



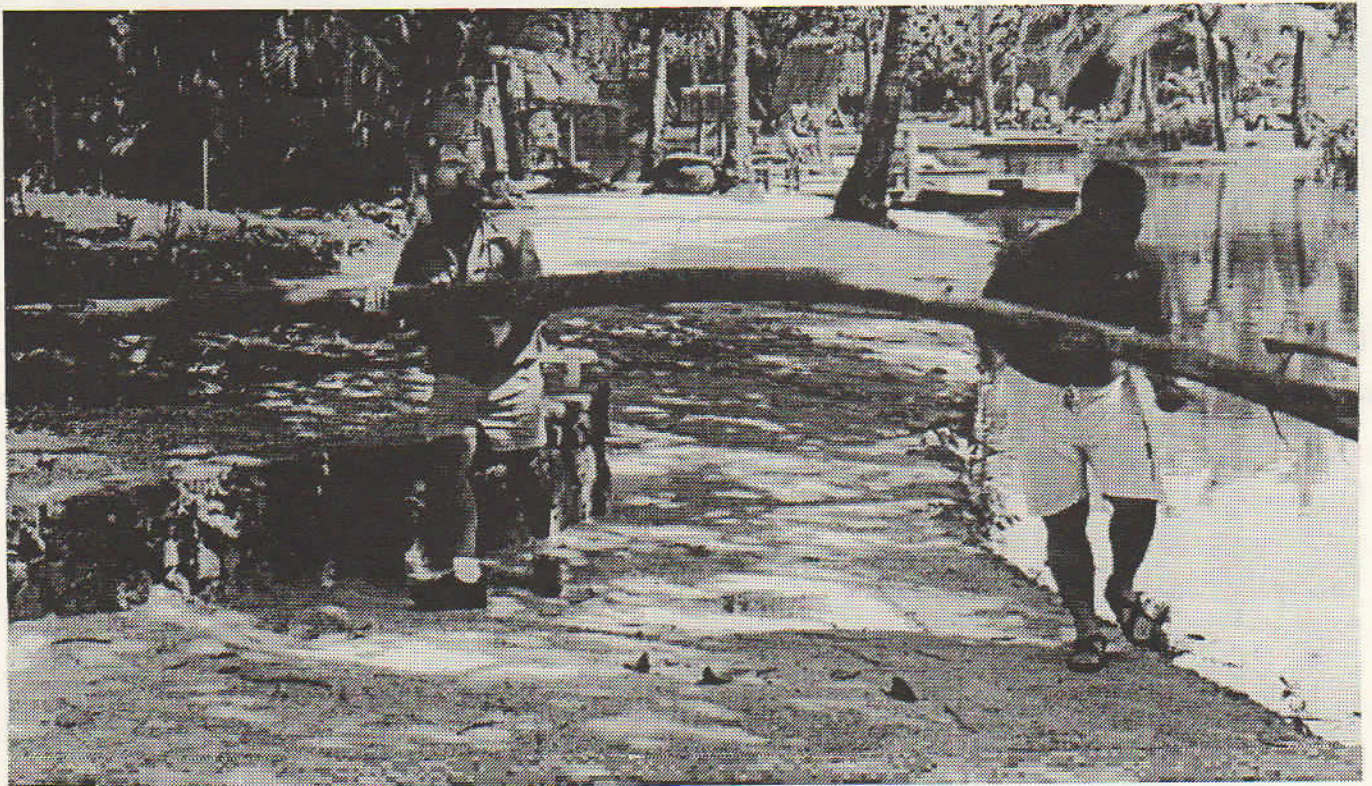
IMUA POLENISIA

THE VOICE OF THE POLYNESIAN CULTURAL CENTER



Center Employees Model for Melveen Leed Album Cover

(see Page 9)



THE POWER OF COOPERATION OVERCOMES POWER OF HURRICANE INIKI'S THREAT

Hurricane Iniki's impact on the Center buildings and grounds was minimal. It was mainly due to the hundreds of BYU-Hawaii students who quickly mobilized to assist PCC workers in battening down all the Center's thatched structures with chicken wire and netting, and secured artifacts and other items likely to receive wind damage.

At a meeting at the IMAX Polynesia theater the day after Iniki ravaged Kauai and the leeward coast, Center president Les Moore termed Laie's and the Center's exclusion from Iniki's onslaught "a miracle".

Speaking to a volunteer force of approximately 250 BYU-Hawaii students as well as Center

employees, Moore expressed gratitude that PCC, like the community, had survived very short periods of power outage, little wind and rain damage and minimal disruption to lives.

Moore attributed this to the overwhelming cooperation of local volunteers, the performance of Civil Defense agencies, and ample warning time via television and radio.

Maintenance Grounds crews were hard at work at 6:00 a.m. the next day clearing the debris obstructing roadways and pathways.

After the general volunteer meeting at 9:00 a.m., teams were assigned to various departments and Islands, windows were de-taped and cleaned; benches righted to their proper positions; plant containers returned to their proper corners and wall positions; yards of wire and protective netting removed from thatched roofs; canoes were baled out; leaves were bagged; artifacts unwrapped and returned to displays plus a myriad of other tasks.

Employees welcomed Center

guests on Saturday in a subdued state of thankfulness for their jobs and relief for the the safety of their families. While they ached for the people of Kauai, they felt comfort that the Hauula, Kahuku, Kuilima and Laie communities efficiently confronted this disaster in the spirit of ohana and love.

Editor's Note:

In Hawaiian Iniki means pinching or piercing wind. While it may have pierced the physical elements of Hawaii, it did not penetrate the spirit of the people.

In the end what was remembered were the courtesies, the helping hands of neighborliness, the efficiency of all organizations involved in the preparations and relief efforts, the calm and patience of the populace, the partnership of working together, and the concern of loved ones in faraway places. We learned from Iniki the hurt of disastrous events, but we also learned the healing of survival through cooperation and meeting challenges.

