KAJUR
Kwajalein Atoll Joint Utility Resources

TENDER NOTIFICATION FOR SEALED BID

The Kwajalein Atoll Joint Utility Resources (KAJUR, Inc) is soliciting interest from qualified vendors to submit sealed bids for the following Cummins KTA50 engine components, tools, equipment, consumables and spare parts:

Line	Item Description
1	Cummins Engine Radiator with Motor
2	1 Year Supply of Filters (Fuel, Oil, Water, Air)
3	2 ea ECGP Engine Control Panel
4	4 ea Cummins KTA50 Fuel Pump
5	Heat Exhaust System with Mufflers
6	Delta Star Station Power Transformer - 500 KVA - 13.8 KV (480 Volts; Secondary 3 Phase)
7	Data Logger
8	Engine #4 Complete Overhaul Set
9	120 drums Remula Oil 15W40 (1 Year Supply)
10	New Forklift (For moving heavy machinery inside power plant)

For complete details and specification, please contact Jerry Jeadrik at (692) 329-3799 or email: jjeadrik@kajur.net. The deadline for sealed bid submission is 3 March 2018. Tender Notification is also posted on Tenderlink. KAJUR accepts bids submitted via Tenderlink.com©.

Attention RMI Riddlers! Your crossword is on Page 11. Good luck to all from the Head RMI Riddler

RMI'S INTERNATIONAL CLUB
THE FLAME TREE
CONGRATS!

Pool Table Winner
Kalani Nii
Pool Tournament
1st Thursday of the month
at FLAME Tree!
STOP BY TO JOIN THE ACTION!
HAPPY HOUR 5-8PM

Budweiser & Bud Light
$1.75 JUST ONLY

Hundreds of youth have appeared in Professor Andrew Garrod plays, but Where are they now?

For 15 years, Youth Bridge Global, a non-profit organization established by Professor Andrew Garrod, has produced youth theater on Majuro. For the first eight years, the programs were bilingual Shakespearean plays, presented in a beautiful courtyard at Marshall Islands High School.

In 2013, he produced the first of six bilingual Broadway musicals staged at the International Conference Center to standing room only audiences.

Youth Bridge Global's goals for the actors are explicitly educational and transformative — though it is not possible to know whether the goals are fully achieved. The rehearsal process — not just the performance of the play itself — is crucial to whatever gains are made.

Amongst the goals are the building of confidence in voice and body, the encouragement of self-reflective and analytical skills, and the fostering of imaginative sympathy through taking on dramatic roles of people possibly quite dissimilar in personality to the actor's own.

Building enduring friendships across different communities in Majuro is another goal, as is learning to work as team members who must subordinate their personal goals for the good of the team and the play. Most importantly, Garrod sees as crucial to the mission the raising of academic, personal, and career aspirations.

We trace career paths of 25 former actors in this multi-part feature.

Would the success of these graduates have occurred without their involvement in the plays? Quite possibly. "We like to think, however, that the seriousness with which these former actors have made commitments to their lives and the lives of others is testimony to the great riches that can follow from engagement in the dramatic arts," adds Garrod.



John Riklon

Sky Masterson in Guys and Dolls, 2015. John, who attended the College of the Marshall Islands, emigrated to the States with his wife and children two years ago. He works as a window installer for a firm in Seattle, Washington.



Garrick Kelen

Hamlet in Hamlet 2010. Garrick graduated from Tamkang University in Taiwan with a BA in Global Political Economics. Now he is working in the Ministry of Foreign Affairs and Trade as a Foreign Service Officer for the US affairs Bureau.



Martha Horiuchi

Queen Gertrude in Hamlet, 2010. Martha, who graduated with a two-year degree from the College of the Marshall Islands, is currently studying for a BA in nutrition at the University of Hawaii at Manoa.

