

# IMUA POLENISIA

NEWS FROM THE POLYNESIAN CULTURAL CENTER

August 1995

Message from the President:

August 1995

## New Assignments Announced...

The return of Imua Polenisia, our employee newsmagazine, comes at a dynamic and exciting time in the Center. We are just completing the fifth of six organizational restructuring steps designed to help the Center accomplish its objectives detailed in our ten-year (1995-2004) long-range strategic plan.

Organizationally, most of us are aware that three officers will leave PCC shortly. David Hannemann will retire at the end of August to serve as the new president of the Hawaii LDS Temple; Reg Schwenke will relocate with his family in Las Vegas in a week or so as president with Tihati Entertainment International and Newell Dayley completes his one-year sabbatical at PCC and returns to BYU in Provo as a full time professor once again. He will continue to assist our theater department as a consultant. I will really miss the friendship and close personal ties I have with each of these colleagues and their families. They have served the Center with great distinction.

To ensure a smooth transition and continuity in these divisions, we recently announced some organizational changes and shifts in assignment. I am most delighted that the committee selection process ended with all positions being filled from within the Center. This is clearly the result of our extensive training programs and the ability of these outstanding employees to learn strategic planning principles, effective leadership skills, and business management procedures. Even our new reservations manager is a long-time former employee of PCC.

In these changes Bobby Akoi will assume some of David's responsibilities as director of protocol. He will report to me, serving as the executive secretary for the officer group, and will be the new editor of Imua Polenisia, assisted in that assignment by Vernice Wineera. David Preece, our new senior vice president for marketing and sales, will assume Reg's responsibilities over communications, public relations and Hawaii sales. Andres Macatiag was selected from over 30 candidates as our new reservations manager. Andy is a long-time PCC employee who previously worked in the finance and sales and marketing divisions.

In the Guest Services Division, Logo Apelu has been named Newell's replacement as executive director. He joins the officer group and reports to me. He has responsibility for the islands, theater, guides, and IMAX. Leonard Peters is the new acting director of the cultural islands. His position over physical facilities will not be filled as Les Steward's Operations Division responsibilities are extended to include it.

Delsa Moe is named the new theater director and Kim Naeole is appointed as the permanent guides manager. In addition, Delsa will now chair the Sterling Scholar Awards committee under the direction of the Human Resources Division. Winona Enesa is appointed execu-



President Moore



Delsa Moe



Logoitino Apelu



Kim Nae'ole



Bobby Akoi



Leonard Peters

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President from page 1

tive director of the Food Services Division and joins the officer group. She will report directly to me. These changes were discussed and reviewed with the Center's Board of Directors, officers, and the senior management team before being publicly announced. They have, in fact, been a part of our plans for two years.

As we prepare to officially unveil our new night show this weekend, I want to express my deepest appreciation to all of you who have recommitted yourselves to serve the Center and our guests to the best of your abilities. I have watched many of you work tirelessly throughout the departments to achieve the higher standards you have set for yourselves and your departments and divisions. I join your managers and supervisors in recognizing and applauding you for your efforts.

More than anything else, I am delighted that more officers, senior managers and supervisors are now involving their front-line employees in refining and updating their departmental and division long range strategic plans incorporating SWOTs, mission statements, assumptions, objectives, budgets and standards of performance. Particularly for our student employees, this process provides lessons in business management that few other college students in the country receive during their school years. I want to say to you, our student employees, if you will take the opportunity to learn and grow from this process you will significantly increase your career marketability and accelerate your professional growth when you graduate.

Three years ago I predicted that many highly qualified people from around the world would be "knocking down our doors to get jobs at the Center" because of the growth and learning they can gain here. This is now happening and the credit goes to you, the employees of the Center. The Polynesian Cultural Center is only as successful as you make it. I hope you will continually share the marvellous vision of this unique institution – this special jewel of three – the Hawaii Temple, BYUH, and the PCC – in this part of the Lord's vineyard. It has been the greatest blessing of my life and my family's to serve you and serve *with* you here at the Center. May the Lord continue to guide and bless us all.

Tofa Soifua, David!



