

Jan. 29, 1993



IMUA POLENISIA



THE VOICE OF THE POLYNESIAN CULTURAL CENTER



PCC Unveils Official 30th Anniversary Logo

PRESIDENT'S MESSAGE

Lester W.B. Moore

Throughout 1992 we implemented a new strategic planning process at the Center which yielded positive results – even as the State experienced a disappointing decline in visitor attendance of 5%.

Indeed, visitor industry officials are very concerned about this year. But let us focus on the good news in 1992:

- PCC's net attendance figures were up 3.0% over 1991.
- PCC net revenues were up 6.2% over 1991.
- The Center's operating expenses were 3% lower than in 1991.
- There were three needed pay increases in 1992.

In short, we did good. I personally commend you all for your part and respective roles in helping us attain such dramatic positive results in a downturn economy.

As we look ahead, let me report our Board of Directors meetings earlier this month were both upbeat and highly successful.

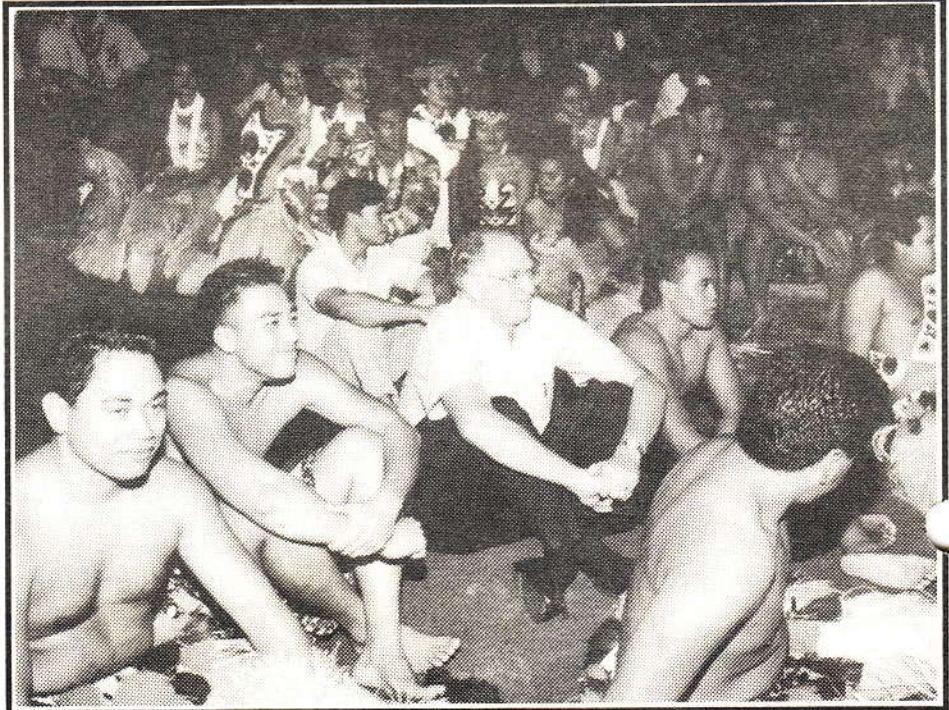
Our 1993 Operating Plan was approved and I will share the details in our next "State of the Polynesian Cultural Center" employee meeting.

I was especially proud of my association with the Center during the Board recognition dinner in which Cy Bridges and others articulated the heartfelt feelings of our Hawaiian people in

remembrance of the overthrow of Queen Liliuokalani and the Hawaiian Monarchy in 1893.

Included in this issue of "Imua Polenisia" is a special message from Governor John Waihee which

excellent remarks from Board members Bill Gay and Sterling Colton, both of whom were assigned by Chairman Elder Dallin H. Oaks to speak to our Management Team on their



President Moore joins Night Show cast as they listen to remarks by Elder Oaks and Elder Wirthlin.

accompanies an official PCC/BYUH statement about the overthrow.

I would be remiss if I did not express the deep appreciation of all our Board members who received specially-carved poi pounders from the Center. It was not anticipated nor expected. Gifts are not usually presented to Board members, but we felt it appropriate during our 30th anniversary year, since they have never received any compensation as directors.

Also included in this issue are articles outlining the insightful and

specific topics. Gay was formerly Howard Hughes' chief executive officer and still serves as a trustee of the Howard Hughes Medical Foundation. Colton is Executive Vice President & General Counsel for the Marriott Corporation.

As we look forward with cautious optimism, we are committed to do all we can to ensure the welfare of our employees; that the Center's financial viability improves; and the Center's lasting legacy as a unique "living museum" continues.

PCC BOARD REVIEW

COLTON HIGHLIGHTS PCC'S SPIRITUAL FOUNDATION

by Sterling Colton

"The Cultural Center has built a great team who are working together with love, respect and unity that is unusual in today's world. The foundation of their commitment has enabled the Center to survive wars, hurricanes and world economic crises.

"It is significant that two apostles, Elder Dallin Oaks and Elder Joseph Wirthlin, have been called to lead and direct the activities of the Polynesian Cultural Center," he added.

"With the full advisement of the First Presidency, they are watching over what is happening here at this great Center.

"The fact the Center was organized and is led by God's prophet does not mean it will not have its share of challenges and problems. On the contrary it may have more than its share.

"The test is not whether we have challenges and problems, but rather how we meet and overcome them as they arise.

