

The expression of this Samoan maiden tells exactly how she feels during a traditional number.

It's a sight not often seen in Hawaii of a typical Polynesian village band -- wearing uniforms resembling those used by the Fiji Police.



This Tahitian drummer is at his best when his hands are in motion.



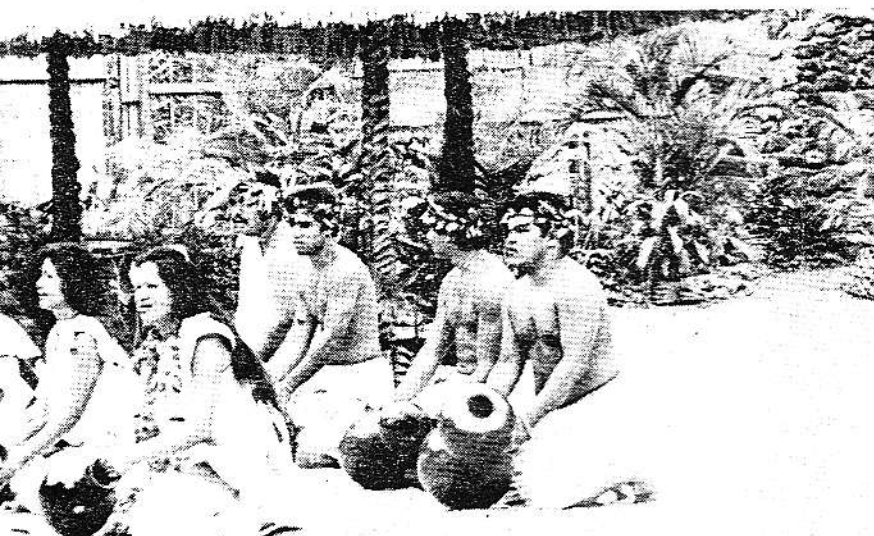
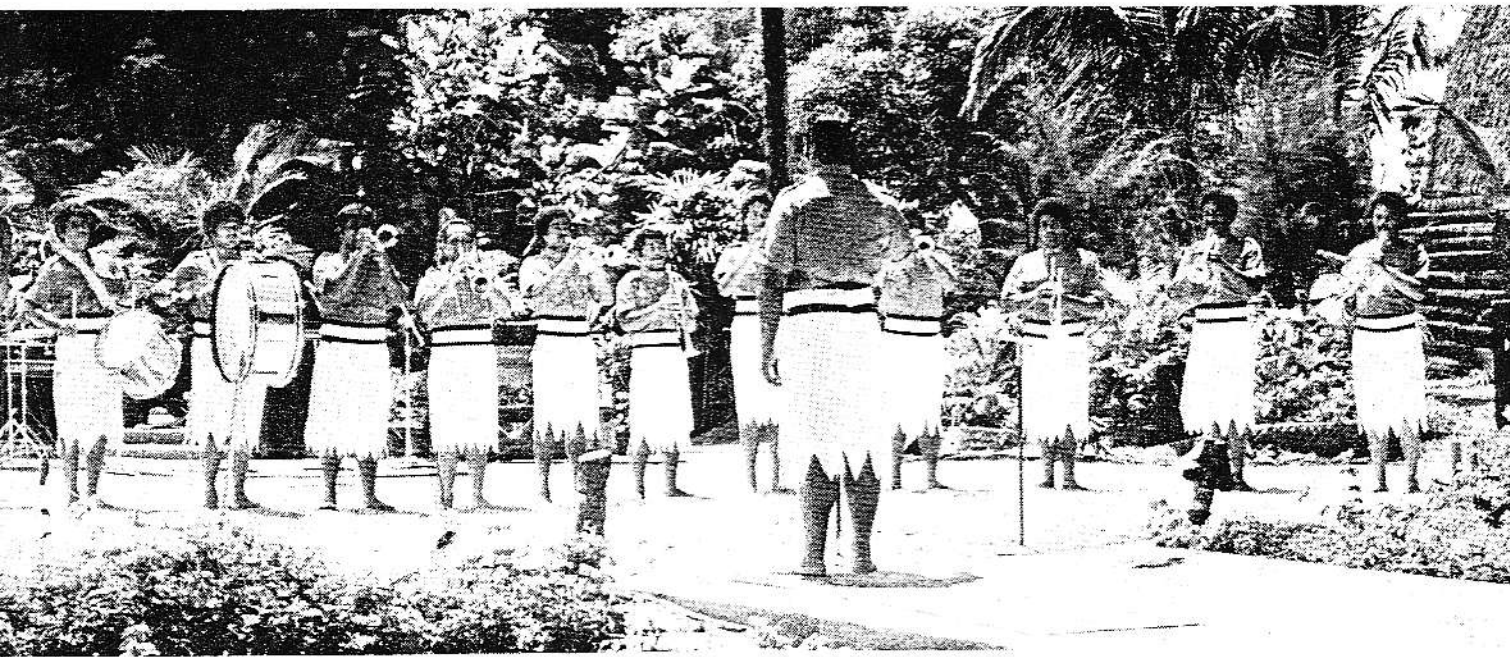
Wearing costumes of a