With his appointment as President of the Hawaii Temple, David Hannemann leaves PCC having served many years in many management positions. David has held supervisory and management positions under 11 Center presidents from 1963 to the present. The following are just some highlights in his long career:

- \* August 1963 - he was the first full-time PCC employee hired.
  - \* 1963-68 - Assistant General Manager/Operations Manager, PCC.
  - \* 1969-83 - In personal business ventures in California.
  - \* 1983-84 - Support Manager, Maintenance and Food Services, PCC.
  - \* 1984-85 - Vice President, Support Services.
  - \* 1985-86 - Sr. Vice President, Villages, Theater, Marketplace.
  - \* 1986-88 - Sr. Vice President, Villages, Guides, Marketplace.
  - \* 1988-90 - Sr. Vice President, Guest Services.
  - \* 1990-91 - Staff Vice President, Guest Services.
  - \* 1991-92 - Director of Operations.
  - \* 1992-93 - Sr. Vice President, Operations.
  - \* 1993-94 - Sr. Vice President, Guest Services.
  - \* 1994-95 - Sr. Vice President, Protocol.
- \* Developed the original "Pageant of the Long Canoes".
  - \* Implemented the original "Polynesian Buffet Feast" in the Samoan fale.
  - \* Started the daily village flag-raising ceremonies and "Hauoli Sunset" programs.
  - \* Implemented the conversion of the former orientation building into the "Marketplace" and established a purchasing network for Polynesian artifacts around the Pacific.
  - \* Coordinated cultivation of land and planting of 500 coconut trees to meet some of the Center's product needs.

David has served in many Church positions including Stake President, Ward Bishop, High Counselor in three stakes, Temple Ordinance Worker in two temples, president of two Stake Missions, Sunday School Teacher and full-time missionary (Hawaii Mission 1949-1951).

IMUA Polenisia joins the Center staff and management in wishing David la manuia ou la'asaga fou.

## Manuia Araua'e Newell!

A professor in the Department of Music at BYU, Provo, Newell Dayley earned his B.S. in Music Education from BYU; his M.M. in Performance from USC; and his D.A. in Performance and Pedagogy from the University of Northern California. Newell came to the Center in 1994 as producer of a CD of *Mana!* as well as writer and director of the new show, *Horizons!* Previously, he wrote much of the non-traditional music for *This is Polynesia* which ran from 1983 to 1991, playing in those eight years to a total audience of some 6.5 million people.

Well-known in Church circles for his many compositions, his work is a permanent part of the Mormon Tabernacle Choir's repertoire as well as the Church hymn book, Children's Song Book, and numerous other Church publications. Much in demand, he has served on many professional, university and Church committees, adjudicated at frequent jazz and marching band festivals, and taught all areas of music education. He and his wife, Diane, are the parents of eight children and the grandparents of six. Newell has served in many Church capacities, including bishop, stake presidency, and home teacher. *IMUA Polonesia* joins all Center employees in saying "Mahalo Nui Loa" to the Dayley family as they return to Utah. Newell will continue to visit and advise as the new show is further refined.



**Delsa Saini Moe** is a graduate of BYU-Hawaii in Business Administration. She has worked in many departments in the Center, most recently serving as the manager of reservations and also as Sterling Scholar Awards coordinator.

Delsa is the daughter of Tufuga Samuela and Helen Atoa, and was born and raised in Western Samoa. She is married to Sinapati Moe from Laie and they are the parents of five children.

Delsa is an advisor to the BYU-Hawaii Samoan club and is active in community organizations. She is an advisor in the Young Adults program for Laie 1st Ward, Laie North Stake.



**Leonard Peters** is a graduate of CCH/BYUH in Industrial Arts, and is completing a masters degree in Industrial Studies. He taught Industrial Studies at the American Samoa Community College for 12 years before moving to Hawaii in 1989. He has worked in various capacities at the Center, most recently as manager of the maintenance department.

While working at PCC he has created strong maintenance manpower teams who have assisted in the building of the new shopping plaza and terrace and the planning of the new kitchen and luau areas. He is married to Phyllis Ah Ching who is the office supervisor for productions. They are the parents of five children, all of whom are PCC employees. Leonard is bishop of the Laie 9th Ward, Laie North Stake.