Lulani Ritok



Maria in West Side Story, 2013. Lulani, a graduate of Majuro Cooperative High School and who also acted in and performed music for six Microwave Films productions, is working on her bachelor's degree with a major in mathematics at California State University, East Bay.



Bryant Zebedy

The King in The King and I, 2016. Bryant, who graduated from Assumption High School, is focusing on environmental studies at USP in Majuro, with plans to transfer to University of Waikato in New Zealand to complete his degree.



Makali'i Kelen

Addo Annie in Oklahoma!, 2017. Makali'i, a graduate of Marshall Islands High School, has embarked on a BA degree in environmental engineering at Tamkang University in Taiwan.



Kelyna Glanry

Sarah Brown in Guys and Dolls, 2015. Kelyna, who attended Marshall Islands High School through 10th grade, is currently a senior at the UWC Robert Bosch College in Germany.



Cutty Wase

Malvolio in The Twelfth Night, 2005. Cutty is an Assistant Attorney General for the RMI Attorney General's office. He has a BA in Law from the University of the South Pacific law school in Vanuatu.



Paul Andres

Nicely Nicely Johnson in Guys and Dolls, 2015. Paul, a graduate of Marshall Islands High School, is working on his BA at Tamkang University in Taiwan.

"Essential"

"The focus of (Currie's) book — on Kwajalein's central role in US strategic interests and planning in the Pacific since World War II — breaks new ground in the narrative of the US Pacific presence. The difficulty for the US of navigating the RMI's challenging land tenure environment is a thread throughout the book. (The book narrates) multiple attempts to come to a solution for long-term use of Kwajalein, a process that stretched across decades, involving numerous iroij (chiefs) including cousins Amata and Imata Kabua, landowner "sail in" protests at the missile range, and protracted negotiations for a military use and operating rights agreement in the Compact of Free Association… She shows how these US military interests repeatedly conflicted with the interests of Marshall Islands landowners…In short: a book worth reading."

—Marshall Islands Journal

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—Choice, American Library Association

Kwajalein Atoll, the Marshall Islands and American Policy in the Pacific (McFarland, 2016)
Available: www.mcfarlandpub.com or 800-253-2187; or Amazon.com.

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2018 Education Week's BESTS OF THE BESTS

Tuesday's English & Marshallese Language Arts 1ST PLACE Winners



FIGURE 1:
ELA – *(Cluster 1)* DUD Kindergarten and *(Cluster 2 & 3)* Assumption Elementary School

Figure 2: MLA – *(Cluster 1)* Rita Elementary School, *(Cluster 2)* Woja Elementary School, & *(Cluster 3)* Majuro Middle School

Wednesday's Science Fair 1ST PLACE Winners



Figure 3: *(Top)* DUD Kindergarten, Majuro Baptist Christian Academy, Majuro Coop School, Marshall Islands High School, & Seventh Day Adventist. *(Bottom)* Laura High School, Marshall Islands High School, Majuro Middle School, & Assumption High School.

Thursday's "Jiai Bonbon" 1ST PLACE Winners



Figure 4: Long Island Elementary School, Majuro Baptist Christian Academy, & Majuro Coop School

Friday's Academic Challenge & Public Speaking 1ST PLACE Winners

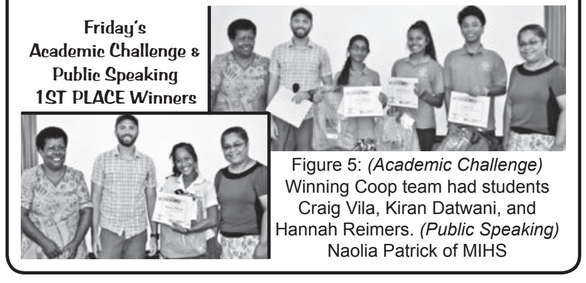


Figure 5: *(Academic Challenge)* Winning Coop team had students Craig Vila, Kiran Datwani, and Hannah Reimers. *(Public Speaking)* Naolia Patrick of MIHS

Hundreds of youth have appeared in Professor Andrew Garrod plays, but

Where are they now?

