

APRIL 17, 1992



IMUA POLENISIA

THE VOICE OF THE POLYNESIAN CULTURAL CENTER



The Worth of a Smile...



One of
Leonardo Da
Vinci's (1452-
1519)
greatest
works

includes
La Gioconda
(Mona Lisa),
probably the
most famous
portrait ever painted. The
subject is Lisa del Giocondo,
the young wife of a Florentine
merchant.

The Mona Lisa became
famous because of her
mysterious smile.

Smiles at the Center are
no less famous or important
than that of the Mona Lisa.
People places like the Center
need smiles for their
"mysterious" power in
influencing guests. Smiles can
overcome an unhappy
experience, a problem, a rainy
day, a tired old body, aching
feet or a cranky child.

The biggest asset the
Center has is its employees —
and their happy smiles. Smiles

cost the Center nothing. They
cost the giver nothing and the
receiver nothing in return. Yet
the worth of smiles is
immeasurable. Their value lies
in the fact they are expressed
freely.

Mahana Pulotu, Tahiti's
Island Manager whose smile is
as infectious as her bright
personality; and David
Hannemann, whose smile
jumps out at you from behind
doors and corners.

The wonderful thing
about smiles is that

La Gioconda

A smile is
described in the
dictionary as
looking pleased or amused,
showing pleasure, favor,
amusement or kindness by an
upward curve of the mouth.

At the Center, a smile can

everyone has
one and looks better with one.
If we say there are 1,150
employees and they only have
to smile once an hour during
an 8-hour work day, that
would total 9,200 smiles.

If we all smiled every five

...and other smiles

be described as a habit that
charms, uplifts, calms and
reassures. It is also a greeting
that crosses all cultural
boundaries and a multi-
lingual gesture that sometimes
speak louder than words and
actions.

The Center is not without
its Mona Lisa smiles. There is
Pepe Burgess who is always
smiling while washing dishes
at the Gateway; Kapeneta
Tafiti when he climbs the
coconut tree in Samoa;

minutes that would amount
to 110,400 smiles. A smile
every minute would produce
552,000 smiles. And to go
over the million-smiles-a-day
mark of 1,104,000 — we
would only have to smile
every 30 seconds.

If we say the Center
averages 3,500 people through
its gates per day that would
mean each guest receives
315.4286 smiles — a great
bargain in any language!

Two recent Center guests — couple (Mr. and Mrs. Downey) from Portland, Oregon — were observing PCC employees Bill Tenney and Dave Tiave first as



Karen Wells (Business Office)

wife and I are quite taken with those two young men who seem to have endless smiles. We followed them here curious whether they would turn them



Siaosi Lautaha (Accounts Receivable)

off now that they are no longer in the spotlight."



Silina Tanuvasa (Island of Hawaii)

Manager Raymond Mariteragi came along. After introducing the Downeys, Mariteragi invited them to join the night show cast prayer meeting which had just begun.

Mariteragi introduced the Downey's to the cast. They were thrilled with the experience.

It is curious how, when we least expect it, we can please our Center guests. Sometimes it is not the overt, rehearsed gestures that appeal to our guests but the natural things like smiles which make the biggest impact.

HONESTY BRINGS SMILE

The honesty of Douglas Ferris brought a grateful smile to Davina Iese's face last week. She lost her PCC I.D. with \$10 paper-clipped to it. Ferris found it and surrendered it to the proper authorities. It is just as important for the Center to be known for its honest employees as its cultural presentations. Thank you, Douglas Ferris!



Ana Leapai (Food Services)

"Well," I asked, "what have you discovered?"

"They're still smiling," Mr. Downey exclaimed, "even among their fellow workers! We are so



Larry Fonoimoana (Maintenance)

impressed with your young people — they appear so gentle, clean, and unspoiled. And they are so generous with their willingness to assist."

At this point Entertainment

CUSTOMERS RELATE TO SMILES

by • Jack • Uale

front entrance greeters, then during the canoe pageant and later at the Ali'i Luau.

They were particularly impressed with the young performers' smiles. They even followed Tenney and Tiave backstage of the Theater, watching them from a bench.

I approached them and asked if I could be of service.

Mr. Downey replied, "My

PCC ORAL HISTORIES TRANSFERRED

The PCC oral histories — begun some years ago and finally completed by service missionary Dorene Ford — were officially transferred to the BYU-Hawaii archives on March 19, 1992.



Clockwise, from left: President Moore, Rex Frandsen, Greg Gubler, Lorene Blackham, Nolan Reed, Sister Dorene Ford.

In a brief ceremony, Center president Les Moore assigned the approximately 50 oral history booklets to be catalogued and stored by the Archives personnel. Also present at the transfer were Sister Ford; BYUH Dean of Students Nolan Reed; Rex Frandsen, Chairman of Division of Learning Resources; Greg Gubler, University archivist; and Lorene Blackham, Archives assistant.

The • Training • Table

ANYONE CAN BE FUNNY, NO JOKE!

by Miller Soliai

We all know humor helps in a tense or embarrassing situation. Yet how many times have we heard people say they can't tell a joke or that they're simply not funny?

Comedy writer Gene Perret in his book "Using Humor for Effective Business Speaking" insists anyone can be funny. As examples he cites professional comics who come in all shapes, sizes and personalities.

Some are strong and athletic like Bob Uecker, others tall like Brad Gilbert who is 6'9". A few kid about their unattractiveness like Phyllis Diller. Pairs like Laurel and Hardy get laughs about their differences, one skinny, one fat.