## Aloha 'Oe, Reg!

Reg Schwenke, senior vice president for Corporate Communications at the Center, will leave PCC Friday, August 4, to assume a new position as President of the Las Vegas-based Tihati Entertainment International (TEI) enterprise. He will assume his new position August 21.

Jack and Cha Thompson, owners of Tihati Productions – the world's largest producer of Polynesian shows, have formed a new venture to aggressively pursue Polynesian entertainment contracts at the largest theme parks and resort properties in the United

States, Europe and Asia.

This is a unique and exciting opportunity to dramatically expand my horizons in an area I feel very comfortable in with people I know and trust," Schwenke says.

PCC President Les Moore said "We will miss Reg a great deal at the Center. He has made a valuable and meaningful contribution to the Center over the years. He's been with me since I joined the Center and I will miss the close personal relationship we had."



**Andres "Andy" Macatiag** is a 1975 graduate of BYU-Hawaii and received his MBA from Pepperdine School of Business in Honolulu. He is an "alumnus" of the Center, having previously worked for 16 years in the Business Office. While there he assisted in upgrading the computerized reservations system. For the past five years he managed the Kahuku Federal Credit Union.

From Kealakekua, Kona, Andy is married to Fuatai Stevenson from Samoa, and they are the parents of three children and five grandchildren. Andy is the farm coordinator for Laie 4th Ward, and his wife Tai is a counselor in the Relief Society.



# HORIZONS!

A CELEBRATION of POLYNESIAN DISCOVERY

## Why do we need a new show?

The majority of visitors coming to Hawaii are now repeat visitors. In 1995 repeat visitors represent 65% of Westbound visitors and 45% of Eastbound visitors and these percentages continue to grow. In comparison, PCC repeat visitors are less than 10%. The message from these numbers is that we must attract repeat visitors to ensure our long term growth.

PCC's total market share was on a steady decline for 17 years through 1991. Over the past four years we have been very successful in reversing this trend and have significantly increased our market share. We have accomplished this through refocused marketing efforts and special events and other objectives which aimed at short term growth. In order to maintain long term growth we must provide new attractions for repeat visitors to return again and again to the Center.

The night show draws a large number of guests and a new night show every three or four years in conjunction with new island exhibits and other attractions will position the Center as a must-see attraction every time a visitor comes to Hawaii. Our marketing theme continues to be "There is always something new at the Polynesian Cultural Center." While *Mana!* Was a great show, *Horizons!* Will be even better.

## How big a challenge was it to stage this new show?

In technical terms, this show is one requiring enormous energy, synergy, and split-second timing, which, at its best is accomplished with all the grace and style traditionally associated with the Center's shows over 32 years of performing for the public. It has required months of work for many professionals whose individual talents and skills combine to present yet another spectacular experience for Center guests.

## Who are these professionals?

More than 100 student performers, cultural choreographers, lighting and sound technical directors, set and costume designers and builders, prop people, cuers, stage crews, theater staff, and management. They include singers, dancers, artists, carpenters, carvers, painters, electricians, seamstresses, writers, narrators, musicians, drummers, plumbers, and landscapers.

## Anyone else?

Those who will ensure the show is a success: the marketing and sales team, reservationists, advertising and public relations profession

als and guides. Add to these all those who support the guests' show experience: cooks, hostesses, linemen, laundry workers, retail sales personnel, program production and sales people, photographers, grounds crews and custodians. Then there are those who work 'way backstage: the accountants, payroll clerks, secretaries, first-aid staff, fleet services staff, purchasing clerks, and security.

## What has changed in the theater?

The volcano stage is newly extended to magnificent proportions, offering the audience a panoramic view of our student cast. New sound technology allows crisp, clear notes in the solos and duets while giving a full, rich, roundness to the choruses. Special effects of sound, light,



fire and water convey a mythical time when powerful natural forces shaped the islands, and new, rich colors highlight both the lushly landscaped backdrop of foliage as well as the new costumes the performers wear. In addition to these, the completely renovated stage floor is constructed of layers of foam, plywood and carpet laid over a cement slab. The latest in performance technology, it is designed to provide a cushioning ability to prevent shin splints and other body stress for the dancers.

