



Polynesian Cultural Center Employee Newsletter • Laie, Hawaii • Published Weekly • May 18, 1984

Puppet performance at PCC
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IT'S
SHOW
• TIME!!



During the month of April, more than 1,000 Center visitors (an average of 40 per day) signed cards requesting more information about the church and temples. It is estimated that 10% of those signing referral cards are baptized, projecting approximately 1,000 baptisms annually from the more than 10,000 missionary referrals received through the Laie Tour Guides and Temple Visitors Center missionaries.

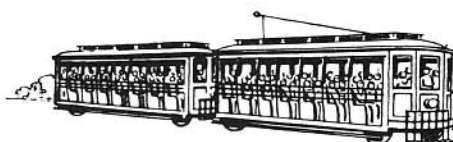
The nine employees of the Laie Tour Section of Guest Services guide hundreds of Center guests through the University, community, and temple grounds each day. According to section supervisor, Eric Beaver, tours are given every half hour between 12:30 and 6:30 p.m. with a maximum of 75 guests per tour.

All Laie Tour guides must have served a full-time mission for The Church of Jesus Christ of Latter-day Saints before working in this section. Laie Tour guides, students at BYU-Hawaii include: Supervisor Eric Beaver who served a mission in South Korea; Assistant Supervisor Charles Meadows who served in France; Ken Butterfield who served in Hawaii; Pauni Tapu a missionary in Seattle Washington; Tonga Havili a missionary in Tonga; Yoko Ohiro-Japan, Angilau Tupou-Tonga; Shinji Inoue-Japan and Allyce Auna-Switzerland.

The Laie Tour is a complimentary 45 minute tour with a brief description of the history of Laie, information about the university and a film presentation at the temple grounds.

Laie Tour guides work closely with the nine missionary couples at the Visitors Center. Director of the Visitor Center Stewart Durrant and Sister Leola Durrant from Salt Lake City supervise and direct the activities of the other missionary couples and volunteers who labor there. Other missionary couples include: Nadine and Elmo Gray who will be returning home next week to Lehi, Utah; Delma and Jewel Miles from San Jose, California; Bonnie and George Hunter from Tooele, Utah; Norma and Newell Brown of Provo, Utah; Leah and Clay Hendrickson from Glenwood, Utah; BurDell and Robert Litster of Boise, Idaho; Jane and Wai Yen Chong of Kaneohe, Hawaii; and Pearl and Charles Ahlstrom from Holiday, Utah.

As they greet and talk with guests, missionary couples at the Temple Visitors Center meet people from around the world. Elder Charles Ahlstrom says of his experiences, "Sometimes people walk right up to me and ask how they can become a member



Missionary History

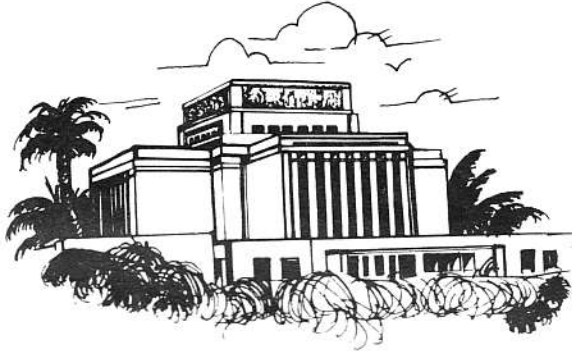
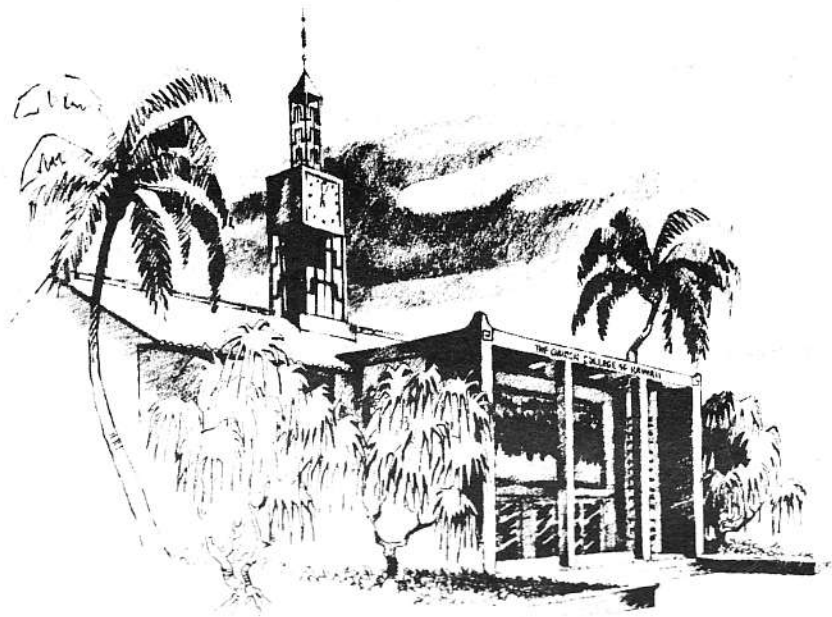