The differences between people

allows for a lot of laughter. And that laughter stems from individuals which means we don't have to change anything about ourselves to be funny. We don't have to talk louder or make wild gestures. We can develop our own unique humorous style.

What is it then that makes humor? A surefire way is to be honest about our own failings and to take ourselves less seriously. We may be shy, talkative, a klutz, have bandy legs — own up that we know these problems exist and we can joke about them. Sometimes we can even have someone help us to be funny.

Perret had to speak once at an awards banquet at which a 90-year-old former member of the association was asked to say a few words. Perret and the gentleman corroborated on the following routine.

As emcee, Perret introduced the man and asked how he was doing.

The aged gentlemen replied he was doing fine. "In fact," he continued, "I just got this fantastic, new hearing aid. It's expensive, it's state of the art and it's the best hearing aid money can buy." Perret took his cue and asked, "What kind is it?" The older man glanced at his watch and said, "It's about eleven-thirty."

At the Center, many of our employees use humor effectively — the Samoan coconut tree climbers and coconut huskers. The canoe pushers. The night show fire walkers.

But humor need not be confined to just them. We can all show self-confidence in our abilities and take some ribbing. It is good for all of us to enjoy what we do for our guests. It is equally as important that we also conduct ourselves in an appropriate manner simply by remembering who we are and what we represent.

STITCHES FROM THREE SAVE MORE THAN TIME

The Center's seamstress staff has sewn together a total of 55 years and has completed thousands of uniforms and costumes. Organizationally, they report to Wardrobe supervisor Elisa Teriipaia and they consist of Nona Warner, Mele Taumoepeau and Maile Vi.

Warner has been a PCC seamstress the longest (23 years) next to wardrobe supervisor Elisa Teriipaia. She learned to sew at the Center from Teriipaia.

"I like challenges so sometimes I cut hard patterns. Some of the costumes I have made needed a lot of creativity and hard work.

"I enjoy sewing because of the feel of different kinds of materials. In the past few years our little group has sewn mostly uniforms. You know it always gives us pleasure to see our finished work being worn by Center workers. We sometimes look at each other and say our efforts were worth it.

"We feel sad though when the uniforms are not worn properly — like when a girl takes one part of the skirt and knots it up or

when we see that someone has carelessly thrown their uniform on a bush."

"The three of us have become friends while working together. We all know each other's skills and sewing habits so that most of the time we get along fine and we get our work done."

Mele Taumoepeau first joined the Center in 1973 as a Tongan

Vi is another seamstress who is talented in sewing. She learned to sew at school in Tonga. She remembers she received her first sewing machine after she got married.

"I sew any kind thing, but my favorite is shirts. They are easy and sew fast. With a shirt it is easy to make someone happy."

She enjoys sewing very much.



Mele Taumoepeau

Nona Warner

Maile Vi

village worker. She is a "cutter" and joined the seamstresses in 1976.

"I enjoy sewing because I can create any style I want or copy a pattern I see in the store and make it cheaper," she said.

Taumoepeau doesn't usually use a pattern when she cuts. She goes by the measurements of the person. That plus her excellent observations and practised eye make her a valuable asset not only at work but also at home.

Taumoepeau's skill was especially evident in the shirts and "puletakas" which she used to make for husband Tevita, the former longtime chief of the Tongan (Island).

It takes her about three hours to sew a plain mu'umu'u. "I love sewing for my children and husband. But I really love sewing a beautiful wedding dress for a student because it makes me proud to see my work worn for such a happy day."

The skills of these three women are being observed presently by a BYU-Hawaii student and Concessions worker Masumi Suzuki from Japan. Suzuki wants to become a homemaking teacher and spends her off-hours in the sewing room trying to pick up skills, particularly in creating and cutting patterns.

"Back on my island..."

Teri-Lee Lehman

Quilter — Mission
House

Born: East Brothers'
Lighthouse

(San Francisco Bay)

Raised: Mitkof Island,
Alaska

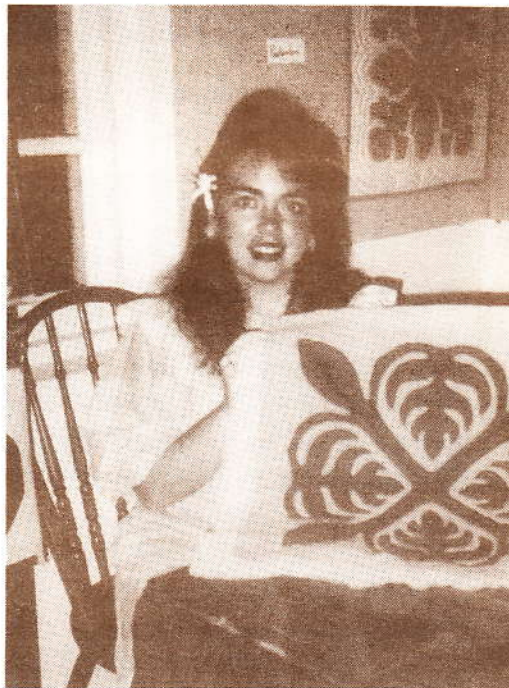
My father was the Coastguard lighthouse keeper of the East Brother's Lighthouse in the middle of San Francisco Bay when I was born. But let me tell you about another island, Mitkof, where I grew up. It is located in the southeastern panhandle of the state of Alaska.

Mitkof was very cold in the winter. We had about 22 hours of darkness each day and only 2 hours of daylight.

We went to school in the dark and came home in the dark.

Because of the extreme temperature, which was about 30 degrees below zero, we stayed indoors most of the time. Our activities included traditional handicrafts such as quilting, woodcarving, knitting, plus other general activities like reading, cooking and a lot of homework.