"The Center will not only be able to survive, but to succeed in spite of such adversity, for it was founded and built upon a strong foundation because of the skills and efforts of those who labor daily for its success.

"While it is very important to build a strong foundation for the Center, it is even more important for each Center employee to build

a strong personal foundation.

"Each person's time is short upon the earth. Great demands are placed upon that time. It is therefore necessary to prioritize the time listening to the admonition given by the Prophet Joshua, 'Choose ye this day whom ye shall serve, but for me and my house, we shall follow the Lord'"

(Sterling Colton is Executive Vice President and Chief Legal Counsel of Marriott Corporation.)

PCC: A HISTORICAL PERSPECTIVE

by F. William Gay

"From its beginning concept to its yet uncharted future, PCC has a destiny to be of permanent worth to mankind. But, as a child born of an abiding spiritual belief in what was being done, and nurtured by hardship, conflict, doubt and uncertainty, these forces have made PCC's worth a destiny that can never be guaranteed.

"Thus it is appropriate and necessary that we, who are responsible for its destiny, should meet and review together where we've been, where we are and where we are going.

"Thus both our challenge and responsibility is to effect change by using principles which remain constant.

"It all began as a dream: a vision of what could be, a belief in what should be, a dedication to

what would be. And across the years the belief and dedication materialized the dream. The vision became reality.

"The philosopher, Chateaubriand, was right when he said 'In days of service all things are founded.'

"Today, like those before us, we still face hardships, conflict, opposition, doubt and uncertainties. Some new, some the same. . . .

"So where are we now? We are really heirs, inheritors of 30 years of achievement and contribution. Some of us, for a few years, have been players at various levels and to varying degrees of involvement. But now we are the leadership of PCC. It is no longer them, but us.

"But, today as we pointed out there are new societal forces we have not confronted before.

"But, whatever way we go, may it be because we believed as Alma says that "God could cause the spindles of our mind should point the way we should go." For this is, and must remain, our spiritual imperative also. And as the years pass, may we always feel the drama of Polynesian life.

"May our acts confirm our certainty in the divinity of our spirit and the potential with which it invests our life, as we work together to meet the challenges of an uncertain world. . . ."

(Bill Gay was formerly Howard Hughes' chief executive officer and still serves as a trustee of the Howard Hughes Medical Foundation.)

PCC BOARD REVIEW

CENTER HAWAIIANS PAY TRIBUTE TO THEIR PAST

While Hawaiians throughout Hawaii were commemorating the 100th Anniversary of the overthrow of the Hawaiian monarchy with special marches and other events, PCC's Hawaii Islands leaders and employees were quietly reiterating their culturally significant roles — continuing the daily education of both the Hawaiians and Center guests.

Hawaii Islands Manager, Cy Bridges, elaborated the mission of the employees. "Through our ongoing demonstrations and activities, we teach the traditional values, the work ethics, the mana and aloha of the Hawaiian people."

Bridges' words rang true during a special presentation to PCC Board members and their spouses at a special Friday evening dinner. Board members were honored with beautifully carved poi pounders and their spouses with hand-made Hawaiian quilt hangings.



Kaipo Manoa, a PCC Hawaii Islands worker, presents a stone pounder he made to Elder Dallin Oaks during a special Board recognition dinner.

Paying tribute to his heritage and the vision of Center leadership in perpetuating Polynesian cultures, Bridges explained the historical and mythological significance of taro from which poi is made. With performances from the PCC halau, of which he is

kumu hula, and Jeanette Hoag's renditions of two Hawaiian classics,

the special abilities and talents of the Hawaiian people were further highlighted.

"Our purpose is to build strong foundations in things Hawaiian for Center employees, BYUH students and the local community," Bridges said.

"We want to take the best of our past and teach and apply it today for a better and greater tomorrow."



Elder Dallin Oaks poses with Tahitian Island workers.



Elder Joseph Wirthlin greets three Island workers from Tonga.

Editorial

HELPING GUESTS COPE WITH DISAPPOINTMENT

by Rubina Forester

During my recent vacation on the Mainland, I experienced several disappointments attending a variety of visitor attractions and shows. My disappointment resulted from crowded, inadequate theater seating; inattentive, sour-faced restaurant help; malfunctioning toilets and having to stand in hour-long lines.

As Center employees we greet, guide and entertain guests. Sometimes we get distracted and when guests voice or show

disappointment at some lack of service, it is easy to pull back and murmur rather than step in with understanding and remedy the situation.

These customer concerns must be addressed immediately and courteously. Most can be corrected simply with improved service.

In rainy weather it may consist of holding an umbrella over a guest; an invitation to get out of the rain and listen to a special description of a cultural artifact; or the gesture of covering a baby stroller with a clean, plastic rubbish bag.

Frustrations may also be smoothed by providing alternatives such as a change of seating if possible; redirecting guests to a less-busy route; or substitution of a

coconut leaf bird for a coconut leaf headband.

Customer disappointment may also be diffused with the intervention of higher authority.

Managers can provide immediate solutions such as upgrades or personalized attention. In their positions, they can minimize serious mistakes and unintentional slights.

It is impossible to satisfy all guests, all of the time. But it is possible is for every employee to maintain equanimity in every situation and deliver the best service they can personally provide.

Only then can customer disappointments be minimized and satisfaction maximized.