Part two in a three-part series

This is the second in a three-part series on some of the former actors from Professor Garrod's youth theater productions on Majuro. The very abbreviated snapshots here illustrate the variety of paths to success, whether through military service or academic study.

All of these young actors learned the self-discipline needed to achieve short-term and long-term goals. The rehearsal schedule is demanding, with two to three hours of practice six days a week for eight weeks, and the students quickly learn how to manage a full schedule and often give up other activities to dedicate themselves to the success of the play. They must keep up with their schoolwork in order to remain in the cast and fulfill their responsibilities at home so that their parents let them participate. They often report that learning this skill has helped them achieve their long-term goals as well.

Participation in theater also provides students with the opportunity to overcome shyness, which often is a barrier to success. Many of the former actors claim they could not be doing what they are doing now without the confidence building of theater work. Bryant Zebedy, who is pursuing a career in public life, said he auditioned, not to be an actor, per se, but to overcome shyness and learn to speak with confidence. Selina Leem, who moved quickly from the small stage of Majuro to the world stage reported that she uses specific techniques in breathing and improvisation she learned in theater to manage stage fright when she is speaking in intimidating venues, such as at the World Climate Change Conference in Paris and at Oxford University, on the same stage as former US Vice President Al Gore and former Ireland President Mary Robinson.

Over the years, we have noted a sharp trajectory of success among the youth theater actors. Many have enrolled in and completed study at off-island colleges in the US, Taiwan, and New Zealand. Three actors were accepted into United World Colleges in Canada (Kami Mackphie) and Germany (Selina Leem and Kelyna Glanry). Kasles Jarom will soon be one of the few Marshallese to obtain a master's degree. A large cohort pursued secondary education at the College of the Marshall Islands or at the University of the South Pacific. For others, achieving long-term success includes putting their own goals on hold in order to care for extended family in Majuro or in the US.



Dustin Langidrik

The Prince in Romeo and Juliet, 2006
Dustin is managing director of Okeanos Marshall Islands Sustainable Sea Transport Ltd. He was previously the sustainable development and community outreach coordinator at USP. He studied at Fiji National University.



Niten Anni

Nathan Detroit in Guys and Dolls, 2015.
Niten, a graduate of Marshall Islands High School who also appeared in three Microwave Films movies, is a private first class in the US Army stationed in El Paso, Texas.



Kasles Jarom

Hamlet in Hamlet, 2010.
Kasles is completing his master's degree at Tamkang University in Taiwan. He is in the department of international affairs and strategic studies.



Selina Leem

Tzeitel in Fiddler on the Roof, 2014. Selina is a graduate of United World College Robert Bosch College in Germany and is currently attending the College of Micronesia in Pohnpei. She will begin studying for a BA later this year at the University of Waikato in New Zealand.



Teeri Komwenga

Laurie, Oklahoma!, 2017. Teeri Komwenga is attending Fiji National University in a program called BIMS (Bachelor of Medical Imaging Science). After completing her BA, she will work for two years in the RMI, before attending a master's program at Waikato University in New Zealand.



Tommy Kabua

Sky Masterson, West Side Story, 2013.
Tommy Kabua (right) began his acting experience with YBG playing the lead dancer in West Side Story in 2013. He has subsequently appeared in every musical in Majuro. He is currently a student at CMI, with plans to become either a lawyer or an actor.



Helton John

Kralahome, The King and I, 2016. Helton John appeared as one of the Russian dancers in Fiddler on the Roof in 2014. He subsequently played leads in a variety of musicals. He is a student at USP – RMI, with plans to become an accountant.



