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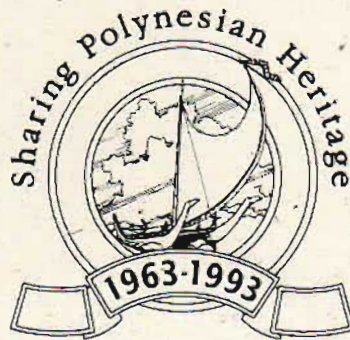
IMUA POLENISIA

30th Anniversary Reunion
Commemorative Edition
July 10 - 17, 1993

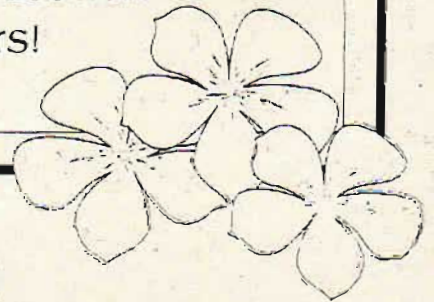
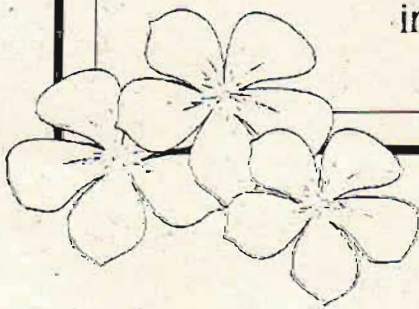


POLYNESIAN
CULTURAL
CENTER

Congratulations
to the
POLYNESIAN CULTURAL CENTER
on their
30TH ANNIVERSARY



Thank you for being a leader in
preserving Polynesian culture
and supporting higher education
in Hawaii for 30 years!



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IMUA POLENISIA

30th Anniversary Reunion Commemorative Edition

Published by the Public Relations &
Advertising Division of the Polynesian
Cultural Center.

Reunion Chairman
John Muaina

Editor
Reg Schwenke

Art Director
Makana Kapu

Production Coordinators
Mill Peters and Mavis Mahelona

Printing
BYU Press Services

PCC Officer Group

Lester W.B. Moore
President

David Hannemann
Senior Vice President,
Guest Relations

John Muaina
Senior Vice President,
Human Resources

Reg Schwenke
Senior Vice President,
Public Relations and Advertising

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POLYNESIAN CULTURAL CENTER

MISSION STATEMENT

The Polynesian Cultural Center is a unique treasure created to share with the world the cultures, diversity and spirit of the nations of Polynesia.

In accomplishing this, we will:

- Preserve and portray the cultures, arts and crafts of Polynesia.
- Contribute to the educational development and growth of all people at Brigham Young University-Hawaii and the Polynesian Cultural Center.
- Demonstrate and radiate a spirit of love and service which will contribute to the betterment, uplifting and blessing of all who visit this special place.

Our Father who art in Heaven, in all of the affairs and vicissitudes of life we have come to realize our dependence upon Thee, the Lord, and therefore on every occasion, whether it be great or small in extent, we turn our hearts to Thee in prayer.

Today, as Thou seest, we are assembled here in this cultural surrounding. We are assembled for the purpose, Heavenly Father, of rejoicing in the accomplishment of the past and praying for guidance in our endeavors in the future.

We come to Thee in humility and express appreciation for the knowledge we have of the relationship and to undertake day by day to be more worthy of it, that in calling ourselves Thy children we may give the impression only that we are endeavoring to keep Thy commandments to be worthy of our source.

We thank Thee for the concept of the gospel of Thy Son that leads us to believe that all men are Thy children and there should be no discrimination.

We thank Thee, Heavenly Father, for the mission of Thy Son, for His atoning sacrifice, for all the blessings that have come to mankind by reason thereof.

We thank Thee for this spot of ground, hallowed and blessed as it is. We thank Thee for the buildings that have been erected here and are to be erected, for the appurtenances connected with this Cultural Center.

We thank Thee, for the faith and courage and devotion of brothers and sisters who have devoted themselves unstintingly to the preparation of this spot for the purposes for which it has been erected, and will be employed.

We thank Thee, Heavenly Father, for our faith in the gospel. We thank Thee for our brotherhood, one with another. We thank Thee for life, for our country, and the various countries here represented today, and we say to Thee, as we sing in one of the hymns of the United States which could well become an international anthem, for it applies to all nations and all common people would applaud it, thus we say, as we sing: "Our Father's God to Thee, Author of Liberty, to Thee we sing. Long may our land be bright, with freedom's holy light, protect us by Thy might, great God, Our King."

And now, Heavenly Father, representing the Church and the people here assembled and all interested, by virtue of the Holy Priesthood vested in me, and speaking for them, I dedicated to Thee, the Lord, these grounds, the buildings built thereon, and all things connected therewith, which have been and are being established for the betterment and uplifting and blessing of the people.

May all who have come here see in this Center an effort to bring people of different nations, of different races together in a better exemplification of true brotherhood.

We dedicate to Thee all that is gathered together on these grounds surrounding and we pray that they may be protected against the elements. That they may be hallowed by reason of the Spirit in which they have been erected, and the sacrifice of

the many people who have given themselves in that erection.

We dedicate it all for the purposes for which it has been established and pray that Thy Holy Spirit may be here, that everyone who comes onto these grounds or into any of these buildings, representing as they do the various Polynesian groups, may feel the Spirit of true brotherhood, of true worship, and a better understanding of Thee, the Lord.

We thank Thee, Heavenly Father, for the Maoris, for the Tahitians, for the Tongans, the Fijians, the Samoans and the Hawaiians. God bless them one and all.

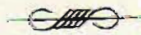
Bless the fathers and the mothers, the children, that there may be peace and harmony in their homes. And may the Spirit that is here today radiate throughout the world, that others seeing and feeling the effects thereof may emulate what is here being done to Thy name's

honor and glory and to the good and benefit of the people.

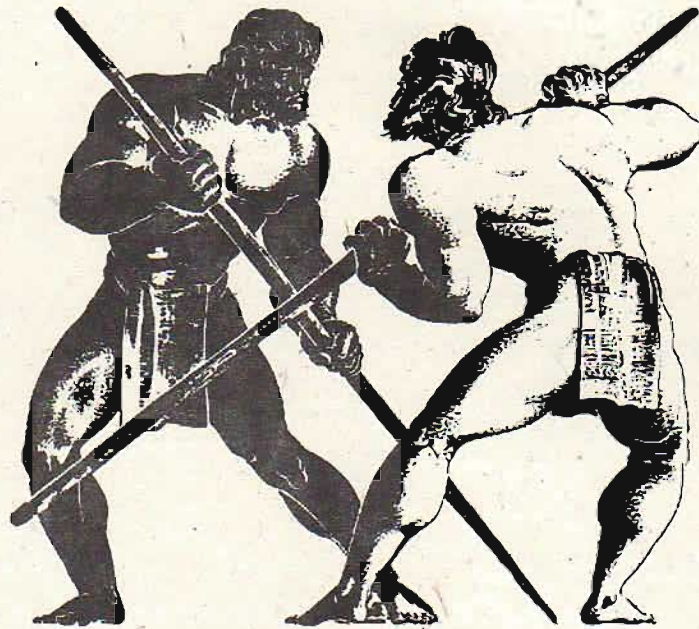
To this end then we offer this prayer of dedication, of gratitude, of petition for future blessings and ask for forgiveness of our weaknesses, power to overcome, and the ability to become more like Thee, our Father, from whom we came. We ask these blessings and pronounce this prayer of dedication unto Thee O God, in the name of Thy Beloved Son, Jesus Christ. Amen.