CUSTOMERS ALWAYS COME FIRST . . . AND THEY'RE ALWAYS RIGHT

"It is the policy of the Polynesian Cultural Center to provide guests (customers) with the best possible service. Employees are expected to treat customers in a courteous, respectful manner at all times. Specifically:

1. Employees should always remember the customer comes first and is entitled to the same thorough treatment the employee would like to receive. Customers should not be treated in a condescending or impolite manner and

should not be kept waiting an unreasonable length of time.

2. When a guest approaches an employee with a question or complaint, the employee will give the matter his immediate attention. If a guest becomes abusive or argumentative and the employee cannot properly handle the situation, the guest should be referred to the supervisor. At no time shall an employee use any retaliatory means (oral or physical abuse) against any of the Center's guests."

*Polynesian Cultural Center Policies and Procedures Manual,
Page 95*

Culturally Speaking

Descent of Polynesians

The concept of descent in Polynesian societies was recognized in three ways: *Matrilineal Descent* was traced through the female line; *Patrilineal* through the male line; and *Ambilineal* from either the mother or the father, or mother's mother or father. Ambilineal descent prevailed in Polynesia.

Descent served several functions: determination of rank and alliance to a group (e.g. political, occupational, religious); access to land, certain rights and kin relationships; opportunities to trace genealogy; associations to particular lines of hierarchies such as ali'i descended from a given society's first parents; and recognition allowing full participation in the established culture.

The predetermined roles and functions of first-born children in certain societies were governed by descent. Descent also governed the marriageability of young men and women.

Individuals who ranked the highest received the most deference. The highest ranks in most descent units were held by the oldest members of the senior generations (except for those not mentally fit).

Changes occurred in descent units no matter the society because of factors such as lineages dying out due to the lack of child-bearing females; reduction of numbers with one group being forced to merge with another; splitting up of very populous groups due to expansion in numbers and property; and as a direct result of particular events (e.g. colonial expansion, conflict between descent groups).

Pandanus Factoid

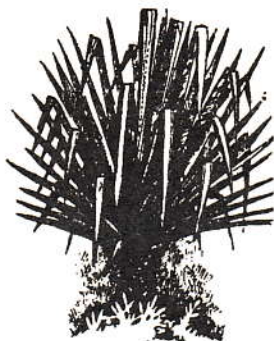
Pandanus odoratissimus L.f.

Several varieties of pandanus are found on the Center grounds. The Hawaiian name lauhala is often used to identify this ancient tree found throughout Polynesia, Australia and Malaya.

The long, three-inch wide leaves provide the Polynesians with abundant supplies for weaving mats, baskets, fans, hats, etc, because they are pliable, sturdy and hardy.

Polynesian weavers cut the leaves, dry them in the sun, roll up the leaves for storage, bleach them in salt water, remove the prickly edges, cut away the midrib, scrape them to soften the fibers, and trim leaves to required strips.

An unusual feature of the pandanus are the aerial roots which give the tree the appearance of walking.



'olelo No'eau

Polynesian Proverbs

Maori

Aroha mai, aroha atu.

Love toward us, love going out from us.

Love received demands love returned.

Give Me Five!

Kinds of Settlers in Polynesia

1. *Explorers*: They rediscovered islands. Remained only to resupply their ships.
2. *Castaways and beach-combers*: They sought to escape civilization and either make their mark at some enterprise or lose themselves among the natives.
3. *Traders and whalers*: Usually transient. Profit made, they departed for more lucrative environments.
4. *Missionaries*: the first settlers with a definite purpose. They stayed among the people as long as they could, changing what was possible according to their beliefs.
5. *Planters*: Their purposes were long-term. Land, a home and planting were the constant focus of their lives.

PEOPLE & EVENTS



Queen Lili'uokalani



MESSAGE FROM GOVERNOR JOHN WAIHEE

January 9, 1993

It is a pleasure to extend my greetings and warmest aloha to everyone gathered at the Polynesian Cultural Center for a special program acknowledging and honoring the contributions of the Hawaiian monarchy.

As it marks the 100th anniversary of the overthrow of the Hawaiian kingdom, 1993 is an important time for Hawaiians and non-Hawaiians alike. This is a time to reflect and remember the dark days of our history, and yet remain focused on our hopes and aspirations for the future. Bringing together people from throughout the Pacific community and representing a rainbow of cultures, the venue for tonight's remembrance epitomizes our community's single best attribute -- the ability of Hawaii's peoples to join together in appreciation of our varied heritage.

On behalf of the people of our state, I send my most sincere personal greetings to the leaders of the Church of Jesus Christ of Latter Day Saints in attendance at these ceremonies. I further offer my highest commendation to the staff and management of the Polynesian Cultural Center for continuing to share their special brand of aloha with the people of Hawaii and the world.


JOHN WAIHEE

CENTER ISSUES STATEMENT ON THE OVERTHROW OF THE HAWAIIAN MONARCHY

"The Polynesia Cultural Center and its sister institution, Brigham Young University-Hawaii, officially acknowledge the centennial of the overthrow of Queen Liliuokalani.

"It is a time to reflect and remember the dark days of Hawaii's history and yet remain focused on our hopes, aspirations and faith in the future.

"Therefore, we encourage education and communication leading to solutions that will bring understanding, harmony, and prosperity to the Hawaiian people while preserving the multicultural diversity of the peoples of the State of Hawaii.