## How were the costumes made?

As with all the creative elements in the show, costumes were first researched in the Pacific Collection of BYUH library and Bishop

Museum and ancient patterns and designs were adapted to today's materials. After consulting with the instructors, the designer painted full-color renditions for every costume worn in the show – and there are 65 different costumes, all new designs, making more than 400 new costumes worn by the 120 cast members in this show. Fabric and decorative items such as shells and feathers were purchased, and the costumes cut, sewn, and fitted by the wardrobe staff.

## Who created the concept of this show?

The creative director, associate director, and cultural specialists shaped the concept and it was then carefully reviewed and approved by PCC's officers and management team.

## What are the horizons of the show's name?

All the important challenges of life experienced throughout the history of Polynesia's peoples. The show specifically addresses six: the creation of the universe - Maori; migrations to new lands - Fiji; heritage preserved through family - Tahiti; the community and its circle of sharing - Hawaii; and enduring values of culture and the refining fires of life's challenges - Samoa.

The name of the show is appropriate to island peoples because, more than any other inhabitants of the earth, Polynesians live daily with the horizon where sea and sky meet – and metaphorically, where the physical world joins the world of the spirit.

## How are these depicted in the show?

In their narratives, dances, and songs, each cultural group explores a different way that these horizons represent life's challenges. The Maoris open the show enacting the legendary separation of Ranginui and Papatuanuku (the sky and earth) by their children, thus enabling the formation of the universe and creation of the World of Light in which we all now dwell. The Fijians present the voyaging of migrations and visiting

between islands – the crossing of horizons necessary to the uniting of people. In the Tahitian section the dancers depict the love of a young man for a chief's daughter, the uniting of their families, and the celebration of their marriage as a new horizon of heritage.

The Tongans present the grace and dignity of community life when it strives for har-

mony. In this way, their celebration dance anticipates a destiny of peace across the horizon of time. In Hawaii's performance new horizons lie in the forming of relationships across generations as the extended family includes all who come within its reach. As the Samoans complete the show, they end where the Maoris began – by challenging nature's power. Their taming of the element of fire further symbolizes the difficult struggles of life and the strength that comes to a people from crossing the horizon of adversity.

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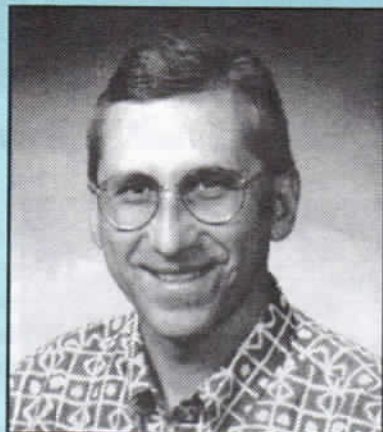
the most challenging element of any performance, and in many ways the audience shapes the performance. It is only when a live audience responds with laughter, applause, or even fidgeting, that the director finds out which places in the show move smoothly and which do not. Audiences often react in places we least expect them to. When this happens the musicians have to wait a few extra seconds to allow for that reaction without throwing the timing of the lights and other cues off. When cues are computerized they are automatically timed to split-second commands. When the audience gets involved with the performance all these elements must be manually reset. The best compliment an audience can give to a performance is to get involved in it – and when that happens the show is a success.



## Why has this show changed since it first opened?

Every show makes changes over its first few weeks before a live audience. Even TV

## Meet Our Marketing Man:



The Center's new senior vice president of marketing and sales, David K. Preece, has a B.A. in Communications from BYU, Provo, and an M.S. in Marketing/Advertising from Northwestern University in Chicago. He began his career in advertising account management at Ogilvy & Mather/New York and then with Tracy-Locke/BBDO in Dallas. He moved into brand management for packaged foods firms and spent more than a dozen years managing brands such as M&M/Mars, Tom's, Gerber, Famous Amos, Combos, Tostitos, Pepperidge Farm, and Phillips 66. His most recent corporate position was vice president of marketing for

President Baking, the country's fourth-largest cookie company.