POLYNESIAN CULTURAL CENTER
DEDICATORY PRAYER

Given by Hugh B. Brown, First Presidency of the Church



President Hugh B. Brown at opening ceremonies of the Polynesian Cultural Center, October 12, 1963.



PCC 30th REUNION SCHEDULE OF EVENTS

Saturday, July 10 1993

Lale Day Parade 9 am Lale Community

March in the grandest parade on the North Shore as the Lale Community Association welcome home its Polynesian Cultural Center family.

Opening Ceremony 11 am BYUH Small Circle

Community and PCC leaders welcome labor missionaries, former and current employees as the raising of the island flags and the singing of "Coming Home" - the reunion theme song - officially opens the PCC's 30th Anniversary Reunion.

Lale Day Celebrations 12-3 pm BYUH Small Circle

Enjoy Lale Community Association (LCA) activities celebrating the return of its PCC family. For your pleasure, there is continuous entertainment, games, displays and lots of food.

Welcome Home Dinner 6 pm BYUH Cannon Center

Dine with friends of the "good old days" while the PCC promo group provides entertainment.

Sunday, July 11

Fireside 7 pm BYUH Cannon Center

A unique spiritual feast as we reminisce about the blessings of PCC in our lives with music by the Maori and Samoan choirs.

Monday, July 12

"A Day In Polynesia" Mon-Fri 1-6 pm PCC Villages

Work in the village of your choice recreating "living villages." This activity will continue throughout the week.

Talent Show & Family Home Evening 7 pm BYUH Cannon Center

Be dazzled in a grand array of talents from the South Pacific, Hawaii and the U.S. Mainland.

Tuesday, July 13

Educational Presentation/Panel 9 am BYUH Cannon Center

Enrich yourself with a full array of quality and informative presentations and panel discussions on "Politics in the Pacific."

Hawaii Alumni Show 10 pm Pacific Pavilion

Former PCC dancers in Hawaii show they still have the grace and energy of younger years as they perform songs and dances of past shows.

Wednesday, July 14

Educational Presentation/Panel 9 am BYUH Cannon Center
(Educational and Social Welfare of the Pacific.)

Hukilau and Luau 1-7 pm Hukilau Beach

Join the fun of preparing our island foods, island style, pulling in the hukilau net, and swimming at Hukilau beach. Later enjoy our Polynesian luau and entertainment.

Thursday, July 15

Educational Presentation/Panel 9 am BYUH Cannon Center
(Cultural Preservation of the Pacific)

Island Ball 8 pm BYUH Cannon Center

Show your dancing moves at this romantic Island Ball. You may also model in this elegant fashion show of Island wear. Among other fashion houses will be fashions by PCC's own David Tautu who is making fashion news in Los Angeles.

Friday, July 16

PCC "Ohana" Business Meeting 9 am BYUH Cannon Center

Reunion Committee will report on the reunion, and PCC President Lester Moore will discuss future plans for the center

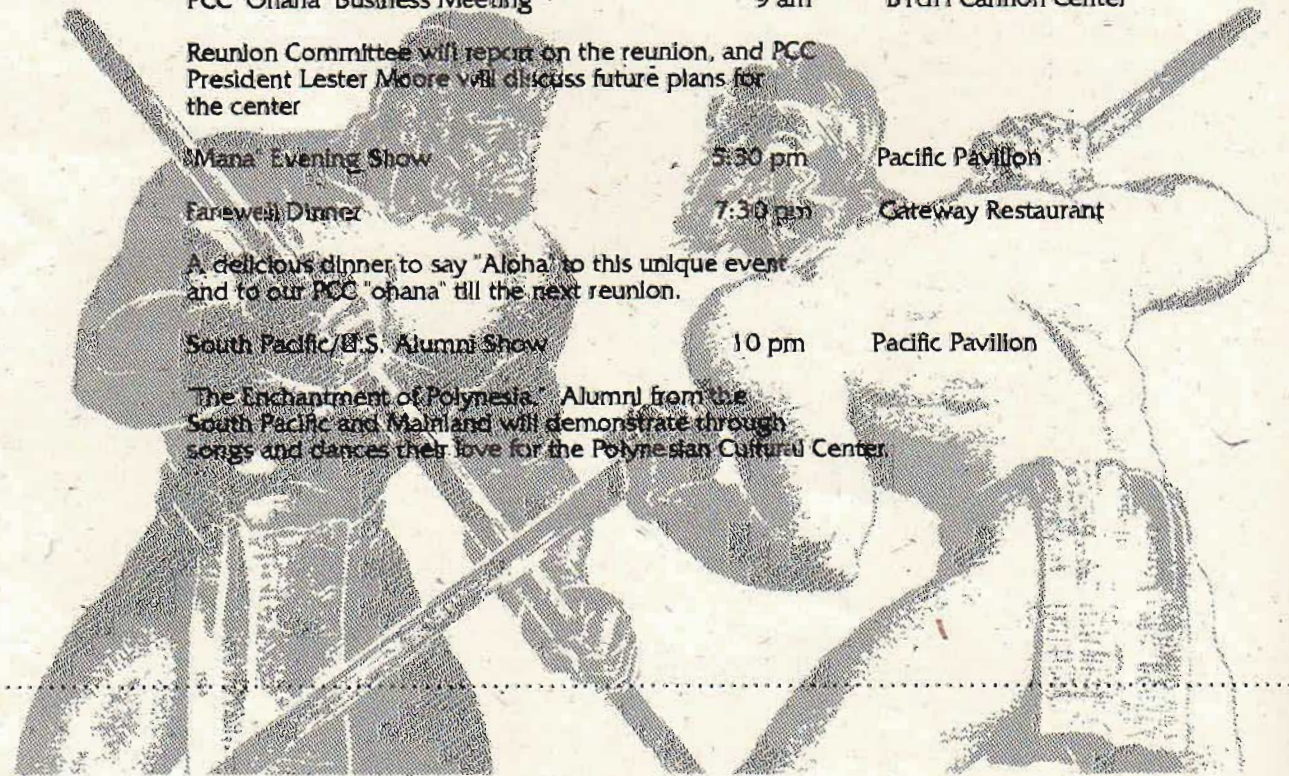
Mana Evening Show 5:30 pm Pacific Pavilion

Farewell Dinner 7:30 pm Gateway Restaurant

A delicious dinner to say "Aloha" to this unique event and to our PCC "ohana" till the next reunion.