Travel Weekly September, 1992

"Top - Two" Combo Features Sailing with Dinner and Show at Polynesian Cultural Center.

Paradise Cruises and the Polynesian Cultural Center have teamed up to offer a combination Pearl Harbor cruise and cultural center package.

The Top Two Combo features a morning Pearl Harbor cruise and an afternoon buffet dinner and admission to the Polynesian show at the cultural center.

Clients can take in the two activities in one day; PCC can arrange for transportation to meet the vessel at Kewalo Basin for transfers to the center. Or, clients can participate in the activities on separate days.

The commissionable price is \$49.90 per person.

Children's prices also are available.

The Pearl Harbor cruise is aboard Paradise Cruise's new 1,600-passenger, \$7 million Star of Honolulu, which went into service last April, offering Pearl Harbor tours

and dinner cruises.

Pearl Harbor Cruises sail daily at 9 a.m. and 11:45 a.m., and normally retail for \$20. The retail price for PCC's admission, buffet and show package is \$40.50.

Business Briefs West Hawaii Today August, 1992

The Polynesian Cultural Center (PCC) and China Folk Culture Villages, mainland China's largest and most extensive cultural theme attraction, have signed a pact that will provide management training, intercultural exchanges and export PCC's cultural expertise and resources to the world's most populous nation, according to an announcement made by Lester W.B. Moore, president of PCC.

Honolulu Star Bulletin September, 1992

If Carolyn Sapp doesn't have enough to do, she's also going to join Gov. John Waihee and a troupe from the Polynesian Cultural Center on a

promotional trip to Germany. In an effort to promote Hawaii as a destination and open new markets to the islands, United Airlines is coordinating a trip to Hamburg, Dusseldorf, Frankfurt, Berlin and Munich.

Frommer's '93 Hawaii on \$75 a Day Readers Recommend Polynesian Cultural Center:

"We highly recommend upgrading the Polynesian Cultural Center tour to an Ambassador tour. We paid extra for this, but we got a guided tour by one of the Brigham Young University students for the day, kukui nut leis, special seating for the evening buffet, seating within the first five rows for the evening show, plus the intermission dessert of mango sherbet. We wished that we had had even a few more hours to spend here. The evening show is thrilling, the buffet food was some of the best we had during our whole vacation, and the student performers are all eager to please." — Margaret A. Pyzik, Naperville, Illinois.

PCC EMPLOYEES INVITED TO JOIN BYUH 'OHANA'

BYU-Hawaii President Alton Wade has invited all current full-time Center employees to purchase tickets for all their cultural and athletic events at the faculty/staff "ohana" discount rate.

The functions will include the performance/lyceum series, basketball and volleyball games.

If interested, Center personnel are asked to contact Adessa Leiataua at 293-3759. PCC ID cards must be presented to obtain tickets at the special rate. Employees may purchase season tickets or on an activity-by-activity basis.

The women's volleyball schedule will continue until the end of November and the men's basketball will begin November 25. The performance series will feature events including the Flying Karamozov Brothers, the Australia Chamber Orchestra Ensemble and the Tokyo Festival Ballet.

PCC HOSTS NEW BYU-H STUDENTS

As part of the fall semester orientation activities for BYU-Hawaii, the Cultural Center played host to 450 students, of whom 365 were incoming transfers and freshman. The large, excited crowd attended the night show "Mana, the Spirit of Our People" and enjoyed dinner at the Gateway restaurant.

PCC IN THE NEWS

Polynesian Cultural Center Positions Itself as Living Museum

by Tony Bartlett

The Polynesian Cultural Center on Oahu's north shore has made changes that aim to enhance the visitor's experience.

They range from upgrading the evening luau to improving visitor flow throughout its acres, in addition to keeping activities open later in the evening.

Visitors can take canoe tours throughout the day and get off at any of the cultural attractions.

Previously, canoes left and returned to one canoe landing and only operated at certain times.

The changes are all part of the center's market repositioning.

The goal, explained Lester Moore, PCC president since last October, is to make the center "one of the primary reasons why visitors want to return to Oahu."

"We strayed. We weren't focused and almost compared ourselves to amusement parks," he said.

"We are more than a theme park. We have here what no one else in the world can offer — a unique living museum.

"We are positioning the center and the state as the only place in the world where visitors can visit all Polynesia in one place."

New advertising themes, such as "All of Polynesia. All in One Place" and "An Experience of a Lifetime Every Time You Visit," reflect this change.

In addition, Moore dropped the

name "village" from the seven cultural attractions — Fiji, Samoa, Maori, Tahiti, Tonga, Marquesas, and Hawaii. They are now referred to as "islands".

Moore, previously president of Deli Express, a Minnesota-based food company, joined a center that had three years of visitor declines. Its attendance totaled 814, 632 last year.

He has set about improving the product, increasing revenues, controlling costs and reorganizing management.

Late last year, he eliminated a layer of middle management.

For the first half of this year, he said, the center had one of its best financial performances in eight years.

Attendance increased 15% over the same period last year, net revenues were up 16.1%; and operating expenses were down 2.3%.

Improvements made this year follow several major changes made last year.

In summer last year, the center unveiled its first new evening Polynesian show in eight years — "Mana! the Spirit of Our People".

With a cast of more than 100, it is held in a 2,770-seat amphitheater.

In January last year, it opened its \$7 million, 600-seat IMAX theater.

Each hour the theater shows Hawaii's first and only IMAX film on a screen seven stories high and 96 feet wide.

The 40-minute film "Polynesian Odyssey", which was made by the center, depicts Pacific settlement and cultures and is shown six times a day.

On this year's improvements, Reg Schwenke, PCC's senior vice president of corporate communications, said: "We have put ourselves on a time schedule and people are now better dispersed

through the center.