We relied on our family for entertainment. There were no movie theaters, TV, radio or newspapers. In fact, I didn't see my first movie until I was 14 years old.



Food was shipped in. However, most of what we ate we gathered ourselves. When we ran out of winter food we would go down to the beach armed with shovels, buckets, and kerosene lamps to dig for clams in the snow. My mother had a hundred recipes for cooking clams!

By the end of the winter we were sick and tired of clams and dying for something else to eat.

The summers were spent fishing for salmon, halibut and crab. We smoked, froze and canned what we did not eat fresh. We were able to fish until 4:00 a.m. because we had 24 hours of daylight. We also hunted for deer, hooters (a kind of grouse) and gathered all types of berries including blueberries,

huckleberries, cranberries, and nagoonberries. We turned the fruit into jams, sauces, condiments and whatever else we could dream up.

We also collected our winter supply of wood during the summer. It was hard work because we had to chop and stack what we needed--and we needed a lot for our large family. I became proficient with an axe, a fishing pole and a rifle.

I had many adventures growing up on Mitkof Island. While berry picking, we were occasionally chased by bears.

One time while fishing in a small river with my family, we had two packs of wolves come and surround us howling to each other. We remained calm and still as instructed by my father and the wolves eventually went their way.

One other time while fishing off a small boat, thirty killer whales came through the channel leaping and diving for a whole day forcing us to spend the night on a small island.

My father was a research biologist on Mitkof Island. He could have chosen other more desirable places to work, but Mitkof was special to him and my mother — just as it will always be for me...

Red Ginger Factoids

Pinia purpurata (Vieillard) Schumann

The bloom which everyone recognizes as the red ginger is what is referred to botanically as a bract — a leaf-like plant, usually small but occasionally showy and sometimes brightly colored located either below a flower or on the stalk of a flower cluster. The actual red ginger flower is small and white and grows from between the bracts. Heliconias and bougainvillea are bract "flowers"

The red ginger has a sweet, distinctive smell and is also referred to as the ostrich plume ginger. The long, slim leaves alternate along the stem.

At the Center, the red ginger is important to decorate leis and floral arrangements.



Gimme Five

PCC Fun Thoughts to think about...

1. Why all the canoe guides speak their scripts with a Southern drawl?
2. Why the peacocks fold their fanned tail feathers as soon as employees and guests focus a camera on them?
3. With the hundreds of purported Elvis sightings throughout the country, how come we haven't had one at the Center's Crooked (Kapakahi) Coconut tree?
4. Why we only see green mangoes on the tree but for some mysterious reason there are never yellow ones?
5. What do you call the stringy roots which hang down from rubber tree branches?



WITH THE PRESIDENT

EMPLOYEE LUNCH ROOM

Q.

Why is the employee lunchroom closed on Saturdays and holidays? We only have half an hour for lunch and we prefer our lunch room than being outside.

A.

We are excited to inform you the Employee Lunch Room will now be open daily from 11:30 a.m.—3:00 p.m. (INCLUDING SATURDAYS AND HOLIDAYS) beginning Saturday, April 25, 1992.

We realize the convenience this will offer our employees and including affordable lunches. We

appreciate our Food Services Department accepting this challenge on behalf of all our employees.

Thank you to those who brought this matter to our attention. We look forward to more suggestions that will improve employee performance and upgrade guest satisfaction.

Know our employee lunch service is one of the best bargains in Hawai'i. The meals our employees receive for only \$2.25 is comparable to \$5.00 meals at most outside locations. It costs the Center more than \$2.25 to prepare each employee meal. The balance is subsidized by the Center. Thank you for your continued support and hard work.



CULTURALLY SPEAKING >>>



Kinemes and Dancing

Writer Adrienne Kaeppler notes in the book Developments of Polynesian Ethnology that "KINEMES are minimal units of movement recognized as contrastive by people of a given dance tradition."

While most Polynesian dance performers may not recognize the

term KINEME, they usually know and understand exactly what it means — when it is culturally stated. It is the dance movements which separate the Hawai'ian hula from the Samoan taualuga, the Fijian spear dance from the Maori wero, or the Tahitian tamure from the Easter Island sau sau.

Considering the fact many PCC performers dance in different sections, it is evident they know their KINEMES. Take for example the performance of female hand

movements. Some originate from the left, some from the right, some twist with fingers close together, some curve in an arc. How about hip movements? Some gyrate side to side, some gently sway back and forth and others are a result of a stamping right foot.

As the Center presents and portrays Polynesian culture, its cultural instructors pay close attention to KINEMES all the time. It is what keeps Polynesian dance forms separate, yet the same. But the one thing all KINEMES need in any culture is practice. Practice is what makes our dance performances at the Center as professional and culturally correct as they should — and can — be.

WHAT'S ON MY MIND

Imua Polenisia Editorial

by Rubina Forester

During the four years I attended BYU-Provo, I was on such a limited budget I could not afford dental care. My teeth were very important to me and I did everything possible to take good care of them.

With DMBA, the Center's health provider, I now receive excellent dental care for myself and my family. It just so happens all six of my children inherited their palagi (caucasian) father's small jaw shape and their mother's Samoan-sized teeth. Consequently, each have needed teeth removed and braces added via orthodontic care.

PCC employees should be aware DMBA pays a percentage of orthodontic care — or a lifetime maximum of \$1,000 per person. But DMBA can only do so much.

Employees should take advantage of all dental services offered through their programs. Because smiles are both medically and aesthetically important, cleaning (prophylaxis) is payable by DMBA twice a year at 80% of the usual, reasonable, customary charge. That means employees only pay 20% of the costs. DMBA staff members can also help you fill out the necessary dental forms, describe the payment share for fluoride treatments and X-rays.

Remember, too, if you are Type 2 or Type 3 customer, you can't go over the \$750 limit each year in dental expenses per person.

Most Polynesians are at a definite advantage when it comes to quality of teeth — theirs are strong and white. But even the best inherited set of teeth will deteriorate with lack of proper care.

The bottom line is to familiarize yourself with the medical benefits available to you — and use them to your best advantage. Contact our Human Resources department or DMBA for any questions related to employee benefits.

NEW AD AGENCY

Ogilvy & Mather

AWARDED PRESTIGIOUS POLYNESIAN CULTURAL CENTER ADVERTISING ACCOUNT

Following an exhaustive two-month selection process, the Polynesian Cultural Center (PCC) this week awarded its prestigious advertising account to Ogilvy & Mather - Hawaii, effective June 1992.

The Center has hosted over 23 million guests since 1963 and is statistically Hawaii's most popular paid-admission visitor attraction. State figures show it has held that distinction since 1977.

PCC president Les Moore said "we are excited with the creative and marketing media concepts developed for us by Ogilvy & Mather and we look forward to a long and mutually beneficial working relationship."

Four Honolulu advertising agencies participated in the creative bidding process for the Center's account. The Advertising Works, the Cultural Center's current agency, elected not to participate in this creative presentation process, according to Reg Schwenke, PCC's Senior Vice President of Corporate Communications — who will also oversee the Center's advertising activities.

Throughout the selection process, the Cultural Center followed some interesting steps that may be mirrored by other businesses who may put their accounts up for agency review,

according to industry sources.

Initially, representatives from all participating agencies were invited to an unusual and extensive joint briefing. Subsequent detailed, personalized follow up by PCC representatives in recent weeks to each of the agencies ensured their presentations were as close to what the Center was looking for — without changing their individualized and unique creative approaches.

"I understand we have approached this in a totally different manner than most companies, but every agency we worked with confirmed it was as good as they have ever seen it done in Honolulu," said Schwenke.

The difficulty, he said, was selecting one of four very focused, targeted and outstanding presentations. "What made our selection process more difficult was that each (presentation) had creative or marketing elements we wanted that were not necessarily covered by the others," he added.

The Center's new advertising campaign will most likely be unveiled in July.

Ogilvy & Mather-Hawaii is a subsidiary of Ogilvy & Mather-Worldwide which has 256 offices throughout the world with revenues of 7 billion dollars.

ASKING QUESTIONS

The problem with asking questions has to do with individual egos and fears. There's the fear of that question leading to another question, the fear of receiving a complicated answer that the asker would not understand, of invading someone else's privacy, of being rebuffed by someone who can't be bothered with you, or the biggest fear of all—that of looking just plain dumb for asking.

But questions need to be asked no matter the consequences. For asking questions begins the learning process.

As Center employees it is necessary to be observant and sensitive to ask the right questions at the right time.

Here are employee examples of the right questions to ask at the right time.

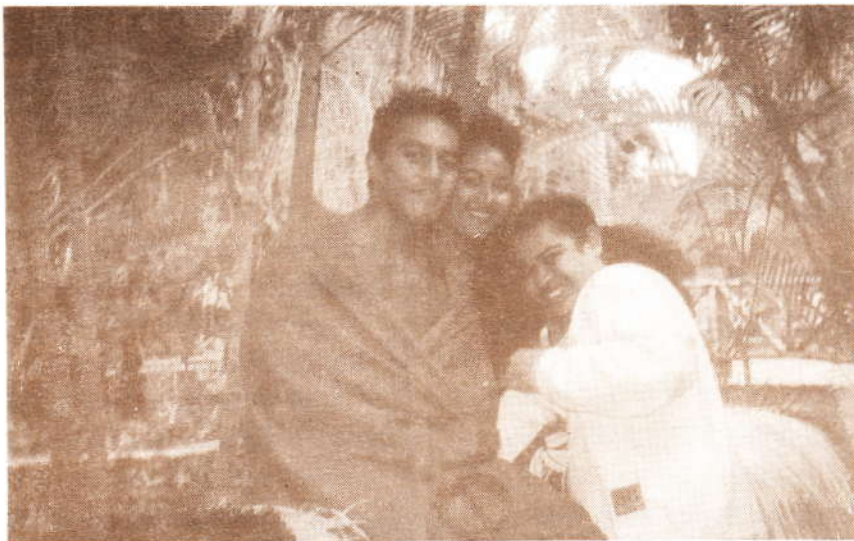
An elderly tourist sitting down by himself looking pale needs the question: "Sir, are you feeling all right?"

Three women puzzling over a map must be asked, "May I help you with directions?"

A lone child crying needs the comfort of, "Are you lost?"

A fellow employee surrounded by a flood of tourists requires, "May I be of help?"

A honeymoon couple taking shelter from a sudden rainshower needs the reassurance, "Would you like to come into this hut for the demonstration?"



Melchizedek Fakalata, Sala Tuitama and Lillu Fiamé taking a break between shows

BACKSTAGE AT THE CANOE PAGEANT

You may be surprised to learn the backstage activity for the Pageant of the Long Canoes begins every day around 8:00 a.m. with the arrival of Vai Ross — the wardrobe worker responsible for costumes and other show paraphernalia.

Soon after drummers Viliami Fehoko and Lloyd Chandler come in to clean the canoes, sweep or hose down the area and generally spiff up backstage for the day's performances. Around 12:30 p.m. the instructors and student performers begin arriving.

According to Vai Fa'amaligi, Samoan section instructor, the dancers are divided into two main groups: those that dance two shows and work 10 hours for the canoe pageant and 10 hours for the night show; and those who dance four shows and work 20 hours exclusively for the canoe show. Performers usually dance in three cultural sections, every other one so they

have time to change.

Backstage activities vary. Between sections the performers are busy changing. In between shows, however, there is a break of approximately 20 minutes.

Fa'amaligi explains many kinds of activities take place at this time. "Some performers rehearse. Some do their homework. Some are counselled by their instructors. Most visit with each other while others learn new songs (especially musicians).

Dean Kapu, a junior from Anahole, Kauai, shares his thoughts: "The canoe show is a enjoyable place to work because of the closeness the

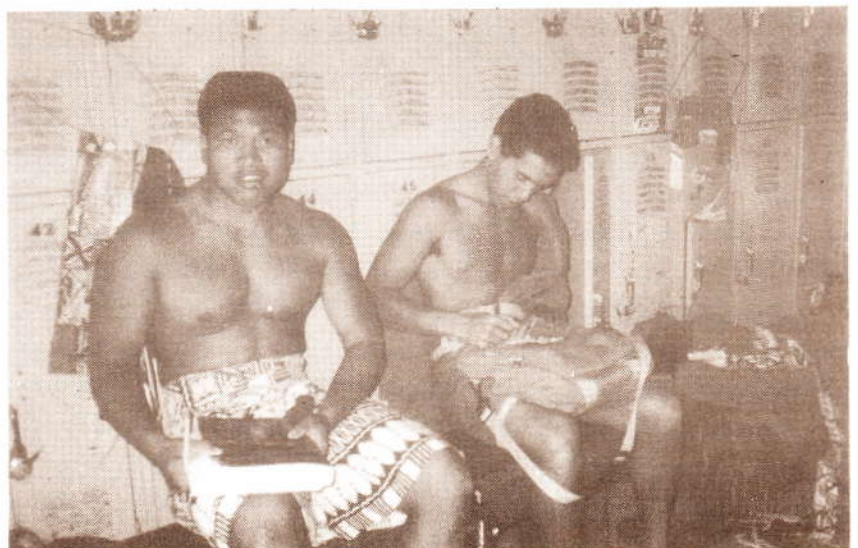
cast feels working with each other. The commitment we have to dancing for our guests helps to make the time pass quickly because we find it so pleasurable using our talents to entertain them.

"Besides," Kapu expands, "We have unusual jobs — you know, dancing on canoes. You're always wondering if you going to lose your



John Maka and Lloyd Chandler taking a breather

balance and fall into the water. But we get rewarded in addition to our paychecks. It feels great to look into the guests' faces and observe their reactions knowing you're being successful in doing your job."



Aue Teave and Dean Kapu doing their homework

DEVOTIONAL FOCUS ON SELECTION PROCESS

The Devotional held Thursday, April 2, with the theme, "Guided by the Holy Spirit" focused on the remarks of David Settle, BYU-Hawaii Director of Admissions and John Muaina, PCC Senior Vice President of Human Resources.

Both men recently returned from an intensive recruiting trip through American Samoa, Western Samoa, Fiji and Tahiti. They spoke of their spiritual highs and other experiences while making critical selections of students to be admitted to BYUH. These students are future PCC employees.

Settle, referring to two particular student interviews in Fiji, demonstrated how he and Muaina had to look beyond the cold information of transcripts to find the heart, the commitment, the testimony, the "feelings towards life" of each of the interviewees.

"Most of those students," he said, "have never been away from home. Most come from good homes and were taught well by their parents.

They come from humble circumstances. If selected they would require your love, concern and sincere help."

John Muaina echoed the remarks of his traveling companion to Polynesia. "I'm grateful," he said, "for the stewardship to select not necessarily the brightest students but those who have the spirit and commitment."

Recalling the Governor's and Mayors' Prayer Breakfast from which he had just returned, Muaina praised Henry Opukaha'ia (1792-1818) to whom the Prayer Breakfast was dedicated on the observance of his 200th birthday. Muaina challenged employees to pattern their lives after Opukaha'ia, the first Hawaiian convert to Christianity. He also reminded them to have Opukaha'ia's faith, spirit of encouragement, hope, aspirations and faith.

Referring to the hurricanes that recently devastated Samoa, Muaina continued his remarks. He spoke of the three-hour lull that occurred during the second hurricane and the winds which came first in one direction, then changed course

coming from the opposite direction.

Calling the directions "fronts", Muaina encouraged employees to be prepared for "life's fronts" and the difficulties and turmoil they may bring. He then spoke about "saving opportunities".

A saving opportunity, Muaina said, was employment at the Center. "You're here for a purpose. You've been directed here."

He added the officers of the company are committed to finding the full potential of each employee.

Muaina reiterated the "rightness" of giving Polynesian students the opportunity to study at BYU-Hawaii with the privilege of working at the Center. He also noted that opportunities abound at the Center to strengthen each employee enabling them to be all that they can be.

PCC President Les Moore reinforced Settle and Muaina's comments. "There are those who are praying for the opportunity to come here. They will be found." Reminding the employees to never forget that the Center is a jewel, Moore urged them to be all that they could become."

ON BEING TRI-CULTURAL

PCC guide Alice Aben was born and raised in New Zealand.

Although she has travelled all over New Zealand, Aben loves its capital city of Wellington the most. It is, after all, the place of her birth. "I know everyone says it's too windy, but that's only during the winter. The summers are lovely."

Aben's upbringing may not differ much from other employees with tri-cultural backgrounds, but her Dutch father gave wise counsel she remembers to this day. He said



since her mother was Samoan and she was born in New Zealand that she should not feel torn about being

Dutch, Samoan or Kiwi — but rather simply accept the citizenship of her birth country and be the best she can be.

"Being raised in this way," she explains, "helped me to be interested in my Dutch heritage, my Samoan roots and my New Zealand background. I didn't have to take sides. Being tri-cultural has helped

me accept other cultures. As a tour guide at PCC, I can practice what I preach."

When Aben thinks about her homeland, she misses sitting in front of a warm fire with her family. "I miss the food — the milk, butter, chocolate and Samoan chop suey the way only my mother can make it."

It has been almost a year since Aben arrived as a student. She confides: "I have some wonderful Samoan girlfriends who have a good laugh at my attempts at learning Samoan. I'm very grateful for their friendship. What more can a girl ask for, knowing that the university and my employer work hand in hand to further my goals and education."

CENTER VOLUNTEERS GIVE VALUABLE SERVICE

There are volunteers in every community, in every organization, in every company. The Cultural Center is no exception.

Volunteerism exists because it gives "pay to" and "pay back" benefits.

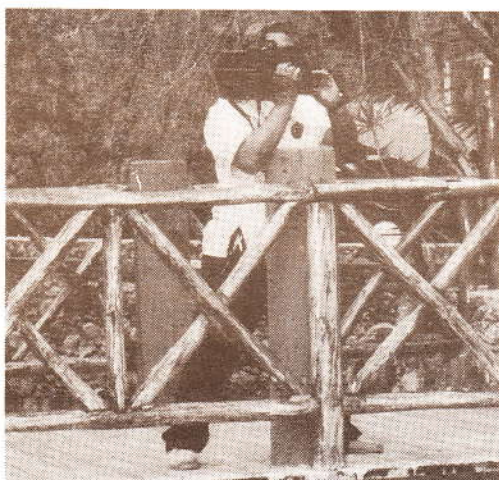
The "pay to" benefits are received by individuals or organizations whom they choose to serve or assist. These can relate to sick and indigent people; providing leadership and support to our environment and governing agencies; participation in community sports; and by anything else which usually is given free or almost cost-free.

The "pay back" benefits are received by the volunteers and these usually reap intangible rewards such as personal satisfaction and fulfillment.

One of Laie's most ardent "volunteers" is Ben Nihipali, Cashroom Supervisor whose record with AYSO (American Youth Soccer Organization) goes back 10 years. His service includes being regional commissioner, coach, referee and field and equipment manager. He has been heavily involved, too, with PAL (Police Athletic League basketball) as a coordinator for both boys' and girls' teams. Other volunteer involvements include the

Park and Recreation Department programs and the Boy Scouts (10 years).

"Sharing in the success of kids and watching them grow in skills and sportsmanship," Nihipali says "has been very rewarding. I have watched some of them become members of State-All Star teams and leaders and

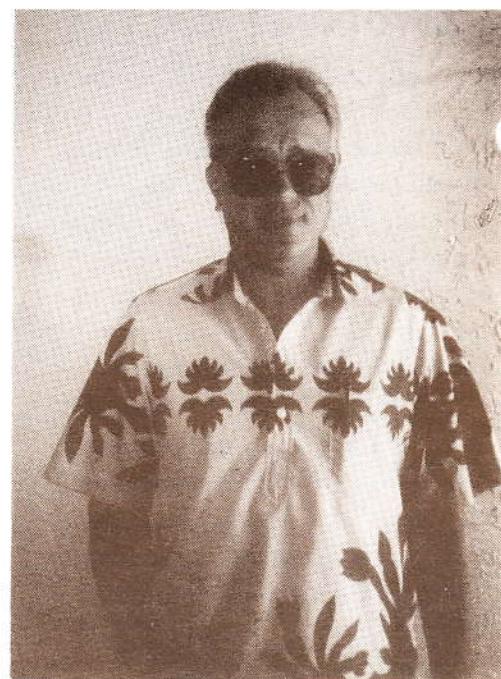


Harry Brown

champions in their high schools.

"Service," he continues "has blessed not only me but my family. Our lives would have been very dull without the many opportunities we have had to volunteer."

Chuck Rivers, Graphics sign specialist, born in Samoa and raised in New Zealand loves rugby. "I'm past my prime to play," he explains so I volunteer my services as a referee



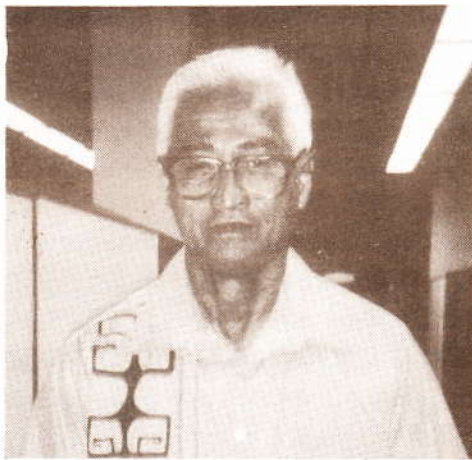
Ben Nihipali

for the Hawaii Rugby Union which includes BYU-HC games. For 12 years I've enjoyed being part of the rough and tumble. You know what they say--old ruggers never die, they just turn into old soccer players!"

Rivers' volunteer services for AYSO (soccer) parallel Nihipali's as both initiated the program for the Laie Region. "Refereeing soccer year in and year out has been fun and though my body may not show it, running up and down between goal posts has kept me physically fit."

For Cultural Development's Ed Kamauoha, restoring the cemetery behind the Hawaii Temple is a volunteer project which he is spearheading. "A group of us is trying to restore 2 locations: one contains graves of 90 Hawai'ians--70 adults and 20 children. The other area has a cross-section of the early Laie settlers with 150 graves of Japanese, Chinese, Samoans, early Mormon missionary children, and other unidentified people."

He added, "In the past I have honored my Samoan ancestors by restoring graves in the village of



Edwin Kamauoha

Sauniatu. My Hawaiian ancestors I honored by the restoration work I did at Iosepa in Skull Valley, Utah.

"Now it is time for me to honor the people of this community and the Church in Hawaii. The service is for my fellow workers at the Center, my neighbors, my fellow Church members. What can I say except that I am at my happiest when I am serving others."

Another volunteer is Peter Tailele, who does mainly plumbing with the Maintenance Department. He has spent seven years with the Pop Warner program coaching football. In addition he has coached basketball for the Laie community. A modest employee, Peter confided that he has spent and continues to spend roughly 16 hours per week in volunteer services.

"I love volunteering my services in the activities I am currently involved in," he exclaims. I love being around kids and teaching them what I know. I experience great satisfaction knowing that together we are learning discipline, sportsmanship and the love of sports we enjoy."

Harry Brown (Video Service Coordinator) and Cy Bridges (Hawaii's Island Cultural Manager) are long-time friends and were both

elected last May to the Koolauloa Neighborhood Board #28. The Neighborhood Board membership consists of 9 elected volunteers who meet monthly with periodic special meetings.

Brown is also president of the Hawai'i Community Association serving the North Shore and vice-president for the Koolauloa Housing Association representing Kahuku.



Dorothy "Dofl" Fa'asou

"Serving my community gives me a chance to express my views in the direction I feel my family and the people I represent believe in. Contrary to popular belief I truly believe one person CAN make a difference. I encourage all employees to become registered voters and to get themselves involved in being more than the silent majority."

Dorothy Fa'asou, Theater musician, and David Hannemann, Senior Vice-president of Operations, are both board members of the Laie Community Association. Fa'asou's responsibility is to oversee community activities. "I want to have quality events and activities which include skating, dances, sports, concerts and talent nights, pre-school programs, and activities

for the senior citizens as well as the youth.

"I'm also on the the Infrastructure Committee," she explains," which makes recommendations on the roads, sewer, lights and water in Laie. I am very aware of my responsibilities and I hope I can make a contribution of real service to this community which I love."

Hannemann's duties include being chairman of the Beautification Committee. "We've got some wonderful ideas which will benefit not only the community but our visitors who will observe our efforts," he says.

Theresa Bigbie, President of the Laie Community Association praised the volunteer efforts of Fa'asou and Hannemann saying, "We are fortunate to have such people in our community who use their talents and abilities by making a significant contribution for the growth, progress and prosperity of the community."

EDITOR'S NOTE:

While we have lauded only a small selection of volunteers in this issue. By no means are we suggesting there are no other community volunteers at the Center. Let us know of your significant contributions in our community and we will highlight you in future editions of Imua Polenisia.

It is said that service blesses the giver and the receiver. The Center's appreciation is demonstrated with this public acknowledgement of your good works and the adulation you receive from fellow workers and those whom you serve.

HIGH TECH MEANS THE SHOW GOES ON

When the night show or any PCC show is praised, it is usually the performers who receive the applause and accolades. But imagine how PCC performances would be without the skills and behind-the-scenes work of the Technical Services department.

Headed by manager Sione Pasi, this department employs approximately 80 workers — about 70% are students. Tech Services, as it is usually called, is located behind the main theater under the volcano.

The scope of Tech Services goes beyond just light, sound and the stage crew. This department is also responsible for the Imax Polynesia theater, wardrobe (including the Seamstresses) and laundry.

According to Pasi, "The role of my department is to be a support group. We're the guys responsible for some of the vital things that makes "Mana, the Spirit of a People" a success in all its aspects. We're the water curtain pre-checkers, the volcano watchers, fire poi ball and fire knife dance preparers. We sweep the stage before, between and after each performance. We're the light crew checking the colors and the headsets making sure the system works so we can better coordinate all the cues.



Sione Pasi

"We're also the wardrobe team repairing dancing skirts, ironing lavalavas, giving out and getting back costumes and storing them in their proper places.

"Sometimes," Pasi continues, "we're that single individual who has to run the tape in an enclosed room with no window who has to rely on instructions

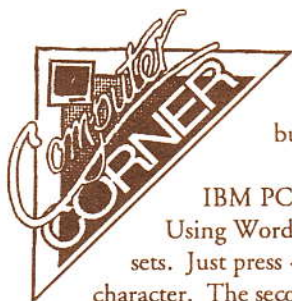
from the sound console. He doesn't see the glamor and the color, but does his job alone in that room.

"Most people don't realize how important sound is. It's deciding how loud or how soft music should be played."

Pasi leans back in his chair then sits up again. "We assist with outside promos, too," he adds, "and conventions which fall under the Entertainment Department's Promotion Team supervisor Jack Uale. We set up the lights and the audio. On several occasions, Tech Services has had the responsibility for the layouts.

"Imax runs beautifully and independently. Laundry does an excellent job with the Center's uniforms and the Seamstresses work hard.