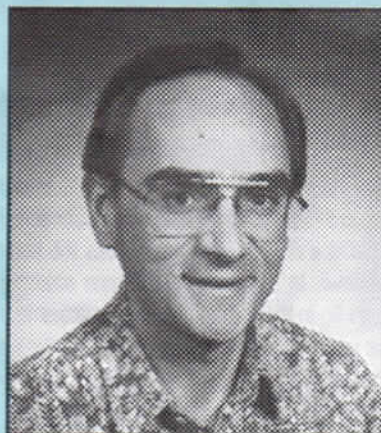
His expertise covers a wide spectrum, including business management, competitive strategy, new product and business development, advertising, sales promotion, and marketing. Prior to joining PCC, he headed his own firm, Acorn Marketing, an Augusta, Georgia-based strategic consulting and new venture business.

## Haere Mai Gary!

Gary J. Myers is the Center's new senior vice president of finance. A licensed Certified Public Accountant, he earned his B.S. in Accounting from BYU, Provo, in 1984. He comes to the Center with extensive experience in preparing financial statements, budgets, projections, cash flow forecasts and business plans, having previously worked for Price Waterhouse in both Salt Lake City, Utah, and Zurich, Switzerland.

In Switzerland he assisted multinational companies throughout Europe with expanding abroad, tax effects of business transactions, U.S. and international accounting standards and statutory reporting requirements. He is experienced in the evaluation and implementation of internal control systems and computerized information systems in either start-up or multinational companies. He has also coordinated recruiting activities at intermountain universities and taught continuing education courses. His business clients were in many industries including real estate, construction, manufacturing and high technology.

Gary and his wife, Connie, are the parents of four children. They reside in the Laie Third Ward where he teaches Course 12 and also serves as assistant stake clerk. This week marks one year that Gary has been at the Center. In reflection he marks the experience as being both more challenging and more enjoyable than he expected, noting, "It is the people who make PCC what it is!"



## Koa Anvil Award to PCC

The Public Relations Society of America gave its prestigious annual Koa Anvil Award to the Center this month for the 2nd Annual Fire Knife Dancing Championship held in May, 1994. PCC's entry was in the Special Events/Observances Program category and the publicity campaign outlined its public relations plan for the event, described many elements of the plan, and demonstrated how the program met its original objectives.

"A few years ago we developed an ongoing program of special events to share Polynesian and other cultures with our guests," noted president Les Moore. "The program also aims to continually reinvigorate the marketplace, particularly the local market, so that there is always something new to experience at the Center."

The Hawaii chapter of the PRSA conducts the annual Koa Anvil Awards competition to honor outstanding public relations programs and encourage improved public relations performances and techniques. Koa Anvil awards recognize complete public relations programs incorporating sound research, planning, execution, and evaluation. Recipients of these awards must meet the highest standards of performance in the profession. This year's entries were judged by members of the Puget Sound Chapter of the PRSA.

### IMUA POLENISIA

**President**  
Lester W.B. Moore

**Executive Editor**  
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**Editor**  
Robert Akoi Jr.

**Creative Director**  
Vernice Wineera

**Designer**  
Warren K.F. Tyau

IMUA POLENISIA is produced by the Polynesian Cultural Center Human Resources Division, 55-370 Kamehameha Hwy., Laie, HI 96762.

## "Treasures of Polynesia" Can be Found at PCC

If you haven't explored the new "Treasures of Polynesia" shopping plaza adjacent to Pacific Pavilion, it's time you did. A popular place to wander and buy that special gift to remember Polynesia by, it provides a variety of goods and unique discoveries for those who like to shop, browse, or just enjoy musical entertainment in the moonlight.

This shopper found wild boar tusk pendants, popularly worn around the Pacific, at a very reasonable price in the Samoan crafts booth – and in the New Zealand booth, inexpensive *heitiki* key chains suitable for grandchildren to wear as neck ornaments while doing the *haka*. Finely woven gift boxes from Micronesia and well-crafted *hala* purses from Samoa cost more but are beautiful examples of Polynesian art and crafts.

In the main gift shop PCC t-shirts of various styles are reasonably priced, while shell and gold jewelry and other gifts are available to suit any wallet.

A development of both Marriot's Host and PCC, the shopping plaza was built at a cost of more than \$1.4 million. Kiosk space is sub-leased to retailers, including The Pearl Factory, Honua Designs, Island Sea Gems, and others.