"Our policy is that activities will start at the various islands if just two visitors are present.

Previously, there would often be a wait until more people turned up."

Since March, when the village canoe landings were built, visitors have had the choice of getting off at any of the attractions. And canoes depart about every 15 minutes.

With the less-frequent canoe tours and a single landing, visitors would be bunched up in one area after a tour.

To make things easier for the visitor moving through the grounds, last month the center introduced a new guide.

One side has a map, the other has a grid showing hourly activities at all the attractions.

All activities operate to 7 p.m. Previously, they ended at 6 p.m.

In June, the center completed a redesign of the entrance and finished improvements to the evening luau.

The luau now has tables with waiter service instead of a buffet, and the luau facility was upgraded with a new stage area and new lighting.

Food includes dishes from all seven Pacific islands and presentation is more authentic, the center said, with diners eating from plates woven from coconut fronds.

In contrast to the evening show, luau entertainment is provided by a group of 20 children. Previously, the luau show, the center felt, was too much like a scaled-down version of the Polynesian show.

The Center opens at 12:30 p.m. daily except Sundays.

Island activities start at 1 p.m. Dinner, with a choice of buffet or luau, is served between 4:30 p.m. and 7 p.m., and the Polynesian show begins at 7:30 p.m.

Admission to the attraction is \$25. For the evening show only, the price is \$20.50.

HAWAIIANS TREASURE CULTURAL TRADITIONS DURING CULTURAL WEEK

PCC's Islands of Hawaii celebrated their cultural week September 7-12 with exciting activities which focused on their traditional activities and spirit of ohana and aloha.

A significant kick-off activity honored June Kapualei Clawson, employed at PCC's New Zealand Islands as the Center's Mrs. Hawaii Cultural Queen. One of her first duties was to pay tribute to two guest families selected by Reservations as special guests for the day representing all Center visitors. The families received gifts and were personally escorted through their tours of the Center.

Scheduled special daily activities included stone-throwing, ulumaika stone rolling, ball and loop competitions and bill fish tournaments. Every afternoon hula presentations and fashion shows took place.

Hawaii Islands Manager, Cy Bridges acknowledged the support and participation of the BYU-Hawaii Hawaiian Club, local halaus and community supporters. The disruption by Hurricane Iniki on Friday did not dampen Saturday's service to PCC guests. All scheduled activities except the key



devotional took place as planned with only minor changes. The cultural week theme of "Lokahi" or unity was chosen and practised with friendship, goodwill and harmony.

June Clawson in her entry form for Mrs. Hawaii Cultural Week expressed the feelings of all Center Hawaiians. She wrote of her pride in being Hawaiian and her gratitude for the opportunity to look back into the past to share the beauty of her ancestors' cultural values; to appreciate their skills, music and dance; and to absorb their traditions and talent for survival on their lands.

EDITORIAL *By Rubina Forester* Improving Customer Service Through Overcoming Personal Prejudices

A decade ago the Coconut timber industry had difficulties selling coconut timber because of the buyers' prejudice that all coconut trees were bent. The marketing advertisers were challenged to convince customers that the majority of coconut trees were straight.

Prejudices are adverse opinions formed beforehand. They are also described as preconceived ideas or preferences.

In my years at the Center, I have observed both guests and employees reveal their prejudices in

their interactions with one another.

The problem with prejudices is when it hampers quality service we provide our guests. It sometimes leads an organization to be judged by the biased actions of a single individual. It colors performance and customer reachability.

While working at the PCC Schoolhouse one year, I kept a daily record of how many people I interacted with. During a slow day I averaged about 175; on a peak day I averaged about 390. When I realized that in a good week I could influence 1,950 people, I changed my

standards of performance to reflect a greater understanding of the guests' needs in hospitality, availability and quality of information.

Our open acceptance of every guest and a focused desire to be of service in the spirit of brotherly and sisterly love are the keys to overcoming prejudices at the Center. In overlooking common defects and acknowledging acceptable assets, both PCC guests and employees will find within our walls the quality experiences which will be mutually beneficial.

HAPPY CUSTOMERS SALUTE JUNIOR GUIDE PROGRAM

PCC's Junior Guide educational program for Hawaii schools has already hosted over 20,000 students and teachers this year. Arriving around 9:00 a.m. in buses, the school groups participate in one of three optional programs., according to Program Coordinator Velulu Sigavata.

Option A offers the Pageant of Long Canoes, a canoe tour, the IMAX movie and activities in two of the Center's islands.

Option B offers two IMAX movies — "Polynesian Odyssey" and "The Dream is Alive" and a canoe tour.

Option C offers the Pageant of Long Canoes, a canoe tour and activities in three islands.

The Junior Guide groups leave after lunch in order to be back at their respective schools by about 2:00 p.m.

This coming fall, winter and spring, four designated days will be offered to pre-schools and kindergartens; 12 days for elementary and four days for intermediate and high schools.



The surveys handed to teachers for comment are returned indicating both teacher and student reactions — which in many cases are especially specific.

The dancing on the canoe "floats" with paddlers falling into the water delight many students.

The activities which rate highly include the humorous Samoan fire-making demonstration; the tree-climbers "going so high and so fast"; the ride in the canoe; "us boys doing the Maori War Dance"; talking with the friendly lauhala weaver in Hawaii; listening to our funny canoe guide; and the "enjoyable songs and funny stories".

The IMAX Polynesia movie experience is also popular. Comments range from "We loved the fishes on such a wide screen; the IMAX screen is so big in size; the colors make you see everything; the information was in line with our studies; it was hard to follow the story but the experience was spellbinding;" and "we were awed".

Abraham Lincoln Elementary School fourth grade teacher Anna Kalei Kamaka wrote after their visit: "The students enjoyed the time they spent at the Polynesian Cultural Center. They remembered the facts because they were presented in a humorous manner.