Oarsmen on a royal Tongan canoe heave in during an old Tongan warrior dance.



The Maori culture of New Zealand represented in the dance movement



ancient Hawaii, this ensemble delight in the songs of their islands.



-- the Land of the Long White Cloud -- is
nts of this Maori performer.

The warriors of Fiji rumble at the
command of their leader.



'MUSIC POLYNESIA'

A Pictorial Essay

Photos by REG SCHWENKE and DAVID NESBIT

The time read a few minutes after mid-day. The mood was jovial, yet tense.

So it was that afternoon of July 1, 1977, as performers joked nervously back stage minutes before the premiere performance of 'Music Polynesia,' the Cultural Center's new musical matinee.

The 870-seat Little Theater was filled to capacity with PCC board members occupying seats commanding the best view.

The introductory musical theme started and conversation ceased immediately. The time read 12:30 p.m. and the show had just begun.

Six weeks of preparation was being put to the test...

"It was a great show.....It's even better than the night show," some were later heard to say.

"It's okay," others maintained.

And now three months later, the show scheduled only for the summer continues, with increasing numbers of visitors captivated by the well choreographed performance.

Through January 1, 1977, the show will be complementary but only through the purchase of a regular village admission ticket. It's a show well worth seeing. See it if you haven't.

Reg Schwenke

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New Zealand will have a little village there at Laie with a beautiful carved house. The Tongans will have a village, too, and the Tahitians and the Samoans already have a good start—all those islanders of the sea."

President David O. McKay returned to Hawaii in February, 1955 and dedicated the town of Laie that it "may become a missionary factor, influencing not thousands, not tens of thousands, but millions of people who will come seeking to know what this town and its significance are."

Thus, through the inspiration and visions of these two great men, were the seeds of foundation laid. These seeds became implanted in the hearts and minds of others who, inspired by the Spirit, committed their personal services to the realizations of these dreams.

Ideas were gathered and tentative plans developed. The decision to build a Polynesian Center was made by Church leaders and in April, 1962 the first stage of construction of a major cultural complex in Laie was begun.

As if in answer to a call to follow more than 100 labor missionaries and volunteers rallied to the call. From near and far, the islands of the South Pacific and the Mainland, people flocked to Laie to offer their skills and energy in pursuit of a common cause and a wonderful dream.

Those were difficult times with many obstacles to overcome. Work hours were long and the work strenuous. The gathering of a variety of different cultural and ethnic backgrounds sparked communication problems which required the exercising of much patience and tolerance. For some, the whole project was a mere dream filled with uncertainties, for other, it was the continuing fulfillment of what had to be.

In spite of all these difficulties morale remained high. As the months passed, there became evident among the workers a deep conviction that they would succeed. The influence and guidance of the Holy Spirit caused the members of the Church to adjust to other's needs, creating a remarkable unity of purpose.