"The Cultural Center and the University also acknowledge this centennial as a time to embrace Queen Liliuokalani's enduring legacy of peace for which she sacrificed her throne.

"We are committed to the preservation and portrayal of the native Hawaiian culture that reaffirms the dignity and self-respect of the Hawaiian people. We truly believe in the motto enshrined in our state:

Ua mau ke ea o ka aina i kaponu.
The life of the land is perpetuated in righteousness.

(The Center and BYU-Hawaii have formed a permanent Hawaiian advisory committee to identify and spotlight areas both institutions can assist and serve our Hawaiian community. PCC's Hawaii Islands Manager, Cy Bridges, was named as committee chairman.)

**NATIONAL
GEOGRAPHIC
TRAVELER MAGAZINE**
Washington D.C.

January 1993

"At Laie, in the Polynesian Cultural Center, the Hawaii of the Polynesians, or a facsimile, pokes through the Hawaiis above. The center is run by the Mormon Church, and grew out of the separate villages – Fijian, Tongan, Samoan, Tahitian, Marquesan, Maori, Hawaiian – in which students from the various Pacific islands lived while attending the Hawaii campus of Brigham Young University at Laie.

Toward the end of an afternoon I spent at the center, dizzy from all the amplified

Polynesian percussion, I was contemplating an early departure when I noticed the back of a big Samoan in front of me. Peeking above the waist of his lavalava were the topmost designs of his pe'a – the elaborate black tattooing, name for the flying fox, that decorates traditional Samoan men from knee to hip. Here and there at the Polynesian Cultural Center, as with that pe'a, authenticity peeks through."

OVID GAZETTE
New York, New York

December 1992

"Well, the jet lag is gone and we're beginning to adjust to our usual welcome to snow.

PCC IN T

After Hawaii, it's taking a bit of doing.

One of the Hawaiian experiences which will last longest with us will certainly be our visit to the Polynesian Cultural Center.

There one had the opportunity to become acquainted with the unusual in Samoa, Fiji, Marquesas, Tahiti, and Tonga, together with Hawaii and, somewhat surprisingly, New Zealand. The latter, with the others, make up Polynesia. The tantalizing question is what those adventuresome people had to do with the populating of the western hemisphere.

Dancing to the beat of the Polynesi

Twenty-five dancers auditioned at the Polynesian Cultural Center last week for the Tongan dance coach, Fasi Tobo. "How many of you are Tongans?" I asked.

Six held up their hands. Seven claimed to be Hawaiian, five Tahitian, nine Samoan, five Maori and three Fijian. So why are they all auditioning to dance Tongan?

And how come 35 dancers raised their hands when there were only 25 of them?

One explanation for this mix-up is Shonna TeNgaio Harris, a premier dancer at the Polynesian Cultural Center, who is part-Maori and part-Hawaiian. She raised her hand twice.

She's also on the honor roll at Brigham Young University-Hawaii, as is another outstanding dancer, Adele Wirihana, a New Zealand Maori.

Raymond Mariteragi of Tahiti, the theater manager, explained that the cast of 133 dancers and 18 musicians in the show must



**OUR
HONOLULU
Bob Krauss**

be able to perform the dances of more than one Polynesian culture.

Five other dance coaches with Tobo teach performers the steps and hand motions of six different Polynesian island groups.

The most rigorous test of this kind of versatility is the Polynesian Cultural Center's promotional troupe that has danced in Europe, China and Disney World.

"The dancers and musicians have to be very flexible," said Jack Uale, promotion supervisor. "We might get a call like this, 'Give me 30 minutes worth of Hawaiian and Tahitian plus a fire walker.' Or they'll ask for

Samoan and Tongan.

"Sometimes we have three groups going out at the same time."

During the audition, Tobo taught the performers a Tongan dance. He told them, "When you dance, you are Tongan. That's what I will look for in the audition."

Most of the dancers in the Polynesian Cultural Center shows are students at BYU-Hawaii and recruiting them is something like getting together a football team at the University of Hawaii.

"We look for good grades and also potential dancers all over the Pacific," said Uale. "Drummers are the hardest to find. We audition them on the island where they live."

Mariteragi is an example of the process. He said that as a boy in Tahiti he danced at community and church gatherings as well as for the Bastille Day Celebration every year.

He came to the center at age



Tongan dance coach Fasi Tobo at the Polynesian Cultural Center

17 as a student dancer. He performed the night show for a few years in Waikiki, then at 1

THE NEWS

The Hawaiian venture gives the (LDS) church a means of providing the funds for the higher education of many young people of the church. When you purchase your tickets to the PCC, you get to visit the various cultural centers and to enjoy a bountiful buffet followed by a spectacular program of the archipelago's dance and music in the center's music hall. The stage has no wall behind it, but is open to the stars and the heaven.

The stage set-up is a virtual replica of the Mormon theater at Palmyra. Half a dozen small stages are located between ground level

and the skyline. The action flicks from the main stage at orchestra level through the smaller ones. At Palmyra, the spectators sit on crude benches in open fields. At the PCC in Hawaii, the spectators are comfortably seated in conventional seats. All in all, it's a terrific show, well worth seeing. Many folk would say that the fire dance is the highlight of the performance."

HAWAIIAN AIRLINES MAGAZINE

Honolulu, Hawaii

January 1993

"Since the Polynesian Cultural Center first opened in October,

1963, more than 23 million visitors have entered its thatched gates. Inside, they get a close-up, comprehensive look at the diverse people of the Pacific — from New Zealand to Hawaii, Tonga to the Marquesas.