"The students wholeheartedly agreed their visit to PCC was valuable in augmenting (reinforcing and supplementing) classroom instructions on Polynesia. As a whole, keep up your excellent work in educating the public about Polynesia."

FORMER GOVERNOR FILMED FOR EASTER ISLAND SPECIAL

Sergio Rapu, PCC's Cultural Development Manager and former governor of Easter Island, was interviewed on film last week for Ohana Filmworks. The segment will be included on a program about Easter Island for PBS (Public Broadcasting System) to be aired sometime early next year.

Interviewed by Phyllis Paul and Phillip Wilson, Rapu discussed the contemporary culture of Easter Island and the role of BYU-Hawaii and the Polynesian Cultural Center in the educational development of the Rapanui people.

He also focused on the unique cultural role of the Center in the world as a living museum perpetuating Polynesian traditions and preserving important customs.

Rapu received an B.A. in Anthropology from the University of Wyoming and an M.A. in Anthropology from the University of Hawaii. He also received degrees in teaching and museology. Currently he is pursuing a Ph.D. in Archaeology from the University of Hawaii.

LETTERS FROM SATISFIED GUESTS

Aloha Cousins,

I recently visited the Polynesian Cultural Center. It's hard to explain the way I felt as I was learning about Polynesians. It was an undying love for a culture — a culture I never knew existed, a culture my people almost destroyed forever.

I want to congratulate you on a very successful center that was the highlight of my first trip to a Polynesian Island. I hope to see you next summer.

Aloha till we meet again.

Scott Pillow

To All Who Serve at the Polynesian Cultural Center:

Sister Mills and I recently had the great opportunity and experience of visiting the Polynesian Cultural Center and partake of the great spirit within the Center.

I particularly commend those who greet the guests at the headquarters and especially those who put on the demonstrations in each of the seven villages. Never have we been treated so royally and enjoyed ourselves more.

We especially appreciated our guide, Pati Schwalger, who met us at the Reception Center and escorted us throughout the afternoon and evening. He was especially kind to Sister Mills.

May the Lord bless each of you for your efforts, and may you continue to demonstrate the culture, spirit, and the environment of the life on the Polynesian Islands.

Sincerely,

Bro. and Sister Robert M. Mills

JOB OPENINGS AT THE POLYNESIAN CENTER

DATE POSTED POSTED	POSITION	WORK SCHEDULE	HRS WEEK	REQUIREMENTS
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SALES AND MARKETING

9-1-92	SALES REPRESENTATIVE	8:00A-5:00P	40	Must have 4-yr. degree in Mktg. or Bus. Admin. & 3yrs. sales exp.
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WAIKIKI TICKET OFFICE

8-24-92	BOX OFFICE CASHIER	1:00-9:00P	40	Computer Math Skills / Fluent English and Japanese
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GUIDES DEPARTMENT

9-16-92	FOREIGN LANGUAGE GUIDE	3:00-7:00P	20	F/T Student / Fluent in Japanese
9-21-92	FOREIGN LANGUAGE GUIDE	3:00-7:00P	20	F/T Student / Fluent in Japanese
9-21-92	USHER	5:00-9:00P	20	F/T Student
9-21-92	USHER (TEMP)	4:00-8:00P	20	F/T Student
9-21-92	CANOE GUIDE	1:20-6:20P	20	F/T Student / Able to Push 35 People in Canoe

MAINTENANCE DEPARTMENT

9-21-92	CUSTODIAN	2:00-6:00P	20	F/T Student
9-21-92	CUSTODIAN	6:00-10:00P	20	F/T Student
9-21-92	GROUNDSKEEPER	6:00-10:00P	20	F/T Student
9-23-92	SENIOR CUSTODIAN	6A-12P - 6P-9P	40	High School Grad. or equivalent / able to lift 70 lbs. / able to work with industrial cleaning solutions and chemicals

TECHNICAL SERVICES DEPARTMENT

9-18-92	LAUNDRY WORKER	6:00-10:00P	20	F/T Student
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JOB OPENINGS AT THE POLYNESIAN CENTER

THEATER DEPARTMENT

9-1-92	FEMALE FIJI DANCER(CANOE)	12:30-4:30P	10	F/T Student / Pass Dance Aud. in 3 cultural areas / Look Polynesian
9-8-92	MALE FIJI DANCER	7:00-9:00P	10	F/T Student / Pass Dance Aud. in 3 cultural areas / Look Polynesian
8-17-92	MALE FIJI DANCER	7:00-9:00P	10	F/T Student / Pass Dance Aud. in 3 cultural areas / Look Polynesian
9-1-92	MALE FIJI DANCER (CANOE)	12:30-4:30P	10	F/T Student / Pass Dance Aud. in 3 cultural areas / Look Polynesian
9-21-92	FEMALE HAWAIIAN DANCER	7:00-9:00P	10	F/T Student / Pass Dance Aud. in 3 cultural areas / Look Polynesian
9-1-92	MALE MAORI DANCER	7:00-9:00P	10	F/T Student / Pass Dance Aud. in 3 cultural areas / Look Polynesian
8-25-92	MALE MAORI DANCER (CANOE)	12:30-4:30P	10	F/T Student / Pass Dance Aud. in 3 cultural areas / Look Polynesian
8-25-92	MALE MAORI DANCER (CANOE)	12:30-2:30P	10	F/T Student / Pass Dance Aud. in 3 cultural areas / Look Polynesian
9-1-92	MALE MAORI DANCER (CANOE)	2:30-4:30P	10	F/T Student / Pass Dance Aud. in 3 cultural areas / Look Polynesian
9-16-92	FEMALE SAMOA DANCER	12:30-4:30P	20	F/T Student / Pass Dance Aud. in 3 cultural areas / Look Polynesian
9-18-92	FEMALE SAMOA DANCER	12:30-4:30P	20	F/T Student / Pass Dance Aud. in 3 cultural areas / Look Polynesian
8-7-92	MALE SAMOA DANCER	7:00-9:00P	10	F/T Student / Pass Dance Aud. in 3 cultural areas / Look Polynesian
9-8-92	MALE FIJI DANCER	7:00-9:00P	10	F/T Student / Pass Dance Aud. in 3 cultural areas / Look Polynesian
9-18-92	FEMALE TAHITIAN DANCER	7:00-9:00P	10	F/T Student / Pass Dance Aud. in 3 cultural areas / Look Polynesian
9-16-92	MALE TAHITIAN DANCER	12:30-4:30P	10	F/T Student / Pass Dance Aud. in 3 cultural areas / Look Polynesian
5-15-92	MALE TAHITIAN DANCER	7:00-9:00P	10	F/T Student / Pass Dance Aud. in 3 cultural areas / Look Polynesian
6-24-92	MALE TAHITIAN DANCER	7:00-9:00P	10	F/T Student / Pass Dance Aud. in 3 cultural areas / Look Polynesian
6-29-92	MALE TAHITIAN DANCER	7:00-9:00P	10	F/T Student / Pass Dance Aud. in 3 cultural areas / Look Polynesian
8-13-92	MALE TAHITIAN DANCER	7:00-9:00P	10	F/T Student / Pass Dance Aud. in 3 cultural areas / Look Polynesian
9-2-92	FEMALE TONGAN DANCER	7:00-9:00P	10	F/T Student / Pass Dance Aud. in 3 cultural areas / Look Polynesian