South Pacific/U.S. Alumni Show 10 pm Pacific Pavilion

"The Enchantment of Polynesia" Alumni from the South Pacific and Mainland will demonstrate through songs and dances their love for the Polynesian Cultural Center.



The embryonic idea of a Polynesian Cultural Center was sparked by a conversation between two men, both of whom had devoted years of Church service among Pacific peoples, particularly the Polynesians.

One was Mathew F. Cowley, twice a missionary to New Zealand, the second time as mission president, later a member of the Council of the Twelve with a special calling as President of the Pacific missions.

The other was Edward L. Clissold, in his young manhood a missionary to Hawaii, later a member of the Oahu Stake Presidency, the President of the Central Pacific Mission, next President of the Japanese Mission. He was President of the Hawaiian Mission at the time of the conversation. There was a deep affection in the hearts of both men for the Polynesian people, and an earnest desire to advance them, culturally and economically, as well as spiritually.

Temple work was the initial subject of their conversation. Both regretted that more church members on the islands to the south were unable to come to the Hawaiian Temple for lack of funds. Some had come from New Zealand at great financial sacrifice, even to the point of selling furniture and personal clothing to raise the necessary money.

Another problem was housing them here. That point touched off some creative thinking. Cowley advanced the idea of having the Maoris come and build a carved house which would house them and prove an additional tourist attraction for Laie. The Maoris might earn additional money through putting on a musical and dance program.

Clissold countered with the idea that if the Maoris could do this, so could the Samoans, Tongans and others. Both agreed that such a grouping would have a growing interest for tourists — two Samoan type houses in Laie had already indicated that — and thereby provide a source of revenue. And thus the idea of what later became the Polynesian Cultural Center began to evolve.

Cowley expressed the thought prophetically in an address to the Oahu Stake: "I hope to see the day when my Maori people down there in New Zealand will have a little village at Laie with a beautiful carved house. The Tongans will have a village out there, and also the Tahitians. Samoans already have a start — all these islanders of the sea. After seeing the windward side of Oahu, President David O. McKay once said, 'I hope to see the day when our people will be all along here, living along here.' Well, we

will have hundreds of them and thousands."

On returning to the mainland, Cowley visited his close friend, Wendell B. Mendenhall, President of the San Joaquin Stake, who had recently returned from a visit to his former mission field, New Zealand. He was under special appointment by the First Presidency to assist in the building in Laie authentic houses of the several branches of the Polynesian race.

Meanwhile Clissold had been appointed manager of Zion's Securities Corporation, the firm in charge of Laie properties. This put him in a position to determine which lands in Laie were



Labor Missionary Album (1960-1963)

by: Alice Park

suitable for the various types of native house.

When he visited Utah in the summer of 1953, he discussed the matter further with Cowley and Mendenhall. But the widely separated assignments of the three men impeded any definite planning at that time. Cowley did not live to see any further development of the idea he had helped to initiate. He passed away in December of 1953, but the idea was still alive.

In May 1955, Mendenhall was made Chairman of the Church Building Committee and became absorbed in the labor mission program of the whole Pacific.

Meanwhile Clissold, as Chairman of its Board of Trustees, was concentrating on the opening of the Church College of Hawaii and the construction of its new buildings.

That construction came under the jurisdiction of chairman Mendenhall in the dual capacity of chairman of the Church Building Committee, and chairman of the Pacific Board of Education. And thus the two men came together again and the subject of the Polynesian Cultural Center once more came to surface.

Clissold was made a member of the Pacific Board of Education. And on long flights with Mendenhall they discussed the needs of the Polynesians, especially in educational, Church and social facilities.

As the Pacific school system took form, young graduates of Church schools in the South Sea Islands were encouraged to aim at finishing their education at the college at Laie, which was opened in 1955.

But financing such a move was always a serious problem. It brought into focus the necessity of providing employment at Laie for needy students.

And thus the overall idea of a Polynesian Center was narrowed down for the time being to one phase of it.

Various fields were explored. Henry Kaiser took an option on the coral outcroppings at Laie, with the idea of establishing a cement plant, but never went through with the idea. The Olsen Brothers of Los Angeles considered establishing a large poultry ranch, but abandoned it.

Others surveyed the possibility of a hotel and shopping center. Mr. Valdestri of Honolulu took samples of clay from around Laie hoping to find it suitable for producing clay pipe, tile and other materials.

As these ideas came and went, attention kept returning to the tourist flow through Laie, attracted by the Temple. Its potential was indicated when the monthly hukilau by the Laie wards was started and began to attract larger and larger crowds.

As the need for employment of both students and residents of Laie became more and more acute, attention was centered on two other potentials: the skill of elderly residents of Laie in handicrafts and the talent for entertainment possessed by the students.

The student entertainment idea crystallized first. The College moved into its new buildings in 1958. Shortly afterwards a meeting was held at the college attended by Clissold, Dr. Richard T. Wootton, president of the college, Jerry Loveland and Wylie Swapp, members of the faculty and others.

Clissold suggested the formation of a group of talented students who could be trained and give their performances at Laie and elsewhere as their skill and popularity widened.

The idea was adopted wholeheartedly. At the beginning of the following school year, Huihi Hemingson was employed to come from New Zealand to instruct in Maori songs and dances; Christina Nauahi to assist in teaching Hawaiian chants and ancient hulas; Tuia Feagalma'alli Galeai to supervise in construction in Samoan entertainment and arts.

Outstanding performers in the several sections were appointed as assistant instructors, and overall training began under the supervision of Wylie Swapp, art professor at the college and long a student of Polynesian culture. His experience included teaching in the Church school in Samoa.

The official name given to the group consisting of about 75 students was 'Halau Imi Noeau' (organization seeking wisdom and skill). In time, the troupe was ready for a significant public appearance.

Under the title 'Polynesian Panorama' it was presented at the Kaiser Dome in Honolulu. It proved a triumph.

The exceptional public enthusiasm which the performance aroused encouraged school authorities to broaden and intensify the program. Many of the young people were adept at singing a few songs or doing a few simple dances, but only few of them were well versed in the ancient arts of entertainment of their peoples.

This situation revealed the necessity of research, of collecting a library of films, sound tapes and having available books and pamphlet on the songs, dances, arts and crafts of Polynesia.

To carry on this activity the Polynesian Institute was organized as an adjunct of the Church College of Hawaii. And thus what was to become a significant phase of the Polynesian Cultural Center took a big step forward.

As the Institute progressed in its work, the need of a special place for performances and demonstrations, they were to develop an attraction for tourists, became manifest.