This is Polynesia in microcosm, with tiny "villages" recreating seven island cultures, also including Fiji, Tahiti and the Maori of New Zealand.

On the eve of its 30th birthday, the 42-acre Center has upgraded its sumptuous Alii Luau, the evening feast which precedes "Manā! The Spirit of Our People", a real extravaganza staged in the 2,770-seat amphitheater. Other shows include the Canoe Pageant and the Brass Band Concert."



an Cultural Center



Advertiser photo

Tobo, right, holds an audition at the

ed in World.
form "Three lawyers and two doc-
ut 10 tors have danced their way
Disney through school," he said. "Also a

couple of fighter pilots, an ambassador from New Zealand to Europe and the congressman from American Samoa to Washington.

"Many of the dancers working in Waikiki and Papeete got their start here."

Dancers in the center shows attend school at no expense in return for 20 hours of work. They also get up to \$30 a week pocket money.

Ilaisa Makaafi of Tonga said he learned drumming at the center and enjoys it. Paueli Faumuina of Samoa learned to dance while attending school. "It's a fun job," he said. "I went back for Flag Day and they couldn't believe that I dance."

Mele Huakau of Tonga said she danced at home and has a marvelous time in the show. "You don't worry about anything when you dance," she said. "It's one job where you get paid for smiling." She's also proud of her 3.5 grade-point average.



HAWAII

Sunday

January 24, 1993

Star-Bulletin

and

Advertiser



People & Events

NATIONAL COUNCIL OF JUVENILE AND FAMILY COURT JUDGES FIND PCC "INTRIGUING"



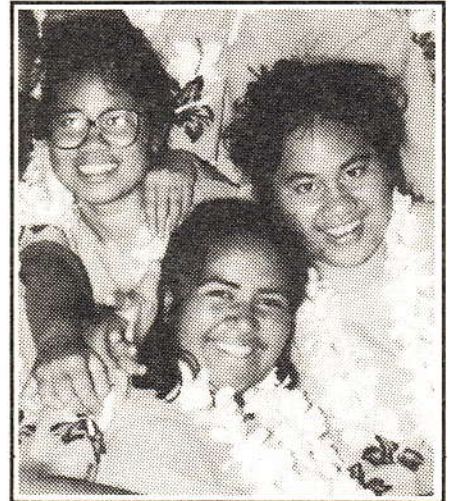
Hawaii Family Court Judge Bode Uale is pictured above with Sharon McCully, LDS Juvenile Court Judge in Salt Lake City.

Over 100 members of the National Council of Juvenile and Family Court Judges and their families found the Center "intriguing" during a visit earlier this month.

Former PCC employee and newly-appointed Hawaii Family Court Judge Bode Uale said:

"Everyone loved and marvelled at the special dinner in the Samoan Chief's House and the evening show.

"As always, the PCC has shown it is unequalled in Polynesian hospitality and entertainment."



SAMOAN GROUP FROM NEW ZEALAND PERFORMS AT PCC

A championship Samoan cricket team from Auckland (New Zealand) visited and performed a mini concert at the Center earlier this month.

In Hawaii to play against teams from the Mainland and Hawaii, the group performed in PCC's Samoa Islands Chief's House.

Samoa Islands' Manager, Pulefano Galea'i, voiced the observations of many who enjoyed their performance.

"Their songs and dances reminded us that no matter where we come from, whether New Zealand, the Mainland, Hawaii or Samoa itself, we remember and retain our culture and protocols. It was a great pleasure to see Samoans from diverse locations enjoying their traditions together," Galea'i said.

"ONE AWESOME DAY" FOR COCA COLA EMPLOYEES

Coca Cola USA unveiled its brand-new Diet Coke commercial to over 250 Hawaii employees during a day of special activities several weeks ago at PCC.

Their day began at the IMAX Polynesia theater where they conducted a Diet Coke sales rally under the current campaign of "Taste it all — One Awesome Calorie".

According to Ron Sugai, Coca Cola's Marketing Director for Hawaii, the Center is Coke's highest volume account and biggest user of their caffeine free products.

"Rather than the usual annual picnic, we decided this year to bring our people to experience this beautiful facility. We had an incredible experience viewing the Canoe Pageant, touring the PCC Islands, enjoying the luau, watching the evening performance and absorbing the hospitality of the Center," Sugai said.



Dick Bergerson, V.P./G.M. of the Coca Cola Northwest Region, is pictured with Stan Chavarria, V.P./G.M. Coca Cola Hawaii.

PEOPLE & EVENTS

TOP NEW ZEALAND GROUP PERFORMS AT PCC

Kahurangi is the first Maori dance group invited to perform a series of concerts at the prestigious John F. Kennedy Center for Performing Arts in Washington D.C.

January 22nd was a night to remember when the 15-member Kahurangi Maori Dance Theater of New Zealand highlighted the performances of several groups before an audience of over 800 at PCC's Pacific Pavilion.

Responding to the enthusiastic crowd, the group followed a paniolo hula; Cook Islands dancing by Melody Jonassen; Maori entertainment by the BYU-Hawaii Kiwi Club; melodies sung by Rhonda Byers, the "Songbird of New Zealand"; and Hawaiian dances by Chinky Mahoe's Hula Halau O Kawaili'ula.