ISLAND DEPARTMENT

9-21-92	MAORI DEMO GUIDE	1:30-6:30P	20	Knowledge about culture represented
9-23-92	ISLAND CULTURAL MANAGER	10:30A-7:00P	40	Three year degree in Human Resource Management, Anthropology, Museology, Business Admin., and Anthropological Tourism. 5 years work experience dealing with general public. Degree maybe waived if work experience is comparable to the degree and work experience requirement. Must speak and write English fluently. Must be knowledgeable in culture represented.

Knowledge about culture represented

Three year degree in Human Resource Management, Anthropology, Museology, Business Admin., and Anthropological Tourism. 5 years work experience dealing with general public. Degree maybe waived if work experience is comparable to the degree and work experience requirement. Must speak and write English fluently. Must be knowledgeable in culture represented.

 ne of Hawaii's top entertainers, Melveen Leed, posed earlier this month with six PCC employees at the Center's Hawaiian Islands for photographs to be featured on a forthcoming recording album cover. The photo session provided Leed opportunities to share some of her experiences growing up in Molokai and her feelings on being Polynesian.

Leed arrived with her husband, Solomon Naluai, a BYU-Hawaii alumni. Photographed by Photo Polynesia personnel in front of the family dwelling and waterfall, Leed and the island representatives who modeled enjoyed an easy camaraderie along with PCC Hawaii Islands Manager, Cy Bridges, and other Center coordinators from Corporate Communications.

Leed grew up in Ualapuhe District in Molokai surrounded by her extended family. They worked hard living of the land.

Their food came from their own gardens where they grew tomatoes, green beans, corn, eggplant and cucumbers. Her grandmother made delicious jams from fresh-picked fruits such as poho and lilikoi.

They kept animals which became important to their livelihood and companionship — chickens, pigs, geese, ducks, a cow, pigeons and dogs.

Every day family members were assigned certain chores. Leed learned to cook at an early age as a result of having to do her required share. She learned a lot of lessons about life including one which changed her love for vanilla ice cream.

"When I was a young girl," she relates, "my grandfather brought home one day a tub of vanilla ice cream to treat the whole family. It was so tempting I sneaked a spoonful

replacing the lid hoping it would not be noticed.

"Later that evening my grandfather gathered everyone around for the special moment. But when he got ready to serve our treat

belonging, of connection that reaches way back to the ancestors. The understanding of "roots" absorbs me and I visualize them deep in the ground giving nurture to the present and future generations. I see branches and leaves renewing themselves, flourishing from strong trunks.

"The parents, leaders, and the responsible adults of today are the guides and teachers for today's and tomorrow's generations. As such, we must proclaim the heart and soul of aloha — leaning on

each other, embracing the virtues of kindness, sharing, the wholeness of togetherness."

Leed encourages the young people of today's Pacific to maintain the original music of their homelands. She urged them to branch out into modern fields of sounds and instruments, but challenged them to remember the musical traditions of their cultures. The challenge encompasses learning their native languages and understanding their ethnic uniqueness.

Leed fully supports the need for educated leaders in Pacific businesses and governmental positions. She foresees opportunities for young Pacific Islanders to become lawyers, doctors and professors. "Pacific youth will lose out unless they compete in today's world and education is the key," she says.

As a gifted entertainer who knows how to keep customers satisfied, Leed advises the employees at the Center to "always maintain your aloha spirit and keep your cool." It is basically a matter of using coping skills. With them well in hand, every employee will be instrumental as diplomats and mediators in helping every visitor to the Center experience the best day of their lives," she said.

UP CLOSE

With Melveen Leed

By Rubina Forester

and saw the indentation from the spoon, he turned to all of us — my cousins, aunts, uncles — and asked who had selfishly gotten into the ice cream. No one breathed a word.

"Because I was fearful of punishment, I denied being the culprit at first. But I finally owned up to the deed. My grandfather's first reaction was to hustle everyone off to bed leaving me alone in the kitchen. Oh, they were furious with me!

"You know what I had to do as punishment? Eat the whole tub of ice cream myself. There was so much. Of course there was no way I could eat it all by myself. I ended up throwing some out the window, feeding handfuls to the dog, and plugging up all the pukas I could find in the room including the walls, the floors, the furniture — everywhere! I got so sick from eating the whole tub that to this day I don't eat vanilla-flavored ice cream."