As the Polynesian Cultural Center neared completion, the multitude of workers who had sacrificed so much time and effort to the enormous task finally realized that they were indeed taking an important role in the history of mankind.



In the early days of the Center, it was not uncommon to see older women participate in entertaining visitors.



The costumes of six Polynesian islands

The 'impossible dream' became reality on October 13, 1963. Finally completed, the Polynesian Cultural Center proudly took its place alongside the Church College of Hawaii and the Hawaiian Temple as the "gathering place for the Hawaiians and other races on these cherished islands."

The 15 acre Center was made up of 39 structures, all exact replicas of those found in various islands of the Pacific. The 750-seat amphitheater provided the site for the revue, "A Night Through Polynesia". The 466 performers involved in the revue were made up mainly of students from the college, or 'imported' locals.

With the 'physical' phase of the Center now complete, the next most important phase involved the attracting of visitors to share in 'the miracle of Polynesia.' To this end, many different methods and ideas were used.

Husking a coconut is not only young man's work in Samoa....





An aerial view of the Polynesian Cultural Center and Laie.

PRE-MORMON LAIE, "A CITY OF REFUGE"

by David W. Cummings

The earliest recorded information about Laie reveals that it was a "City of Refuge", or a sanctuary of fugitives.

Criminals in flight—even from the King—were safe if they were able to reach the sanctuary of Laie. However, King Kamehameha II abolished the ancient system which provided such sanctuaries. But almost 50 years later, under an entirely different culture, Laie once more became a place of refuge for people in desperate need.

This continued until 1846 when ownership of all land by the King and his royal court was converted so that commoners

Laie was subdivided into parcels and its inhabitants could cultivate their individual land sections to provide for their families. But because of the lack of water, which was in a sufficient quantity only in the valleys and foothills, efforts to farm the land were soon abandoned. The land were soon abandoned.

Mormon purchase of land in Laie occurred when President Brigham Young sent two former Hawaiian missionaries,

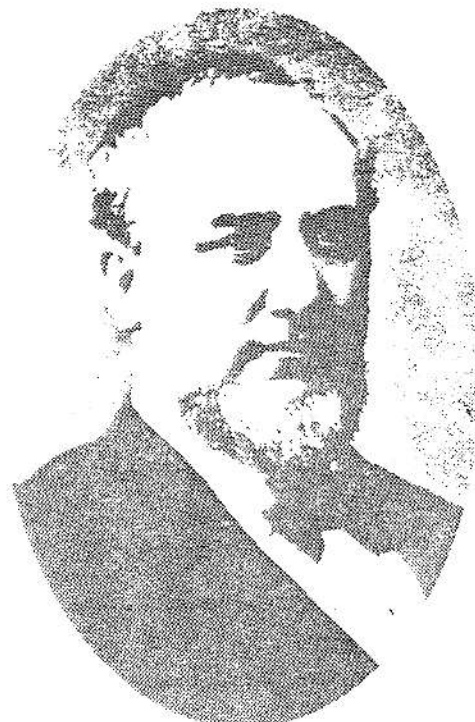
George Nebeker and F.A. Hammond, to locate a gathering place for Hawaii's rapidly increasing Church membership.

The two men were familiar with Laie and had heard that its owner named Dougherty was anxious to sell 6,000 acres, of which only 1,500 acres were with an ample supply of water. The rest was either mountain land or almost arid plain, bordered by the beach.

Elder Nebeker left Elder Hammond to negotiate the purchase of the land and returned to Utah to report to President Young. Learning that the property must be sold immediately, Elder Hammond was left in confusion whether to proceed on his own responsibility or not.

He retired to rest one night, in a turmoil of doubts, after praying earnestly for guidance. The answer to his prayer came to him in a vivid dream. "President Young and Heber C. Kimball, his counselor, appeared to Elder Hammond and took him on a survey of the property, calling attention to the many de-

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GEORGE Q. CANNON



This elderly man grounds poi, often referred to as the Hawaiian staff of life.

