the State of Utah. June 27, 1973 was declared "Young Ambassadors Day" in Utah by Governor Rampton.

Other highlights included performing for packed houses in the highly prestigious "Teatro Nacional" in Costa Rica, National Conservatory of Music, Guatemala City, and the Teatro Solis in Montevideo, Uruguay.

Jorge Sarmientos, musical and artistic director of the Guatemala National Symphonic Orchestra, was so thrilled with the professionalism of the Young Ambassadors, that he presented them an original composition entitled, "Asi eres-tu." (This is What You Are). He wrote on it, "For the interesting and talented Young Ambassadors, who have left such a charming memory in Guatemala with their magnificent presentation." Following their show, huge bouquets of flowers were placed on stage in behalf of Guatemalan President and Senora Carlos Arana.

The group traveled from Guatemala to San Salvador by bus and were met at the border by Commandante Pedro Angel Landverde, San Salvador Army who gave them an official welcome to San Salvador on behalf of the President of El Salvador. Later an official reception was held for the group in the palatial home of the owner of San Salvador's largest department store.

Radio Monserrat, Bogata, Colombia, planned on transmitting only the first half of the show. They liked it so well they transmitted the second half with interviews during a 15-minute intermission and for 20 minutes following the show. They then returned the second night to transmit the entire show again.



PLATE XXXII. YOUNG AMBASSADORS 1973.

One of the highest compliments to be paid any BYU performing group was made in the Argentinian equivalent of TV Guide, Canal TV. Under a heading "The Thermometer of Canal TV" and subheading "This is What Caught Our Attention Last Week on Television," a drawing of a thermometer records those shows rated from zero to ten during that week for all of the television stations in Buenos Aires. The Young Ambassadors' two-hour appearance on Channel 9's "Sabados Continuados Show" was rated nine, second only to the top rating of ten for the full length motion picture rerun "Fantastic Voyage" (24).

Chapter 5

SUMMARY, FINDINGS, CONCLUSIONS AND RECOMMENDATIONS

This chapter is the conclusion of the present study and contains a brief summation of the entire study. The author's findings, conclusions and recommendations are also presented.

SUMMARY

The Program Bureau has provided recreation for both student performers and audiences throughout the world. The investigator felt that a comprehensive history of how the Program Bureau came into being, and developed into the organization that now exists, would be of interest and of worth. The problem of this study was to compile a chronological history of the activities of the Program Bureau. The sub-problems were an investigation of the organization and growth of the Program Bureau, an investigation of the leadership of the Program Bureau, and an investigation of foreign tours produced by the Program Bureau.

Although a history of early events were made, the majority of the study was concerned only with the Program Bureau after 1952, when it changed from a student organization to a staff supervised unit of the Department of University Relations.

The procedure of this study was searching Program Bureau's records, BYU Archive records, BYU Banyans, Program Bureau pamphlets,

letters, and photographs for data pertinent to this study. Interviews with present and past leaders and members of the Program Bureau also added much data. After collecting the data by library and interview research methods, it was validated by the historical process of external and internal criticism. The data was then organized into the major areas of history, leadership, and foreign tours.

The Program Bureau at BYU evolved from the Public Service Bureau organized in 1919. The purpose of this bureau was to supply student programs, both educational and entertaining to groups off-campus. The Public Service Bureau operated under the student body officers and was run completely by students. In the 1940's the name was changed several times. It was finally established as the Student Program Bureau.

The programs the bureau produced were in such demand, that in 1952, President Wilkinson transferred the Student Program Bureau from the student body office to the Office of Public Relations. Janie Thompson was hired as a full-time director to bring professionalism into the programs produced. Janie directed the Student Program Bureau four years; producing 2,463 shows. This broke Janie's health and she moved in 1956 to New York to recuperate.

Fontell Messervy was hired to take her place as director of the Student Program Bureau. After two years, it was realized by the administration of BYU that not one person could handle the duties placed on the director. In 1958, the Office of University Relations was established with Jimmy Lawrence as its administrator. This office was later renamed the Office of University Programs. The Student Program Bureau was shortened to the Program Bureau and was

transferred from the Office of Public Relations to the Office of University Relations. With Jimmy Lawrence handling all the bookings and paper work, the director, Fontell Messervy had more time to work with the students and produce higher quality shows.

In 1959, Fontell left as the director and Janie Thompson returned from New York. By 1964, the Program Bureau had grown to the point that an assistant director, Norm Nielsen, was hired full-time. Norm worked for the Program Bureau until 1969, when he accepted an administrative position at the Church College at Hawaii. Harry Schultz was hired as the musical director of the Program Bureau.