Leed's deep feelings about her Polynesian heritage are rooted in the example of her grandparents and her upbringing. She feels an abiding kinship with other Pacific Island people recognizing in them the qualities of respect and hospitality which she admires.

"Whether I am in Rarotonga, Tahiti or Samoa, I experience a natural sense of

Terry Panee

Born: Kaneohe, Oahu
Position: Cultural Leader
Islands of Hawaii



Although my cultural background is Hawaiian, Tahitian and Chinese, it is my Hawaiian roots which have been especially important to me because of my 13 years of education in the Kamehameha Schools system and the bond I established with my Hawaiian grandfather in Waimanalo where my mother is from. He was well-known as a fisherman and skillful in net-throwing.

One strong memory recalls the time I was with my grandfather while he was driving his '55 Chevy from Makapu'u Point to Waimanalo. As he was scanning the sea, he observed a school of fish. He had a keen eye for fish signs and he could locate them from a distance.

Keeping track of the school, he drove us to just before Schriners Beach. Getting out of the car, he changed out of his street clothes right there without hesitation into his swimming gear. He opened the trunk, picked up his net and began walking down the beach motioning for us to follow.

Leaving us safely near the shore, he headed beyond the first reef over 100 yards away where the fish were. He folded his net, threw it, and as it encircled some fish he dived into the water. The water churned as fish thrashed about. I was scared for my grandfather. Pretty soon up he came up scratched from wrestling with the fish but holding two ulua each weighing approximately 30 pounds. I was very proud and impressed.

I am the only one of my family who can throw a net because of my grandfather. He also taught me how to swim. He bought me a styrofoam board which I used to float on and paddle around. Grandfather would swim underwater, come from below and tip me over. Throwing the styrofoam board a little distance he would make me swim to it any which way I could. Gradually I learned to cover longer distances.

The most important lesson my grandfather taught me is to take only what you need. As he caught fish, he would put them in a tidal pool to preserve them. When the fishing was done, he would choose what he needed and returned to the sea the excess catch. When I objected one time, he told me not to fret. "We can always come back later. It is good to have fish waiting when we come back," he said.

Today when I pick limu or opihi, net-throw for fish, or even pick mangoes, I remember my grandfather's admonition. He was a wise man whom I shall always remember as I try to be environmentally knowledgeable and sensitive.

"Back on my island..."



Kavita Subramani Baker

Born: Suva, Fiji
Position: Human Resource Clerk

"I am a third generation Indian born and raised in Suva, the largest city in the South Pacific east of New Zealand.

When I think about growing up in Suva I hear its sounds: the cries of the mynah birds; the rattle of the open buses as they wind around all the roads and not just the main street; the constant blare of car horns which are used more readily there than in Hawaii, the ring of the bells and klaxons on bicycles; and the chatter and greetings of the people in different languages — Chinese, Hindi, Fijian, English.

I also experience the smells: passing the soap factories and identifying whiffs of coconut; salivating with the aroma of cooking spiced with curry and other fragrant herbs; wrinkling my nose from the odors of fresh fish from the wharf; and smelling the scent of the night flowers and frangipani in the cool evenings.

I see school children in their uniforms, the sunny beaches, the pleasant tourist resorts where we spent holidays, the old-fashioned tropical-styled buildings, the familiar dusty roads, and the marketplace bustling with

crowds of buyers, sellers and visitors.

Evoking memories of Suva reminds me of the bond my family and relatives share. I recall with deep feeling the closeness we experienced during special times such as the Festival of Lights, Christmas, New Year's and birthdays



(particularly the ones celebrating the 13th and 21st years). I remember fondly one of my cousins, Saroj, who was a roommate and companion. We shared adventures hiking and picnicking on our property in Namandi Heights. I experience great satisfaction in mentally and emotionally reliving once more the comraderie of family trips to Lautoka and Labasa.

I have travelled to many places — Birmingham, England; Honolulu, Hawaii; Frederickton, Canada. But Suva will remain the "crossroads" of my past where I learned values, where I grew to love all races of people, and where I learned the importance of education. My past has given meaning to who I am today."

COACHING FOR TEAMWORK

by Miller Soliai
Training Manager

If you are a manager or supervisor looking to develop a loyal, productive and energetic team committed to success, then you must understand the key to success – coaching for teamwork.

More and more, we ask people who work for us to become entrepreneurial and to manage their own work. Consequently, management functions are being pushed down and people at the top must be more coach than manager or leader. When times are difficult, managers and leaders tend to the matters into their own hands. They proceed on the premise they alone are responsible for the success of the organization. Yet this attitude runs counter to everything we are learning today. Top-down management is inefficient and one-way information flow is unresponsive to the demands in the workplace.

Coaches on the other hand, know they can't play the game. They belong on the sideline. Coaches know their number one priority is to provide an environment and atmosphere in which their people have the greatest chance to win. The eight coaching secrets are:

- **Vision.** Good coaches have a clear vision of what they want for their team. This picture of excellence, this vision, is the essence of coaching.

- **Mental toughness.** If vision is the essence of being a coach, then mental toughness is the one quality a coach must possess. Vision without mental toughness is nothing more than a good idea. For a coach, mental toughness is holding onto that picture of excellence you have for your team when everyone around you is saying, "Who are you to think you can do that? No one has ever done that before."

Mental toughness, like all leadership qualities, is learned. It isn't inherent. We aren't born without it. It

doesn't just happen.

- **Motivation.** As potential coaches, managers and supervisors need to understand there are basically two kinds of motivation: restrictive and constructive. Restrictive motivation is "I have to do it or else." I have to do it or else I will be punished, ridiculed, or embarrassed. "Do it or else" is a good way to motivate short-term.