of " Church." One man from Maryland who had seen the Washington D.C. temple did just that. According to Elder Ahlstrom the man said that, "I've watched the Mormons and there is so much love among them that I just want to know more...I just want to become one."

A woman with tears in her eyes remarked as she entered the temple grounds, "It's true, I know it's true."

Guests entering the grounds often walk in and out repeatedly, commenting on the difference they feel in the spirit inside and outside the gate.

Laie Tour supervisor Eric Beaver feels that one of the main purposes of the Center is missionary work and the Laie Tours revolve around missionary work. "The Laie Tour is the direct approach to missionary work. This job is the best place for me. It is personally self-fulfilling and I get more satisfaction out of my work than anything else."



Left: Supervisor Eric Beaver and guide Pauni Tapu preparing tram for the first tour of the day. Right: Guest reboard the tram (an exact replica of trolley cars once used in Honolulu) after their tour of the Temple grounds.

PUPPETRY *HULA KI'I*

"Hawaiian *hula ki'i* (image dancing) has nearly disappeared," according to the author of the newly published *Hula Ki'i - Hawaiian Puppetry*, Dr. Katharine Luomala, during the 19th century the popularity of puppetry prospered inspite of the missionaries efforts to suppress such "folly and vanity."

Katherine Luomala's new book has just been published by the Institute for Polynesian Studies funded by the Center. In honor of author Luomala, a special puppetry performance was given Wednesday morning in the Hawaiian Village for guests from the University of Hawaii, Bishop Museum, the State Dept. of Education, BYU-Hawaii and other organizations. Included in the performance were puppets of styrofoam and acrylic paste construction resembling the original Hawaiian wooden puppets.

Local puppeteer, Calvin Tamura, long time friend of Dr. Luomala, presented two Hawaiian stories including "Tree with Silver Leaves" and "Pekekue." Both presentations were examples of styles other than the traditional *hula ki'i*. "Tree with Silver Leaves" was presented in the style of the hand ballet combining European and Hawaiian techniques. This style involves the communication of ideas through hand movements and gestures only. The second presentation, "Pekekue," was done with the aid of the Chinese style bag stage. The bag stage is constructed of light weight woods and cloth, making it possible for the puppeteer to actually wear it by resting the frame on



his shoulders. In this way he can have both hands free to manipulate puppets. "Pekekue" is the legend of a Hawaiian fisherman who caught more octopus than he could use and was later haunted by the ohane of the octopus.

Winona Beamer, Hawaiiana specialist for Kamehameha Schools, and performer of *hula ki'i* related her initial experiences as a child with coconut puppets, explained the history behind *hula ki'i* and also showed one of the puppets from the BYU Archives collection.

According to Dr. Luomala, ancient hand puppets (*ki'i*), with their manipulator hidden behind a screen, danced hulas and acted out slapstick comedy skits reenacting favorite legends and current scandals involving prominent

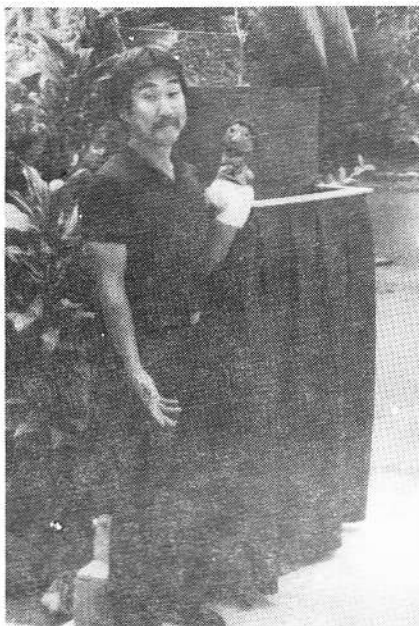
persons. Historically, the puppetry performances also included a human dancer who joined in the action of the puppets or masked themselves with a large puppet. Men, women and children also did dances imitating the puppets movements, writes Luomala.

