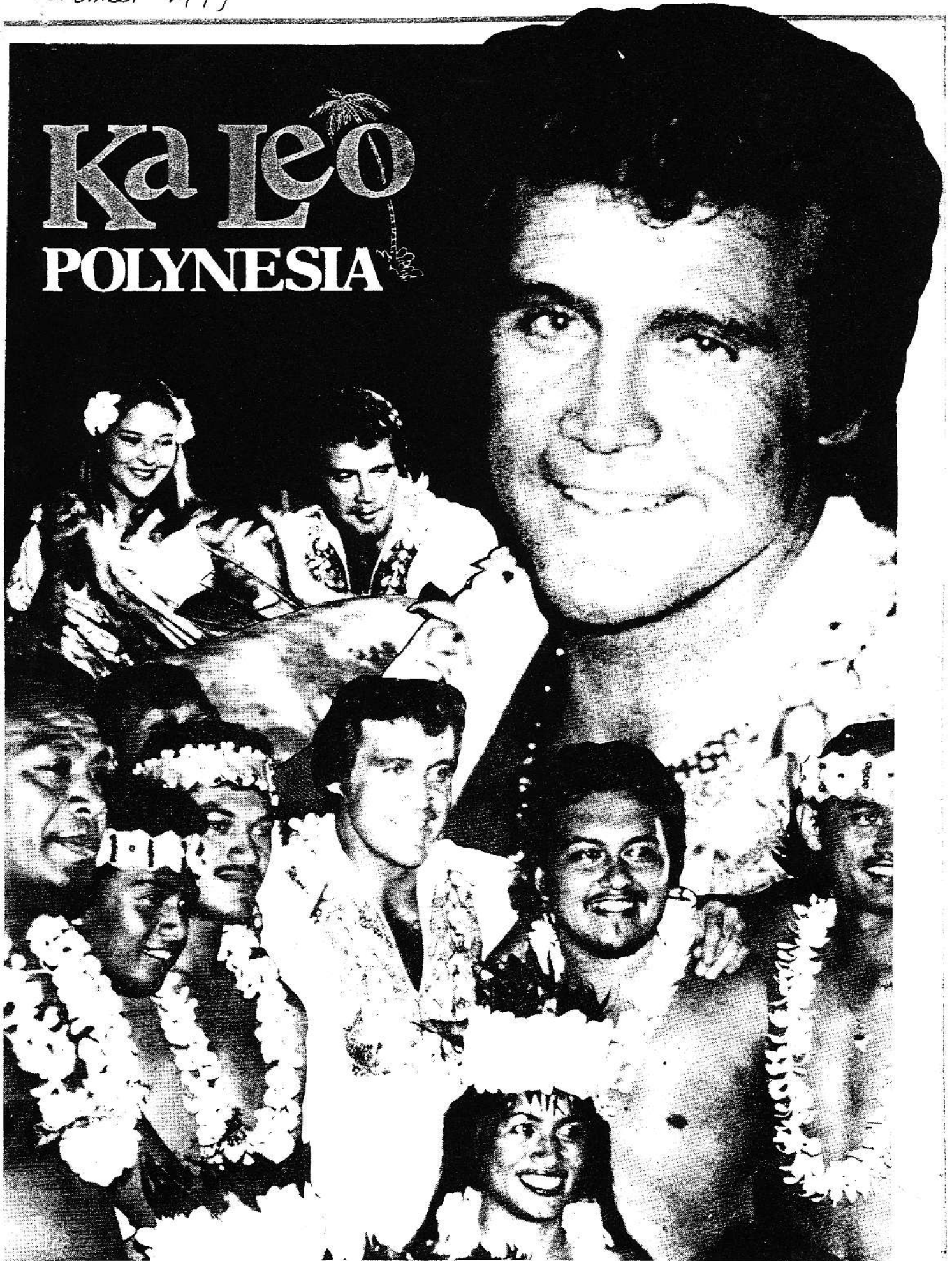


November 1977

# Ka IeO POLYNESIA





# Ka Leo POLYNESIA

**COVER:** Lee Majors is pictured on location at the Polynesian Cultural Center recently. Top left: Lee is photographed with his leading lady for this episode, Robin Mattson, and is caught in a candid pose with PCC entertainers who were included in several segments of the show.

Photos by Hipolito Velez and Reg Schwenke.

See Page 12

Number 4, November 21, 1977

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These youngsters eat to their hearts delight during anniversary festivities held recently.

Polynesian Cultural Center celebrates 14th anniversary on Page 3 through Page 7.

Yaqona, a taste of culture on Page 8.

Also: Elder McConkie visits Center and two new administrative appointments made.

Football mania comes to Laie on Page 9.

Also: What everybody doesn't know and the editorial.

Fijian villages celebrate their seventh independence anniversary on Page 10.

Ramble on rambles on ... on Page 11.

Six Million Dollar Man on location at the Center on Page 12.



# Center Celebrates 14th Anniversary



It's Tommy Edmonds, the son of Village Orientations manager Tom Edmonds right? Right.