Restrictive motivation is not long-lasting. After you've gained your teams attention with "do it or else", you need to switch to constructive motivation. Constructive motivation is focusing on the pay value, the personal profitability in completing a job successfully. All good coaches paint great pictures of the rewards that come from winning. When the team can see the pay value, it's no longer "I have to." Rather, it's "I want to, I choose to, I like it, I love it."

- **Synergy.** Synergy is simply that the whole is bigger than the sum of the parts of the team or department. In synergy, 1 + 1 doesn't equal 2. Rather, 1 + 1 = 4, 8, 16!

- **Trust and Respect.** If teams have respect for one another, they will be committed to each other. Coach, you must respect your team and do what you say you will do.

- **Commitment.** "The quality of a person's life is in direct proportion to his commitment to excellence." (Vince Lombardi) What does true commitment entail?

Sun Tzu, an ancient Chinese general, wrote in

the Art of War centuries ago "if you have your enemy cornered, leave them a way out. Otherwise they will fight to the death and you will get more than you bargained for. Commitment is leaving yourself no way out. Commitment is giving 100 percent.

- **A Winning Attitude.** What follows when a coach creates trust, respect and commitment within the organization? A winning attitude!

- **A Winning Tradition.** Good coaches transform this winning attitude into a winning tradition. When new people join the team, the veterans, the old hands, pass the winning attitude on to the new arrivals. With a winning tradition, you don't just succeed this year, you don't win once in awhile.

Coaches who embody the quality of mental toughness and motivated constructively, build within their people trust, respect and commitment. The result is a winning tradition, where the team doesn't simply attain their goals, they maintain their goals – the real payoff from coaching for teamwork.

SOURCENOTE: Executive Excellence, Volume 9 No. 4

GIVE ME FIVE!

Facts About Tahitian Marae

1. These were either fixed or temporary places where people could receive their gods in a befitting manner.
2. Prayers and offerings were presented through properly qualified intermediaries, mainly priests.
3. They contained one or more of the following: altars, graves, shelters for housing paraphernalia not in actual use, pits or piles for disposing of ritual objects no longer subject to use, religious sculptures and carvings.
4. Most of the rectangular-shaped areas were floored with flagstones, river boulders or pebbles.
5. Sizes ranged from those measuring a few square meters to the larger ones of several thousand meters which were usually bounded by continuous stone walls.



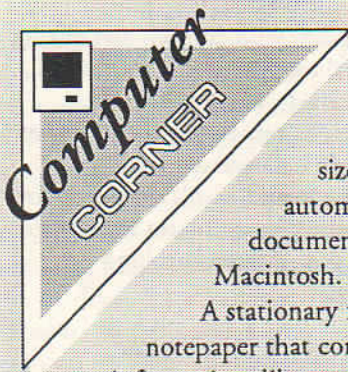
PCC BOARD MEMBER INSTALLED AS PRESIDENT OF HAWAII CHAMBER OF COMMERCE

John A. Hoag, chairman of the PCC Executive Committee for the Board of Directors, was recently elected and installed the 1992-93 president of the 2,500-member Hawaii Chamber of Commerce. He is chairman of First Hawaiian Bank.

In the LDS Hawaii Region, Hoag, serves as Regional Public Affairs Director. Other members of the PCC Executive Committee include Vice-Chairman Eric Shumway, Vice-president for Academics and Dean of the College of Liberal Arts at BYU-Hawaii, and local businesswoman Kalo Soukop.

Using the Stationary Option to Personalize Documents on the Macintosh

by Lei Cummings



The stationary option lets you create a template file that contains preset standards such as fonts, size and style which you can automatically apply to documents you create on the Macintosh.

A stationary file is like a pad of notepaper that contains standard information, like your name and address. It can contain drawings and text with specific fonts, sizes and justifications, or it can contain formatting information without drawings or other data.

When you open a stationary file, an untitled document is displayed on your screen. It is a copy of the stationary file with all the original information and settings. You work with this copy and save it as a normal document.

The stationary file remains unchanged on the disk. The next time you open it, you again see all the information in the original document, and the name "Untitled" in the title bar.

To save a file as stationary:

- Go to the File Menu and select Save As
- Type in a file name.
- Click the Stationary option and
- then click the Save button.

In the Finder, a stationary icon looks just like an icon for the tool it was created in, except that the lower-right corner is turned up.

DMBA HOTLINE



EMERGENCY CARE PROCEDURES

by Grace Lee

The need for emergency care arises occasionally requiring Center employees to follow certain procedures to obtain maximum benefits from their medical insurance providers.

DMBA features the following plans and benefits.

Plan A: Emergency room services are considered as type II benefits and all eligible charges are paid on the basis of 80% of DMBA maximum allowable amount and are also subject to a \$30 deductible per visit.

Plan B: If you have an emergency, please call your Primary Care Physician (PCP) regardless of the time.

Your PCP will be the best judge of where and how your emergency should be treated. In life-threatening emergency situations, prior coordination with your PCP may not be possible. (E.g. severe injury, heart attack, severe bleeding, loss of consciousness, breathing difficulty, or fever of more than 104 degrees).

In situations such as these, contact your PCP within 24 hours after receiving treatment from the nearest available emergency care. Emergency Room visits are subject to PCP coordination and a \$20 deductible per visit and any other charges that exceed the DMBA maximum allowable amount.

Kaiser: In an emergency, call Kaiser immediately and go to the Kaiser facility as directed. If you receive care from a non-Kaiser facility in a life-threatening emergency, you must contact Kaiser within 48 hours. File a claim for this care within 90 days otherwise you will not be covered.

CULTURALLY SPEAKING 0>>

WHY POLYNESIANS ARE POLYNESIANS

The Polynesians share many common historical elements such as material culture, physical attributes and social organization. Their most binding thread, language, is linguistically termed Austronesian and basic words such as sea, fire, man, woman, coconut tree, pig, love are almost identical in the different island groups. (Example: love — Maori/aroha, Samoan/alofa, Tongan/'ofa, Hawaiian/aloha, Tahitian/aroha).