Dr. Luomala's research indicates that puppetry may have already been in

Journal of American Folklore, and has published more than a hundred books and articles including "Maui of a Thousand Tricks," "The Menehune," "Voices of the Wind." She is a recent winner of the Hawaii Award for Literature presented her by Governor Ariyoshi, and is currently a Professor Emeritus of Anthropology at the University of Hawaii.

Gloria Cronin of BYU-Hawaii is seated next to author Dr. Katharine Luomala during a special puppet performance in the Hawaiian Village-Page 4.

Left: Hawaiiana specialist Winona Beamer demonstrates Hula ki'i and discusses the history of puppetry in Polynesia. Center: Calvin Tamura displays his puppets and hand constructed bag stage. The only two puppet bag stages in Hawaii were constructed by Tamura. Former Bishop Museum official skims the new publication "Hula ki'i" at a luncheon honoring the author Dr. Luomala.



existence by the time of Captain Cook's arrival in 1778, with some question as to the influence of foreigners on the practice. It is, however, recorded that in 1820, the king of Kaua'i entertained the first missionaries to arrive on that island, with puppets, thus providing documentation for the practice of puppetry for entertainment by royalty and others.

Dr. Luomala earned her Ph.D. in Anthropology at the University of California at Berkeley and is known for her field work in the Gilbert Islands of Micronesia and among the American Indians. She has served as Editor for the



What tradition in your family or culture is important to you?



Terry Timmerman (First Aid)
Getting everybody together to celebrate birthdays. The whole family gets together for dinner and to talk.

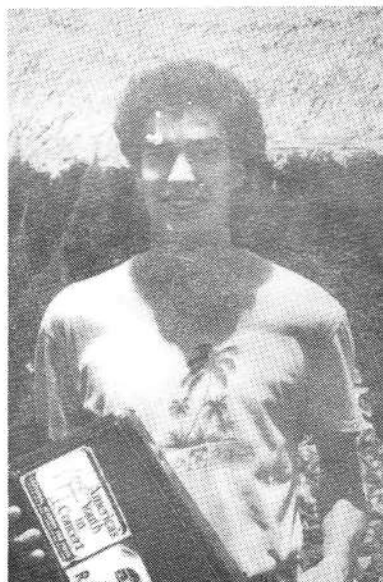
*What
Do You
Think?*



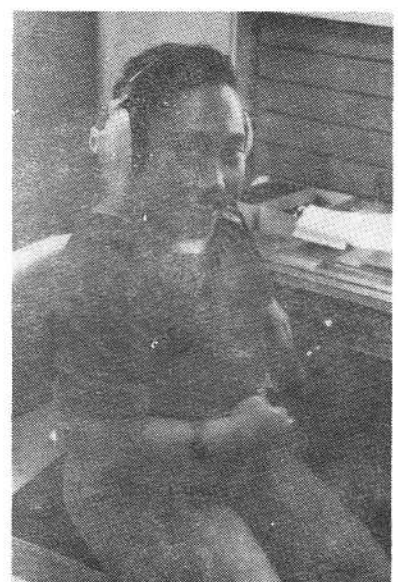
Danielle Boon (Corporate Admin.)
I appreciate the tradition of loving and respecting our elders, and the importance of the family.



Amy Fang (Guest Services)
The most important thing is my family. The relationship between parents and children. In Taiwan we have 5,000 years of culture that are important to the Chinese. Even though the world is advancing these things are still important to know, learn and remember.



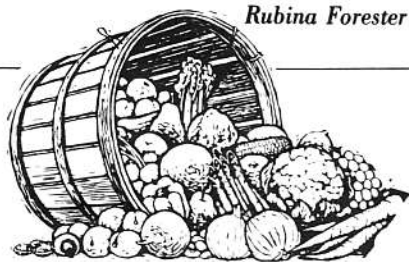
Sam Western (Band)
Birthdays are important in our family. We have a silly tradition of banging the birthday person on the head with their presents while reciting this saying, 'Heavy, heavy hangs over thy poor head. What do you wish this person with a bang on the head?'