It's Tommy Edmonds competing to hold his breath the longest during the anniversary Olympics right?

Wrong.

It's Tommy Edmonds bobbing for apples in the youngsters' events during the four day celebrations

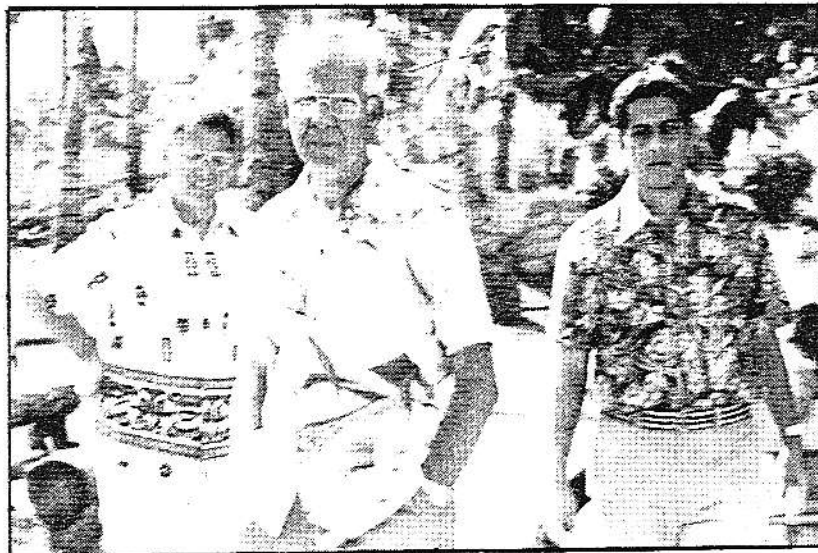
photos by Reg Schwenke

## I Think...

...that one of the greatest things that has ever happened to the Polynesian Cultural Center was the 14th Anniversary Celebration. Having Elder Ashton and Elder Asay here put it in a stronger spiritual framework, but also the Devotionals and parties added to the realization of what a blessing the Center is to us all.

However, more than anything else, what impressed me the most was the expressions of love that were made by so many. Love for one another, and for the Church kept coming through as we met in both large and small gatherings. It is my hope, my prayer that the love will continue to grow and strengthen here at this great missionary center of the Lord's, and our light will shine even greater.

**William H. Cravens**  
Vice President and  
General Manager



Elder Marvin Ashton (center) observes melon eating contests for the toddlers while Elder Asay and President Cravens look on in the foreground.



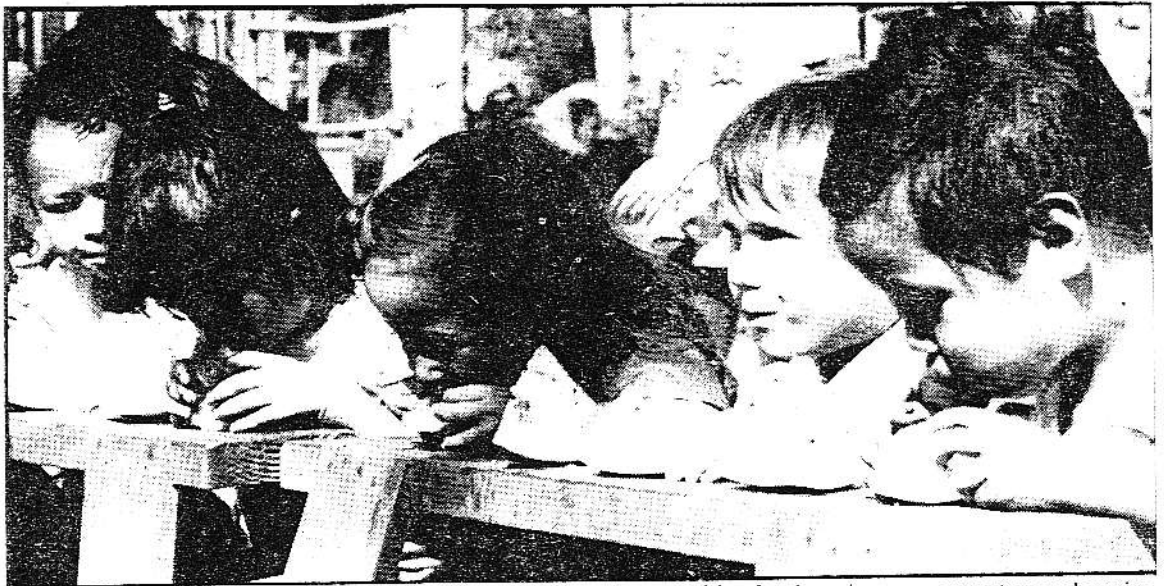
A canoe tours employee smiles at the antics that go on during the canoe race events.

Educational Services employees Sione(left) and Raymond fill their faces with ice cream - as part of the canoe race events -- and loving every minute of it.





General Manager William Cravens tries a hand at spear throwing



It's a mouth-for-all competition for these hungry youngsters welcoming the guise of a water melon eating contest.