The physical appearance of the Polynesians bear striking similarities. They are usually tall, well-shaped with skin colors ranging from light brown to golden tan to brown black. Their hair range from reddish brown to black in color and from straight to curly in texture.

Their personalities are said to be hospitable, kindly and gentle during times of peace and fierce and determined during times of war.

Their indigenous cultures reveal sameness of

origins. The differences which occur relate to periods of isolation each island group had from one another.

Consequently, crafts such as tapa making, weaving, carving and sennit-making bear the same stamp of likeness yet with definite differences.

Ceremonial traditions such as kava, dance, tattooing, and art have affinity with one

another. The Polynesians utilize kava bowls of basically the same shape; their "taupou" dances feature a village princess; tattoo designs have similar elements of line and curve; sculptures feature gods in wood and stone.

The military tactics of the Polynesians are conducted with similar strategy and consequences. Weaponry (usually clubs and spears) and military decoration (mainly tattooing) reveal origins in a shared past.

The staple Polynesian foods remain linked to their past having brought with them into Polynesia the taro, breadfruit, yam, banana, sugarcane, pig, dog and chicken.

Other factors which contribute to the commonality of the Polynesians include climatic conditions such as rainfall, temperature, effects of currents, winds and island configurations.

'Olelo
No'eau

Polynesian Proverbs

EASTER ISLAND

*Me'e ta'e rehu he
hoa.*

Never forget
friends.

E tahi no vananga.
A man of one word:
trustworthiness

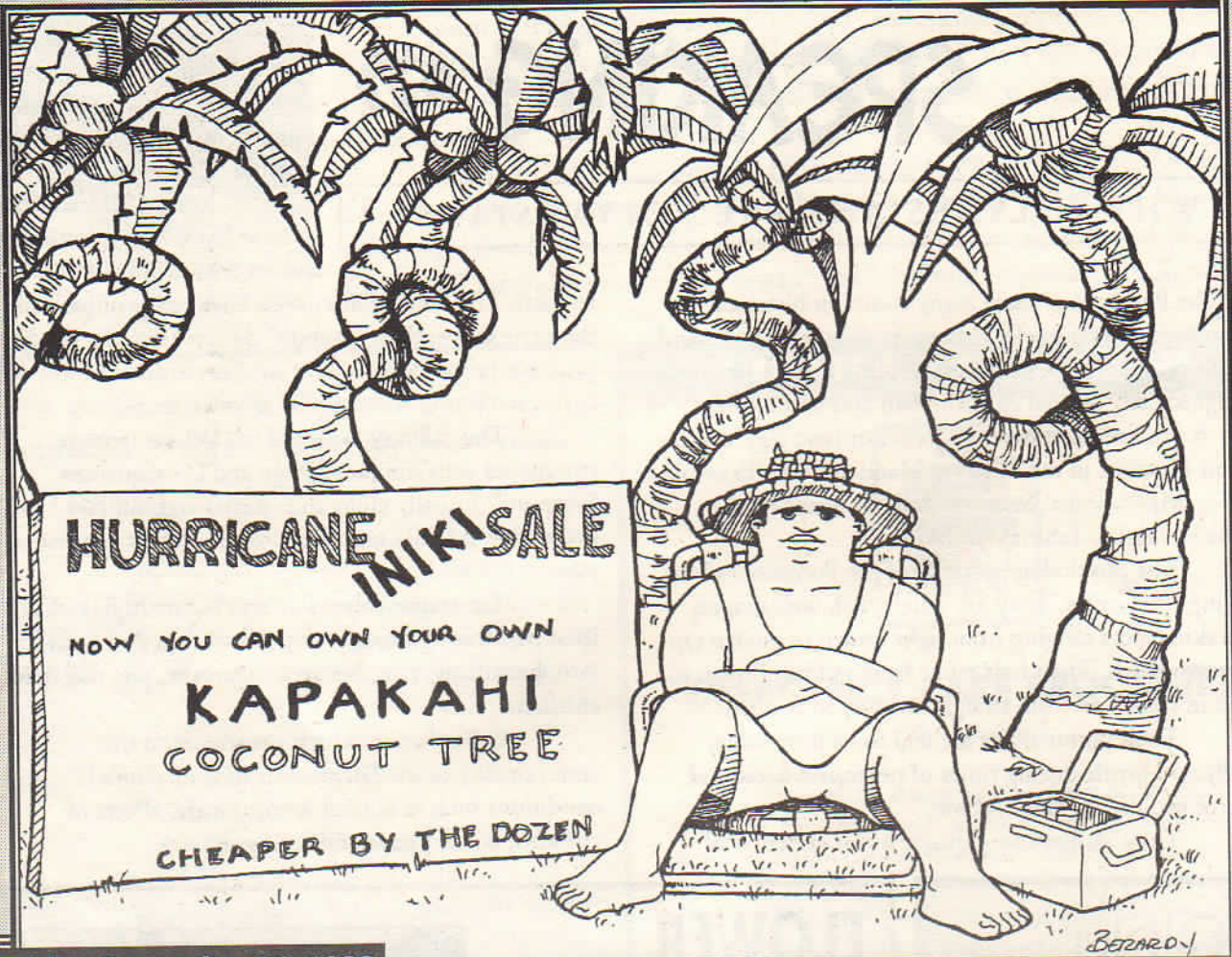
FLOWER FACTOIDS

Bird of Paradise
Strelitzia reginae Banks

A relative of the banana family. Blooms intermittently into exotic flowers which look like birds. The tall stalk forms the neck of the bird, the greyish-blue sheath the beak, and the extended orange flowers the crest. The leaves are paddle-shaped with a reddish vein down the center.



The lighter side of PCC...



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