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sirable features it presented for the gathering place of the native Saints, and also saying in a very positive manner that this was the chosen spot."

Elder Hammond hesitated no longer. He closed the deal to buy the property for \$14,000. At the time it seemed a huge amount for the still struggling Church to put out. Its members had barely started colonizing Utah and the Church's financial resources were limited.

Sixty years later, the paradox became apparent when the manager at Laie sold a strip of ocean frontage for \$275,000. A small fraction of the original acreage

sold for nearly twenty times the original purchase price of \$14,000.

Following the land purchase of Laie, President Young instructed Elder Nebecker in Salt Lake City to organize a group to colonize Laie. The former missionary was made Hawaiian Mission President and headed the group on their journey to the islands.

Word was then passed through the Hawaiian Islands to converts that they could find a home and livelihood in Laie. Each new arrival was given a large leasehold to build huts with land enough to plant taros, potatoes and other vegetables.

Hawaii Mission Idea Conceived in Gold Fields

The prelude to Laie's history was the founding of the Mormon Mission in Hawaii. The inception of the Mission took place in one of the most paradoxical places on earth: The gold field of California during the height of the Gold Rush.

Ten young Mormons, working in one of the richest areas, were called to abandon their treasure hunt and open up a Mission in the primitive, mid-Pacific Sandwich Isles. There they were in California, a land where men were making fortunes all around them. Yet they were asked to resist the enticement of gold and head for San Francisco, there to embark for the Islands. It was a test of their faith as rare as it was severe, but they met it.

14 - Ka Leo

They landed in Honolulu December 12, 1850.

The day after their arrival they made their way up a hill rising out of Honolulu, improvised an altar, sang a hymn and then offered a fervent prayer for the success of their Mission. Over a hundred years later that altar scene was made the subject of a superb mural in the lobby of the College at Laie.

Before that initial prayer had found its answer, as it eventually did, their faith was put to another acid test. They began their Mission on the assumption that it was to be directed toward the white people of the islands. Week after week

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they worked with little or no success.

TEMPLE BUILDING IN LAIE

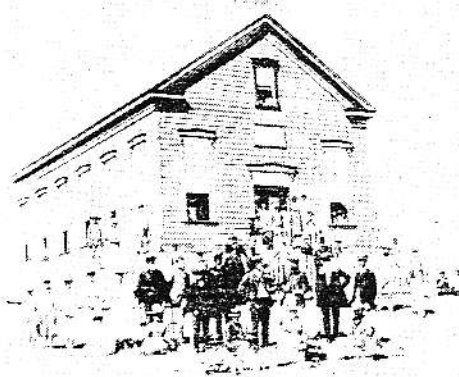
In 1900, George Q. Cannon, at this time a member of the First Presidency of the Church, returned to Hawaii to attend the jubilee celebration of the inception of the Hawaiian Mission of which he had been one of the founders. His visit was memorable for many reasons, but for one in particular. He predicted that a temple would someday be built in Hawaii.

Fulfillment was not long delayed. President Woolley became imbued with the idea and held it until he could get a temple under way. President Joseph F. Smith, on his fourth trip to Hawaii, dedicated the site on June 1, 1915. At a conference in the Islands the next year, the male members of the Church broke ground for the structure.

The Temple was dedicated on Thanksgiving Day, Nov. 27, 1919, by Heber J. Grant, President of the Church. During the dedication he predicted that many would come to Laie and be touched by the place. At that time Hawaii had not even begun to be a popular tourist destination. In 1964, over 200,000 people toured the Temple grounds, an abundant fulfillment of President Grant's prophecy that without doubt will be increased year by year.

Shortly after the completion of the Temple members of the Church from Samoa began settling in Laie. Their numbers steadily increased until 1952 when they composed approximately half the population.

Clark, in his book "All the Best in Hawaii," had this to say: "Laie, with its Mormon Temple, is by far the high spot in this coastwise tour. The Temple is frequently and a bit tritely called the Taj Mahal of Hawaii, and the tag is rather fairer than most, for this is indeed an amazing structure to find in Polynesia.



The chapel before the Temple.

COLLEGE CREDITS WHILE YOU WORK

A program that offers university credits to some PCC employees working in fields directly related to their school majors may soon become a reality.

Baden Pere, Career Development Coordinator for Brigham Young University-Hawaii Campus, said this week that a tentative proposal offering credits to students majoring in Travel Industry Management, Education and Business Management had been presented to the university's administration for approval.

If approved, it would mean that student majors in these fields would be fulfilling their work tasks and would be graded by their department heads.



Baden Pere

It is not certain if this program will offer credits for a limited number of students.

Mr. Pere also announced a minor break through for communications majors. He said that Advertiser publisher, Thurston Twigg-Smith, had agreed in principle to allow interested communications and art majors "internships" in graphics.

Student employees working with the Public Relations Department will also be included in the program.

"My job is to open doors for students to step out into the future with open minds to choose careers they have not yet considered," he said.

Spotlight on the Men Behind the Scenes.

While night show performers and musicians receive spontaneous applause from appreciative audiences, Frank E. Merrill sits unperturbed atop the amphitheater at the helm of the Center's computer assisted lighting system.

Frank is just one of many shadowy men behind-the-scenes who have helped make the "Invitation to Paradise" show "The greatest show on earth."

He and his crew of seven lighting specialists operate one of 12 lighting systems of this kind in the world. Their efforts are rewarded with encouragement from supervisors and sometimes management.

Quipped one sound crew technician: "The only time people notice us is when we make mistakes..."

Fortunately for the lighting crew, their work has been made immeasurably easier with the installation of this new lighting system in the new amphitheater when it was opened in July 1976.

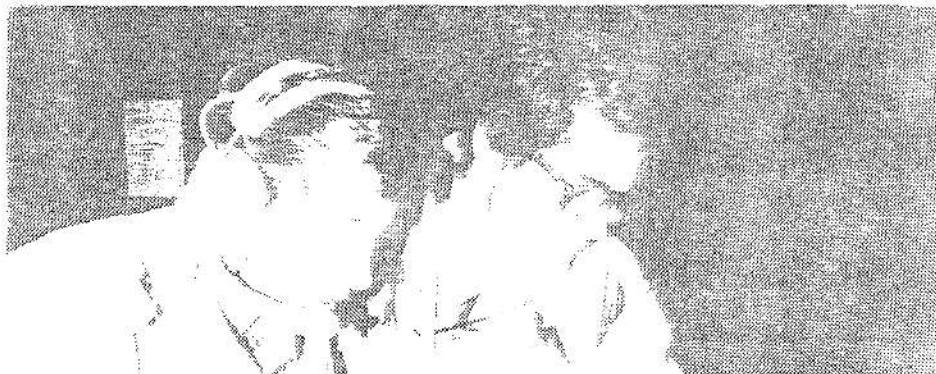
"The entire system is capable of producing more than 500,000 watts of power at any one time and there are 240 circuits available," Frank pointed out.

He added that the main advantage over the old manually operated system was that lighting effects, once programmed, duplicate desired effects exactly for each show every night. Previously, there were marked differences in lighting from show to show.

Frank said he will soon begin experimenting with his computer lighting system, developing special lighting effects which may sometime be added to the spectacular production.



Distracted from the controls of his lighting controls, Frank is caught unaware by photographer Ray Stevens.



Frank (left) at the master control with assistant Peter Tovi.

The Land of Men

by Noel McGrevy



The Second in a Series of Articles about the Marquesas

II. The Marquesas - The English Observation

Unlike the visit of the first European discoverers, the visit of the Englishman Captain James Cook and his complement of scientists and scholars almost 200 years later in 1774 was notable for its relative peacefulness and the detail of the large amount of information which was collected.