Elder Ashton uses matinee show narrator John Olszowka as an example of good employee during the theater devotional.

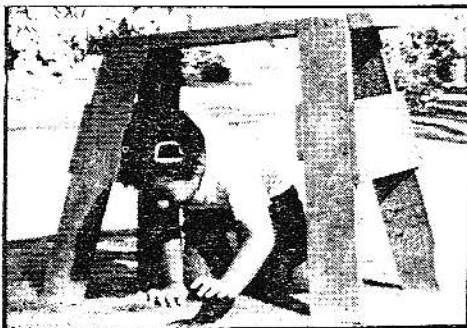


For Herman Mauga, ice cream on the face is worth two spoons at home...



It appears to be a tug-of-war between the heavyweights and the featherweights...and pound by pound it was.

What would appear to be a strenuous tug-of-war heave doesn't show

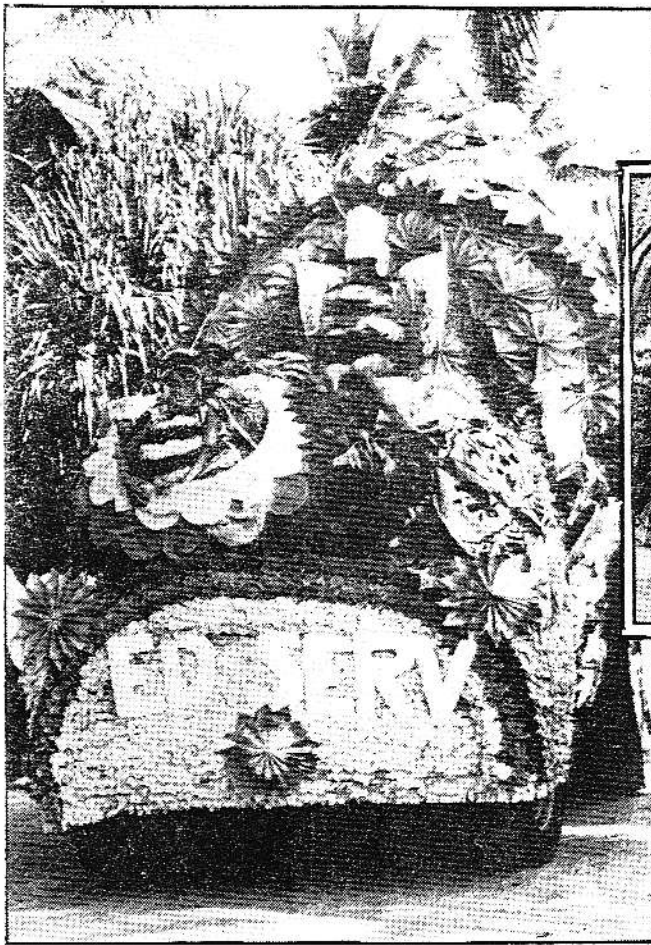


General manager William Cravens on the receiving end of the egg tossing contest.

Elder Carlos Asay has a whole egg intact in hand, we think...

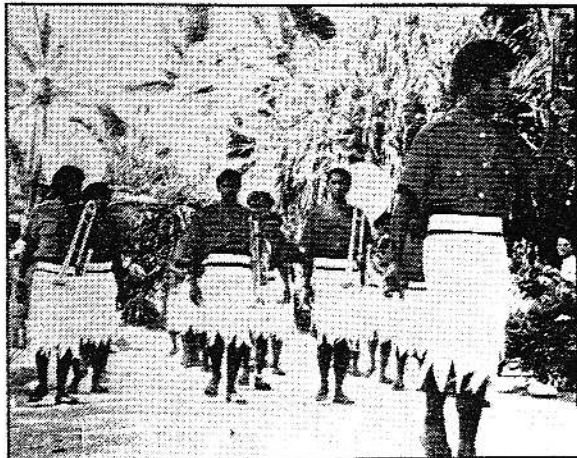




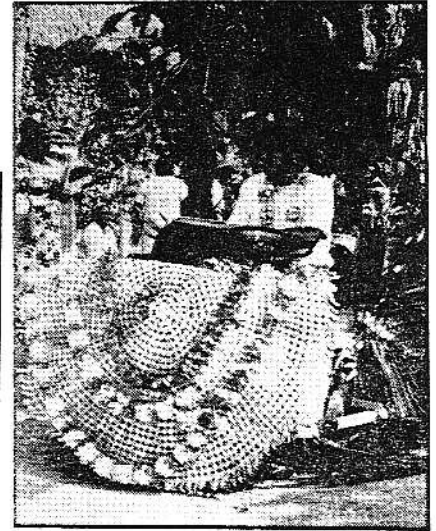
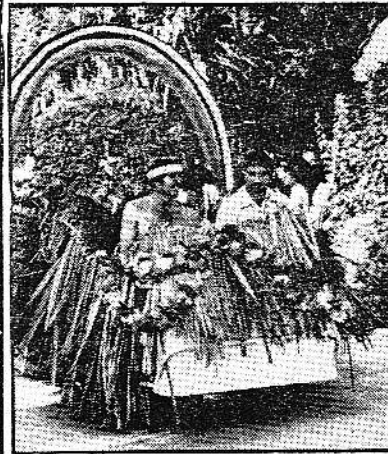


It's the busy bees of Educational Services who won the 14th Anniversary float contest. Educational Services won over numerous floats representing all the departments at the Center.

