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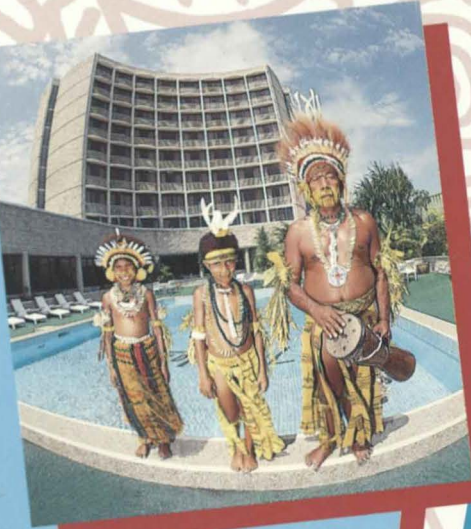


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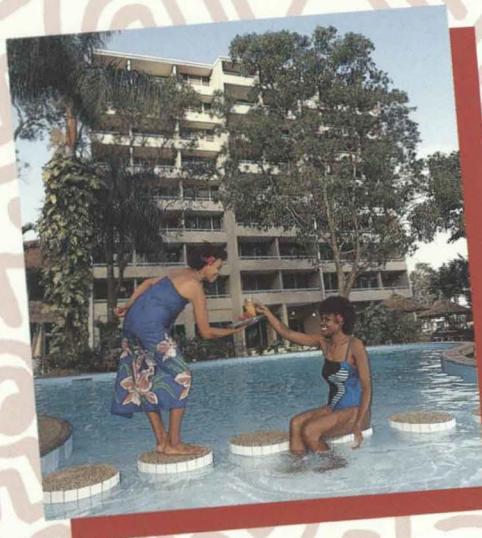
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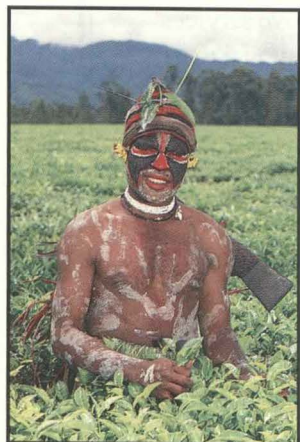
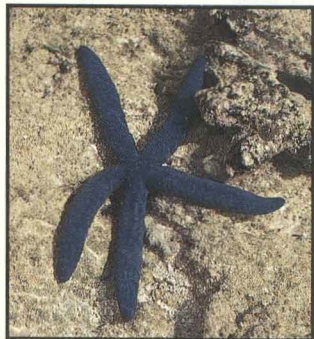
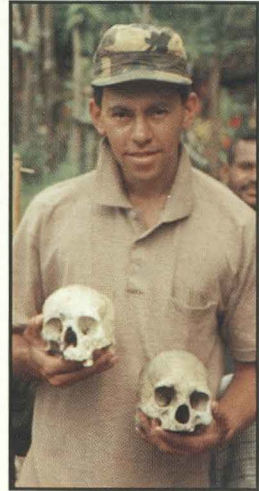
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Cover: Mural painted by Port Moresby school children to promote
world peace. Photograph courtesy of UNICEF

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Welcome Aboard!

A Message from the Minister for Civil Aviation, Culture and Tourism

As Minister responsible for Air Niugini, I am pleased to note the concentrated effort by the airline in providing additional charter services from Japan this year. When Air Niugini started the service in 1994, there were nine charters. Last year, there were seventeen. In 1996, some twenty-five have already been booked.

These flights represent a considerable influx of tourists, as each charter brings from 180 to 200 passengers. Of particular interest has been the diversity of our visitors from Japan - a mixture of young and old. Their reasons for coming to Papua New Guinea are just as diverse. We have had 60 to 70 year-olds scaling the 4,500 metres of Mt Wilhelm; 18 to 19 year-olds diving at Madang, Walindi and Kavieng; and people of all ages travelling to Rabaul and Wewak to see war relics.

Air Niugini has a wonderful record in world aviation and the success of ventures such as our Japanese charters helps spread our reputation. As the national airline of Papua New Guinea, Air Niugini has a responsibility to maintain its exemplary standards and to promote our country as a tourist destination.

March 1st has a special significance for the people of the Milne Bay Province as this is the day of the first Air Niugini F-28 jet service to Gurney. Together with the Chairman of the National Airline Commission, the Chief Executives of Air Niugini and the Tourist Promotion Authority, media representatives and officials of the Department of Civil Aviation and Air Niugini, we were welcomed on arrival of the first scheduled F-28 flight PX154 by the Governor of Milne Bay, Hon. Tim Neville and his officials, traditional dancers and local residents. Passengers to Gurney now have a jet service with a flight time of only 50 minutes and an increased seat availability of 40 per cent over previous operations.

The Japan charters and the new service to Gurney are examples of Air Niugini's aims to improve services and to link attractive tourist destinations such as Milne Bay with Port Moresby and the international tourist market.

A handwritten signature in black ink, appearing to read 'Michael Nali'. The signature is stylized and cursive.

Hon. Michael Nali, MP
Minister for Civil Aviation, Culture and Tourism





Aviamp Tea Plantation

Tea in

Papua New Guinea

Story by Rajitha Ratwatte
Photographs by Rocky Roe

As the Air Niugini Fokker F28 commences its descent to land at Kagamuga airport in Mt Hagen, the passengers are captivated by the magnificent scenery visible from the aircraft windows. Sweeping in over the mountains, the lush verdant Waghi Valley unfolds, dotted with the various agricultural crops that enrich it and the towering jagged mountain peaks, including the majestic Mt Angalimp. To the visitor or tourist who has seen the green fields of India, East Africa or Sri Lanka, something rather familiar is visible, something of a lighter shade of green than the coffee. Yes, it is tea! If the visitor is a dedicated tea drinker, a vast sigh of relief escapes him or her: at least a cup of fresh tea is assured in this fabled land of the unexpected.

In the Waghi Valley, W.R. Carpenter Estates own and operate three tea plantations, each with its own factory. These properties were developed from phragmites swamp country in the mid 1960s. Almost all of the equipment used was airfreighted into the valley in DC3s and Bristol Freighters, as these were the days before the road system in the Highlands was fully developed. The factories are equipped with modern tea manufacturing machinery. The plantations are highly productive and well cared for. The tea produced is of the best quality in the region and compares favourably with tea of Indian or African origin.



Although mechanical harvesters are used to pick tea, traditional hand-picking is common.



W.R. Carpenter's tea factories manufacture tea of the CTC (or Cut, Tear and Curl) process, a totally 'natural' process of manufacture. This type of tea is highly suitable for tea bags, which are becoming more popular, particularly in developed countries. Tea produced under the orthodox system of manufacture (used in parts of India, Sri Lanka and China) is more suitable to be consumed in the traditional teapot way.

The tender leaves and buds are harvested from the fields either by hand or machine and initially dried in large withering troughs utilising hot air to reduce the surface and internal moisture content. The withered leaf is then fed through machines known as Rotovanes to prepare the leaf for the CTC process. The CTC machine macerates the rolled leaf by cutting, tearing and curling to bring out the inherent enzymes and promote the next process which is fermentation.

Fermentation or oxidisation takes place for about 80 minutes, during which the processed tea leaf turns from a bright green pigmentation to a coppery brown colour. Once the fermentation is complete, a carefully judged moment in time, (probably the main difference between a good and bad cup of tea), the leaf is fed into fluidised bed dryers. These dryers are fuelled by naphtha, which is a by-product of the natural gas industry, situated further west of the Wahgi Valley in the Tari region.

Naphtha is one of the cleanest burning fuels available, so this ensures that there are no noxious vapours absorbed by the tea during the direct-fire drying process. Previously the tea industry in Papua New Guinea used massive volumes of firewood to dry the tea. (Firewood is still the main fuel used for drying tea elsewhere in the world.) The availability of naphtha has enabled W.R. Carpenter to be at the forefront of using alternative fuel supplies to stem the rapidly diminishing timber resources.

The drying temperature has to be very carefully set as it is extremely easy to 'burn' or 'high fire' the tea, which makes it unpalatable. The fermentation times and drier temperatures have to be continuously monitored and varied, depending on ambient temperature and relative humidity.

Any change in temperature and humidity has an effect on the process and could 'spoil' the tea, if not compensated for. The familiar black tea which emerges from the drier is passed through a series of screens and meshes and is graded into various sizes having the familiar names of Broken Orange Pekoe, Pekoe Fannings and Pekoe Dust. After grading, the tea is packed into 50kg paper sacks which have replaced the traditional tea chest.

The entire tea manufacturing process is mechanised and fully automated. Therefore the hygienic standards are high. Furthermore, there are no chemical pesticides used by W.R. Carpenter in their husbandry of tea growing, another environmentally friendly feature.

The CTC teas are very popular in Europe, Australia and the United States, where the bulk of W.R. Carpenter's production is exported. For the past two years, W.R. Carpenter has exported on a regular basis to Sri Lanka, where the excellent colour and strength of Papua New Guinea's tea is used to blend with and enhance that country's production.

Around 10 per cent of the tea manufactured by W.R. Carpenter Estates is packed in 'value added' form. As loose tea packets and tea bags, it is marketed under two brands: NATIONAL NUMBER 1 and MOUNT ANGALIM. The packing and tea bagging operation is carried out on the tea estates with sophisticated machinery and skilled operators, all Papua New Guinean. NATIONAL NUMBER 1 enjoys immense popularity within Papua New Guinea and is exported to other Pacific Island countries. MOUNT ANGALIM is a new export brand, utilising high quality double-chamber tea bags, which allow for faster infusion (and thus better tasting tea) than regular bags. MOUNT ANGALIM is also available as loose tea.

The W.R. Carpenter tea estates of the Waghi Valley employ a large number of people from the area in all classifications of employment and generate considerable income for ancillary businesses in the region. The tea industry has been the catalyst for much agricultural development in the Waghi Valley, bringing economic development to a large segment of the population.

The rich soil and ideal climatic conditions of the Waghi Valley contribute to the success of these tea plantations that are rapidly promoting Papua New Guinea's reputation as a leading producer of quality tea to meet the high demand throughout the world.

Air Niugini flies from Port Moresby to Mt Hagen and back every day.



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Norman 'GOROKA' Carver

Story by Munare Uyassi
Photographs by
Munare Uyassi and Norman Carver

Tourists visiting the Eastern Highlands Capital of Goroka will probably meet Norman Carver, known as *Goroka*. A gingery haired young man of 23, Norman towers over much shorter and stocky highlanders with his height of 184 cm. His usual dress consists of a pair of tough walking boots, shorts, T-shirt and American GI cap. Of mixed Papua New Guinean and Australian parentage, Norman was born in Goroka but raised and educated on the Atherton Tablelands in far North Queensland where his Eastern Highlands mother works as matron of the Mareeba Hospital.

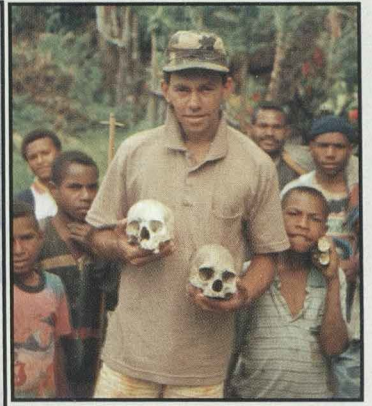
Norman lives and works out of a 6-metre container. Apart from the usual barbed wire fence protecting his property, Norman says he keeps human skulls as an extra rascal deterrent.

Norman returned to Papua New Guinea in 1990, armed with a certificate in management and accounting in the hospitality industry from Cairns Business College. 'When I came here, there were no tour operators, not even tour guides,' says Norman who first made money selling coffins from the back of his ute in Goroka. 'Visitors and tourists were left in the hotels to find out for themselves what they want to do. But that's not the way things are elsewhere. You put yourself in a foreign country. You don't know the place and

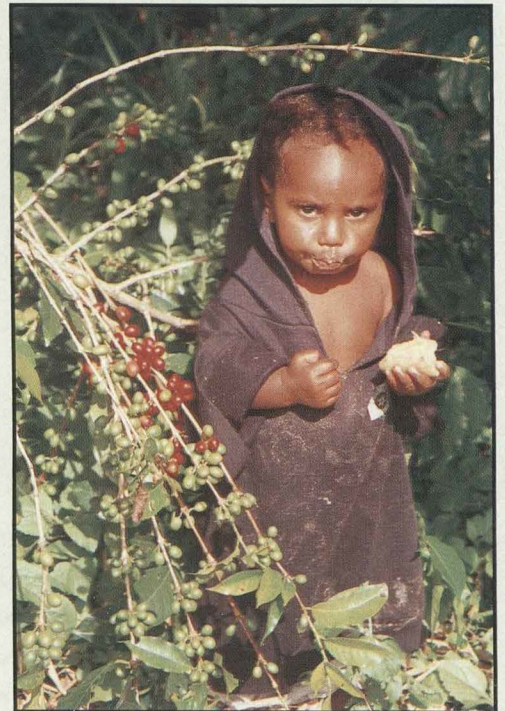
the language. You cannot go out because you don't know your way around. So you stay in your hotel room and return home without seeing the beauty of the surrounding area.

'That is a sure way to shut out tourists from Papua New Guinea. Why should they come? They have no way of getting around - and if they do, they have already been told they will be robbed or even get killed. So in 1993 I started PNG Highland Tours, after consulting the manager of the Bird of Paradise Hotel, Warren Daniels.

'My aim was to take tourists out of their hotels and show them the country and what we can offer in terms of sightseeing, entertainment and culture. There is a lot more to see and do than what the tourists hear and read. That was the beginning of my tour guide venture.'



Left: Summit of Daulo Pass - looking back at Goroka valley in the morning
Above: Norman Carver with some of his young friends
Below: Child eats kaukau among the coffee cherries.
Bottom: Nomura village, Eastern Highlands Province



Norman runs a small, but successful tourist tour and trekking operation from Goroka, taking visitors to all parts of the Eastern Highlands and Simbu Provinces by four-wheel drive vehicles, buses, helicopters and on foot, working with the local people. Occasionally, his tours begin and end in Mt Hagen, Madang or Lae. He enjoys meeting tourists' unusual requests such as wanting to see 'live' tribal fights or meeting the man with twenty wives.

However, Norman says, 'Most tourists want to see nature parks and culture'. One location that appeals to adventurous young tourists from Japan, Europe and the Middle East is Mt Wilhelm, the highest mountain in the country with its high snow-topped peaks reaching for the sky at 4,509 metres.

Norman's daily tours begin from the Bird of Paradise Hotel as early as 6am, taking tourists to various places of interest such as coffee plantations, caves, nature parks, historical and sacred sites, old gold mines from the 1920s, Yonki Lake, the famous Asaro Mudmen, Kainantu cultural centre with pottery, screen printing and artefacts, 'singsings' and 'mumu' lunches in the villages. They might observe a bride price ceremony, visit a witch doctor, see wild flowers, buy produce from the roadside markets or from Daulo Pass view the entire Goroka Valley to the east, the limestone walls of Mt Erimbari and the razor-shaped ridges of Watabung mountains to the southwest.

Norman is always on the lookout for any interesting new sites and activities for his visitors. His latest finds are enormous caves running deep into the ground under the foothills of the Unggai Ranges, 20kms south of Goroka. 'The front section or the foyer is the burial ground for animals. There are hundreds of skulls and bones. Because the area is considered to be sacred by the local people, I cannot go there without their consent,' said Norman. 'I am always cautious about cultural exploitation. I don't want to expose too much of our cultural identity to the outsiders. Some things we still have to keep. It is a delicate balance.'



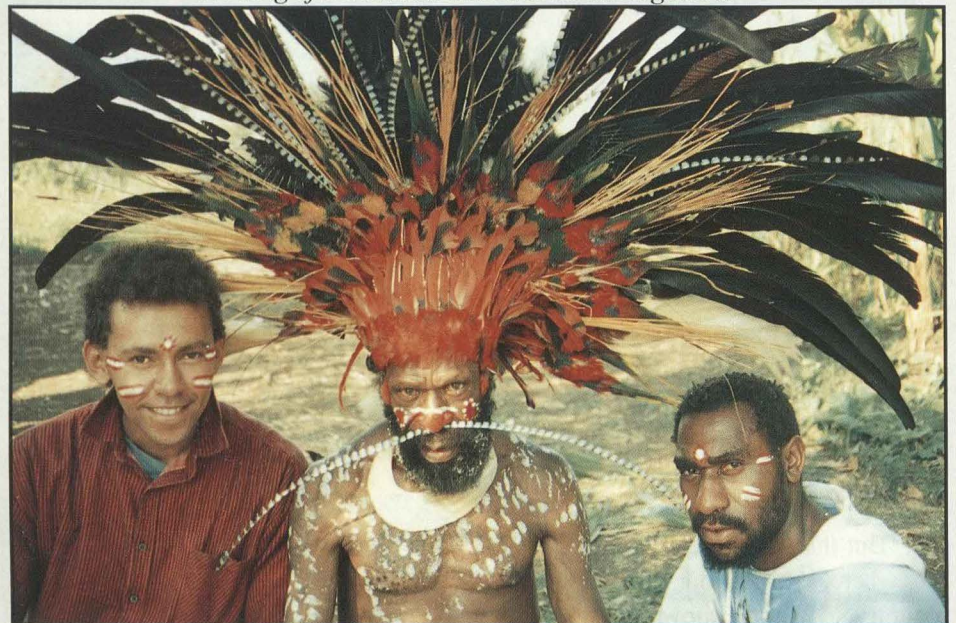
Yonki Dam - January 1996

When asked what was the secret to his success, he replied: 'I am a local to start with. The police here have been very helpful in providing special tourist escorts whenever requested. They have to be commended. My secret is pure honesty and being truthful. I don't raise false expectations among the people. I am hard on people when they are dishonest, and they also know that there are no free handouts from me. I make sure those working with me understand my position clearly on every aspect of the tourist industry we are into.'

All the exciting experiences provided by Norman, their cost and duration are listed in the PNG Highland Tours brochure. Tourists can select what they want to see. The tours are arranged with the villagers and landowners benefit greatly from them. Apart from the income earned from Norman, many villagers develop long term friendships with visitors through letters and gift exchanges.

Brochures are available from PNG Highlands Tours PO Box 5803 Goroka and from travel agents. Air Niugini has two return flights from Port Moresby to Goroka and one from Madang every day.

Viewing of a traditional headdress during a tour



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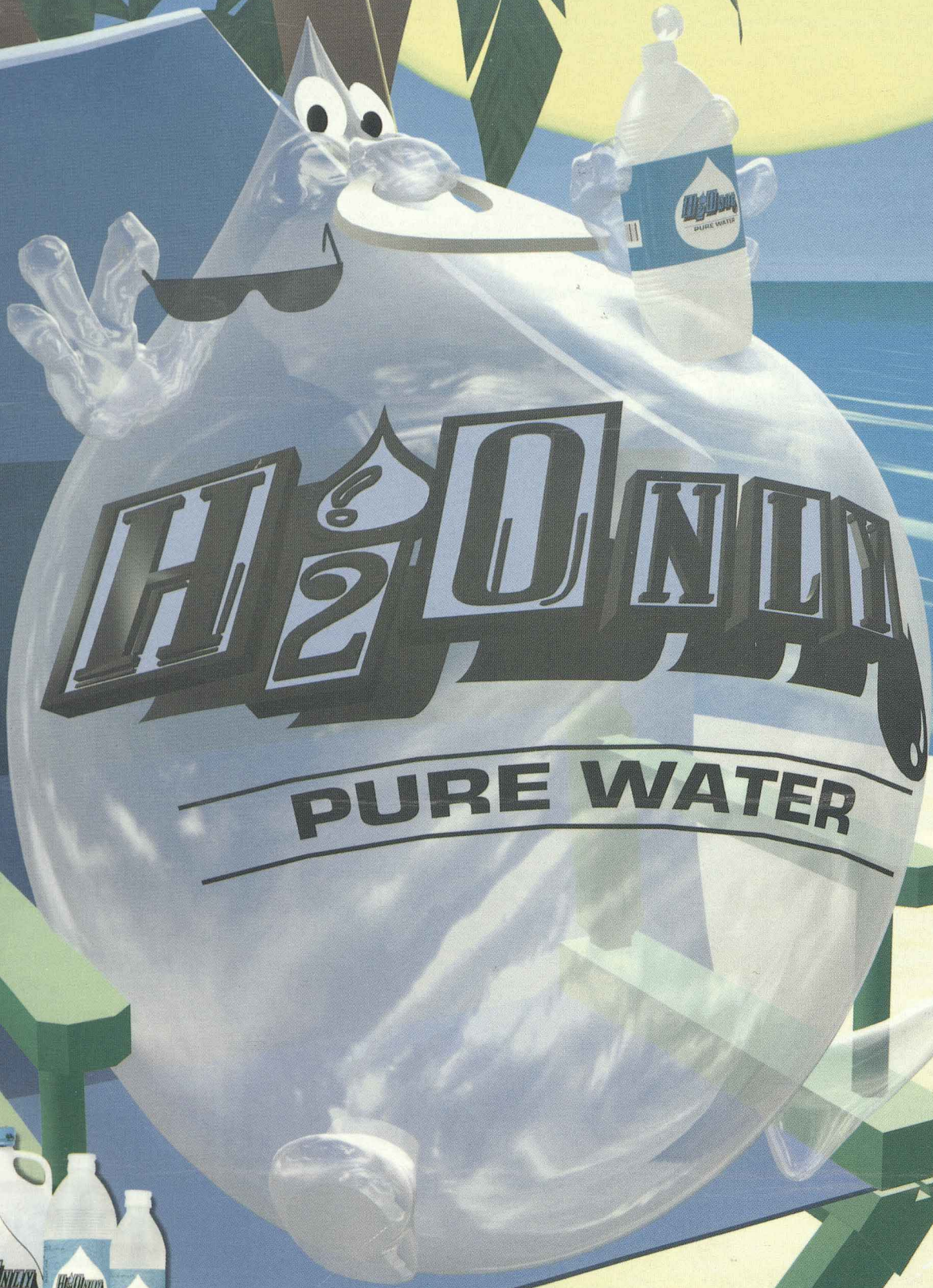
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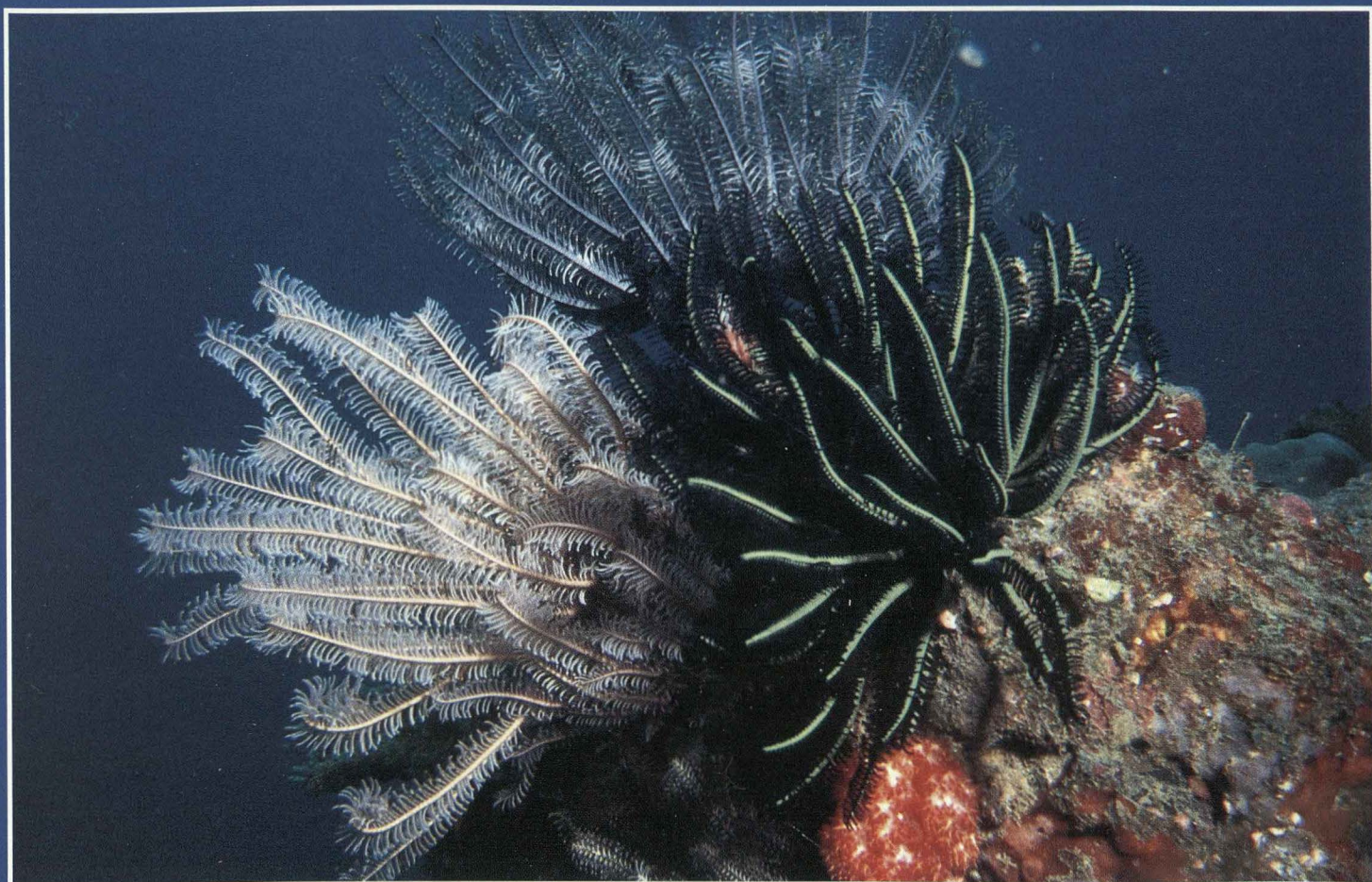
The Stars of the Sea and their Cousins

Story and photographs
by Igor Eeckhaut and Dimitri Deheyn

They are to the sea what colours are to a Van Gogh canvas. They are to the sea what constellations are to the sky. They are the stars of the sea, animals with extravagant shapes and multiple colours.

Three kinds of stars can easily be observed on the bottom of the sea: the sea stars, the brittle stars and the feather stars. With their cousins, the sea urchins and the sea cucumbers, they form a large family called by scientists 'the phylum of the echinoderms'. Six thousand echinoderms are currently known. All are marine and can be found from the shallow water to the high depths of the abyssal zones.

All the members of this family are characterised by unique features unshared by other marine invertebrates. For example, while the body of most animals is divided into two equal parts (the right and the left), the body of echinoderms can usually be divided into five parts arranged around a central axis. They also have an internal skeleton, the chemical composition of which is quite similar to that of the vertebrate bones. No need for echinoderms to have gills or developed blood vascular systems, as they have an organic system that is unique amongst the Animal Kingdom: their internal water-vascular system.



Top right: *The electric blue sea star, Linckia laevigata*

Above: *The feather stars Oxycomanthus bennetti (in green and blue) and Comanthina audax (pale brown)*



Sea stars are the most familiar echinoderms. Just by snorkelling, anybody can observe the electric blue star, *Linckia laevigata*. Less usual, because it is found a little deeper, the imposing *Acanthaster planci* lies on the corals of the reefs. This is certainly the star most hunted by men. Indeed, fifteen years ago, the demography of *Acanthaster planci* increased significantly and these coral feeders devastated the Great Barrier Reef to become outlaws, with money offered to anybody who would remove them from the sea dead or alive. However, a main cause of that overpopulation came from human beings. The biggest predators of these sea stars, the mollusc *Charonia tritonis*, are popular for their wonderful shells. In killing them to sell the shells, man had introduced an ecological imbalance

which favoured the increase of the population of the stars. Gather thistles, expect prickles! The dorsal part of *Acanthaster planci* is covered by numerous spines fitted with venomous glands. Though not fatal, it can inflict serious injuries.

Less known than their sisters because they are difficult to observe, the brittle stars live hidden under rocks, stones and corals. With their flimsy arms, they are agile, but also very fragile, and they often break when touched. They can easily be observed inside puddles of water left by the sea at low tide: their arms stretch out from under the stones. This behaviour means that the stars are both breathing and feeding. In moving their arms they take the oxygen which is dissolved in the water. At the same time, they catch suspended food particles thanks to those arms which carry them up to their mouth. Brittle stars are lovely animals, but people are often repelled by them as they look like large spiders. Don't be afraid of them: they are totally harmless. If you just observe them quietly, you will appreciate their strange way of life.



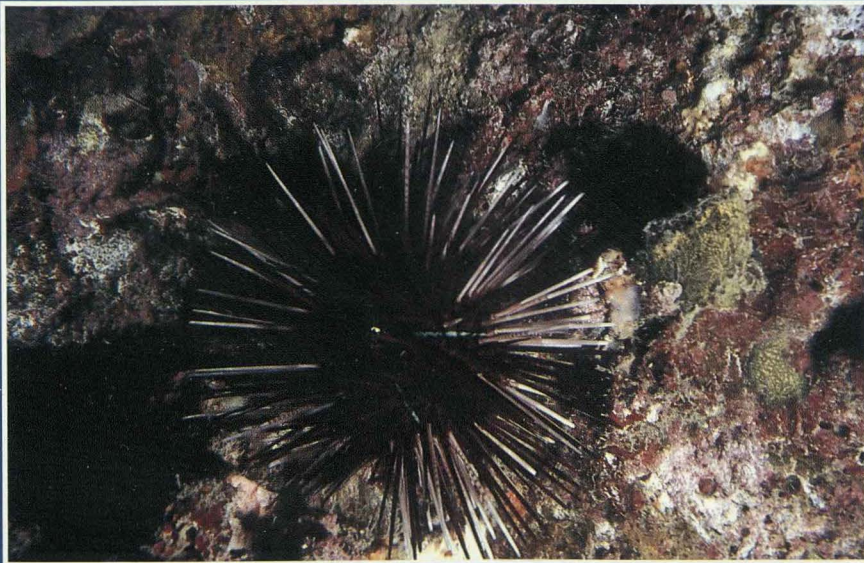
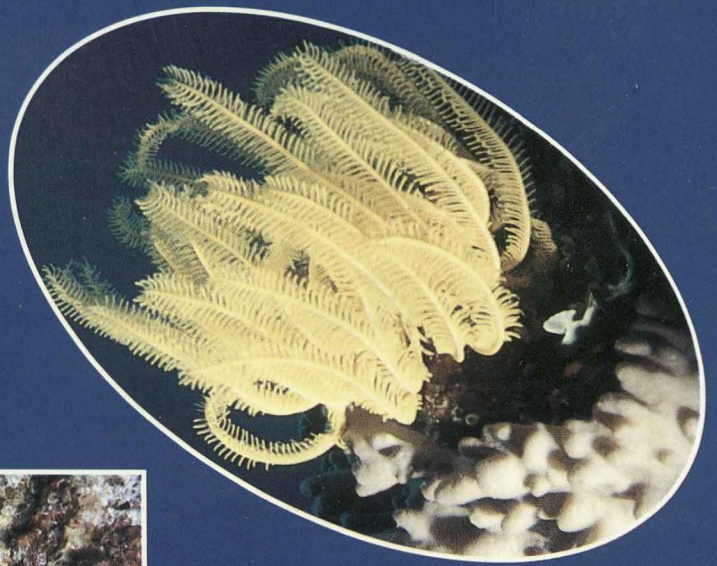
Top: The brittle star *Ophiomastix caryophyllata* is found inside puddles of water at low tide.

Above: The feather stars are so named because their arms bear lateral extensions called pinnules which look like birds' feathers.

Right: The imposing coral feeder sea star *Acanthaster planci*



When they are close to each other, they look like a bunch of multicoloured lilies. Blue, red, green or yellow, nature has provided them with amazing colours. They are the feather stars, *comatulids*. By watching their arms we can understand why they are called feather-shaped animals: on both sides of their arms, one can see numerous lateral extensions called pinnules which really give them the shape of birds' feathers. Amongst the most common feather stars found along the coasts of Papua New Guinea is the Big Russet, *Comaster multifidus*. Another very common one is *Oxycomanthus bennetti*, which sports many different colours, but is most beautiful when dressed in gold yellow.



Just as well known as their cousins, sea urchins are found on corals on which they also feed. Less dangerous than the harmful sea star *Acanthaster planci*, the sea urchins *Diadema setosum* and *Echinotrix diadema* can however inflict painful wounds to any unfortunate who touches them. They not only have spines made of microscopic bones cutting like razor blades, but some of those spines are also fitted with venomous glands. That is enough to discourage most of their predators...and yourself.

They look like big frankfurters and are not really pretty. One must observe these animals very carefully to see in them any relation to the Stars. They are sea cucumbers, *holothurians*. Though ugly, their giant size — the longest reach more than one metre — their uncommon and often striking colours make these sea cucumbers one of the most curious invertebrates of the sea world. A few have very peculiar defensive behaviour. When attacked by predators, they emit through their anus numerous extremely sticky filaments called Cuvierian tubules which catch the intruders. Some other sea cucumbers are edible. Though not widely exploited in Papua New Guinea, they are an economic resource in countries such as Indonesia and Malaysia.

They look like big frankfurters and are not really pretty. One must observe these animals

Because of all their unique features, the echinoderms interest many zoologists. Research about their biology testifies the richness of the echinoderm fauna along the coasts of Papua New Guinea. Many are easily observed by any naturalist. Just snorkel ... and enter the World of the Stars of the Sea.

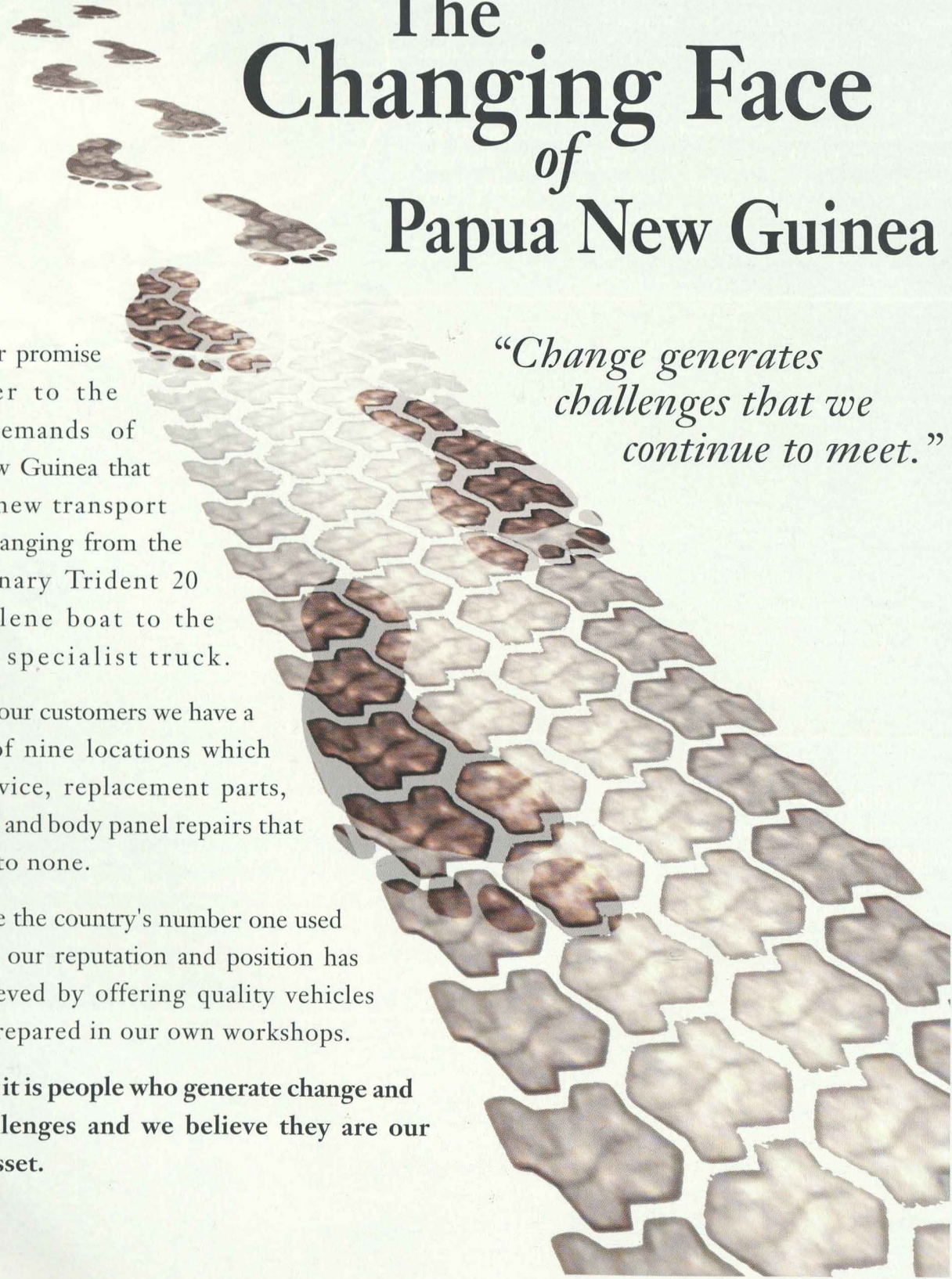
Top: When it sports a gold yellow colour, the feather star *Oxycomanthus bennetti* reaches its perfect beauty.

Middle: This urchin, *Echinotrix diadema*, has small spines, fitted with venomous glands.

Right: The sea cucumber, *Thelenota ananas*, is one of the strangest inhabitants of the reefs.



Igor Eeckhaut is a researcher in marine biology at the NFSR, Mons, Belgium



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Mermaid stories

*Mermaids are not only found in the sea.
They also work on the land and live in the mountains.*

Bundidoi and Koyakupwa — the legend of the mermaid

by Martin Buluna

Bundidoi was a very beautiful mermaid who lived in the sea in a large stone called Gimahabani off the shores of Habani village. She lived all alone in the stone.

There was a handsome young boy called Koyakupwa who lived in Habani village at Bilaokwabu hamlet. Koyakupwa had a garden at nearby Kwadiwidiwi Point. Each day Koyakupwa walked along the beautiful beach to his garden. As he walked there, Bundidoi would swim to the surface of the sea and watch him walk.

One day she watched him until he reached his garden and began to work, then she swam to the beach, came to where he had walked in the sand and began drawing in his footprints in the sand. As she drew she cried longingly for him in a wailing voice, 'Olotom Kuyakupwa iyawem yabubu gilugilumi yabubu hamahamali yabubu didoiyem,' ('Young boy Koyakupwa, I am drawing in your footprints in the sand.')

Kuyakupwa heard Bundidoi's wailing and looked down from his garden to see her drawing in the sand on the beach. Immediately he left his garden, went down the hill to the beach and ran along the beach to where Bundidoi was. But when Bundidoi saw him coming for her she went back into the sea and swam to the safety of Gimahabani stone.

Each day for two days she did this. Twice Kuyakupwa ran for her, twice she dived back into the sea and swam to her home. However, on the third day Kuyakupwa played a trick. In the morning as usual he walked along the beach, in full view of the village and the sea, went to his garden, but did not remain there. From the garden he made his way

secretly back to near the spot where Bundidoi always made her appearance and hid behind some small bushes. In the meantime, Bundidoi not suspecting any trickery swam up to the beach as before and started drawing in the boy's footprints. Again she wailed in a voice now more forlorn than before, 'Olotom Koyakupwa iyawem yabubu gilugilumi yabubu hamahamali yabubu didoiyem.'

No sooner had she uttered her last words than Koyakupwa sprang up from behind the bushes, raced the short distance down the beach and quickly captured the startled mermaid. He held her in his arms as she struggled to break free, but to no avail. He was too strong for her. She was his prisoner.

When she realised that he would not let her go, she begged him for her life saying, 'Aee apo u na launiu bo ega?' ('Are you going to hit me or not?')

By now, Koyakupwa seeing how fair Bundidoi was and falling in love with her, replied, 'Aah! Ap'ega launim!' ('No I won't hit you!') She too, seeing how handsome he was, fell in love with him. She stopped struggling and he released her and told her to accompany him to his garden. She agreed and they both walked along the beach to Kwadiwidiwi Point. In the garden he cooked their food and they ate. They stayed there all afternoon.

Then as evening approached Kuyakupwa had to decide what he would do with Bundidoi. It was against the customs of the Habani people for a young man intent on marrying a girl to bring her to his people. Instead, he had to bring them to her. This was village protocol and as it was already late he could not do this. So he decided what he would do. He told Bundidoi he would leave her in

the garden, tied up with a clump of sugarcane until the next day when he would bring his family to her. She agreed. So he placed her in a clump of large and tall sugarcane and taking a length of string, tied her with the sugarcane. Having done this he left the garden and went home for the night.

The next morning, not telling them what he wanted from them, Kuyakupwa asked his parents and brothers and sisters to accompany him to his garden. When they reached the garden, it was his younger brother who was the first to see Bundidoi hidden cleverly amid the clump of sugarcane. The others did not see her. Upon seeing her, the small boy pretended that he did not see her and cried to his mother: 'Hinau ou keketa uledi.' ('Mother, my sugarcane uledi.') He referred to Bundidoi as the sugarcane uledi.

Responding to his cry for sugarcane, his father cut the sugarcane, but not from the clump in which Bundidoi was bound. The man gave his son the sugarcane but he did not want it. And again he cried: 'Hinau ou keketa uledi.' The father cut him another sugarcane from a different clump. The boy cried out once more. And the father moved forward to cut the string holding the clump of sugarcane bound with Bundidoi. When he cut the string and the sugarcane came apart, Bundidoi then walked out free from the clump and the surprised man exclaimed: 'U tauna uyhinei ma hedana i koyakoyama.' ('It was because of her that the small boy was pretending.')

Bundidoi was accepted by the family and joined them back to the hamlet. There Koyakupwa married her and they lived happily for a long, long time.



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The little mermaid of Dawadawa

by Martin Buluna

One fine day I saw a pretty mermaid
Husking the coconuts of Walalaia.

What!

My!

I had never seen a mermaid as pretty as this one.

What a most beautiful woman she was!

But what was she doing husking coconuts?

I thought mermaids belonged only to the
sea off Dawadawa.

Poor one, even mermaids need toea

For not only do they eat tomtom

But Ox and Palm and tinned fish and

lollies as well, these days,

And standing high in love with the mermaid,

I helped in her copra-making

I carried! I carried! Load after load

Oh! the hard work was sweet work for the
little mermaid of Dawadawa.

With eyes like diamonds shining

Fine handsome limbs that any girl wished were hers,

And a face like an angel

Yes, an angel, but not in heaven

But here in plain old Walalaia.

Martin Buluna comes from Basilaki in the Milne Bay Province. He was born in 1946 and attended primary school in Sideia and secondary school in Bowral, New South Wales. In 1966 Martin became one of the foundation students of the University of Papua New Guinea, graduating with a B.A. in History and Social Anthropology.

Martin has worked in university administration at both UPNG and UNITECH, and for the Milne Bay Provincial Government. He has also pursued further studies at the Waigani Administrative College, the Australian National University and the University of New England, Armidale.

Now Martin Buluna is a freelance writer, moving between his home in Basilaki and Alotau. He is actively involved in church work, and says he enjoys writing about history, political, religious and philosophical topics, and on the life and personality of Sir John Guise. He is a regular contributor to the Alotau paper, *The Eastern Star*, which kindly gave permission for Martin's mermaid poem and short story to be reproduced.

Siwi and the Fish Woman

by Joe Kanekane

It all started as a myth for young Siwi, after seeing a picture of the fish lady shown to him by Mrs Peak, his Grade One teacher and wife of the expatriate kiap at Gembolg. Every time he went home from community school, he sang songs and marvelled at the imaginary being, wondering if such a thing really existed and how wonderful it would be to see her.

He could not ask his mother, who was always too busy feeding his younger brother, nor his father, who was always late from the gardens or attending to his leadership commitments over the mountains. The only person left that he could talk to was his grandmother, Korai.

Grandmother Korai had told the ambitious and curious young boy that her grandfather, Gigmai, had spoken about the fish lady, who lived at the headwaters and only appeared to chiefs and headmen to give them wealth. She also told him that the fish lady had beautiful long hair and that she belonged to the land of the dead.

The short tale by Grandmother Korai was a motivating step for Siwi as his curiosity grew about the imaginary figure. He asked Mrs Peak if he could have the book that had the picture of the fish lady. She refused, saying it was her child's bed time book, but that she would lend it to him.

Using the book, he carved out a figure of the fish lady and left it on his favourite masuarina tree, and it looked good there. The tree was just beginning to grow, and the wooden figure made the tree look as if it was an ideal dwelling for the figure.

After some time, Siwi lost interest in the figure; it was frustrating not to be able to see the reality of the imaginary fish lady.

In his sixth year at school, he took the step of pruning his masuarina tree which had grown to its full height. Siwi climbed up to the highest branch and started chopping off the longest ones. As he turned to the biggest branch, he noticed his small carving of five years ago. It was very clean and it looked as if it was real, as though someone had been taking care of the little carved figure. The eyes of the figure stared at him and he felt his

heart thumping and an uneasy tension rising at his back.

As he reached out to touch the carving, the branch broke and he fell down. Expecting to land on the rocks below, Siwi suddenly realised he was floating in space. He opened his eyes to one of the most magnificent views he had ever seen in his life. A beautiful waterfall cascaded down in front of a cave, the water creating steam as it hit the pool and mixed with the morning sun.

The green grass, the white limestone rocks and the misty air resembled the art work in Mrs Peak's book. Siwi reassured himself that he was not dreaming and bit his thumbs. He stood there wondering at the sounds of laughter drowning his state of mind.

As the mist and clouds cleared, he held his breath. There among the white rocks and crystal coloured water were half a dozen girls with fish tails. They were washing their hair and singing songs, when a sharp voice from an elderly woman uttered an instruction.

All of them left the stone and waded into the water as the eldest of the fish women came out. She was very pretty, solidly built with ebony coloured skin, thick black hair, and almond eyes. She pointed to young Siwi as all the girls stared at him, and for the first time he had the chance to see them all together. It was like a dream come true. The older fish woman smiled and winked her left eye to Siwi, as they dived through the green waters and disappeared into the mist.

Siwi ran towards the spot where the women were, only to find a beautiful fragrance. He inhaled the smell over and over again. He noticed a lump of hair, carelessly spread on the stone. He picked it up and started examining it - it was delicate and very oily. He wrapped it up neatly in a breadfruit leaf and walked towards the entrance of the waterfall.

Siwi held on to the breadfruit leaf as if it was going to fall. As he walked out of the cave, he looked back to see where he had come from, only to be surprised that the cave and the waterfall were no longer there. What lay ahead of him was the rugged terrain of the landscape, as he

walked slowly down to the village. His heart was filled with excitement and high spirits because he had seen the fish lady after years of waiting in vain.

Grandmother Korai was the first to sense his approach to the house, and as she greeted him she offered him some kaukau she had just roasted in the ashes. After eating, the young lad spread his pandanus mat, rested his head on a log and dozed off into a deep sleep.

In his sleep he vaguely heard Grandmother Korai's farewells as she left for a meeting at the mission station on the other side of the river. There were more voices coming from the entrance of the little hut, the sounds getting louder and closer. In his sleeping position, Siwi was facing the door, and as he looked he saw some figures moving outside.

He tried to shout but to his dismay some force had conquered his stamina to rise. He lay helpless as a figure moved into the house and made its way to the other side of the hut where Siwi lay momentarily paralysed. He could not see the figure as it had its face covered.

'I have come to collect something that belongs to me. I believe you have it. Can I have it back, please?' the voice requested.

'What thing? I don't remember getting anything that belongs to you,' replied Siwi.

'Please, it's very important that I have it back. I have very little time to plead to you; my friends are waiting for me,' the voice said.

Struggling very hard against the force that overpowered him, Siwi leapt forward and woke from his sleep, and there about a metre before him was a dark figure crouched in the corner of the house, just as in his dream.

'Look, whoever are you, what you are doing here? What do you want? My parents are not here and our enemies over the mountains are always craving to kill us, so whatever you want, just get to the point.'

'Can I have my hair back, please?' responded the voice.

'Hair, what hair?'

'Please, I have very little time left. Can I have it back?'

'Just a minute. First of all, you intrude into my house; the next thing you want is something I don't have. Above all, I don't have the slightest clue of whom you are, anyway.'

The figure moved toward the little light coming from the glow of the fading flame. It was the face of the girl that sat on the rocks combing her hair. She had tears in her eyes, insisting that Siwi return her hair.

Siwi's mood dramatically changed. In spite of the presence of the figure, all he recalled was the face of the girl at the rock. A gentle wind swept through the glow of the fire creating enough light for his eyes to see the difficulty the girl had in attempting to sit down comfortably, with her tail.

Siwi was both scared and curious whether to touch the girl or not. What if she was a sanguma posing as a fish woman? If Grandmother Korai's story was true, he should hold the girl hostage and acquire the wealth she talked about.

Brushing aside these uncertainties, he reached out to hold her. She was just like an ordinary human being except that she had a tail of a fish. Reluctantly, Siwi took the hair from the breadfruit leaves and held it out to her, obsessed with anxiety and curiosity as to what the girl would do. She held on to her hair with her right hand and smiled. It was a beautiful, striking and inviting smile.

'Here's for being cooperative,' she said as she threw something at the young boy, who gave so much attention to trying to catch whatever it was, that he didn't see the fish lady disappear.

When he eventually located the object about the size of his fist, he saw it was a shiny gold colour which reflected in the night. He picked it up and looked at it again. It was the mineral that the kiap, Mr Peaks, and some other white men were discussing at the council chambers, for which they were going to search the headwaters.

So Great-great Grandfather Gigmai was right, all these years!

Joe Kanekane comes from Ialibu in the Southern Highlands and works as a journalist with *The Independent* newspaper in Port Moresby.

Joe graduated from the University of Papua New Guinea in 1992 with a degree in journalism. Whilst working, he is also undertaking a postgraduate degree from UPNG, writing his thesis on the themes of contemporary Papua New Guinean writing.

Joe's interest in writing goes back to his childhood, when he travelled around the country with his father who was a prison officer, recording their various postings and experiences. Joe has published a number of short stories and is a regular contributor to the NBC's 'World of Short Stories' radio programme. At the request of the Education Department, he is currently writing stories for Grades 7 and 8 students, and contributes to the PNG School Journal project. Joe Kanekane has already written two novels, which he hopes might be published soon, and a series of plays.

He is a keen follower of rugby, and enjoys travel, music, drama and reading philosophy. Although from the Highlands, he has a 'marine streak'. He is keen on fishing, and as a small child living in Gembolg district of Simbu, was fascinated by the Gembolg myth of mermaids. His recollection of the legend is the background to his story, 'Siwi and the Fish Woman'.



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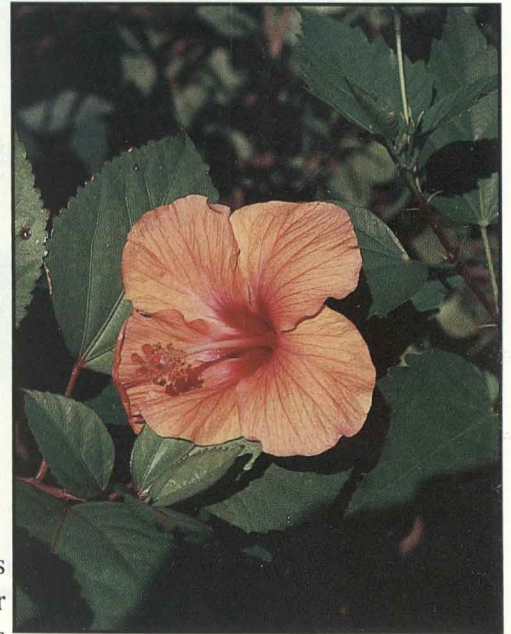
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HIBISCUS

Photographs by
Geoff McLaughlin



Hibiscus are found in the garden of almost every house in Papua New Guinea. What do we know about this common, beautiful plant?

The genus *Hibiscus* is probably the largest and certainly the most variable of the family of *Malvaceae* in terms of its vegetative and floral expression, as well as its adaptation to diverse habitats. The name 'hibiscus' is derived from an ancient Greek word *hibiskos* which Dioscorides, a Greek physician of the first century, used for the marshmallow plant.

Hibiscus are distributed primarily through tropical and sub-tropical regions of the world, but a few species are found in temperate zones. Their habitats may range from mangrove swamps to coastal and inland marshes, desert, savannah or woodlands. Although the number of species in the genus is difficult to estimate, it is not unreasonable to suggest 250 different species. As well as five petals, each hibiscus flower has five sepals, an ovary consisting of five carpels, and numerous stamens.



The individual flower of hibiscus usually lasts for one day. However another bloom takes its place as soon as it dies and for this reason the plants appear to be always in bloom. In cooler weather some modern hybrids will last longer, often up to three days.

Hibiscus possess the unusual trait of not wilting after they are picked. Whether left on the shrub, picked and put in water or laid out dry on a table top, the flowers remain fresh and crisp for the normal length of their life.

Picking buds early in the morning before they open and placing them in a refrigerator retards opening. When removed later in the day or early evening, the buds open and complete their normal cycle.

Growing hibiscus

Hibiscus plants grow well in an open sunny position in sandy soil, preferably sheltered from winds. Full sun is essential. Although hibiscus will grow and survive in shaded situations, they will not bloom as prolifically as when planted in full sun. Water and mulch are their favourite food — water well! This means thoroughly soak the ground, but do not water again until the ground has dried out. In hot weather regular watering could be every second or third day.

Using hibiscus

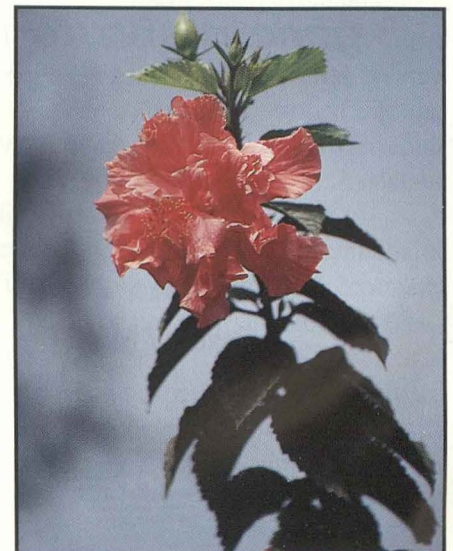
The flowers can be used for many forms of floral decoration, but surprisingly are not successful for leis because they are easily crushed and may stain clothing.

There are many artistic and unusual ways to display the colourful hibiscus. Place the blooms in an uncluttered arrangement of small leaf foliage either in

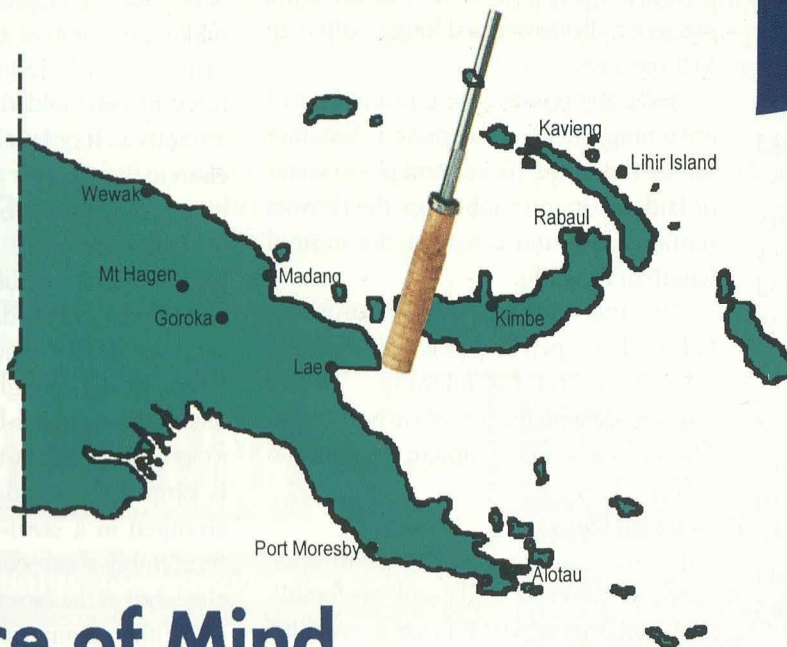
a vase or in a flat bowl. A few colourful leaves such as crotons around the flowers make a decorative addition. A piece of driftwood, a little greenery with two or three blooms added will also look very attractive. It only takes a few minutes to change the flowers each day leaving the base arrangement for at least a week.

Other attractive arrangements using local materials include the use of coconut palm fibres and pandanus leaves. In damp sand set slender pieces of coconut palm fibres, strong enough to support a bloom, but fragile enough to bend and sway. Insert a bloom in each fibre until the desired effect is obtained. Pandanus leaves can be arranged in a semi-circle with hibiscus (preferably shades of orange and yellow) clustered at the base.

With so many virtues it is little wonder that hibiscus are called 'the queen of the tropical flowers'.



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The band welcomes Pope Jean Paul II at the airport in 1995.

The Royal Papua New Guinea Constabulary Band

**Information and photographs
supplied by band members**

The Band of the Royal Papua New Guinea Constabulary (RPNGC) was the brain-child of the late Inspector David Crawley, an ex-British Army musician who joined the then New Guinea Police Force in Rabaul, East New Britain, after being in India.

In 1933, a group of young Tolai boys from Nordup Elementary School near Rabaul formed a brass band. Inspector Crawley noticed their musical talents and in 1936 he began training the band. It is interesting to note that his senior officers thought the idea futile and he received no support from them whatsoever. By 1938 the Nordup boys had proved their many critics wrong as the band thrived and increased in popularity. That same year, the band performed in front of the Island Administrator, Sir W. Ramsey McNicholls, who was so impressed that he gave orders to enlist the band into the New Guinea Police Force. After this order was carried out, some of the original Nordup boys progressed through the ranks to become senior police officers.

In 1942, during the Japanese occupation of Rabaul, Insp. Crawley and his bandmen were forced to conceal their instruments by burying them in the ground and then beat a hasty retreat to Port Moresby. It took some members many years to get to Moresby, with harrowing experiences with Japanese troops along the way.

Some of the bandmen had reunited by 1946 at the Police Force Training Depot in Sogeri. Several young Papuans were enlisted and the band strength rose to thirty members. Its popularity increased in the fifties and it moved to the old Royal Papua Constabulary Depot at Kila just outside Port Moresby in 1956. The next seven years saw the band officiating at almost every public function within the city, travelling around the country and overseas to Darwin, Alice Springs and Melbourne.

Sgt. Michael Samo was selected to attend a Bandmaster's course in Melbourne. On his return he attended Officer Cadet training at Bomana Police College and after completion became the first Papua New Guinean to be commissioned into the band. In the early 1970s, Michael Samo was transferred to general duties and rose through the ranks to Assistant Commissioner of Police.

Inspector Crawley retired in 1963 and Sergeant Major Eremas Tolek (one of the original Nordup boys) took command of the band until the arrival of the new Director of Music, Inspector Thomas Shacklady in 1964. Tom Shacklady brought with him years of military band experience, having enlisted into the Royal Marines as a youth. He had been Bandmaster to Lord Louis Mountbatten who recognised him during a visit to Papua New Guinea and was heard to exclaim: 'Shackers! What are you doing here?'

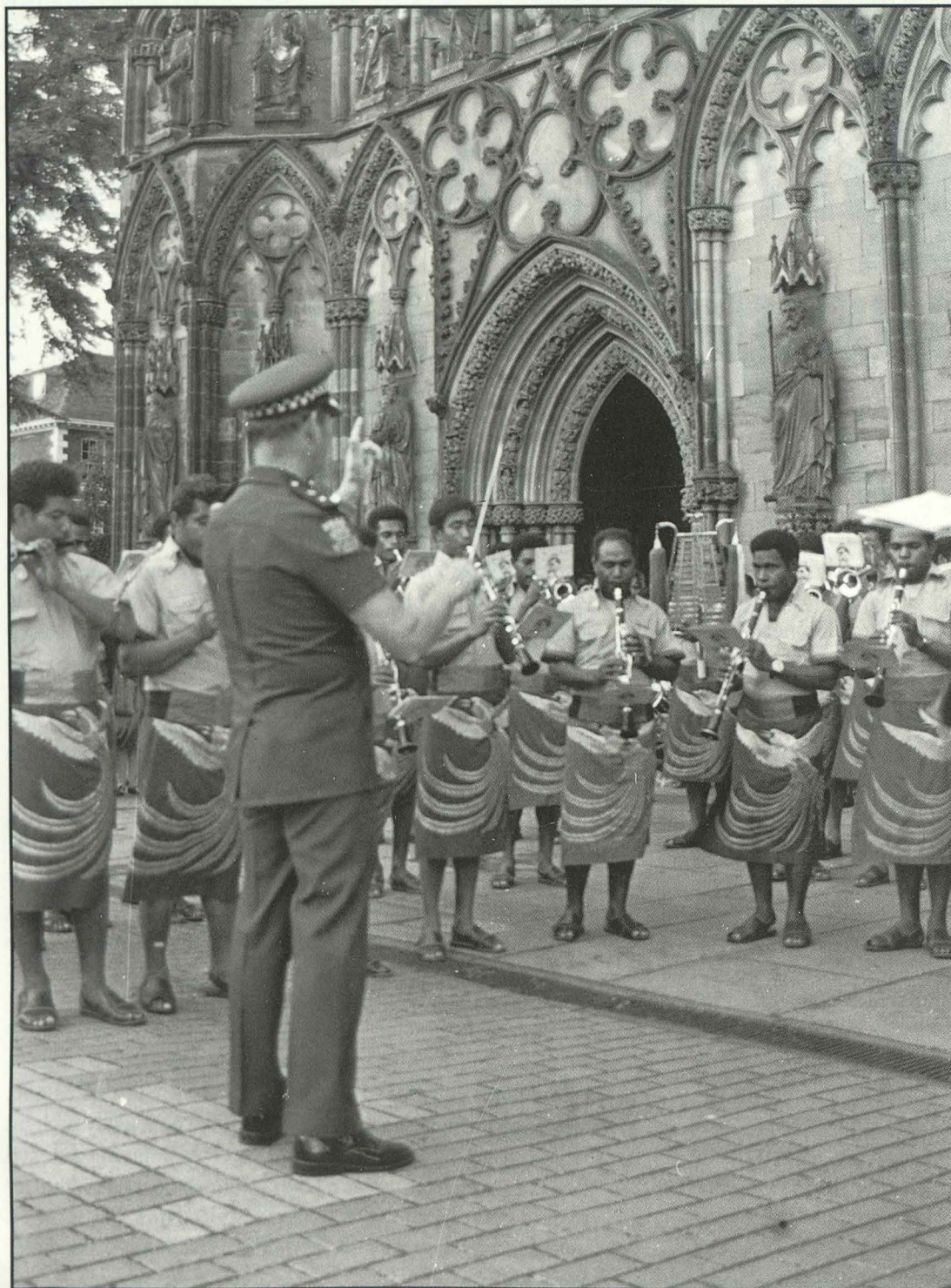
From 1965 to 1972 four divisional bands were formed in Madang, Mount Hagen, Lae and Rabaul. These bands were extremely popular and were supported financially by the people. The Central band based in Port Moresby continued to prosper and made two excellent records. The bandmaster, Tom Shacklady, composed the national anthem in 1975 just before Independence.

In 1981 Chief Inspector William Harrison, also an ex-Royal Marine, was recruited to take over the band. He achieved much with the band during his tenure with the highlight being a visit to the United Kingdom to participate in the Royal Tournament at Earl's Court in 1986. Finance for this trip was achieved by fundraising activities instigated by Bill Harrison and the band over a two year period prior to the tour.

After the tour, four bandmembers were awarded the BEM and MBE including Senior Constable Vali Tau who became famous during the Royal Tournament for his rendition of *King of the Road* on the cymbals. The *King of the Road* had become a tradition since 1978 when Supt Shacklady noticed Vali's dancing antics at the back of the band in the 'Kitchen Sink' percussion department. Supt Shacklady invited Vali Tau to come forward and perform with his cymbals. In December 1995, the band lost this popular member who had enlisted in 1960. Vali Tau came from Kamali village in the Hula district of the Central Province. He is survived by eleven children, eight grand children and his wife, Rupa Rawali.

Another initiative of the Police Band under Bill Harrison was the establishment of a training scheme for unemployed youths in the National Capital District to form a drum corps now called the Kila Auxiliary Youth Band. The Youth Band is in heavy demand around the National Capital District and normally has several engagements each week. In 1993, eleven members of the Youth Band were recruited into the main Police Band to replace members who had retired.

In addition to learning drumming techniques and marching, youth band members receive lectures on music theory, police matters and law. Bugles were introduced in 1994. The bugles instructor is Const. Aloysius Apa who plays solo trumpet in the main band. Sgt Ute Kila teaches drums to the youth band members. The band has now become part of the Auxiliary Police Force and is capable of carrying out polished marching performances, such as 'Beating the Retreat' for the 1995 Independence Day celebrations in front of the King and Queen of Tonga.



RPNGC band playing outside Litchfield Cathedral, United Kingdom in July 1986.



The RPNGC band being televised at the London Weekend Television Studios, with Vali Tau performing his famous dance and cymbals routine.

The current Principal Director of Music, Superintendent Keith Terrett took over the band in July 1994. Supt Terrett enlisted into the British Army in 1971 as a Junior Bandsman and from 1974 was badged to the Queen's Royal Irish Hussars, becoming Principal Cornet. Terrett qualified as a Bandmaster in 1988 from the Royal Military School of Music, Kneller Hall. Apart from his military band experience, Supt Terrett has taught musical instruments in schools in the Caribbean and lectured in brass and woodwind at the University of Papua New Guinea.

The current Assistant Director of Music is Inspector Pala Walo who has served under three Directors of Music and was awarded an MBE in 1987 after the Royal Tournament. Like Vali Tau and many other band members, Pala Walo comes from Hula. In 1965, at the age of fifteen, he was spotted by Tom Shacklady, singing hymns at the United Church at Raukele station. Insp. Walo is an accomplished oboe player and attended the Royal Marines School of Music at Deal in Kent in 1982-83 where he qualified as a bandmaster.

Under Supt Terrett and Insp. Walo, the band has become truly professional. Every morning members receive formal music instruction and do technical exercises, such as breathing. This is followed by two hours full band practice. In the afternoons, the members have individual tuition and practice.

The band provides music regularly for state occasions, such as the visits in 1995 of Pope Jean Paul II, the President of the Marshall Islands, the Prime Minister of Vanuatu and the King and Queen of Tonga. Other major engagements in

1995 included playing for the South Pacific Forum meeting of Heads of State in Madang, for the Passing-out Parade of new Auxiliary Police in the gold-mining town of Porgera in Enga Province and for the opening of a new police station at Buka in the North Solomons Province.

As part of its normal duties, the band regularly performs at Government House for the presentation of credentials by overseas Ambassadors and High Commissioners; entertains at educational concerts in schools; provides music for parades at Bomana Police College and for the Defence Force at Goldie Barracks. The band is also in demand to perform at social functions, such as the Petroleum and Police Balls.

Bass section of the RPNGC band with the local police at the Royal Norfolk Show in the United Kingdom.





When the band was at the wharf to entertain the Aussie Diggers who came to celebrate the 50th Anniversary of the end of World War II, one of the visitors stood in for the bandmaster to the delight of the watching crowd.

While the primary duties of the band are to provide music to the community, members do take their place on general duties when required and have been deployed on week-end patrols in the National Capital District in an effort to combat the increase in crime.

Probably as a result of the Band's previous popularity, a recent invitation has been received by the Governor General from the Director of the Royal Tournament for the Band to go to London in 1998 to participate in the show. The plan is to take a band of one hundred members (the 60 members of the senior band and 40 youth band members). It is possible that the band will be accompanied by some traditional dance groups.

An invitation has also been received from the Japanese Orchestral Society for the band to make a three week concert tour of Japan. There has been interest in the band from Japan for some time. In 1990, the Japanese Government donated a complete set of Yamaha wind band instruments to the band.

The RPNGC band has just released a new cassette. The album includes the BB&CF march, Semper Fidelis, Amazing Grace, a medley of Central Province songs, a Hanuabadan song entitled *Rici Rici* which tells in Motu language the story of the inhabitants of Port Moresby surviving only on rice during World War II, the first recording of Supt Terrett's new arrangement of the Papua New Guinea National Anthem and the new RPNGC March, especially composed for the twentieth anniversary of Independence. Another cassette is planned featuring Papua New Guinea's top hits from 1995.

The recent band cassette is available for K7.50 or US\$10 including postage from: Band of the RPNGC, PO Box 1447, BOROKO, NCD Papua New Guinea.

What and Where am I?



I am 45 minutes from Port Moresby (as the plane flies) and about the same time from the centre of town (as the car drives). Here, it is always green, naturally hot and sometimes wet. The people are friendly, the golf course is a beauty and the food is great!

Now I am inside one of the city's restaurants. I would like to describe it to you and for you to guess where I am - OK? The restaurant is not a large one - 1, 2, 3, 4... tables with seating for 41 diners - made up of tables for 2, 3, 4, 5 and 6 - not crowded by a longshot, but comfortably spaced. The room has two glass walls, one of which consists of glass bricks and the other of four large 'shop front' panes. You might get the feeling you are sitting in a goldfish bowl but for the trees. Yes, trees! There are trees 3 metres high. Eight of them around the glass walls and one in the centre of the room. The foliage is plentiful and the branches overhang the tables giving you a feeling of privacy without being isolated. The trees are really magnificent! The tabletops are unique too. They have banana-bark surface - no table cloths, just bamboo place mats and candle light - very simple and, at the same time, very smart. The chairs, table bases and waiter stations are made of cane. The chairs are dark green in colour and the rest of the furniture is in natural colour. The carpet is dark green as is the bottom of the remaining two walls. The top two thirds are painted in a terracotta colour with several framed black and white photographs of children playing in rivers: all fun, nothing serious.

You have a choice of two menus nightly - A la Carte and Table d'Hote (set), both quite reasonably priced. The wine list is not too bad either. Jacob, Roberta or Jonathan will greet you at the door and the award winning Chef Roger will do the cooking for you. So there you have it. It is worth a try - if you already haven't.

Guess where I am and the restaurant will be only too pleased, on presentation of this page, to invite you to a complimentary dinner for two at a time convenient to both parties. This offer is available to the first five submissions only. Successful or not, I advise you try the restaurant anyway. You are sure to enjoy the evening.



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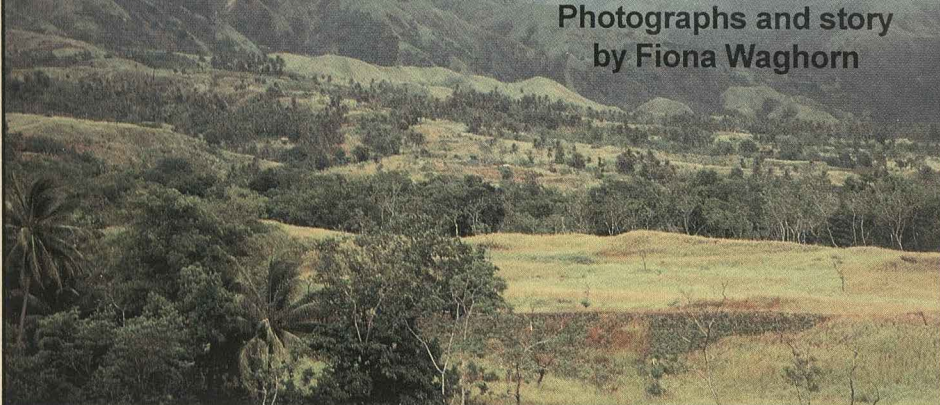
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YAM GROWING ON GOODENOUGH ISLAND

Photographs and story
by Fiona Waghorn



In the background are the rugged Goodenough Mountains. Belebele district is in the foreground.

The majority of the population on Goodenough Island, one of the D'Entrecasteaux Island Group in Milne Bay, live around the coast, but a few villages are located on the lower slopes of the mountains. Although the tallest peak at 2535m is frequently under a cover of cloud, it makes a spectacular view.

Like most rural Papua New Guineans, the people rely entirely on subsistence agriculture for their survival. Yams, bananas, cassavas and sweet potatoes are important food staples. The yam vine, which produces the edible tubers, is the prominent root crop grown in seasonally dry coastal areas. Yams are a prestigious and highly valued crop. A good crop of yams is an indication of the ability and skill of a gardener. In the Iduna language, the people of Belebele refer to the greater yam as Kuvi.

Garden preparation for yams takes precedence over other activities in the village from September through to November. Villages may be almost deserted as people spend long hours in their gardens.

Slash and burn is still the preferred method of clearing the vegetation. This takes place a month before ploughing or hand cultivation. At this time, a pall of smoke hangs over the island while the tall kunai grass is cut and burned.

Gardening is a communal affair within each clan. The heavy work, such as ploughing, is undertaken by the men. Spades and metal tools are used alongside



Bush is cut and burned to make a garden. Sticks are used horizontally across the slope to prevent erosion.

traditional digging sticks. The soil is well-worked and mounded to provide adequate depth for the tuber production — a slow and backbreaking task in the hot and relatively dry environment of Goodenough.

The Iduna people wrap the tubers in banana fibre or bark from a special tree as they believe this prevents the tubers from scorching in the sun when they are planted in the mounds.

Many traditions carried down from past generations are still strictly adhered to when planting the crop. For example, a villager will not carry a basket of yams ready for planting through the village, in case others may think he is showing off. Instead, he will take a back road around the village to his garden. Some villagers have secret gardens in different locations to avert suspicions that they are growing too many yams.

After planting, the yams are staked in a variety of different forms that can differ from village to village.

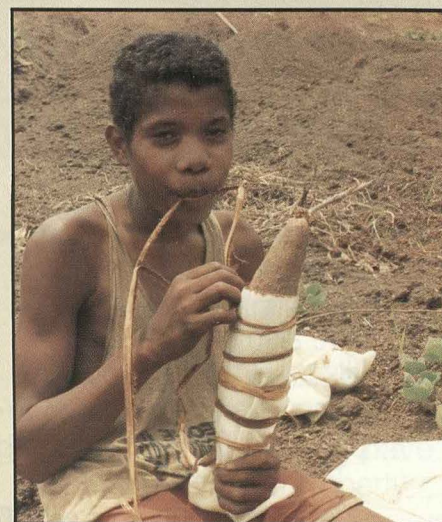
Kuvi is staked horizontally with branches while the thorny yam Mwamo is staked vertically in a pyramid formation.

The yams are left for seven to eight months until they are harvested in June and July. This operation is carried out with sticks and great care is required so as not to damage tubers, as they must be stored for many months.

Once harvesting is over, the yams are divided up. Some are put aside for next season's crop, some for eating and some reserved for important occasions. The yams are stored in a special house set up off the ground on stilts.

The garden which had grown the yams is then replanted with sweet potatoes and cassavas. These two crops will sustain the villagers until the next crop of yams is ready for harvest.

The activities and hard work resume again when it is time to clear the new piece of land for next season's yam planting.



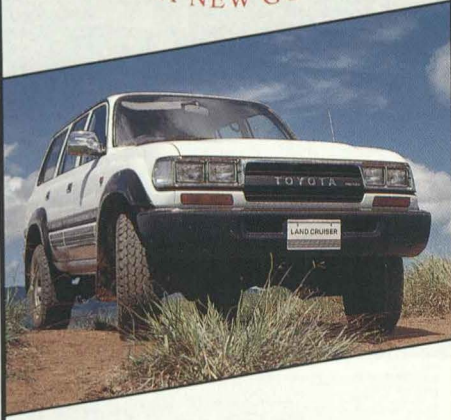
Top: *Overlooked by Mt Goodenough, covered in a misty blanket, Bwaidoga men cultivate garden land to make it ready for planting.*

Middle: *Young boy wrapping a yam in bark from a special tree to prevent tuber scorching in the sun after planting.*

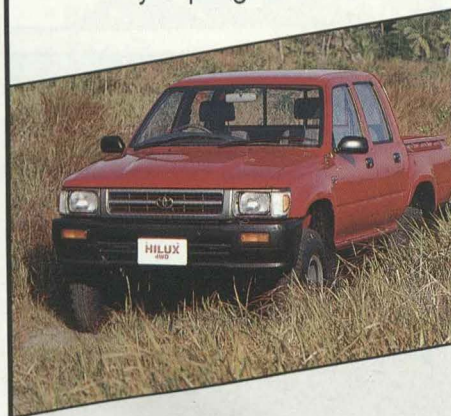
Right: *Women mound the soil and plant the tubers.*

Fiona Waghorn was a volunteer with the Department of Agriculture and Livestock on Goodenough Island. A village elder suggested she write this article.

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Landform:

Papua New Guinea, over 1400 islands, atolls and coral reefs in the Bismarck, Solomon and Coral Seas, lies within the tropics, just south of the Equator. With a total land mass of 462,840km², its mainland is the eastern half of the island of New Guinea, the second largest island in the world. Mt Wilhelm (4509m), the highest mountain lies in the rugged central spine, the Owen Stanley Range. Mighty rivers, including the Sepik and the Fly, descend towards the coastline through highland valleys, dense rainforests, fertile coastal plains to mangrove swamps or broad sandy beaches.

Climate:

Mostly mild and tropical, it is colder in the highland areas and more humid in coastal and island areas. Usually there is a dry season from May to October and a wet season from December to March.