Save Filolita

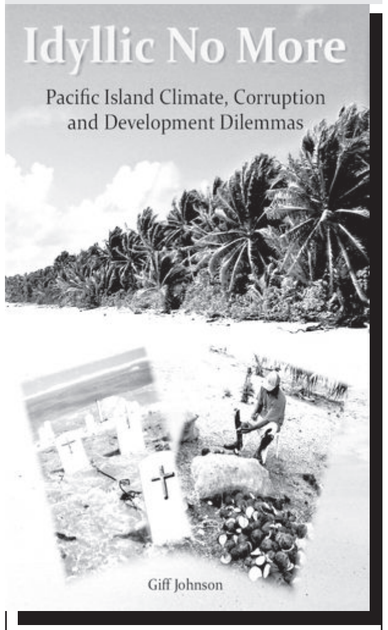
Eliza in The King and I, 2016. Save, who is in her second year as assistant choreographer for Prof. Garrod's plays, is completing her final year for her BA degree at USP in Majuro, with a focus on tourism.



Carolynta Nebo

Bielke Fiddler on the Roof, 2014.
Carolynta Nebo (center), a graduate of four YBG musical productions, starting with West Side Story, is an MIHS graduate who is currently enrolled in the Job Corps training program in Hawaii.

'Thought provoking.'



'A bracing look at where the islands are today, and what it will take to build a future of hope and opportunity for islanders across the region.'
— Floyd K. Takeuchi, veteran Oceania journalist

'An inside look at the world of island governments and people that is both enlightening and thought provoking.'
— Jack Niedenthal, President, Microwave Films

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Data Team eo an PSS ear lo lok jikuul ko ilo Arno, Jaluit, Jabōt, im Ailiñlaplap





Data Team eo ekar kōmman juon an trip nan lo lok public jikuul ko ilo aelōñ in Arno, Ailiñlaplap, Jaluit, im Jabōt. PSS ekōnan kamolol jikuul ko kajojo im rekar lale PSS Data team ilo trip eo aer im bar einwōt jikuul ko rekar kōmmani burokram in Ed Week ko aer ekkar ñan karōk ko rekar webben.

MIHS Ilo Ed Week Eo Kin Juon Ian School-Base Activities Ko An







Elōñ Jikuul rekar make kōmman aer school-based activities ak burokram ko aer make iloan jikuul ko aer ilo Ed Week eo mōttan wōt makitkit ko an week in eaurōk. Einwōt ilo jibboñ in Tuje eo, February 13, Marshall Islands High School ekar kommane juon an "Gender Meeting" ilo an kar kir lok local agencies ko einwōt Jodrikdrik Ñan Jodrikdrik ilo Ejmour im Majuro Atoll Local Government nan aer kōnan ibben rijikuul ko kin jerbal ko aer ilo jikin jerbal ko aer ilo aer kojeṇokḷọk ledrik ro jen ladrik ro ñan bwebwenato ibber.

Hundreds of youth have appeared in Professor Andrew Garrod plays, but Where are they now?

In this final installment of "Where Are They Now?" we reflect on three key elements that relate to the positive effect on youth from involvement in the theatrical process.

The first element is the development of a skill or process called "imaginative sympathy." Engaging in imaginative sympathy and moral analysis are essential for actors if they are to become someone other than who they are. This capacity requires the actor to embrace the psychological make up, temperament, habits and ways of speaking of a character that is very different from his or her own way of being. This part of the theatrical process also involves the exploration of the moral and ethical issues that are raised when actors must react and behave in ways that are not their own. Paradoxically, it is often much harder to take on a role that is very similar to your own life situation, age and world view than it is to take on a person of a quite different age and culture.

As a result, much rehearsal time is spent in developing the skill of "role-raking" - the shedding of your own skin and your own worldview. To do this successfully inevitably requires the development of another skill: self-reflection. When actors are able to explore the moral and ethical issues raised in any theatrical piece, and consider how these issues relate to them — they are better able to create a believable character who comes across to the audience as engaging and fully realized.