Designed to provide for last-minute shopping as guests exit the theater before leaving the Center, Treasures of Polynesia follows successful shopping venues in theme parks elsewhere. Host and PCC also provided two new bus drivers' lounges within the plaza complex as a service to the tour companies which transport Center guests from Honolulu and back daily.



## New Audio Tour Has All The Answers

What is 60 feet long and weighs two and a half tons? What requires approximately 22 tassels to be complete? What are over 100 years old? Why did Ratu Sir Kamiseke Mara come to PCC in January, 1986?

Answers to these questions can be heard in the Center's new Audio Tour: (The Maori war canoe, *Te Ika Roa a Maui*; a Fijian *salusalu*; the *koa* canoes in Hawaii's *Hale Wa'a*; to present a hand-crafted *Camakau*, ocean-going canoe, to the Center.)

If you enjoy learning about the material culture of the islands, architectural styles in Polynesian houses, names of Pacific explorers, foods of Hawaii, and how to keep a ready supply of fresh fish handy in Tahiti, this new tour will educate as it entertains you.

Guests can pick and choose what they want to explore by carrying an audio unit containing more than 260 recorded narrations about Polynesia and the PCC. Every point of interest in the Center displays an unobtrusive number and a guest simply punches this number into the unit and presses the PLAY button to hear an explanation.

Easy to use, the units are shaped like a cellular phone. Guests may rent them at a cost of five dollars from the new Customer Services booth inside the front entrance. The Audio Tour allows guests to move freely around the Center exploring areas which personally interest them rather than moving from one activity to the next with a group and guide.

Officially called Acoustiguide, the new technology increases the services PCC offers its customers. Newell Dayley, former executive director of Cultural Presentations who spearheaded the project, noted, "We are excited to serve the needs of our guests better. Not only will they be able to enhance their interaction with our demonstrators and guides, but they will be able to



focus on additional bytes of information thereby increasing their enjoyment and satisfaction."

The script was written by Rubina Forester with help from the Islands managers, Chris Wilson, and the management and staff of Acoustiguide. Fehi Niutupuivaha directed the sound recording and LaMar Benavides narrates.





*Congratulations to the people who put the new show together!*

<i>Executive Producer</i>	<i>.....Lester W.B. Moore</i>
<i>Producer/Creative Director</i>	<i>.....K. Newell Dayley</i>
<i>Associate Director</i>	<i>.....Keith M. Awai</i>
<i>Production Manager</i>	<i>.....Sione Pasi</i>
<i>Music Director</i>	<i>.....Dallin Paula Muti</i>
<i>Cultural Specialists:</i>	
<i>Fiji</i>	<i>.....Josefata Dredre Tulele</i>
<i>Hawai'i</i>	<i>.....Sunday K. Mariteragi</i>
<i>Maori</i>	<i>.....Nihipora T. Wallace</i>
<i>Samoa</i>	<i>.....Vaimagalo Fa'amaligi</i>
<i>Tahiti</i>	<i>.....Regina Mehouri Pasi</i>
<i>Tonga</i>	<i>.....Fakasiieiki Tovo</i>
<i>Script</i>	<i>.....K. Newell Dayley</i>
<i>Costume and Scenic Design</i>	<i>.....Roger A. Ewens</i>
<i>Lighting Design</i>	<i>.....Michael G. Handley</i>
<i>Sound Design</i>	<i>.....Jon Holloman</i>
<i>Stage Manager</i>	<i>.....Eti Gurd Eves</i>
<i>Technical Director</i>	<i>.....Stephen Crowell</i>
<i>Assistant Technical Director</i>	<i>.....Sakaraia Yalimawai</i>
<i>Drum Ensemble Director</i>	<i>.....Ngatamaine Vainerere</i>
<i>Lighting Supervision</i>	<i>.....Sione Moleni</i>
<i>Sound Supervision</i>	<i>.....Fatafehi Niutupuivaha</i>
<i>Stage Crew Supervision</i>	<i>.....Tasele Tiatia</i>
<i>Wardrobe Supervision</i>	<i>.....Elisa Teriipaia</i>