The first thought was to extend the facilities of the hukilau grounds — in fact a sketch was made by a Honolulu architect, Herbert Byer, showing the addition of several buildings — the first visualization of a Polynesian Center.

But the decision was that this area between the highway and the ocean was too narrow and the constant winds would make it too difficult to develop gardens.

Furthermore, this site was too far away from the Temple — it was felt the tourists would not make two stops at Laie, so that either the Temple or the Center would suffer.

To overcome this objection an area in front of the

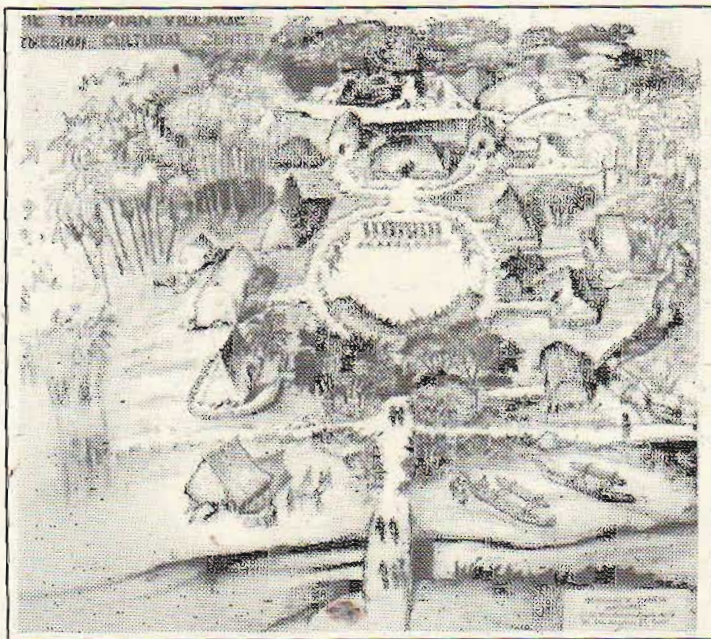
Temple was considered but rejected as being too close to the Temple. A few days later, the Board of Governors of the Polynesian Institute convened in a cane field between the college and the Temple.

Clissold said this area was available and pointed out the advantages as a site for the Center. He presented sketches prepared by Mr. Byer, showing a large parking space near the road and a cluster of Polynesian huts in the back.

This would enable the tourists to park at the Center and walk to the Temple, and would also be convenient for

students. After refining the sketch it was decided the time had come to present the proposal to Church headquarters for approval.

The sketch and an artist's rendering by Mr. Fehr of the Bishop Museum were taken to Salt Lake City by Clissold and presented by him and Mendenhall to the First Presidency. The idea of the Center was favorably received and an appropriation of \$15,000 authorized for planning — and another important milestone in the history of the



Cultural Center was passed.

It was decided, however, that the parking space ought to be located closer to the Temple by enlarging the existing Temple parking space, and providing easy access to the Center from the Temple. Temple President Henry D. Moyle was particularly concerned that the tourists make their first contact at the Temple and then be directed to the Center some distance away.

Harold Burton, Church Architect and designer of many buildings in Hawaii, including the College complex, was called to make a new sketch showing the location desired for the Center in relation to the Temple Bureau parking space.

That step had far reaching effects. Burton pointed out the Polynesian Center would stimulate the flow of tourists to Laie to a degree that would make imperative an enlargement of the Bureau of Information.

He gained his point and under Mendenhall's direction, he made new sketches and he and his son, Douglas W. Burton, were appointed to bring to a climax all that had gone before: They were authorized to make blueprints for the Polynesian Cultural Center — the most decisive step yet taken in transforming Cowley's and Clissold's vague dream into a definite reality!

Burton's sketch was brought to Laie and approved by the Board of Governors of the Institute. At the same time, it was determined the Center would be built under the direction of the Pacific Board of Education, that the Institute would continue its basic activities and act in an advisory capacity to the Center.

Mendenhall obtained the necessary appropriations and authorized the beginning of construction under Joseph E. Wilson, supervisor of the Church Building Committee and a veteran in the building program in Hawaii. Wilson first had the area filled and fenced and the lagoon excavated — construction was really under way! But with a hitch.

Enthusiasm for the project ran high in Laie, particularly among the resident members of the Institute and the townspeople. But it did not spread to Church circles in Honolulu.

Some officials there felt the enterprise was too costly and the location between the Temple and the college ill-advised. These Church Leaders expressed their concern to the General Authorities. In response, President McKay appointed Elders Delbert L. Stapley and Gordon Hinkley a committee to come to Hawaii and make a thorough investigation of the whole undertaking.

They held meetings in Honolulu and Laie and largely

on the basis of location, recommended that construction be deferred.

The First Presidency agreed the location of the Center had some disadvantages and settled on a site on the other side of the College, along Kamehameha Highway. But they made no change in the cost nor the plans, and authorized construction to proceed. The course ahead was finally cleared.

Meanwhile, native artisans had been called from New Zealand, Tonga and Samoa, and arrived in March 1960. They had come to build the Center and were cleared through immigration for that purpose.

But they were permitted to work on other projects in

Laie, notably the college dormitories, while waiting for the construction of the Center to begin and as a complement to their classes in construction theory.

But their period of waiting for their primary objective finally came to an end, when early in 1962, permanent construction got underway.

Although the swampy condition of the land, building restrictions, heavy rains and other obstacles had to be overcome, the work proceeded with typical labor missionary dispatch.

Basic credit for that achievement goes to the men who directed the work — their experience and devotion. Wilson

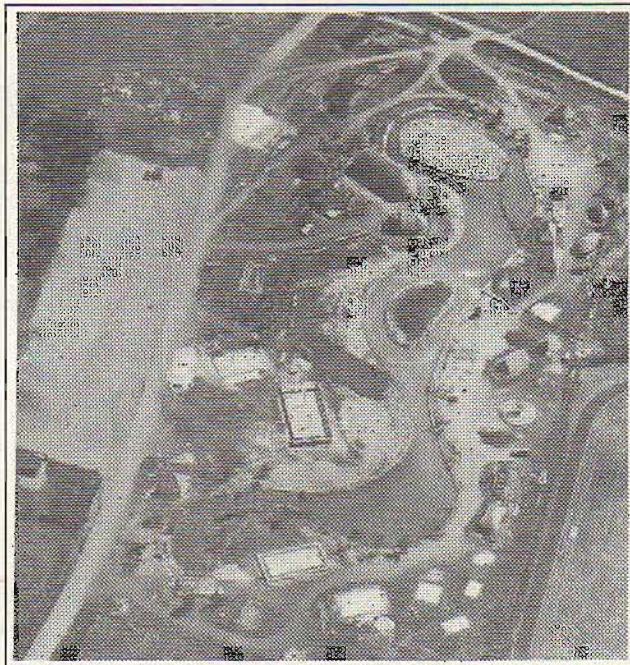
who was a large scale building contractor in Southern California, had already been on two labor missions, the first to build the Church College of Hawaii and second to build additional dormitories. He was assisted on the latter by Joseph Tyler who came with him to the Polynesian Cultural Center and by Archie Cottle, also a three-time missionary, first in Tonga and then in Hawaii.