In 1960, the United States Government discovered the talent of the Program Bureau and began sending Program Bureau shows overseas to our armed forces. Seventeen tours were sponsored by the Department of Defense. They toured the Orient, Europe, the Caribbean, the Arctic zone, and Canada. In 1965, the State Department sent the Program Bureau on a five-month good will tour in the Middle East.

Several performers have left the Program Bureau with jobs as professional entertainers. Among these are Jim Pike and Bob Engemann of the "Lettermen", Sandi Jensen and Sally Flyn of the "Lawrence Welk Show", Heather Young (Patti Petersen) of 20th Century Fox, and Duane Hiatt, Dick Davis, and Dennis Sorenson of the "Three D's".

Between 1969 and 1971, three professional quality groups were organized and presently work within the framework of the Program Bureau. They are the "Young Ambassadors", "Sounds of Freedom", and "Lamanite Generation".

FINDINGS

As a result of the investigation and research into the history of the Program Bureau, the author found the following early events that led to its establishment:

1. The Public Service Bureau was established in 1919, and operated under the direction of the student body officers.
2. The Public Service Bureau was renamed the Student Program Bureau in the 1940's.
3. The BYU Administration realized the need to hire a full-time professional director of the Program Bureau.

It was found that the following organization and growth took place from 1952 to 1973:

1. The Student Program Bureau was transferred from the Student Body Office to the Office of Public Relations in 1952.
2. A full-time director was hired in 1952.
3. The Office of University Relations was established in 1958 to coordinate all programs leaving BYU. The name was later changed to the Office of University Programs.
4. The Program Bureau was transferred to the Office of University Relations in 1958, and that office did all their bookings previously done by the director.
5. In 1964 the Program Bureau had grown to the extent that another full-time director was hired.
6. Between 1969 and 1971 three groups, "Sounds of Freedom", "Young Ambassadors", and "Lamanite Generation", were organized and presently function as part of the Program Bureau.

The author found the following purposes and objectives of the Program Bureau:

1. To create good will through wholesome entertainment.
2. To create our own standard of entertainment.
3. To develop talent and personality through entertainment.
4. To develop spiritually through entertainment.
5. To share the "Spirit of the Y" through entertainment.

It was found that seventeen Program Bureau tours were sponsored by the Department of Defense. These groups entertained military forces in the Orient, Europe, Caribbean, Arctic Zone, and Canada.

The author found that there was no standard format set for the annual report of the Program Bureau. There is no report filed in either the Program Bureau Office, or the BYU Archives on the activities of the Program Bureau for several years between 1952 and 1973.

CONCLUSIONS

As a result of this study, the following conclusions are presented:

1. The Program Bureau is well-established and will continue to function as an integral part of the Brigham Young University.
2. The Program Bureau is known in many lands and will continue to gain world-wide recognition.
3. Program Bureau groups are ambassadors for BYU, the LDS Church, and the United States.

4. It was wise to establish the Office of University Programs. This office provides a great service to all performing groups that represent BYU, by coordinating and booking their programs.

5. The Program Bureau has furnished high quality entertainment for the Department of Defense.

RECOMMENDATIONS

The following recommendations are made as a result of this study:

1. The Program Bureau should continue to function as part of the Brigham Young University.

2. The Program Bureau should continue to send tours throughout the world whenever possible.

3. The reputation for clean shows, established by the Program Bureau, should be maintained regardless of the world's standards.

4. The Office of University Programs should continue to coordinate all performing groups representing BYU and thus insure that a high standard be maintained.

5. An accurate annual record should be kept on file in the Program Bureau Office and BYU Archives. This record should include reports on tours, major performances, special Program Bureau activities, Staff Members, and year-end totals.

6. Each Program Bureau tour should have a historian to insure an accurate record is written for the annual report. A suggested format is found in the appendix.

SUMMARY

This is the conclusion of the present study. In this chapter the author has presented a brief review of the content of the study. Findings and conclusions have been stated and six recommendations have been suggested.

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31. Banyan 27, (BYU Yearbook), 1927.
32. Banyan 31, (BYU Yearbook), 1931.
33. Banyan 39, (BYU Yearbook), 1939.
34. Banyan 40, (BYU Yearbook), 1940.
35. Banyan 41, (BYU Yearbook), 1941.
36. Banyan 55, (BYU Yearbook), 1955.
37. Banyan 56, (BYU Yearbook), 1956.
38. Banyan 57, (BYU Yearbook), 1957.