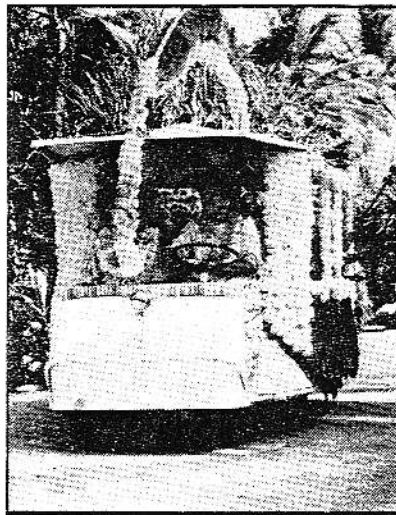
The PCC brass band marches at the head of the float procession lead drum major Walter Peters.



Rickshaw? Close but not good enough. Maori village employees Rick Ankors and Rick Kalahele ride their float in style ... if you can call that style.



Assistant chief of the Tahitian village, John Hunt at the helm of the Tahitian village entry.



If the shape of this float looks familiar, it's only because it is familiar. It's a decorated tour cart representing the reservations office.



It's not so much the float that makes the Maintenance department entry so appealing ... see for yourself.

# The Greatest Of All Assignments...To Be Worthy Child Of God



Elder Marvin J. Ashton addresses a congregation of largely Cultural Center employees at a special fireside devotional.

**"Give God the joy of loving you at your best..."**

A more simple or profound statement could not have been more relevant to the Polynesian Cultural Center's employees as it was the night of October 16, 1977, when Elder Marvin J. Ashton addressed a special anniversary devotional.

**"Your greatest assignment is not as a BYU student or a Cultural Center employee, but being a worthy child of God."**

Highlighting four days of the Center's 14th anniversary celebrations, Elder Ashton said he had tried to point out the importance each individual played no matter what function they played nor where they worked.

"God loves you and wants to walk beside you and wants to be your friend," he said.

He emphasized the need for all employees to love the visitors who marvel at the unique cultures of the Pacific, reiterating the important missionary value each employee serves as members of the Church.

"Loving," he said, "is a process, a way of life."

**"You can't feed others unless you have food for others as well as yourselves."**

"Feed my sheep," he added, "don't feed them anything that is not good..."

In an earlier talk, the Center's vice president and general manager William Cravens said that Elder Ashton "is as great as any Apostle that has walked the earth."

The Polynesian Cultural Center "is no place for people who do not want to live the gospel of Jesus Christ."

Elder Carlos Asay also earlier offered hopes that "God will bless us to build bridges to all the non-members of the world."

"Thank you for a wonderful week in a great and sacred place," he concluded.



President William Cravens reaffirms "Elder Ashton is as great as any apostle that has walked the earth."



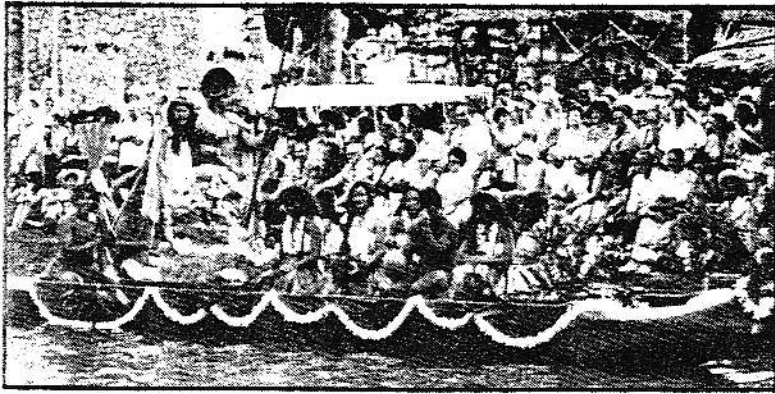
Cultural Art Production Director Tommy Taurimu leads one of several choir revolutions during the fireside.



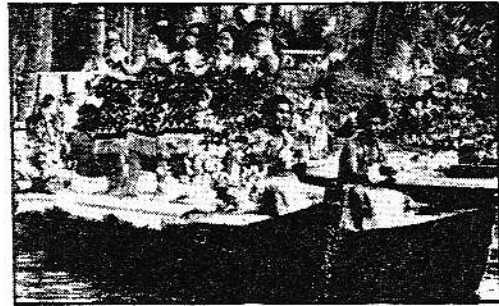
PCC Board of Directors members Ralph Rodgers (left) and Wendell Mendenhall (center) giving brief addresses during the fireside. Bro. Rodgers also performed several hymns including what he said was Elder Ashton's favorite, "I am a Child of God."