All three had diversified building experience. They ran into something new in creating the Polynesian structures that make up the Center. They were greatly aided by the meticulous work of Douglas W. Burton, who had spent two years in research as preparation for producing the blueprints which guided them. The final factor of success was the native brethren already mentioned. They completed the manual work and added a native touch to get just the right effect.

Since the beginning of 1963, large groups of volunteer workers have gone to the Center to help in the interior decorating, gardening and other tasks.

Notable among these groups were the elderly Samoans of Laie, under the direction of James Uale, who gathered cane leaves in the field and brought them to the Center to weave them into thatches for roofs.

They brought to the work valuable experience in



Hawaiian arts and crafts, and labored incessantly with other faithful Hawaiians to get their village ready.

The Fijian village represented a striking departure. The story centers around Isireli Racule, whom Clissold encountered in Fiji during a stopover while returning from New Zealand. Racule was not a member of the Church; But he was a retired educator who for several years had taken an intense interest in the preservation of Fijian culture.

With the help of Beverly Ferris-Watson of Nandi he had already formed a dancing group in Veiseisei Village. From his conversation with Clissold, he caught the vision of an authentic Fijian "koro" (village) in Laie and volunteered to direct the work in the Fijian village at the Center.

After he had performed for Elder Mendenhall and party and was interviewed by him, his offer was accepted. He arrived in May and under his supervision the Fijian huts took on a distinctively authentic appearance.

The Maori carved houses, among the most striking structures in the Center, owe their presence to a group of experts gathered at Temple View, New Zealand, by Mendenhall two years earlier. Under the direction of John Elkington and with the help of New Zealand's foremost carver, John Taiapa, the work was done with painstaking artistry.

A small group of Maoris arrived with the first carvings in June of 1963 and began at once to install them. At this writing the buildings are practically finished and they are already being recognized as among the finest examples of Maori carving art anywhere in the world.

Most of the Polynesian labor missionaries at the Center are Tongans. But in their eyes their own village was not being given the authentic finish it should have until two experienced Tongan builders arrived to complete it. These two men, Olive and Nafe, were selected with the help of Nancy Fine, who had gone to Tonga from Laie for building and decorative materials, and in consultation with Kenneth Lindsay of the Church school at Liahona, Tonga.

Their selection had royal approval, for they came with a specific charge from Queen Salote to build a queen's house like her summer home in Tongatapu.

They proceeded with typical devotion to their queen and as a result the Tongan village now boasts a particularly fine example of the authentic character of the Center's architecture.

The work in the Tahitian village was done by Brother and Sister Tehane, brought from Tahiti, assisted by Leila Tuhoe. They worked hard with the materials at hand, ordering from Tahiti other supplies needed to finish and furnish the houses.

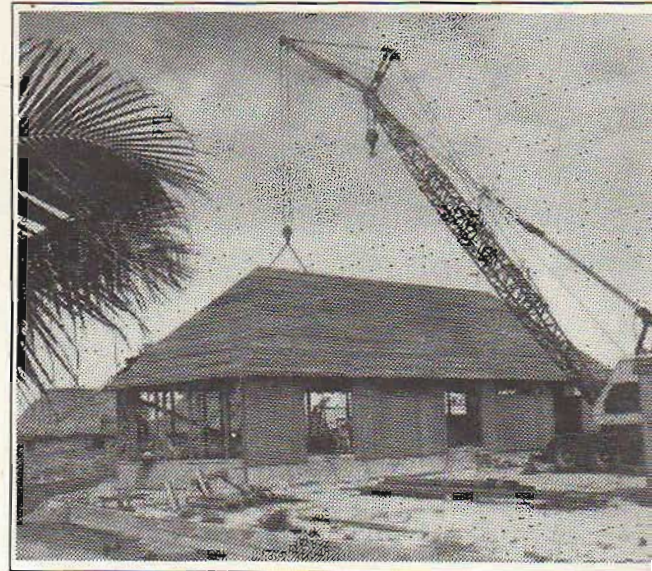
So much for the physical creation of the Cultural Center. But another phase of it had to have recognition — it is a big business as well as a cultural operation. And like any other business it had to have practical business management and sales promotion.

This fact was given effect as early as January by calling David W. Cummings, an experienced advertising and public relations man, on a labor mission to act as public

relations director.

He had lived in Hawaii for nearly ten years, engaging in his profession in behalf of Hawaiian, New Zealand, Australian and other Pacific interests. He was therefore returning to a familiar field.

Next, in August under instruction from the First Presidency, Mendenhall and Clissold organized the Polynesian Cultural Center as a nonprofit corporation with



a practical business man to head it, Howard B. Stone.

Members of the corporation included members of the Pacific Board of Education. The prospective members of the Board of Directors met on August 25, 1963, and selected Stone as managing director of the Center. Other appointments and the business of the meeting may be found in the minutes.

At this writing the opening of the Polynesian Cultural Center is only a few months away. Construction requires only finishing touches. The cultural and the business phases of the operation have been effectively meshed. It requires only the advent of the people from their homelands who are to occupy the various villages to complete the organization.

And then, on October 12, 1963, it will be thrown open to the world -- the only institution of its kind to exist.

The world will see it as one of the greatest tourist attractions in Hawaii. But Latter-day Saints should also see in it an idea made real, a mighty force destined to revitalize the fading culture of Polynesia, to aid in the education of Polynesian youth and, complementing the nearby Hawaiian Temple, to bring hundreds of thousands of travelers into the gospel orbit.

COMING HOME July 1993

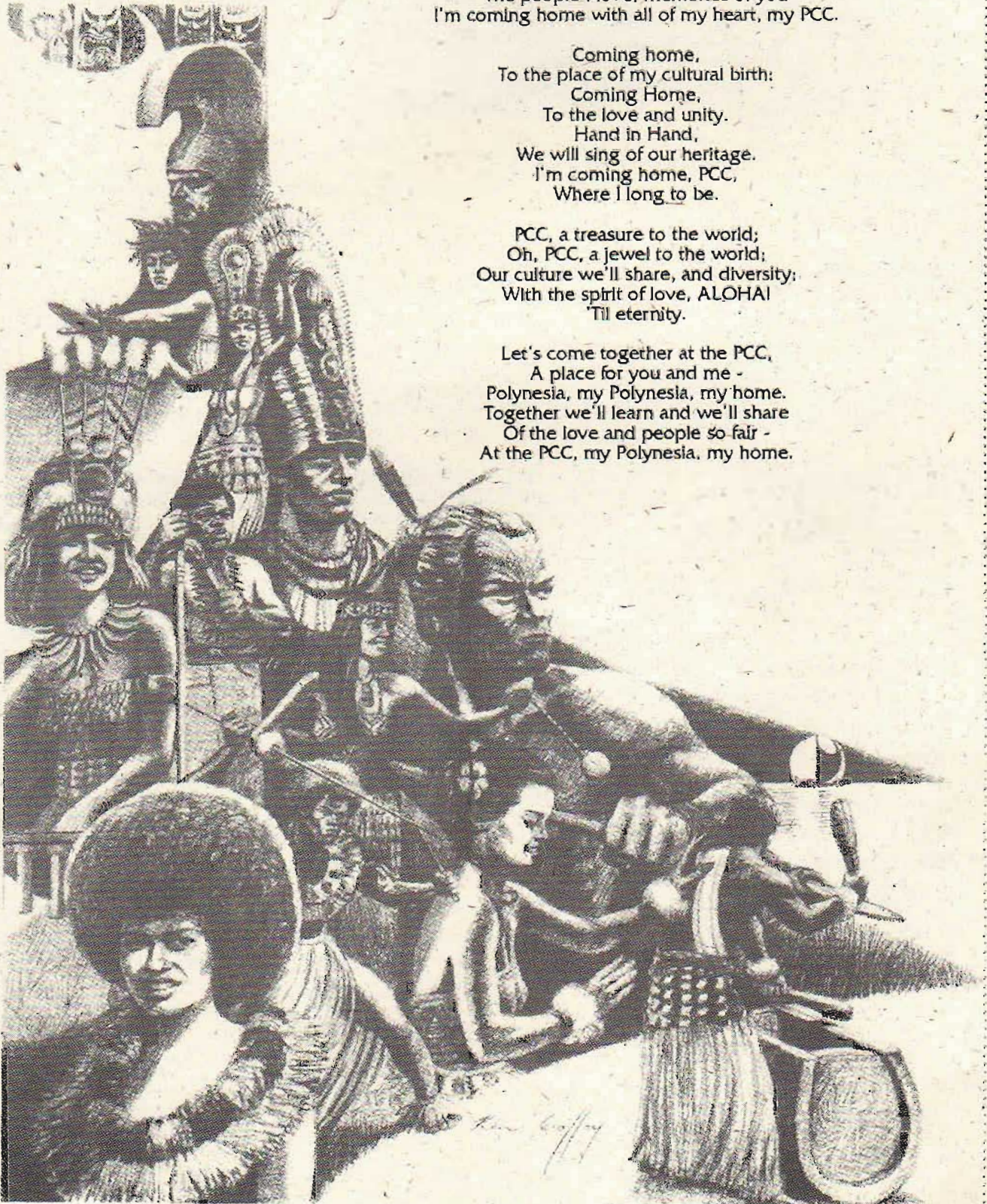
*Written and composed by Pulefano Galea'i,
PCC Samoan Island Cultural Manager,
for the Thirtieth Anniversary of the Polynesian Cultural Center*

Coming home, from far across the sea,
Coming home, to this place where I've always longed to be.
The people I love, memories of you
I'm coming home with all of my heart, my PCC.

Coming home,
To the place of my cultural birth:
Coming Home,
To the love and unity.
Hand in Hand,
We will sing of our heritage.
I'm coming home, PCC,
Where I long to be.

PCC, a treasure to the world;
Oh, PCC, a jewel to the world;
Our culture we'll share, and diversity;
With the spirit of love, ALOHA!
'Til eternity.

Let's come together at the PCC,
A place for you and me -
Polynesia, my Polynesia, my home.
Together we'll learn and we'll share
Of the love and people so fair -
At the PCC, my Polynesia, my home.





**POLYNESIAN
CULTURAL
CENTER**

July 10, 1993

The Employees,
Polynesian Cultural Center

Aloha Kakou:

Warmest congratulations on thirty years of excellence in providing people from the world over an unequalled experience of Polynesian culture, education, entertainment and the Aloha Spirit!

On behalf of the BYU-Hawaii family and thousands of students who, were it not for the existence of PCC and the hard work of its employees over the years, would never have had the opportunity for a university education I extend my sincere thanks to all of you in this celebration year. Together, PCC and BYU-Hawaii have come a long way from humble beginnings, and now as we remember those early days and former employees, we here at the university are tremendously proud to be friends, partners and fellow workers in your continuing success.

I also wish to pay tribute for the incredible contribution the Polynesian Cultural Center makes to our Hawaii community. You are an integral part of what makes Hawaii unique and exciting and you have long represented our beautiful state with the dignity and graciousness associated with Polynesian culture and tradition.

May the next thirty years be as bright and rewarding as those you celebrate today,

Aloha pumehana,

A handwritten signature in black ink, appearing to read 'Alton E. Wade'.

Alton E. Wade
President
Brigham Young University - Hawaii.

July 10, 1993

To Our PCC Family:

As we look back to our humble beginnings with courage, faith, and devotion of our employees, we are proud of the great work. Through their struggles, we have enjoyed the fruits of their labors.

Each employee of the Polynesian Cultural Center has witnessed the prophecies of the nations and races come together in the heritage of Polynesia. We have seen as many as they have reached out to us.

To our former employees, I extend my appreciation for your sacrifice and perseverance. To our current employees, thank you for your diligence and tireless contributions.

May we celebrate this week with you as an instrument in the Lord's hands.

Warmest aloha,

A handwritten signature in black ink, appearing to read 'John Muaina'.

John Muaina
Chairman 30th
Anniversary Committee



**POLYNESIAN
CULTURAL
CENTER**



July 10, 1993

To Our Polynesian Cultural Center Ohana:

On Behalf of our Board of Directors, it is my great pleasure to welcome you to this historic and momentous occasion. Today we celebrate 30 years of commitment and dedication by more than 26,000 past and present employees of the Polynesian Cultural Center. We especially acknowledge the Islands Foundation for their generous support and sponsorship of our 30th anniversary reunion activities.

As I have studied the history of the Polynesian Cultural Center, I have come to greatly admire and appreciate the magnificent spirit and fortitude of those who have sacrificed so much for the Center. To those faithful servants, I honor and pay tribute to you.

You brought to the Center your talents and your rich cultural heritage. You laid the foundation from humble beginnings when we hosted only 30,114 in our first year of operation to the more than 23 million guests who have since visited the Cultural Center over the past 30 years.

As we come together as a PCC family to celebrate this joyous occasion, may we learn from the past, live in the present and prepare for the next century. We are excited about sharing with you our long range plans for the future and invite your input and participation.

Jeanie and I wish to express our profound gratitude for the outpouring of love and aloha you have shown us. May you continue to touch the lives of people from all nations as you have touched ours.

With love and devotion,

Lester W. B. Moore
President
Polynesian Cultural Center

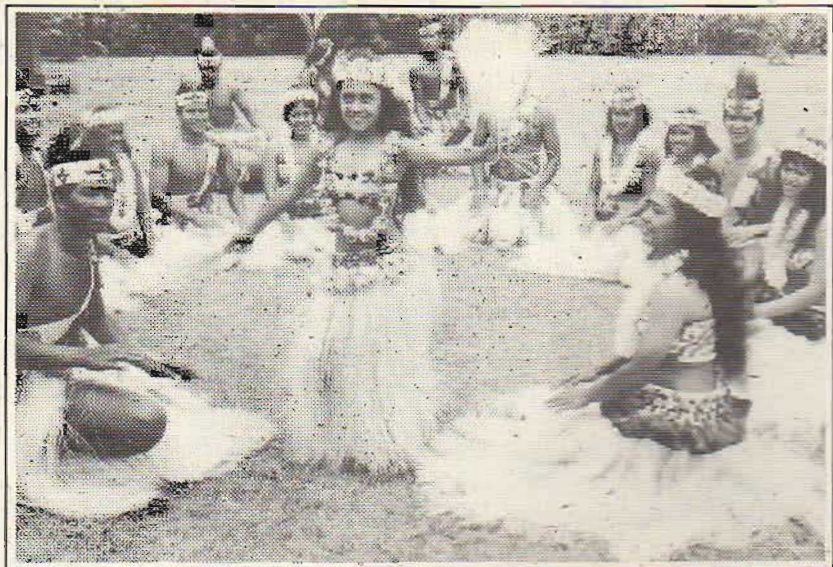
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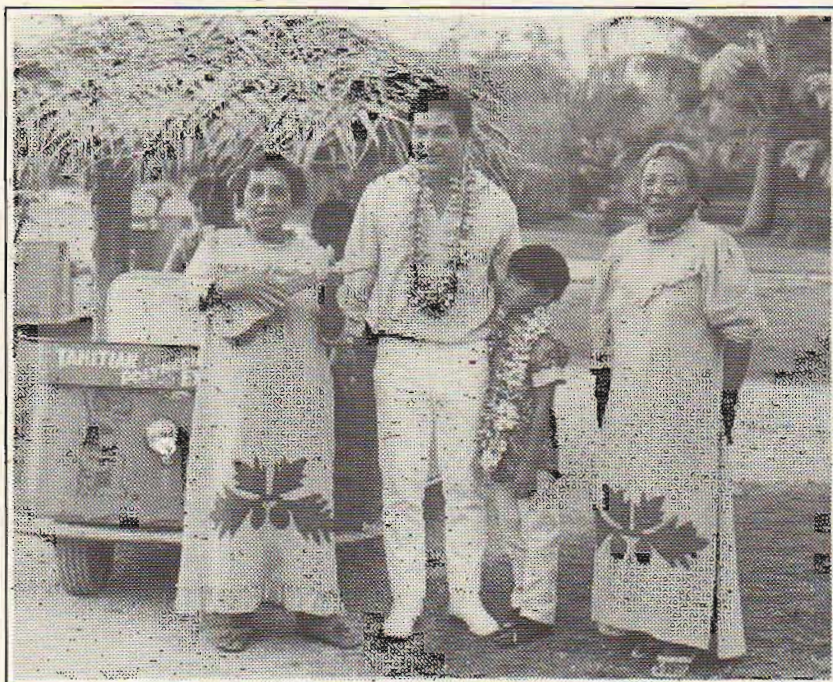
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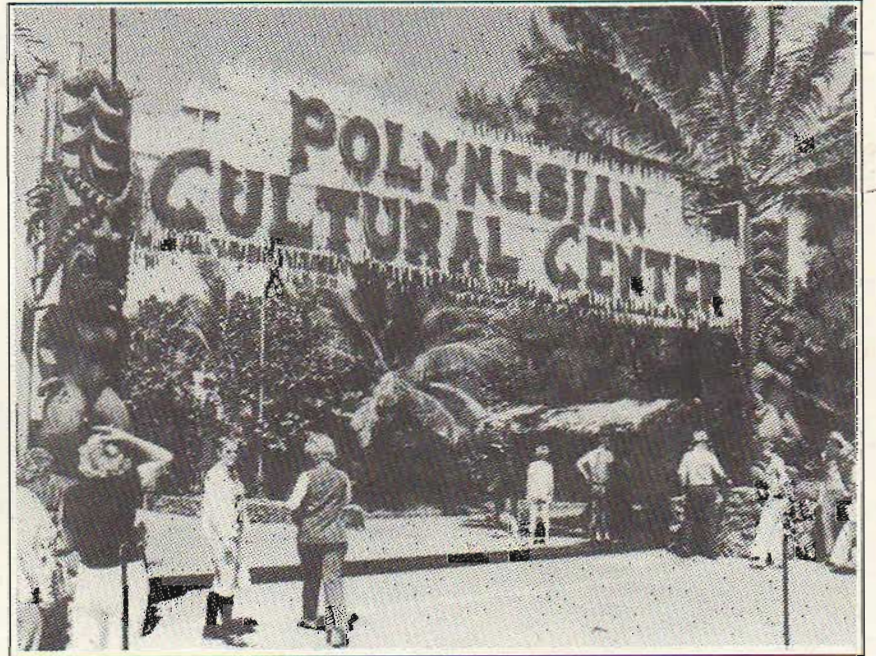
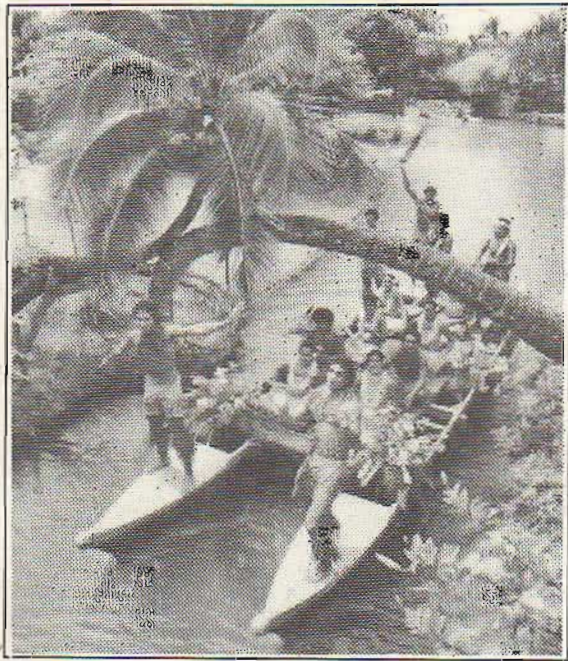
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XXXXXXXXXXXXXXXXXXXX
**THROUGH
THE
YEARS**
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The uniqueness and allure of old Polynesia is preserved and presented in a spectacular setting at the world-famous Polynesian Cultural Center, Hawaii's most popular paid-admission visitor attraction.

Since 1963, the Center has hosted over 23 million guests and is widely considered the world's most successful cultural theme attraction. The Cultural Center has assisted and cooperated in the development of literally hundreds of cultural theme attractions replicating a similar format -- and more recently with the People's Republic of China. None of them, however, are as successful as the Polynesian Cultural Center.

The Center is a 42-acre visitor attraction that showcases the centuries-old cultures of Samoa, Tonga, Fiji, the Maori people of New Zealand, Tahiti, the Marquesas and the beautiful host islands of Hawaii in seven authentically recreated villages. With more than 1,000 employees, the Center's Polynesian people demonstrate their traditional arts and crafts and perform their lively songs and dances every day except Sunday.

As the Center progresses, it's hard to say anyone ever envisioned the popularity it has enjoyed. In any case, the Aloha Spirit of the Center's Polynesian people has been infectious and their cultures and traditions have been preserved and shared with others.

The Polynesian Cultural Center has concentrated this spirit in a special setting. It is, indeed, a special place with special people. It is a place the Center's management has declared will be for guests a "an experience of a lifetime, every time you visit."

Located in the historic community of Laie on Oahu's north shore -- about an hour's scenic drive from Waikiki -- as many as one million visitors each year experience the Center's villages, enjoy its lush grounds and take in the spectacular evening show.

In fact, annual state economic surveys identify the Polynesian Cultural Center as Hawaii's top paid attraction since 1977.

But the Center is much more than a "don't miss" item on visitor itineraries. Instead, it is a unique experience of aloha or the "Aloha Experiment" as it has often been referred to as.

It was established by The Church of Jesus Christ of Latter-day Saints (LDS Church) for the primary purpose of providing jobs and scholarships for hundreds of South Pacific students at the adjoining Brigham Young University-Hawaii. Equally as important, it preserves and portrays the cultural heritage of all of Polynesia, all in one place.

Indeed, the Center has contributed over \$105 million in scholarships, direct/indirect grants and salaries/wages for over 26, 000 students since 1963.

The potential for the concept of the Polynesian Cultural Center was established in the late 1940's when LDS Church members in Laie started a hukilau (a fishing festival with luau and Polynesian entertainment) as a fundraising event. From the beginning, it proved immensely popular. Bus loads of visitors drove to Laie several times a month for the next 20 years to participate in the fun.

Meanwhile, in the 1950's, Polynesian students at BYU-Hawaii (then Church College of Hawaii) put together "Polynesian Panorama" -- an exciting Polynesian show which played successfully in Waikiki for several years.

"An Experience of a Lifetime ...Every Time you Visit!"

by Reg Schwenke



When the Polynesian Cultural Center was finally started, the ideas behind both of these activities were refocused there.

On October 12, 1963, the Polynesian Cultural Center opened its gates after several years of planning and development. Back then, 39 structures sat on a 12-acre parcel that had previously been a taro patch. Skilled artisans and original materials from the South Pacific were imported to insure the authenticity of the village house, instruments and grounds.

All acknowledged "experts" in Hawaii's visitor industry predicted the Cultural Center had no hope of success and said it would not pass the test of time. Their predictions were based on the fact Hawaii was only receiving approximately 400,000 visitors per year; the Center was located 40 miles away from Waikiki and Honolulu; and there were no organized tour bus routes to Oahu's north shore; and the city bus had not yet begun its round-the-island schedule.

However, someone forgot to tell the folks at the Polynesian Cultural Center who literally sacrificed much, worked tirelessly -- even standing alongside Kamehameha Highway fronting the Center and waving down visitors driving around the island in rental cars and inviting them in.

In those early years, Saturday was the only night villagers at the Center could draw a crowd large enough to fill the 600-seat amphitheater for the evening show. Following the tremendous boom in Hawaii's tourism industry, the Center began to thrive. By the late 1960's, the amphitheater had been expanded to almost 1,300 seats and villagers staged the evening show every night (except Sundays).

In 1975, a major expansion was launched which included relocating and enlarging the Hawaiian village, adding a Marquesas ceremonial compound, constructing a magnificent new amphitheater seating 2,800, adding the Gateway Restaurant, as well as several other structures to the grounds. Many other additions have since been made as the Center is constantly upgrading its facilities.

Daytime activities are abundant at Polynesian Cultural Center and it is recommended that visitors allow themselves plenty of time to enjoy them all. At each of the seven distinct and different villages, visitors are greeted by the friendly Islanders representing their homelands. Here the authentic arts, crafts, games, music, food and legends are demonstrated. Guests are invited to participate in these activities, making for a most memorable experience.

One of the Center's main daytime highlights is "The Pageant of the Long Canoes," a floating parade of Polynesian singing and dancing performances in double-hulled canoes.

The latest addition is the IMAX Polynesia theater, Hawaii's first IMAX theater featuring the world premier of "Polynesian Odyssey" a magnificent 40-minute film shot on location throughout the Polynesian triangle. The theater features a giant screen seven stories high and 96 feet wide and state-of-the-art surround sound.

The Polynesian Cultural Center is also home to the completely upgraded Ali'i Luau and world's most spectacular Polynesian show. The Ali'i Luau features island favorites like kalua pork, lomilomi salmon, Fijian curry chicken, Samoan chop suey, New Zealand-style bread, Tahitian po'i and island-fresh fruit. All of this is

The evening show, "Mana! The Spirit of Our People," features a cast of more than 100 islanders and the songs and dances of Polynesia are performed amidst fiery volcanoes and rushing waterfalls.



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Tonga
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Maori
Fiji
Tahiti
Island Ball
South Pacific/ USA Show
Welcome Home Dinner

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Sergio Rapu
Logo Apelu
Pulefano Galeai
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*for 30 years of service and Aloha
to many students and guests
and for their preservation
of Polynesian culture*



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ANNIVERSARY,
POLYNESIAN CULTURAL
CENTER!**

**Thanks for all you do for our
community as well as our Aloha State.**

**We've enjoyed being your neighbor
for nearly all of your 30 years!**



WE HAVE COME A LONG WAY SINCE TE AROHA NUI HELPED OPEN THE CENTER IN OCTOBER 1963.

Mahalo Nui for 30 Years of Aloha

Thank you. The familiar phrase is inadequate to express our gratitude to the thousands of you who shared your aloha spirit at PCC over the years. Thank you, BYU-Hawaii, for the educational opportunities and the close relationship we share. Thanks to the millions of visitors who have come to Laie. It's been a mutually rewarding experience. It's also been a grand and highly successful experiment in aloha.

Many of you could not have gained an education without PCC. Many families have supported themselves while second and even third-generation employees are increasingly common. Numerous visitors have been favorably impressed by all we have achieved. Most importantly, we look forward to many more years of sharing the aloha spirit. None of this would have been possible without you. Mahalo nui!



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