G. BYU PROGRAM BUREAU TOUR HISTORIES

39. "Curtain Time USA," History of the Middle East Tour, 1965.
(mimeographed.)
40. "15 Carat Gold," History of the Arctic Zone Tour, 1969.
(mimeographed.)
41. "Holiday in the USA," History of the Orient Tour, 1965.
(mimeographed.)
42. "Holiday in the USA," History of the European Tour, 1967.
(mimeographed.)
43. "International Holiday," History of the Orient Tour, 1964.
(mimeographed.)
44. "Startime BYU," History of the Orient Tour, 1968.
(mimeographed.)
45. "Startime BYU," History of the European Tour, 1969.
(mimeographed.)
46. "Young Ambassadors," History of the Orient Tour, 1970.
(mimeographed.)
47. "Young Ambassadors," History of the European Tour, 1971.
(mimeographed.)

H. BYU PROGRAM BUREAU ADVERTISEMENT PAMPHLETS

48. Brigham Young University Program Bureau. Talent Unlimited.

I. UNPUBLISHED FIELD PROJECTS

49. West, Charles W. "A History of Folk Dancing at Brigham Young University." Unpublished Field project, Brigham Young University, 1970. 171 pp.

APPENDIX

PERSONAL INTERVIEW QUESTIONS

1. Where were you born?
2. Where did you grow up?
3. Where were you married?
4. Who did you marry?
5. What are your children's names?
6. What Church and community positions have you held?
7. What is your personal history that relates to entertainment?
8. What degrees do you hold and in what fields?
9. What professional experience have you had?
10. What is your personal philosophy of entertainment?

SUGGESTED FORMAT FOR TOUR HISTORIES

Tour Data

Area Traveled
Cities, States, and Countries toured
Dates of Tour
Sponsor
Show Director
Tour Manager

Cast

| Names | Talent Performed (singer, dancer, other) | Tour Duty (historian, crew) |
|-------|---|--------------------------------|
|-------|---|--------------------------------|

Performances

| City | Building or Performance Place | Estimated Audience |
|------|-------------------------------|-----------------------|
|------|-------------------------------|-----------------------|

Tour Highlights

VITA

NAME: Thomas Zimmerman

PLACE OF BIRTH: Long Beach, California

UNDERGRADUATE AND GRADUATE PREPARATION:

B.S. Degree in Computer Science, Brigham Young University
Candidate for Master of Arts Degree in Recreation
Education, Brigham Young University

DEGREES AWARDED:

Graduate of Dominguez High School, Compton, California, 1963
B.S. in Computer Science, Brigham Young University, 1971

AREAS OF SPECIAL INTEREST:

American Style Ballroom Dancing, International Style Ball-
room Dancing, Folk Dancing, Square Dancing, Tap and
Jazz Dancing, Music, Entertainment, Traveling Show
Groups, Church

PROFESSIONAL EXPERIENCE:

Dance Instructor, Brigham Young University
Dance Instructor, Social Set Dance Studio
Dance Band Director
Toured the Orient with "Startime USA", Department of Defense
Toured Europe with "Startime USA", Department of Defense
Toured the Orient with "The Young Ambassadors", Department
of Defense
Computer Programmer for the Chemical Engineering Department
of Brigham Young University

CHURCH POSITIONS:

Ward and Stake Dance Director
All Church Dance Festival Choreographer
Utah LDS Dance Festival Corner Captain
Sunday School Superintendent

Sunday School Teacher
YMMIA Activity Counselor
YMMIA Cultural Counselor
Elders Quorum President

A HISTORY OF THE PROGRAM BUREAU AT
BRIGHAM YOUNG UNIVERSITY

Thomas Zimmerman

Department of Recreation Education

M.A. Degree, August 1975

ABSTRACT

The problem of this study was to compile a chronological history of the activities of the Program Bureau at Brigham Young University. The data were collected from files in the Program Bureau Office and the University Archives, together with personal interviews and correspondence.

It was found that the Program Bureau began as the Public Service Bureau in 1919 and operated under the student body officers. The name was later changed to the Student Program Bureau. In 1952, it was placed under the Office of Public Relations and Janie Thompson was hired as a full-time director. Since that time, the Program Bureau has performed world wide. Much of the success of the Program Bureau is due to its talented and dedicated leaders. They have been successful in reaching their goal of producing high quality entertainment that is clean and spiritually uplifting. Entertainment has a great force in the world for both good and evil. Program Bureau groups have been an influence for good as they have represented BYU, the LDS Church, and America.

COMMITTEE APPROVAL: