



June 26, 1981

# update 81

Polynesian Cultural Center

## Royal Hawaiian Shopping Center *welcomes* POLYNESIAN CULTURAL CENTER

### Grand Opening

#### New Waikiki Ticket Office

Hundreds of Waikiki visitors were enthralled last week as Center personnel opened the new PCC Reservations Office in typical Polynesian style. The normally conservative Royal Hawaiian Shopping Complex exploded with music, flowers, pageantry, and color, as Center dancers, singers, chiefs, and students combined their talents and pride of Polynesia to present an event worthy of the new venture.

The day-long affair began with a traditional Kava ceremony, and a parade of PCC personnel. William Cravens officially welcomed the visitors and the Center Halau and Maori Village party performed. Demonstrations continued throughout the day, much to the interest of throngs of tourists. In the afternoon the crowds were treated to entertainment from each village that brought a touch of the REAL Polynesia into the Waikiki scene.

From all reports, the day was a resounding success, boosting ticket sales high and also impressing all who viewed it with the authenticity and pride that the Center displays in its presentation of Polynesia.



Photo by Earl Millham

Customers throng to the new Waikiki ticket office to make their reservations. On the first day open, they sold out by 10 a.m.

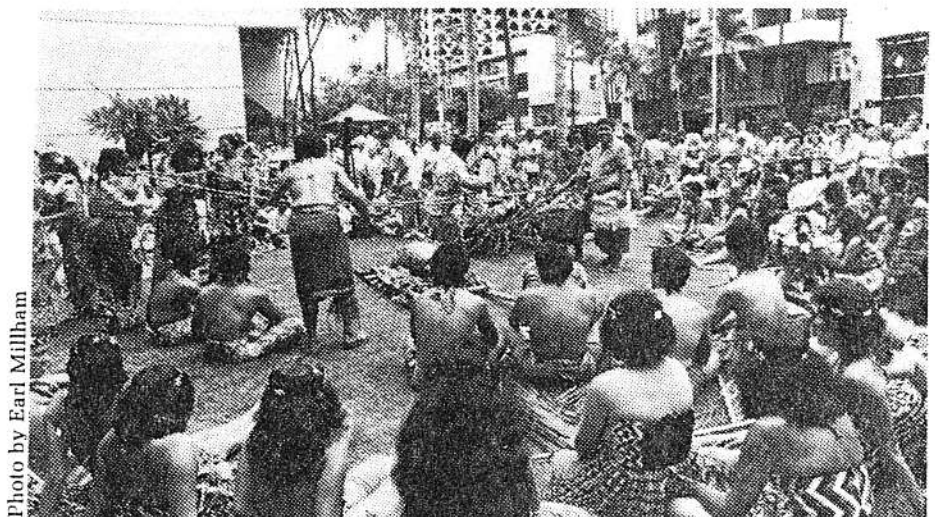


Photo by Earl Millham

"If this isn't a crowd stopper, nothing is." Thousands of Waikiki tourists couldn't resist the explosion of music, flowers and pageantry Tuesday, June 16th, at the Royal Hawaiian Shopping Complex.

# Blind School Visitors "See" The Center...

The Center hosts many differing groups throughout the year. One such recent group to visit was comprised of teens and adults from several schools for the blind on the island of Oahu.

The group expressed a real joy during their day's activities, which included attendance at the Canoe Pageant, their own guided canoe tour, and what turned out to be the highlight for them -- the Temple tour.

One member of the group explained to Cultural Education guide, Teina Waka, just why the Temple tour had impressed them. There, she said, the group could easily sense the feelings in the missionaries' voices. Teina observed: "It was as if these people could hear what was being said from inside a person. It was a very different experience for me to teach this group because these people don't have every thing that we have -- we're lucky. But these people sense things that we don't, and they understand others by listening to their voices in a way which we don't."

A measure of their enjoyment was the fact that the group inquired about the availability of a braille Book of Mormon as they were leaving the Temple Visitors Center.



Photo by Loni Manning

Blind teenagers make canoe paddler Ernest Akinseu of the Cultural Education Dept. laugh with their jokes and enthusiastic attitudes.

## BRILLE ALPHABET

a	b	c	d	e	f	g	h	i	j
⠁	⠃	⠉	⠙	⠑	⠋	⠗	⠎	⠊	⠚
k	l	m	n	o	p	q	r	s	t
⠅	⠇	⠓	⠝	⠕	⠖	⠖	⠗	⠎	⠞
u	v	w	x	y	z	Braille Cell			
⠥	⠦	⠪	⠭	⠽	⠿	1	2	3	4
⠦	⠦	⠪	⠭	⠽	⠿	5	6		

BRILLE is a system of raised dots which blind people read. All words, numbers, music, capital letters and punctuation are within the cell. A full Braille cell is shown at the end of the alphabet.

## Interest bearing checking is HERE!

**IT'S FREE! YES, FREE!**

No charge means:

1. No minimum balance requirement\*
2. No monthly service charge\*
3. No charge for standard checks (which includes imprinting along with renewal orders)

\*Available for users of payroll deduction only

**For more information contact John Muaina in Personnel Office**

*STATE SAVINGS*

## Update

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Loni Manning**

This publication is printed as a service to Polynesian Cultural Center Employees each Friday. Your comments, criticisms and ideas are welcome. Please contact Vernice Pere at 3012 or Loni Manning at 3041.



## Mel Blanc, The Real Bugs Bunny

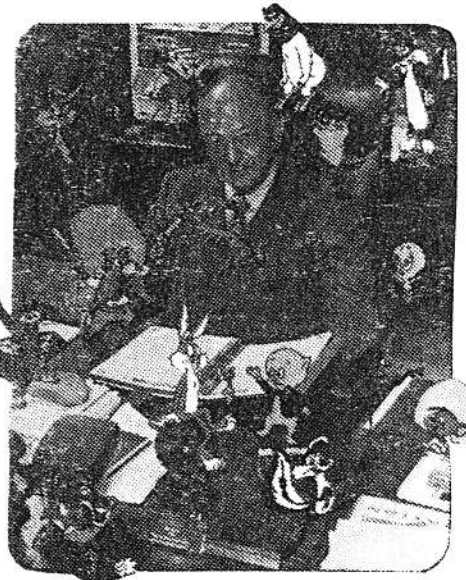
# "B-dup, B-dup, B-dup ...

If Bugs Bunny himself walked into the Center one day he would be instantly recognized. Few Center personnel or visitors, however, knew that he was with us last week -- or at least his voice was.

Mel Blanc, that name we read on the credits of every Bugs Bunny cartoon enjoyed a day in the Center with Cultural Orientation guide Neil Rose. Called "the man of 400 voices", Mr. Blanc is the sound behind Barney Rubble of The Flintstones, Woody Woodpecker, and both Sylvester and Tweety as well as the best-loved Bugs.

Having just recuperated from a serious car accident that nearly cost him his life, Mr. Blanc displayed amazing endurance and patience with the host of tourists who asked for autographs or who asked him to "talk like Bugs Bunny". He was particularly impressed with the Samoan Village presentations, especially the coconut tree climbing, and also voiced his pleasure in Tom Taurima's lecture in the Maori Village.

Neil, in turn, observed that his guest's patience with people im-



Mel Blanc studying lines with his characters

pressed him and that he feels he has learned a lot from the 71 year old trouper. It was a pleasure hosting Mel Blanc -- if only because it allowed the Center to say on behalf of children everywhere "Thanks, Bugs!"



Photo by Earl Millham

Neil Rose (left) VIP Guide holds autographed photo of Mel Blanc (right) "the man of 400 voices."



Love, from "Bugs Bunny"

Earl  
Mel Blanc

...and all the other voices of

**Mel Blanc**



© Warner Bros., Inc. 1978

© 1978 Hanna-Barbera Productions, Inc.

Mr. Blanc keeps photos handy to autograph like the one received by photographer Earl Millham.

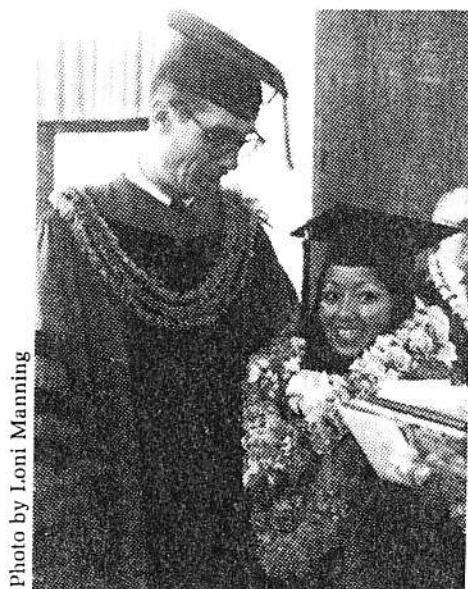


Photo by Loni Manning

Is Commissioner Henry B. Eyring giving Seiko educational advice or just counting her flower leis? Seiko Ohba is one of 36 Center Employees who received their degrees last Saturday at the BYU-HC Graduation.

## BYU-HC Calendar

**Friday, June 26th**

S.A. Dance  
9:30 p.m.; Old Gym

**Saturday, June 27th**

Movie  
"A Shot in the Dark"  
Pink Panther with Peter Sellers  
6:30 and 9:30 p.m.

**Sunday, June 28th**

Stake Fireside  
Auditorium - 7:30 p.m.

**Wednesday, July 1st**

Movie  
"The Prince and the Pauper"  
Auditorium, 6:30 and 9:30 p.m.

**Thursday, July 2nd**

Area Basketball Tournament

**Friday, July 3rd**

S.A. Extravaganza Activity  
the "Big Celebration"

Cartoon by Keith McFarlane



Watch for Results on PCC  
Basketball Tournament

"...it is the imaginative quotient, applied to whatever source, that brings about fine art..."

Edward Dodd

Some summers ago I taught a class in Polynesian Art. On the last day of class a woman approached me with the observation that "...surely, all the art you have talked about in Polynesia is really only crafts rather than fine art." I knew then that I had failed to teach that student of an area of cultural heritage that is both rich and valid throughout Polynesia.

The failure of individuals to appreciate art in other cultures stems from our inability to make the jump from our own set of values to the new, different culture we are observing. For a Westerner approaching Polynesian art forms then, this requires the putting aside of his usual expectations of representational art. Abstract or purely imaginative Western art, born of the mind of man, is closer to the concept and expression of Polynesian art.

My student's observation stemmed from the fact that in Polynesia she saw utilitarian objects decorated in many ways while in her culture fine art is rarely utilitarian. Others have defined the difference:

*The Polynesian's ... adzes, bowls, headrests, and stools, even his fishhooks and sinkers, show refinements of line, proportion, rhythm and form that seem superior to the work of any other culture...his applied, abstract beauty shows a subtlety and imagination that makes one think of Greek vases and old Chinese porcelains.*

Edward Dodd

This same author explains that utilitarian inspirations were almost entirely neglected by the Europeans and that while much is made in the West today of industrial design, it is essentially art applied to utility in contrast to art derived from utility. Certainly we know that in Polynesia, art is not the copying of what one sees with the eye, but rather it is the presentation of emotion one feels in the heart. Further, it is a presentation of the supernatural rather than a depiction of the natural in life.

It is no wonder that at the coming of the white man the art of the Pacific underwent great change. It is difficult, however, to understand a society that held Greek statuary in all its naturalistic details of the human body to be a high art form while decrying and publicly burning Polynesian sculpture as both pagan and obscene. Perhaps this period of cultural contact illustrates the power of art to influence human imagination, for we get out of art only as much as we are capable of bringing to it.

Today Polynesian artists work with Western methods and draw from their cultural roots as they interpret their changing world. Here in the Center we present some of the finest examples of ancient Polynesian art. We need to keep in mind the set of values our visitors bring with them as we point out what is beautiful to our culture.

There is no doubt that a people's art is an expression of their society. It is a record of our innermost feelings, our joys, our sorrows, our passions, our wonders. It is the most refined expression of our spirituality and our appreciation of beauty and grace. As in our philosophy and religion, our art is an expression of the infinite in everyday life.

In pondering these things we are brought inevitably to questions of the future. How do we instill in our children an appreciation of the old as they live and learn in the new world that is Polynesia today? How do we convey the concept of beauty to them, and how do we encourage them to elevate their minds and emotions to those levels of reaching that will produce fine art within them? These are questions of as much importance as those dealing with what we will feed or clothe the body, for these things nourish and protect a people's spirit.