The second key element is the introduction of professional and theatrically trained teachers to work with the actors – the director, the musical director, production assistants, and the choreographer. While Marshallese youth tend to be instinctive singers, with an extraordinary capacity for harmonizing at will, they still benefit from vocal training that is more theoretically informed. Correct breathing, vocalization, and voice projection are vital in overcoming the anxiety of speaking and singing in front of other people.

This process is greatly accelerated through developing body awareness. The young actors benefit in immeasurable ways by working with a professional choreographer for three weeks to develop an understanding of his or her own body, how to control movement and develop awareness of the body in relation to others. Each actor learns how to use his/her own body as an instrument to express a range of emotions and ways of being in the world.

The third key element is the development of language fluency – whether in Marshallese or English. In a country committed to developing total bilingual fluency, exposure to a directing team that addresses them in English most of the time and uses an expanded vocabulary contributes to improved English fluency. And because the dialogue for all of our productions are translated into Marshallese and the students must read the dialogue in Marshallese, both independently and with the group, silently as well as aloud, their vocabulary and fluency in their own language is improved. These are just three of the positive impacts we believe the plays have had on the youth who have participated in the Youth Bridge Global productions over the past fourteen years. We hope that you have been able to identify many more in the youth you know who have participated over the years.

Yolanie Jurelang



Hodel, Fiddler on the Roof, 2014. Yolanie is a graduate of MIHS and is in her second year of a BA program at Tamkang University in Taiwan.

Selvenios Marvin



Laertes, Hamlet, 2010. After a few years in the US Army, having been deployed once to the Middle East, Selvenios is now in the Army Reserves, married and living in El Paso, Texas, where he attends El Paso Community College.

Atmi Kaious



Doody, Grease, 2018. Atmi is a graduate of MIHS and now attends the College of the Marshall Islands. He plans on gaining an accounting degree to work as an accountant in Majuro.

Kami Mackphie



Trinculo, The Tempest, 2011. Kami is a graduate of the Lester Pearson United World College of the Pacific on Vancouver Island, Canada. He attended university in the states before needing to take time out to support his extended family in Seattle.



Wanda Bobo

Rosalinde, As You Like It, 2012. Wanda is stationed in Fort Irwin in California, and soon will be redeploying to South Korea. She recently signed on for another three year stint in the US Army. She holds the rank of E4.



Francis Hicking

Sir Toby Belch, Twelfth Night, 2005. Francis has earned a BA degree at USP Fiji, and is currently nearing completion of his MD in Taiwan.

Bate Dismas



Jaques, As You Like It, 2012. Bate, who is a graduate of MIHS, is the chauffeur for the US Ambassador in the RMI, Karen Stewart. Previously, he served in the US military for three years and was deployed in Afghanistan for nine months.

Darson Anjel



Don John, Much Ado About Nothing 2007. Darson enlisted in the US military and is stationed in Fort Stewart, Georgia. He previously attended university in Taiwan. He holds the rank of Specialist, and after his military service wants to become involved in a Chartered Financial Analyst program.

Ramson Kios



Priest (center), Much Ado About Nothing 2007. Ramson gained an Associate Degree in Nursing at USP and is currently a public health worker in Majuro spending most of his time at the Majuro hospital.

"Essential"

"The focus of (Currie's) book — on Kwajalein's central role in US strategic interests and planning in the Pacific since World War II — breaks new ground in the narrative of the US Pacific presence. The difficulty for the US of navigating the RMI's challenging land tenure environment is a thread throughout the book. (The book narrates) multiple attempts to come to a solution for long-term use of Kwajalein, a process that stretched across decades, involving numerous iroij (chiefs) including cousins Amata and Imata Kabua, landowner "sail in" protests at the missile range, and protracted negotiations for a military use and operating rights agreement in the Compact of Free Association… She shows how these US military interests repeatedly conflicted with the interests of Marshall Islands landowners…In short: a book worth reading."

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