Elder Carlos Asay offers encouragement to the Center employees to set missionary ideals to all non member visitors.

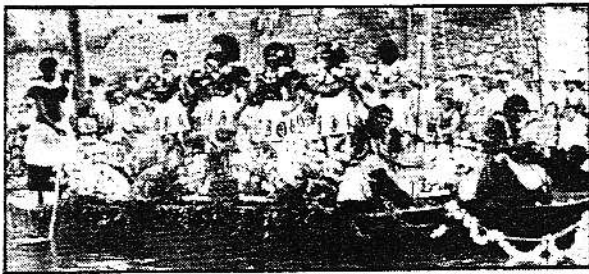




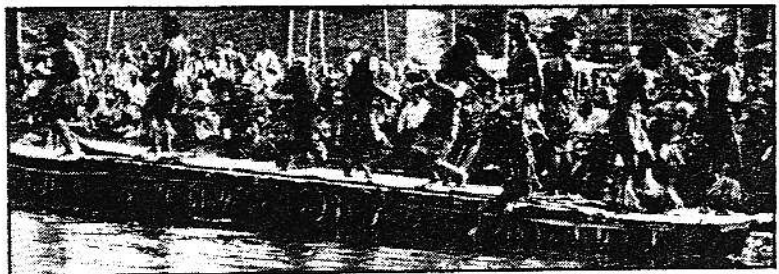
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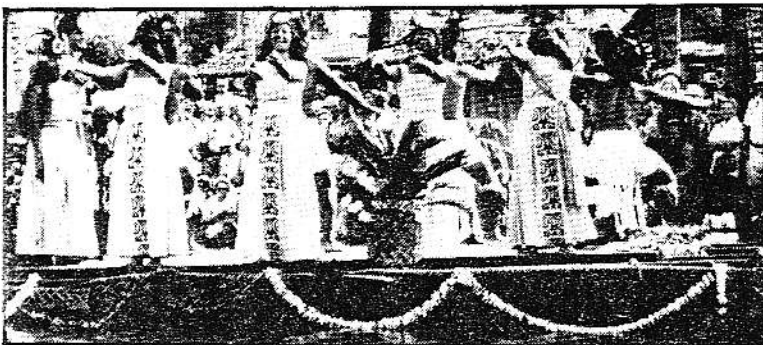
TONGA



FIJI



SAMOA



MARQUESAS

NEW ZEALAND



TAHITI

The Center's 14th anniversary brought forth many new and interesting facets of typical village life in untypical surroundings.

Among them were the beautiful colors displayed during the pageant of the long canoes, with each village competing for the best decorated canoe contest.

In a beautiful array of colors, the canoe dancers did a marvelous job of decorating. However, there was room for one winner and the Samoan canoe took the honors.

But, if you'd like an unbiased opinion, each canoe was worthy for that coveted prize.

# New PCC Appointments

The Polynesian Cultural Center has appointed Raymond "Tommy" Taurima as Cultural Art Production director.

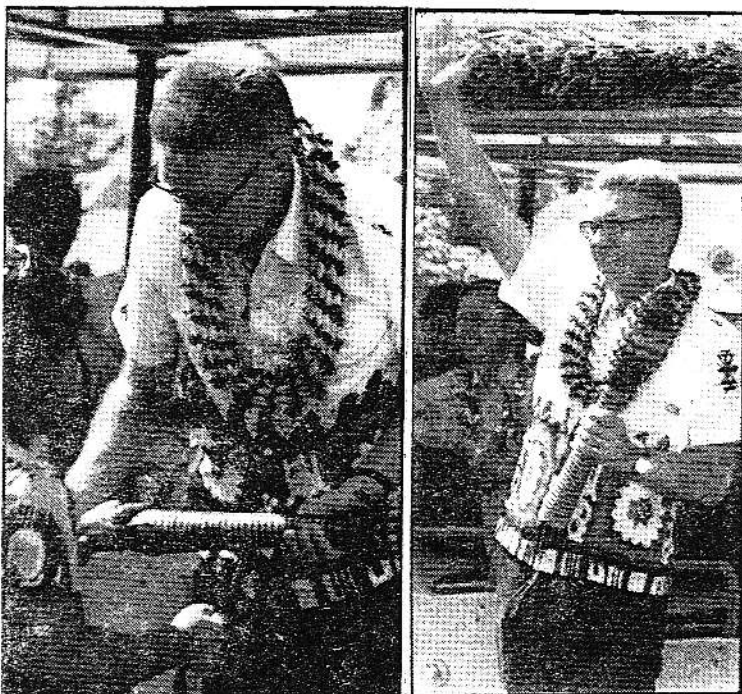
Mr. Taurima is a native of New Zealand and previously served as the director of Polynesian Cultural Programs for the New Zealand government. In that position he presented Polynesian performing groups at the Rotorua International Hotel, and took groups on tour to the Orient, Russia and Europe.

He attended the Brigham Young University Hawaii Campus (formerly called Church College of Hawaii) from 1961 to 1963, and also the Wakefield Academy in New Zealand.

Robert S. Inamine has been appointed director of Business Research for the Polynesian Cultural Center.

Mr. Inamine was previously a wholesale clothing distributor on Oahu prior to being named to the new post at the Cultural Center. He also was a restaurant manager in Honolulu, and employed with a women's wear manufacturer in Los Angeles.

He received a bachelor's degree from UCLA. He is married and has two children.



photos by REG SCHWENKE

Salu Tufaga, the daughter of the Samoan village chief, gives Elder McConkie an intricately carved Samoan war club.

## McCONKIE VISITS CENTER

Despite a rigid schedule of meetings with local Church leaders, Elder Bruce R. McConkie still found time to visit the people and cultures of Polynesia.

Accompanied by his wife and BYUHC stake leaders, the member of the Quorum of the Twelve was welcomed to the Center by Laie Hawaii stake president William Cravens.

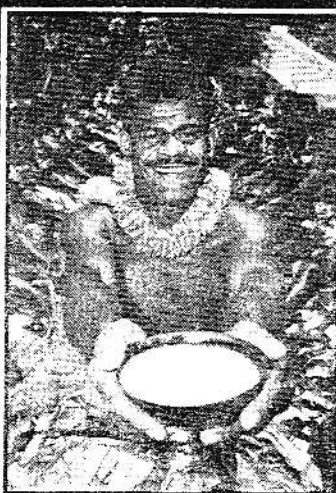
Several department managers from the Center also accompanied the party on their brief tour of the villages where the Apostle was honored with gifts from the village chiefs along with songs and dances of their islands.

Elder McConkie was in Laie for the dedication of three campus buildings at the adjacent Brigham Young University-Hawaii Campus. He was also the keynote speaker at the recent BYUHC stake conference.

## YAQONA

### .. Ceremonial Taste of Polynesian Cultures..

by Noel McGrevy



The venerable Dr. Johnson has called tea "the cup that cheers, but not inebriates." I wonder what he would have said about yaqona.

Yaqona (Yes, it is spelled with a "u"-less "q"), is pronounced "yang-go-na" (The "q" being similar in pronunciation to the consonant cluster "-ng-" in finger, or linger.), and is the Fijian name for what other Polynesians call *kava* or *ava*. This, in turn, is commonly known to Europeans and Americans as "kava", or to those of botanical bent as *Piper methysticum*.

A relative of the pepper family, yaqona is known in Melanesia and Polynesia for its medicinal application (as a painkiller) and, in some cases, as a social drink --especially in Nuclear Polynesia, or Samoa, Tonga, and Fiji. In all three of these places it is a common social drink which can also be used on high ceremonial occasions.

Fiji's chiefly yaqona ceremonial is probably the most solemn and impressive, although I am sure some Tongans would differ with me in this.

In taste yaqona, as a drink, would appear to resemble its muddy beige appearance--nondescript, but rather sour than sweet. The more dense the color, the more bitter the flavor. In fact, etymologically speaking, the root words for yaqona and kava both express the idea of bitterness. Be that as it may, there is nothing bitter in the minds of Fijians when they partake of this traditional drink. Rather it is a way of expressing their warmest feelings and close association.

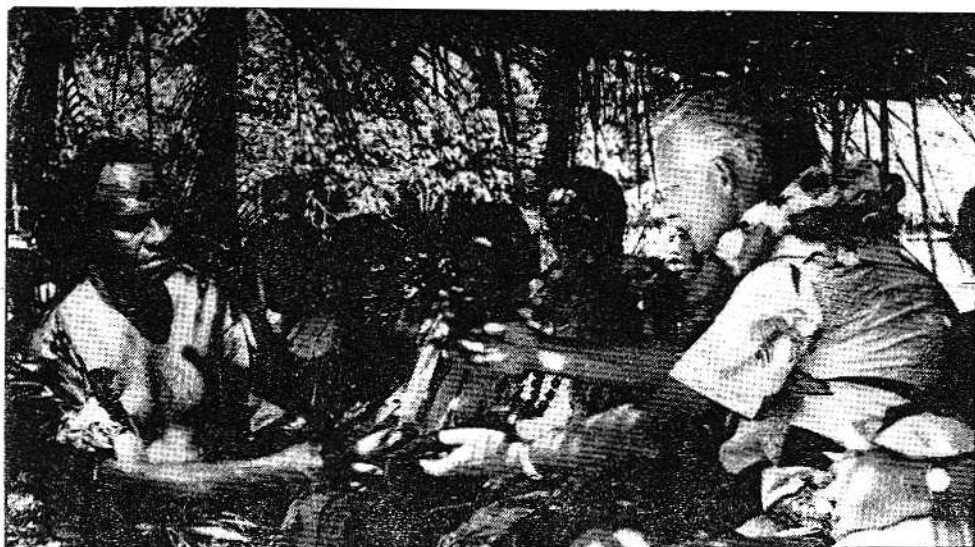
The plant takes several years to reach maturity when it can stand about eight feet. It is composed of a number of long segmented stalks slightly resembling bamboo, but tapering much more toward the top and bearing large heart-shaped leaves. It is the root and several feet of these stalks which are used for making yaqona, although, on ceremonial occasions, the whole plant may be presented. Dried in the sun the washed roots (known as *waka*) and the stalks (known as *lewena*) may then be sold or used by the grower himself. Yaqona made from the *waka* is generally regarded as stronger and better than that made from *lewena*.

If some dried yaqona is needed for drinking, it will be cut into smaller pieces by some of the young men and then pounded in a wooden or metal mortar with a steel pestle. Then the finely pounded result is placed in a piece of nylon cloth and mixed with water and squeezed until, with the addition of more water, the right strength is obtained. Much ceremonial is attached to the formal preparation and presentation of yaqona. The informal social drinking of yaqona dispenses with most of this.

Yaqona, as a social drink, is almost ideal, for it does not possess the cell-deteriorating, brain-damaging characteristic of alcohol. Fijians regard it as essential to good conversation. It should be noted, however, that drinking large amounts will cause drowsiness, and drinking excessive amounts can temporarily render one's legs unresponsive to the mind's commands. In addition, drinking excessive amounts over a long period, will result in *kanikani*, a whitish scaliness of the skin which is often disguised by the use of coconut oil, but which can be remedied more properly by taking Vitamin B, the skin vitamin. No permanent physiological damage is ascribed to this condition, however.

From personal observation and, after many *bila* (cups) of yaqona, I can say that yaqona drinking is a social custom remarkable for its ability to unite as one around the *tanoa* (yaqona bowl) all those who partake. No doubt the perspicacious Dr. Johnson would have had a ready phrase for this too, had he known about the custom.





Elder Ashton accepts an intricately handcrafted Fijian necklace from assistant village orientations manager Emosi Damuni.



Elder Ashton sips a taste of the culture....

FIJI INDEPENDENCE HONORED:

## Elder Ashton Presides

photos by Reg Schwenke

It's the thought that counts. Fiji's seventh Independence anniversary was celebrated belatedly, at the Cultural Center October 15 with the

same fervor and enthusiasm other Fijians in their native islands had done so four days earlier.

The celebrations were included as part of the Center's 14th anniversary festivities through October 12-16.

Honored guests included Elder Marvin J. Ashton of the Quorum of the Twelve.



Colorfully clad Fijian warriors chanting prior to actual kava presentation.



Elder Ashton ushered into Fijian village.

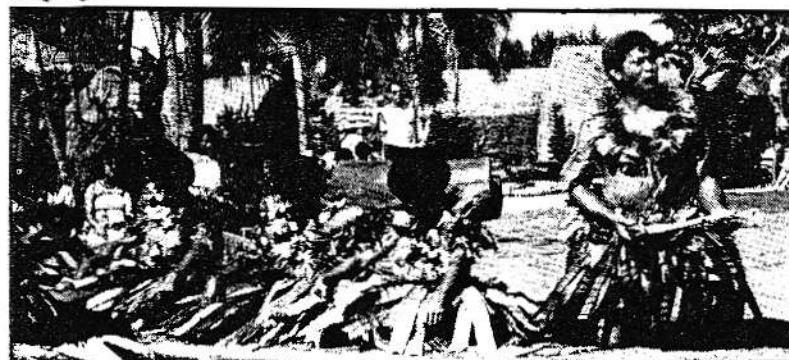


This harmless but fearsome-looking trio perform Fiji's warrior spear dance.



This group of Fijian maidens dance the songs of their islands during celebrations.

The Fijian village chief welcomes his distinguished visitors in his native language.



Assistant Fijian village chief, Keli Lobandahn explains kava ceremony to Elder Ashton.





photos by HIPOLITO VELEZ

## Watch for them..

These are the faces of new but soon to become important people at the Polynesian Cultural Center.

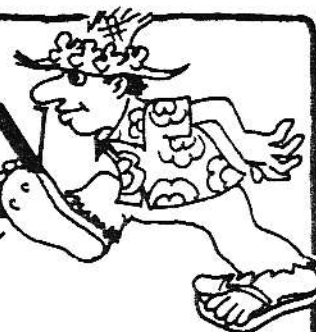
The spectacled "young" man at the top is Cliff Davis, the attractive woman in the center is Pat Davis (Cliff and Pat are husband and wife), and the jovial fellow at the bottom is Bob Brunner. This trio, along with PCC board member Ralph Rodgers and Tommy Taurima, are presently arranging a completely new night show which will premiere July, 1987.

"The new show will be completely different, with a entirely new volcano, stage settings, costumes and musical arrangements," said Ralph Rodgers.

"And even a new name," he added.

A more indepth and complete story will be published in the December issue of Ka Leo Polynesia. Watch for it.

## RAMBLE ON with Reggie



### Thanks, Lee, it was nice of you...

It's a general rule on the Six Million Dollar Man set that if there are any photographers around, Lee Majors will not even appear for filming.

Rebuffed and ordered off the set by the production staff who were simply doing their jobs, PCC student photographers Hipolito Velez and Reg Schwenke found themselves at wits end trying to contrive some ingenious scheme to get even one photograph of the television-famed 'bionic man.'

Standing in the dimly lit smoke-filled pit in which the kalua pig had just minutes earlier been cooked, the two were suddenly confronted by one of Lee Majors' personal aides who didn't have any bionic abilities to speak of but still looked threatening.

"Who are you?" It sounded more like a threat than a question.

Hipolito, displaying a characteristic eyebrow twitch, nervously replied: "We're (gulp) photographers for the Center trying to get pictures for the employee news-magazine."

The dubious aide moved away to speak with Center construction boss John Elkington, apparently to confirm the identification of the two. Both cameramen were anticipating the worst when the aide returned and amiably said he had not been told of any photographers and Lee's approval was necessary, otherwise the shy actor wouldn't even appear on the set.

He returned ten minutes later with a smile on his face.

"It's okay with Lee," he said, cautioning that "he doesn't want any photographs taken on the set, only when he's walking to and from the set."

The two ecstatic photographers walked triumphantly back to the set with the aide when the assistant director called out "I want you photographers off the set."

"Lee has okayed them," the aide responded.

Hipolito admitted later, "It was a great feeling knowing that everyone knew -- and was surprised -- that Lee Majors had actually given us permission to take pictures."

What started as a very frustrating evening turned out to be a rewarding experience for the two, who shot six rolls of color and black and white film.

Their deepest satisfaction came with the knowledge that they had succeeded where all others had failed, including camera pros from both downtown daily newspapers and national publications.

The Polynesian Cultural Center now has exclusive photo coverage of Lee Majors on location in Hawaii.

As a final gesture, Lee Majors requested their best color slide selection so he could pick out some pictures he wanted to give to his wife, Farrah Fawcett-Majors.

For Hipolito and Reg, she's not so much the one with the beautiful flowing hair as she is the one with the nice guy of a husband.



# All that he appears to be...and less

by REG SCHWENKE

Without the bionics, Lee Majors, the 'Six Million Dollar Man' of television fame is all that he appears to be.

And less.

Up close and personal, he is an unassuming and apparently shy man who does not appear to revel in the fame and fortune that the SMDM television series has brought him.

Nothing like the confident and sometimes assertive Steve Austin, the special OSI agent he portrays on the screen, Lee appears to be reserved and very much a loner. This observation was confirmed by crew members of the SMDM series.

But while shooting on location at the Center several weeks ago, something happened to Lee Majors. Something that surprised even his closest aides.

He allowed photographs of himself to be taken by two PCC photographers. Constantly hounded by gossip-mongers and photographers trying to link him romantically with women other than his wife, Farrah Fawcett-Majors, Lee has reportedly never allowed his picture to be taken over the last few months by the media (not to mention refusing all interviews).

However, according to the series' location manager Bruce Lawhead, that night at the Center was the first time he had ever seen him so relaxed.

"It must have been the tropical surroundings and the Polynesians there, but he allowed more pictures to be taken there than anytime over the past few months.

"Even the crew members aren't allowed to take his picture," he pointed out.

Unit production manager for the SMDM series, Ben Kadish, elaborated: "It took me three months to get Lee to autograph his photograph for my children in England..."

Not only was he unusually relaxed, but he smilingly obliged when Samoan village chief Tavita Tufaga asked if he could have his picture taken with the bionic man.

What followed was a barrage of ecstatic PCC employees who rushed to Lee's side, hurriedly beckoning photographer Hipolito Velez and another Cultural Center photographer to take their pictures.

Lee Majors smiled, obviously enjoying the enthusiasm of his eager Polynesian fans.

Had not his personal aides pulled him away, the free-for-all photo session could have gone on for hours.

In between takes during the five hour filming session, he joked and chatted with PCC entertainers who were included in several segments of the upcoming two-hour SMDM special filmed entirely in Hawaii.

The portion filmed at the Samoan village will take up at least five minutes in the final program which will be aired sometime next month.

As an actor, Lee "is as professional as any I have been associated with," says Ben Kadish, whose former credits include the classic 'South Pacific.'

"He's always on time and gets the job done," he added.

During a break in filming, Lee was introduced to the Center's vice president and general manager William Cravens and his wife.

After completion of the film segment, Lee left the set as quietly as he had come, but not before stopping to drape his lei on the shoulders of a little Tahitian girl, afterwards kissing her.

Was she excited that the Six Million Dollar Man had actually given her a lei to remember him by? "I am but no one will believe it," she soberly responded.



photo by Ben Kadish

Photographers Hipolito Velez and Reg Schwenne hold up a personally autographed photo.



Cultural Center manager William Cravens chats briefly with Lee Majors in between takes in the Samoan village.