"I'm very proud of our department," Pasi boasts. "We do our job and we're always happy and ready to be of service to the rest of the Center."



"Quick Bullets for WordProcessing"

Bullets offer a crisp, professional-looking way to organize memos or business letters, but dealing with character sets can be a pain.

IBM PC/Compatible Users -

Using WordPerfect, you can insert quick bullets without worrying about character sets. Just press <CTRL>-V (the Compose key), and enter an asterisk as the first character. The second character you enter determines the type of bullet inserted: a period, creates a small filled bullet; an asterisk, a medium filled bullet; lowercase o, a small hollow bullet; uppercase O, a large hollow bullet. (PC World, July 1991)

Macintosh Users -

The command to create bullet points on the Mac is standard throughout all programs. This is done by pressing the Option (a modifier key used for generating special characters), and the number 8. Change the pitch of your bullet using the Size command.

Training for April

GL training
T 14 april 9-10a.m.

Symphony 1
T 21 april 9-11a.m.

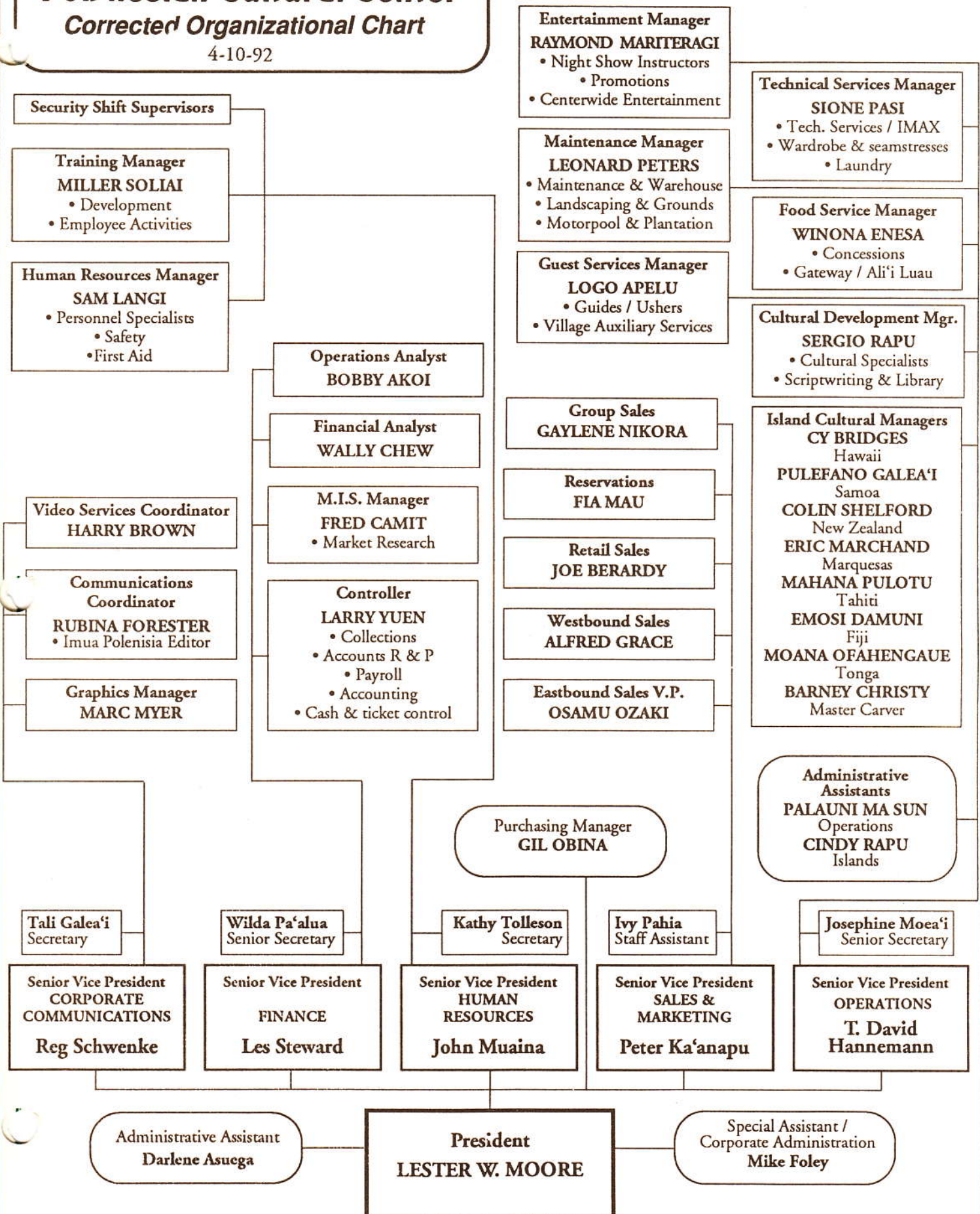
Symphony II
Th 23 april 9-11a.m.

Symphony II
Th 23 april 9-11a.m.

Polynesian Cultural Center

Corrected Organizational Chart

4-10-92



The lighter side of PCC...

IMUA POLENISIA

is published by the
Corporate Communications
Division of the
Polynesian Cultural Center.

Friday, April 17, 1992

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**KONISHIKI
AND THE LEGEND OF THE
KAPAKAHI COCONUT TREE**

INSPIRED BY ALAN WALKER

From ME to MOORE

*The President would appreciate any suggestions you may have
on improving performance and guest satisfaction. .*

*Please deposit this form in the
designated suggestion boxes at the
Laundry or Business Office mail room.*

(Signature required for proper response)