Kahurangi's performance reflected their group vision to revitalize the life force of the Maori culture and to provide cultural, educational, and employment opportunities in the arts for young

Maori people.

While most of their dances were steeped in tradition, others displayed modern choreographic movements and actions. Dances ranged from the opening number representing people as the heart beat of the world, stylized weaponry drills patterned after bird and reptile movements, warrior stances, poi rhythms and group anthems sung with feeling and fervor.

Led by noted Maori cultural expert Te Rangi Huata, Kahurangi left this week to fly to Washington, D.C. for a series of exclusive concerts at the Kennedy Center for

Performing Arts.

In addition to their Friday concert, the Kahurangi performers also conducted free cultural workshops at the Center and BYUH.

PCC presented this activity as part of an ongoing series of cultural concerts which earlier featured the best performing groups from the Cook Islands and Tahiti.

PCC President Les Moore said, "We thank our Maori friends for the opportunity to share their heritage harmoniously and with dignity."



People & Events

YOUNG AND OLD PARTICIPATE IN VOLUNTEER CLEAN-UP OF PCC

More than 400 volunteers from four Laie LDS stakes converged on the Center earlier this month for a special clean-up project.



Volunteer Tualoa Pialino cleans under the red ginger during PCC clean-up.

"Your support is appreciated and the work you accomplished today will alleviate the burden of expenses so we can further increase customer service, improve customer facilities and serve the students of BYU-Hawaii," PCC President Les Moore told volunteers afterward.

After pulling weeds, painting concrete sidewalk edges, picking up lagoon debris, raking leaves, and trimming hedges, everyone enjoyed light refreshments.

"The Center has blessed my family and the community," said Peka Toelupe, who added "my children have been employed as guides, demonstrators, dancers and maintenance workers.



The Tongan Ward Families make the best of their volunteer morning.

"Their earnings here have provided them opportunities to educate themselves and save for their missions. We will always be grateful on their behalf. Working

to improve the Center is a privilege."

The Center plans to acknowledge this volunteer effort with a special dinner and show reception later this year.

CENTER HOSTS BYU-PROVO PRESIDENT

BYU-Provo President, Rex Lee and his family spent a day at the Center prior to the Cougars' Aloha Bowl game against Kansas on Christmas Day. (BYU lost by a score of 23-20.)

PCC president Les Moore voiced PCC's support of the Provo institution saying, "Our special relationship is grounded in our dedication to the betterment and upliftment of all people in all countries."

In response, Lee expressed gratitude for the hospitality extended his family, BYU-Provo provost Bruce Hafen and other BYU leaders and faculty.

"Over the years, the Center

has been the major source of funds for the Islands Foundation which provides monies to promote the educational needs of BYU-Hawaii, our sister institution.

"There are many challenges ahead and through PCC's important contributions, the



BYU-Provo President Rex Lee enjoys the program in the Maori meeting house with his family.

education of Pacific university students near and far will be fully realized."

People & Events

JACK REGAS ON PCC STAGE ONCE MORE

Original PCC night show and noted Hollywood choreographer, Jack Regas, returned earlier this month to volunteer his expertise to Theater instructors on improving the evening show.

He worked with them making suggestions for staging refinements and activity

innovations.

In Laie with his wife Kit, Regas renewed old friendships and recalled past experiences during PCC's initial years.

Regas has directed and produced many major shows which include Disney On Ice, the

1991 Half-time Rose Bowl show and many other major show productions in the U.S.



Former night show performers greet the choreographer of the Center's first night show: Fasi Tovo, Joe Tulele, Raymond Mariteragi, Jack Regas, Mahana Pulotu, Kit Regas & Tuione Pulotu.

YOUNG ACTORS CALL PCC PACE "ENERGETIC"



Two young actors who visited the Center last week discovered the pace of performances they viewed "energetic and enjoyable".

Cylk Cozart who co-starred in the film "White Men Can't Jump" and Wanda Acuna, a nationally-known model, who also appeared in "Encino Man," both found the Center an incredible place where "experiencing the individual islands with Polynesians performing their cultural dances in traditional costumes opened new horizons of enjoyment".

Cozart and Acuna, who were chosen in Marquesas to play the honeymoon couple for one of the afternoon performances, expressed with smiles the satisfaction they felt having "plain, good fun" with the Marquesan demonstrators and guides.

"We came with Aloalii George Palelei, a talented Samoan writer/director who has produced some high profile national TV commercials. Do you remember the AT&T commercial with the Fijian answering a call from a beachside phone? Aloalii was responsible for that," they said.

In a conversation, Palelei expressed his pride in being Polynesian. "In my work making 37-40 commercials a year, I try whenever possible to open a small window to the Pacific world."

KEITH AWAI INTERVIEWED FOR DOCUMENTARY

Kumu hula Keith Awai of PCC's Hawaii Islands was interviewed recently for a TV documentary featuring cultural feelings on sharks as *aumakua* and other roles they play in Hawaii mythology and culture.



The documentary will be aired nationally on both the Discovery and A&E Channels.

IN THE WORK PLACE

TRAINING TABLE

by Miller Soliai
Training Manager

What Can I Do For You?

Entrepreneur Harvey Mackay has a simple formula for success. He says, "Successful people do things other people don't like to do."

He cites Notre Dame football coach Lou Holtz as having this attitude. Every time Mackay and

Holtz have a conversation, Holtz uses the same expression, "What can I do for you?"

It isn't that Holtz will always do it, but he clearly cares enough to try.

Mackay also believes former opera star Beverly Sills has this attitude. Sills recently wrote a book and set off on a national book tour.

As she was winding down from a long day of radio talk shows, newspaper interviews, speeches, bookstore appearances, and autographing, a fan told her how he sympathized with her for "having to

go to dozens of cities and meet all these different people."

"No," Sills replied, "I don't have to go. I get to go. And I don't have to meet them. I love to meet them."

That's the attitude on which success is based!

Suggestion: Be willing to go out of your way for others on the road to success.

Source note: Harvey Mackay, "Beware the Man Who Offers You His Shirt."

DMBA HOTLINE

by Grace Lee

If you are an eligible employee over 21, you may become a participant in the DMBA Master Retirement Plan. It is totally funded by the Center.

Under the plan, employees are entitled to receive benefits if they are a vested participant with at least five years of credited service at the time of termination. Vested terminated participants must begin

their retirement benefit at age 65.

Some employees may choose to retire early if they are 55 and have completed five years of credited service. If employees elect to begin their retirement benefit before age 65, the amount of the monthly benefits will be less per month than normal retirement benefits because there would be fewer years of credited service.

The following table is used to determine the amount of monthly benefits starting before age 65.

If you start your Monthly Benefit on:	Monthly Benefit will be:
Your 64th birthday	97% of your benefit at age 65
Your 63rd birthday	94% of your benefit at age 65
Your 62nd birthday	91% of your benefit at age 65
Your 61st birthday	87% of your benefit at age 65
Your 60th birthday	83% of your benefit at age 65
Your 59th birthday	79% of your benefit at age 65
Your 58th birthday	75% of your benefit at age 65
Your 57th birthday	71% of your benefit at age 65
Your 56th birthday	67% of your benefit at age 65
Your 55th birthday	63% of your benefit at age 65

*100% if you have 30 years of benefit credit at retirement and are between the ages 62 & 65.

Computer Corner



by Lei Cummings

Taking Care of Floppy Disks

Here are a few pointers to remember about the care and maintenance of floppy disks:

- Keep the disks away from magnets. Information on the disks is in the form of magnetic signals, so a magnetic field can destroy that information. Television and monitors, telephones, loudspeakers, and certain kinds of lighting fixtures all have magnets.
- Protect disks from extreme temperature and humidity.
- Do not open the disk's metal shutter. Touching the disk inside the shutter could damage it.

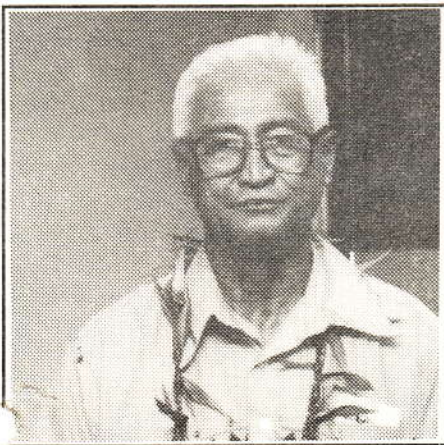
Back On My Island...



Edwin Kamauoha

Born: Kalapa, Hamakua, Big Island
Position: Cultural Assistant

"I was born and raised in Hawaii. After graduation from high school I



joined the Navy. After my release, I joined the Air Force.

When my military obligations were over, I worked as a psychiatric aid in a mental hospital where the medical director encouraged me to go to college. I attended BYU-Provo where I received a teaching degree and an M.A. in Educational Administration.

A significant part of my life (19 years) was spent in Western Samoa where I taught school for seven years and was the supervising principal for 12 years.

A project that has great meaning in my Samoa experience were the four years I spent in Sauniatu building up McKay Village and supervising the construction of the concrete access stairway to the beautiful waterfalls located nearby which included a diving platform and lifeguard chair. In conjunction with that project was the landscaping of a nature trail from the village to the Falls.

I am especially proud of the Samoan nouse with the 20 carvings representing the traditional heroes of Samoa.

By the time this issue of Imua Polenisia is published, I may have returned to Western Samoa. My wife Tusipepa and I have been called on an educational mission among the young people of Samoa.

There are many challenges ahead like the rebuilding of my beloved Sauniatu where a new agricultural school with cattle, farming and aquaculture will be established. I will also be working on the revitalization of the educational system in Samoa to focus on vocational programs which will result in graduates receiving solid, professional, career training.

I have Samoan roots through my mother's family. The Samoans have two special qualities which I admire — their ability to do anything they focus on without money and only having faith and works; and their skill in oratory."

Kauariki Bates

Born: Nikao, Rarotonga
Position: Demonstrator/Guide
Mission Complex

"I was raised until my teens in Rarotonga, one of 15 islands located



within the Cook Islands. Rarotonga is almost like Hawaii where the lagoons are clear, the beaches are clean and the weather sunny.

I enjoyed growing up in Rarotonga even though I disliked the hard work of upkeeping our family taro patch. Our taros were grown in muddy water and the thing that sticks in my mind is how itchy it was working among the taro plants.

My grandfather owned a dancing group and I had the opportunity to entertain as one of his dancers. Rarotongan dancing is similar to Tahitian dancing except the swing is from side to side rather than a circular motion. My grandfather used to say:

'When you dance pretend you're performing in front of a King. When doing an action song, emphasize the hand movements which tell the story. Always smile no matter how tired you are and always maintain eye contact with your audience.'

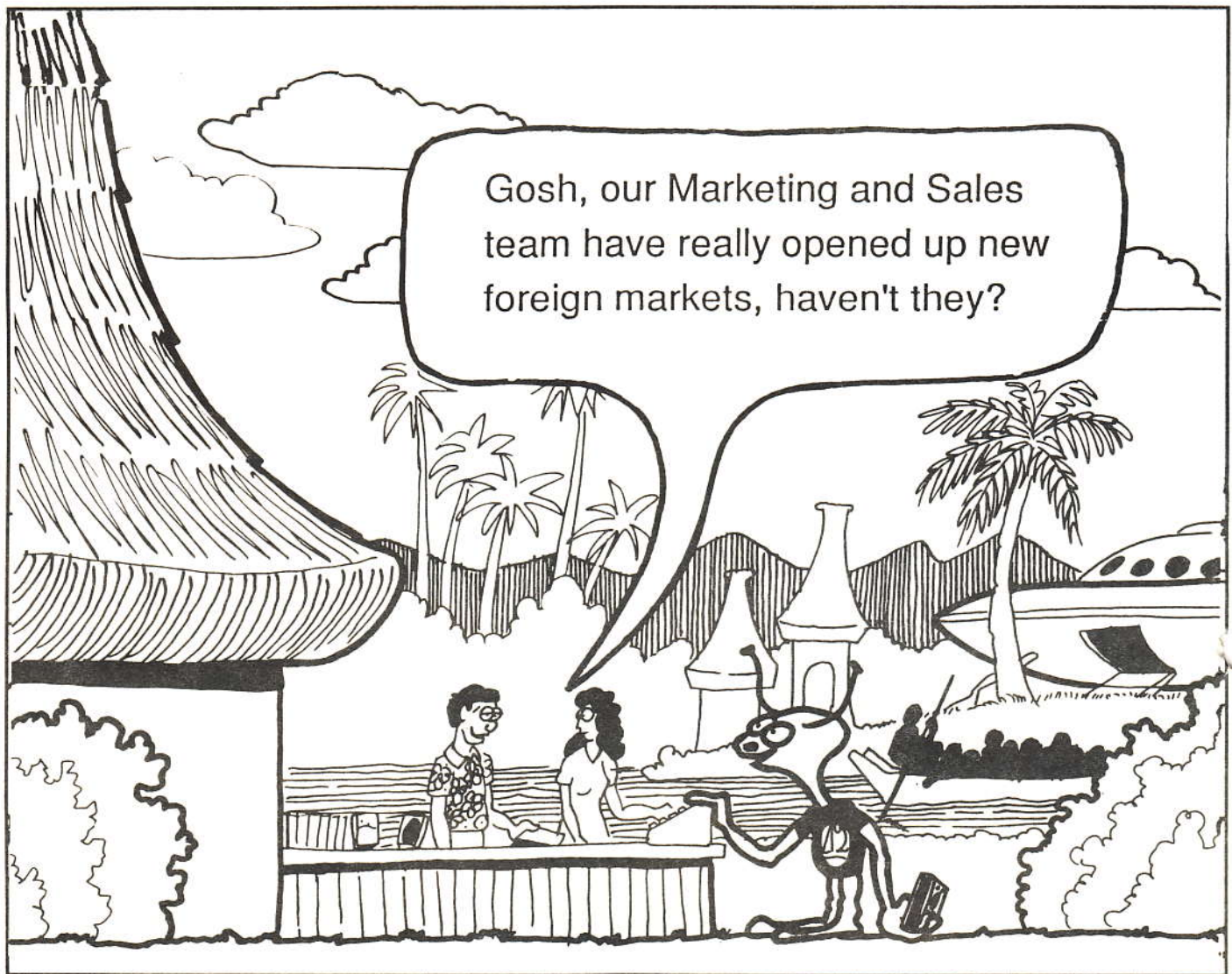
We performed for weddings, anniversaries and 21st birthdays. Haircutting ceremonies were especially interesting. In Rarotonga, the hair of baby boys is not cut until a certain age — between the ages of five to twelve. On the day of celebration, the boy's hair is braided into about 100 strands and decorated with ribbons. One by one the guests who have been given an allotted number with their invitations, come forward and cut a braid leaving in return a donation of money.

The guest wishes the boy 'Kia manuia toou oraanga' meaning good luck or good health in your life. After the braids have all been shorn, a hairdresser trims the boys hair into a nice haircut. The money the boy receives is saved for his education.

I'm proud of my Rarotongan roots. Talking about what is close to my heart gives me satisfaction."

For the Malihini
La'ie : La (leaf of the) 'ie (vine)

The Lighter Side of PCC



Friday, January 29, 1993

IMUA POLENISIA

is published monthly by the
Public Relations & Advertising
Division of the Polynesian
Cultural Center.

Front Cover

The Center's new 30th Anniversary logo was
designed by PCC Graphics Department and
produced by Ogilvy & Mather, Hawaii.

Executive Editor

Reginald L. Schwenke

Editor

Rubina Forester

Design & Production

Wilma Fonoimoana
and Staff

PCC Officer Group

Lester W.B. Moore
T. David Hannemann
John Muaina
Reg Schwenke
Les Steward
LarryYuen