Cook's artist have left us clear and precise drawings and printings of the Marquesans of the 18th century. We cannot fail to be impressed, as was Cook, with their strength and beauty—not to mention the elaborate tattoos which tell us of both their physical endurance and artistic ability. The accounts of the visit remark upon the frequently observed fairness of skin of the Marquesans and their likeness in many respects to Europeans.

Not only do we learn of the Marquesans' appearance, but also of some of their artifacts, their architecture, customs, and language. An effort was even made to compile a list of words related to other Polynesian dialects.

*This detailed 18th century glimpse of the Marquesans is possibly the best view we have of them at what is now considered the probable apex of their cultural development. The type of *tohua*, or "ceremonial plaza and feasting place," which we show at the Center, was the high architectural achievement of the Marquesans which had reached this level of development by the 18th Century. Originally intended to provide a setting for tribal ceremonies which included feasting and dancing, the ultimate development of this type of architecture complex was incorporated into it's perimeter of the resident structures of the chief. When Captain Cook visited the Marquesas, *tohua* like this were most highly developed in Nuku Hiva and were literally thriving community centers for the tribes who lived scattered through the various valleys.*

With characteristic English exactness, Cook and his complement of trained observers have left us with a valuable reference regarding the Marquesans and their way of life 200 years ago. Our only regret is that he did not have the advantage of modern technology to capture actual events and sounds on film and magnetic tape.

(Next Month:
Fijian Canoe-Building Prowess.

Our consideration of the Marquesas will continue when time and space permits with articles about the French involvement, and other items of interest up to the present.)

PCC TOURNEY ENDS:

Johnny Miller Would Have Held His Own...

by REG SCHWENKE

Now that the Cultural Center's one day golf tournament is over, it's pretty safe to assume that Johnny Miller would have held his own had he participated.

It was on a perfect Thursday afternoon last week that 27 PCC employees ventured out on Kuilima's sun-browned greens to try a sun-burned hand at the game.

Organized by Elliot Ozu, Mitch Kalauli and several others, the tournament achieved its designed purpose -- to provide a motivational and job enriched activity for the Center's golf followers.

And, as if to demonstrate feminist representation in the wake of recent anti-ERA lobbying, payroll employee Tai Macatiag competed as the only woman in the tourney.

"She embarrassed a few men in the process," business manager Elliot Ozu admitted later.

No names were mentioned for obvious reasons.

Using the Calloway method of determining handicaps, Curtis Wallwork led the field with Phil Smith and Alexana Tuala tying for second place.

Sosene Samoa won high gross honors.

New Marquesan Chief Appointed

The Center's new Marquesan chief, Teinakore Ngatikaura, stands alone in the Marquesan village on the very spot on which he stood four years ago as one of the many men who built the impressive Marquesan structures at the Center in 1973.

Chief Teinakore said some of his main goals as new chief of the village are to revive the weaving, carving, food preparation and storage systems traditional to the Marquesan culture.

Married, and with four children, the chief first came to the Center in 1960 as a labor missionary to help build the original Center. He left in 1963 after the village was completed.

Star-Studded Main.1 Takes League Trophy

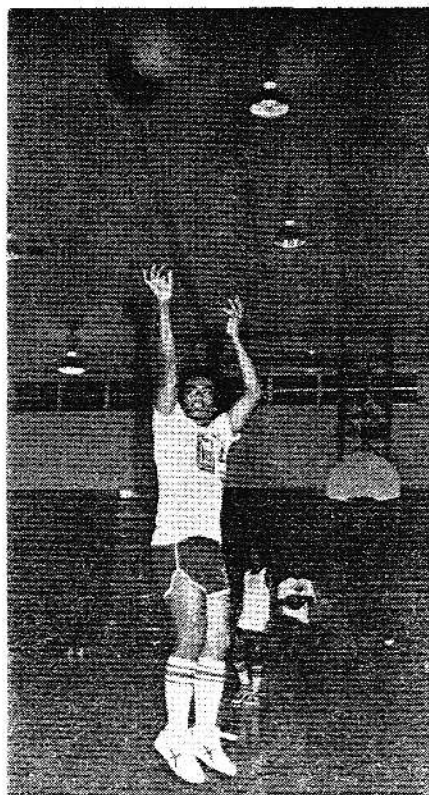
The PCC-sponsored basketball league was won recently by Maintenance 1, a team comprised mainly of former Kahu-ku High School stars.

They won over a field of 16 teams who competed in the league.

Dean Almadova, the player selected Player of the Year at last season's state championships, featured dominantly when they played USO in the final play-off game.

Other outstanding players for Maintenance were Robert Ande who dominated the boards with Aisapeli Malu.

For USO, Amani Magalei, Molia Salanoa and Ken Galea'i proved the key men. However, the quickness and smooth ball handling of Maintenance was the deciding factor when USO were beaten 67 to 59. Early in the first quarter, Maintenance broke away with a wide point spread. Although USO were never in contention, they made a valiant effort in attempting to contain the younger and better conditioned Maintenance players.



Awaiting game time, a USO team member finds time to put a few practice shots through the hoop -- but only a few...



It's a battle of the giants during the recent PCC basketball tournament.

Photos by Paul Hippolito Valenz

Veteran Affairs Chief Visits

Max Cleland, 34, is a triple amputee.

He is also, however, the administrator for Veteran Affairs, appointed in March this year by President Carter.

A recent visitor to the Polynesian Cultural Center, Mr. Cleland lost both legs and an arm when he and six soldiers discovered a live grenade which inadvertently exploded in their faces.

The administrator was the most severely injured casualty in the incident which occurred nine years ago in Viet Nam.

The group were apparently unloading signal equipment when it happened.

Mr. Cleland was accompanied by his wife and several Veteran Affairs aides on his visit to the Center.

She's Miss Samoa-Hawaii



TULANI UALE

Cultural Center employee Tulani Uale recently won the coveted Miss Samoa-Hawaii title for 1977.

In this capacity, she will be an honored guest at local Samoan sponsored functions.

Tulani beat out five other hopefuls in the July 30 quest to win a trophy, a cash prize of \$500 and five fine mats -- a gesture that marks the highest form of respect in the Samoan custom -- and a paid return trip to Samoa.

"My main goal is to try and set up a Miss Samoa pageant in California and accompany its winner to Samoa," she said.

She is presently a full time student at Brigham Young University -- Hawaii Campus and is employed part-time at the Polynesian Cultural Center.



Cultural Center employees in action during beauty workshop.

Photos by Reg Schwenke

New Beauty Workshop:

MAKING "VERY NICE" EVEN BETTER

When the well-known adage, "Beauty lies in the eyes of the beholder," was conceived, little did anyone realize the dramatic changes that were forthcoming with the development of cosmetics.

A concern voiced months ago by the Center's management has finally borne fruit in a new beauty consultant program for all the Center's female employees. Headed by Mili Peters, the goals of the program are to improve the appearance of female employees, their poise, personal conduct, overall body care, cleanliness and makeup.

Beauty workshops started July 5 and will continue through August 5. All departments will be covered separately.

Mrs. Peters said that the Center's general manager, William Cravens, has expressed some concern toward the appearance of females working at the Center.

Some, she said, were coming to work with too much makeup, others with not enough. The program is intended as a positive approach to educate and inform women on ways to maintain good personal care.

Visitors Delighted By Samoan Day Fete's Colorful Traditions

by GLEN WILLARDSON

The recent Samoan Day celebration at the Polynesian Cultural Center was warmly received by visitors, mainly because of the good planning of activities by Samoan Village Chief Tavita Tufaga and his staff.

From the opening number of the Lau-lausiva to the concluding Tauluga, it was an outstanding program geared to the visitor's interests.

The program included such musical numbers as the Mauluulu (children's number), Le Afi Lai, and the Mu. During the Sasa, Sarah Cravens was accompanied by the impromptu dancing of a young Samoan youth.

The fashion show vividly portrayed two ancient forms of dress, using the tree leaves and the tapa cloth. Also displayed were the modern dress of the Pulelasi and the Tais Ae Afi, or fine woven mat worn by royalty.

Kim Ho Kum was the narrator for the afternoon's activities, with chief Tufaga providing a welcome and general manager William H. Cravens responding to the event at the conclusion of the program.

Games of skill were a featured attraction, with the coconut tree climb, fire making and weaving competition offering a blend of talent seldom seen by the visitor to the Center.

In the finale, Susan Cravens performed the Tauluga, but before it was over several spectators joined in the dancing to the delight of the crowd.

Photo by Frank Kara



Susan Cravens performing the customary Samoan tauluga dance.

Ramble on with Reggie



At least one PCC security officer won't easily forget the petite face of Karen Cravens. . .

The first time he saw her was also the day he almost swallowed his tongue.

It appears the officer (who shall mercifully remain anonymous) inadvertently barred the wife of the Cultural Center's general manager from attending a cultural presentation at the Center.

"I'm sorry," he said. "No one can go in without identification," the zealous officer informed her.

Nonplused, Mrs. Cravens handed him her special invitation.

He read it and curtly asked her name.

"Karen Cravens," she gently responded.

The officer's expression turned the color of a beet.

Mrs. Cravens was ushered in by the apologetic officer, whose face has yet to return to its normal color.

It's often discomfoting for PCC visitors to be told of the "environmental" hazards of drinking straight coconut milk.

The demonstrator at the Samoan coconut husking demonstration warns that "because it is very rich and sweet, we advise those of you who drink it to stay home, stay close and hang loose."

The kindly, if graphic, words of warning, however, moved one woman to respond enthusiastically: "Oh good, I'll send some home."

The lengths people go to please a photographer.....

On hand recently to photograph the Center's one-millionth visitor within a calendar year was a Star-Bulletin cameraman who had carefully predetermined the best possible spot from which to film the landmark visitor.

When Mr. One-Million strolled through the turn-stiles with his family, the photographer did not capture the desired effect so the millionth visitor was asked to be a good sport and exit to make a second entrance.

This time the photographer got his picture -- of the Center's one-millionth-and-ONE visitor.

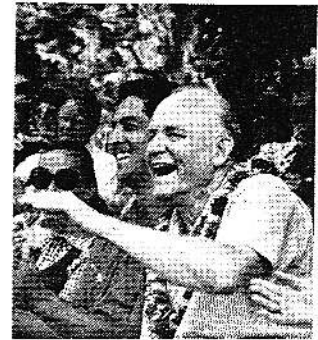
The Center's first daytime activity, the Aloha pageant, struck a wrong chord recently to the tune of Hawaii's state anthem.

The United States flag, usually raised when the state anthem is sung, hit a snag and the flag raiser spent at least 13 minutes trying to untangle the flag.

He finally made it, but the song was long over.

The musicians saved the day by striking the right notes of a Hawaiian song.

Musicians' supervisor Vendy Oura said later: "I was so embarrassed that if there was a hole in the ground, I would have jumped in it to hide."



Howard W. Hunter enjoys an afternoon of entertainment.

Profile of an Apostle

The recent visit of Elder Howard W. Hunter appeared more a journey of sentimental value than anything else.

The General Authority, who served for more than 10 years as president of the Cultural Center's Board of Directors, was welcomed with his daughter and guests to a feast of Polynesian entertainment, that expressed not only the performers' varied cultures but their love for a man they loved and admired.

He saw for the first time the Center's new matinee show in a special presentation. It expressed the enthusiasm that made the show more heart-felt and emotional than usual.

Brother Hunter responded with warm smiles and affection.

NBC Editor Impressed

Electronics Journalism Editor for NBC's news department, was a recent guest to the Center with his wife, Sandra Jones.

He said in an interview that he has seen most aspects of Polynesian entertainment, but nothing as impressive as the Invitation to Paradise show at the Center.

"From two years ago there have been many good improvements and I am very interested in learning where it's going from here," he said.

Both Wiley and his wife are active members of the Church.