Venise Mussler (Graphics)
I feel that the kava ceremony is very important because every important event is preceded by a kava ceremony. Before a matai name is given, special guests are received or other occasions there is always a kava ceremony. We respect it because it is a tradition.

The Food Basket

Rubina Forester



Eating habits differ from one culture to another. Below is an incident recorded in the early 1800's found in the: *Journal of a Residence in the Sandwich Islands* by C.S. Stewart.

This evening Auwae and wife returned our call. They came in while we were at the tea-table, but could not be prevailed on to join us. We could not be amused at the evident reason--the poverty of our board in their eyes. A plate of toast, with a little force-meat, were the only articles besides the tea service on the table, which, for half a dozen persons, when compared with the variety and quantity of food placed four times a day before the family of a chief, appeared to them a most scanty repast. They said but little while they remained, but in exclamations of sympathy at what they conceived to be our unavoidable hunger: "Aroha ino ia oukou,"--"great is our compassion for you"--burst repeatedly from their lips; and they hastened their return, to send us some fish and potatoes immediately.

Without fish the Polynesians would have become very deficient in protein. The following recipe for fish is very basic throughout the islands.

Baked Fish

Clean fish caught at the hukilau, ward camp, Boy Scout campout, Father and Son Outing, etc. Remove the insides leaving the fish whole. Wrap in coconut leaves weaving a fishwrap around it if you know how.

Dig a hole in the ground placing firewood within and lighting the fire. On the firewood place beach stones then the wrapped fish. Cover the "oven" with green leaves first, then cover with sand carefully and wait for about 30 minutes.

Fish is best eaten just as it comes out from the oven. Unwrap the coconut leaves and enjoy the fish as it will be flavorful because the coconut leaves will have sealed in the flavor. (Note: You may stuff the fish with Portuguese sausage, onions, garlic, parsley, etc. for extra taste.)

Cultural Corner

Institute for Polynesian Studies

The chiefly class of Polynesians signified their rank, prestige, mana and status in unique ways. At Pare in ancient Tahiti the chief in line of succession was invested with a sacred maro or loincloth, a band some 15 feet long and 15 inches wide decorated with red and yellow feathers.

According to Edward Tregear in the book *The Maori Race* only Maori chiefs were allowed to wear the apron of dogs-tails (maro waero); and only chiefs of good position wore a *kaitaka*, a fine white mat of flax.

In Niue the leading chiefs carried the *fue* which they considered very sacred like a flag. It consisted of the leaves of the *laumamanu* plant tied with the leaves of the *kanai*.

The insignia of a Marquesan chief in 1800 consisted of a ceremonial fan and a thin staff with human hair attached to its top. The insignia of a chiefess included a red and green feather headdress.

On ceremonial occasions in Samoa a high chief or a high talking chief carries a staff which represents life and a fly switch which represents death.

In Hawaii the *alii* wore feather cloaks, capes and helmets. The carved whale tooth, or *niho-palaoa*, was a necklace considered the exclusive property of the chiefly class. In addition the kahili, afly-brush or plumed staff of state was an emblem of royalty.

In Fiji certain insignias were reserved for the nobility. The circular ornament of whale's tooth and pearl shell which hung on the neck was worn only by aged noblemen. Nobles also tied up the loin cloth using a long trailing train. Chieftains alone might wear a head-gear of tapa or wield a mosquito whisk.



BYU Calendar

Friday, May 18

Honolulu Childrens Opera
Chorus
Auditorium, 7:30 P.M.

Dance
Ballroom, 9:30 P.M.

Saturday, May 19

Movie-"The Cowboys"
Auditorium, 6:30, 9:30 P.M.

Movie-"The Cowboys"
Auditorium, 10:00 P.M.

Wednesday, May 23

Womens Organization Dinner
Ballroom, 6:30 P.M.

Thursday, May 24
Club Night
Different locations, 9:00 P.M.

What's your type?



Are you looking for someone that is just your type? Then go to the Annual Blood Drive, Friday, June 22 from 10 A.M. to 3 P.M. at the First Aid Conference Room.

You must bring your employee I.D. and know your blood type and social security number. If you do not know your blood type you can have it typed there.

There will be appointments for five blood donors every 15 minutes. To make your appointment or inquire about eligibility, please call Tele Hill at ext. 3016.

Those who donate at least one pint a year are eligible for membership in the Blood Bank Club and may receive free blood for themselves and their family members in the event of a medical emergency. If you are already a member of the club you will want to renew your membership by giving blood during the June Blood Drive.

Sports Reports

VOLLEYBALL

All you spikers, slammers and servers... keep practicing! League games will begin again soon. We are in the process of arranging a new playing location. Games will tentatively resume the first week of June.

SOFTBALL

There will be an information meeting for all those interested in playing softball, Wednesday, June 6 at 9:00 a.m. in the Employee Facility training room. Registration for employees teams will begin May 28 and end June 8. Register your team by contacting Vai Laumatia in Employee Services or call ext. 3192. There will be a \$10 registration fee for each team. Games will begin the last week of June.

BYU-Hawaii Yearbook Makes Memories For PCC Workers Too

While the new edition of BYU-Hawaii's *NA HOA PONO* may seem to be only of interest to BYU-Hawaii students, Polynesian Cultural Center workers and staff may also want to obtain a copy of this handsomely bound edition for their own libraries, while supplies last.

At last count, nearly two-thirds of the 900 hardbound copies have been sold, and they're going fast. The spectacular cover of Waimea Falls, graced with the beautiful Katherine Lei Johnson, a BYU-H coed and 1984's Miss Hawaii National Teenager, is worth the \$10.00 price by itself!

And for those who feel especially close to the University as alumni and friends, *NA HOA PONO* becomes a unique history of the campus community and its events, as well as the special people who have made those events happen, many of whom have worked at PCC.

Copies of this year's yearbook are available in the Publications Office at BYU-H, located in the Aloha Center, near the Post Office. Or you can call Ron Safsten, 293-3696 to reserve your copy. Enjoy the memories of our sister institution over and over again, before it's too late.

Training Message

Customers bring us their needs and wants. Our job is to fill them profitably - to them and us.

Customers are affected by the way each of us does our work - no matter how far away they may seem.

Customers' good opinions of us and our work are our most valuable assets. Anything we can do to improve their opinions of us is important.

Customers' good opinions cannot be bought - they are freely given in response

to good value and good service.

Customers expect value for the money they spend with us. If we don't give them good value, they'll go elsewhere to get it.

Customers are the bosses behind the bosses. If we serve them well, they'll be glad to pay us well. If we don't nobody's paycheck is safe.

A customer-conscious employee is always a better employee. He or she recognizes what the business is all about.

VIEWPOINT

Vernice Pere

In this week's Management Team meeting, General Manager Ralph Rodgers observed: "When communication stops, feelings get hurt." I was impressed by how true that is and thought of all the relationships involving open communication which daily involve us.

In families, especially those with teenagers, feelings are easily hurt when mixed messages are exchanged and the cycle seems self-defeating because individuals sometimes withdraw refusing to communicate at all, thus cutting themselves off even further.

Sometimes we speak different languages to each other without realizing it. When we don't wish to say "no" but worry about hurting another's feelings we often say "maybe" or "you decide" or "wait." The result is no decision and no real communication.

This business of language interested me this week as I attended two separate events. In Sunday's Laie North Stake conference, a magnificent Tongan Choir sang a hymn which told the story of Christ's healing a blind man. When Elder John H. Groberg stood to speak, he apologized for taking a few minutes to respond in Tongan to the choir.

Quietly, in hesitant conversational tone, he began. We in the congregation could not understand his words but you could have heard a pin drop as every one of us felt the message he conveyed. It impressed me to see a General Authority offer humble respect to a special group of members in their own language, and I felt glad to be present to witness a 20th Century church leader pay such honor to others.

Later in the week I watched a performance in the Hawaiian Village by a local puppeteer who first used his hands in gestures akin to the hula to tell an ancient myth. Next he used puppets to act out a legend in which a fisherman takes more than he needs from the sea and learns the lesson of an ancient law of conservation and sharing.

Something of the child in each of us easily responded to that almost universal language of puppetry, and the simplicity of his performance conveyed the lesson well.

Rhetoric can be either the art of effective expression or pretentious language and in order for it to communicate effectively a sharing must occur. This means that dialogue between people, whatever language they speak, whether by gesture, music, dance, poetry or in Latin, Tongan, Russian or Greek, requires that something be shared in the exchange.

This shared experience is what we all feel when we are communicating fully one with another. In this way we can share peace, anguish, delight, or devotion, all of which are human experiences best shared. As President Rodgers correctly observed, it is when communication fails that feelings get hurt.