History:

First settled more than 30,000 years ago, interaction between language groups was restricted due to the topography of the land. The indigenous people are predominantly Melanesian with some Micronesian and Polynesian. European explorers, traders in bird of paradise plumes and beche-de-mer came in the 1500s. In the 19th century, the country was divided between the Germans and the British. In 1905, Australia took over the British sector, naming it 'The Territory of Papua' and then became responsible for German New Guinea after World War I.

On 16th September, 1975, Papua New Guinea, a member of the United Nations, became a fully independent country and a member of the Commonwealth. Governments are democratically elected every five years.

Time:

Papua New Guinea is 10 hours ahead of Greenwich Mean Time (GMT).

Economy:

Most people live a traditional subsistence lifestyle that has existed for hundreds of years. Many supplement their income by growing cash crops of coffee, tea, palm oil or vegetables, producing copra or fishing. Others work in the public service, mining or private enterprise. The main exports are gold, copper, oil, coffee, tea, cocoa, palm oil, copra, forest and marine products.

Languages:

Although there are approximately 800 languages throughout the country, representing a third of all the languages in the world, Tok Pisin and Hiri Motu are widely spoken and English is the language of education and commerce.

Laws:

The laws and judicial system are very similar to those in other Commonwealth countries. Valid drivers' licences issued in other countries are recognised. A new resident may drive on this licence for up to three months, then apply for a Papua New Guinea licence which is issued for three years. Vehicles travel on the left side of the road. Speed limit is 60kph in built up areas, 80kph out of town.

Safety Precautions:

Keep doors locked at all time whether in a hotel or your home. Lock your car at all times. Do not walk around the streets after dark.

Electricity:

220-240volts (50 cycles) but all plugs are three slanting pins.

Water:

In the towns, water quality is within the World Health Organisation standards. In rural areas, it is advisable to boil water at all times.

Communication:

Local calls are 20 toea from a public phone. Direct dial facilities are available throughout the country. ISD, STD, telex and facsimile services are available in most areas. The directory is in English.

Transportation:

Metered taxis, PMVs (local buses) and hire cars are available in the towns. Some major centres can only be reached by air or sea.

Airlines:

International: Air Niugini, Qantas, Solomon Airlines.

Major Domestic: Air Niugini, Airlink, Islands Nationair, MAF, Milne Bay Air, Trans Island Airways.

Diplomatic Representation:

A number of countries have full diplomatic or consular representation in Papua New Guinea. Consult the telephone directory for contact details.

Visas:

All foreigners entering the country need a valid visa. A 30-day non-extendable tourist visa is available from overseas consulates or on arrival at Port Moresby and Mt Hagen airports. The visitor must have an airline ticket with a confirmed outbound flight before the expiry date of the visa. Business people must obtain a visa prior to entry.

Customs:

Adults over 18 have a general allowance of new goods to the value of PNGK250 and are allowed duty free:

- * 200 cigarettes or 50 cigars or 250 grams of tobacco;
- * One litre of alcohol;
- * A reasonable amount of perfume.

Departure Tax:

K15.00 is payable at the airport or tax stamps can be purchased from Post Offices.

Health:

Visitors are advised to commence anti-malarial medication before arrival and continue while in the country and for two weeks after departure. Certification showing vaccination against yellow fever or cholera is required for travellers over one year of age coming from or through infected areas. Dentists, doctors and hospitals are in all major centres. Remote areas have health centres or aid posts with medical orderlies.

Dress:

Lightweight casual clothing is acceptable in most areas. In the highlands, a sweater or jacket may be necessary in the cool evenings.

Recreation:

Sport includes football, cricket, netball, basketball and softball. Golf, tennis and squash are available in the towns. Fishing, diving, snorkeling and bush walking are popular tourist pursuits.

Restaurants:

Western cuisine is available in hotels, restaurants, guest houses, lodges and village resorts. Port Moresby has many Asian restaurants. Some hotels may have a traditional 'mumu' of roast pork, chicken or fish with local vegetables such as sweet potato, taro, yam, pumpkin, banana and greens. Major hotels may have local bands.

Tipping:

No service charge or tipping is required in hotels and restaurants.

Currency:

The unit of currency is the Kina divided into 100 toea. Travellers' cheques and international credit cards are accepted in major hotels and restaurants.

Banking Hours:

Monday to Thursday — 9.00am - 3.00pm; Friday — 9.00am - 5.00pm

Business Hours:

Commercial Firms: Monday to Friday — 8.00am - 4.30 or 5.00pm

Saturday — 8.00am - 12.00 noon

Government Hours: Monday to Friday — 7.45am - 4.06pm

Shopping:

Large stores and artifact shops offer a variety of merchandise. Artisans sell their craft beside the roads. Saturday is a half day for most shops and virtually every shop is closed on Sunday.

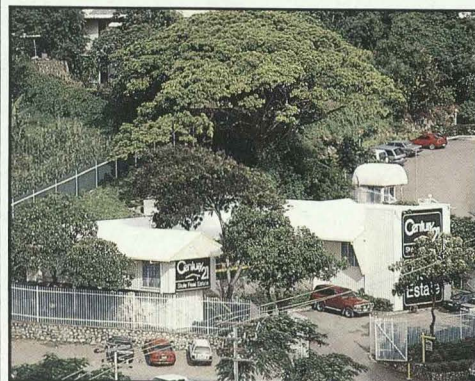
Handicrafts/Souvenirs: A wide range of art forms are in diverse styles.

- * **Bilums** - string bags made from natural fibres.
- * **Masks** - woven from cane or rattan; made of wood or clay; painted or decorated with shells, hair and pigs' teeth.
- * **Carvings** - bowls, walking sticks, stools and tables fashioned from local timber.
- * **Woven items** - baskets, trays and place-mats have different patterns and styles.
- * **Drums** - garamuts are made from a hollow tree trunk and the smaller kundu, shaped like an hour glass, has snake or lizard skin stretched over one end.
- * **Story Boards** - carvings illustrate village life.
- * **Spirit Boards** - act as guardians of the village.

Many artifacts and other historical and cultural objects are prohibited exports. Others require an export permit. Contact the Export Permit Officer at the National Museum for details. For export permits for wildlife and animal products, contact the Nature Conservation Division of the Department of Environment and Conservation.



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Suva

New Caledonia

Noumea

Rockhampton

Brisbane

Wales

NEW SOUTH WALES

Victoria

Melbourne

Adelaide

TASMANIA

Hobart

King Island

Flinders Island

Tasmanian Sea

Great Barrier Reef

Townsville

Rockhampton

Brisbane

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Wales

NEW SOUTH WALES

Victoria

Melbourne

Adelaide

TASMANIA

Hobart

King Island

Flinders Island

Tasmanian Sea

Tasmanian Sea

Tasmanian Sea



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Gro

Jayapura

Vanimo

Bewani

Imonda

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Kikori

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Mulgrave Island

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Nadzab

Bulolo

Wau

Morobe

Popondetta

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Finschafen

Tami Island

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Wanigela

Rab

Gulf of Papua

Yule Island

Hisiu

Bereina

Kukipi

Kerema

Ihu

Baimuru

Wabo

Mumeng

Kainantu

Okapa

Long Island

Umboi Island

Siassi

Gloucester

Sialum

Nadzab

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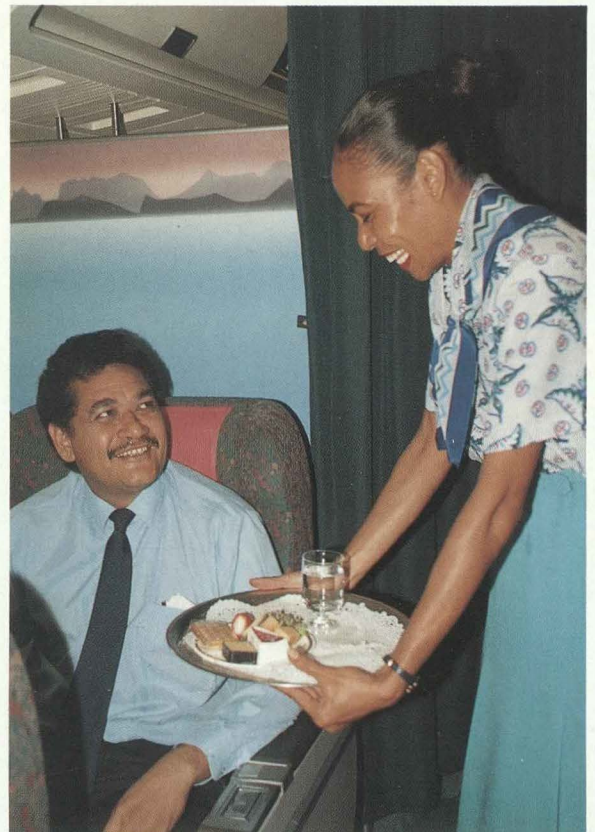
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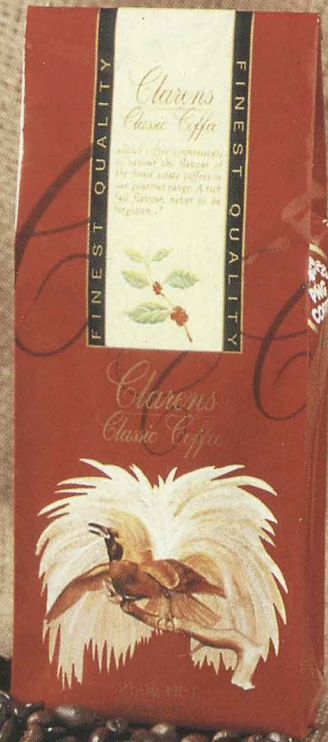
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DESTINATION

KUKUP

Story by Yeo Siok Chin
Photographs by Tan Hoo Chwoon



Any seafood lover in Singapore or Malaysia would have heard of the name, Kukup, a magic name which has found special place in the hearts of gourmands. What is it that draws such a broad assemblage to Kukup on the Singapore coast every day? Some attribute it to the allure of its succulent, fresh, delicious, cheap seafood. Others say it is the attraction of its fish farms. Whatever the reason may be for each person, it is undeniable that the houses and restaurants, built on stilts, and the simple lifestyle of the unassuming, hospitable folks there have consorted to exercise an irresistible charm. It has an idyllic ambience that is both fresh and captivating to people who have been used to the comforts and luxury of the metropolis. The new and different always arouse wonder and excitement. That's why Kukup never stops drawing in the crowd.

Part of the delight of travelling is savouring food — glorious food. And Kukup has certainly no dearth of this culinary delight. Over the years, a multitude of restaurants has sprouted on the seafront of Kukup. Because competition is keen, the food continually gets better, spiced by a greater variety. Hence crab can be served in multifarious preparations: chilli crab, buttered crab, peppered crab, salt-baked crab or simply crab steamed with ginger. Fish too can be deep-fried, steamed, barbecued or even served raw as a delicacy.



A visit to Kukup would be incomplete without a cruise on a launch to the fish farms in the open sea. These fish farms look like life rafts with huts mounted on them. The farm is divided into rectangular segments and beneath each is a net which encloses the fish at different stages of growth. The fish being farmed are imported from Thailand and they are fed until they grow to a full size of 800 grams to 1 kilogram in 8 to 10 months. Some of them are consumed locally while others are sold to the restaurants in Singapore.

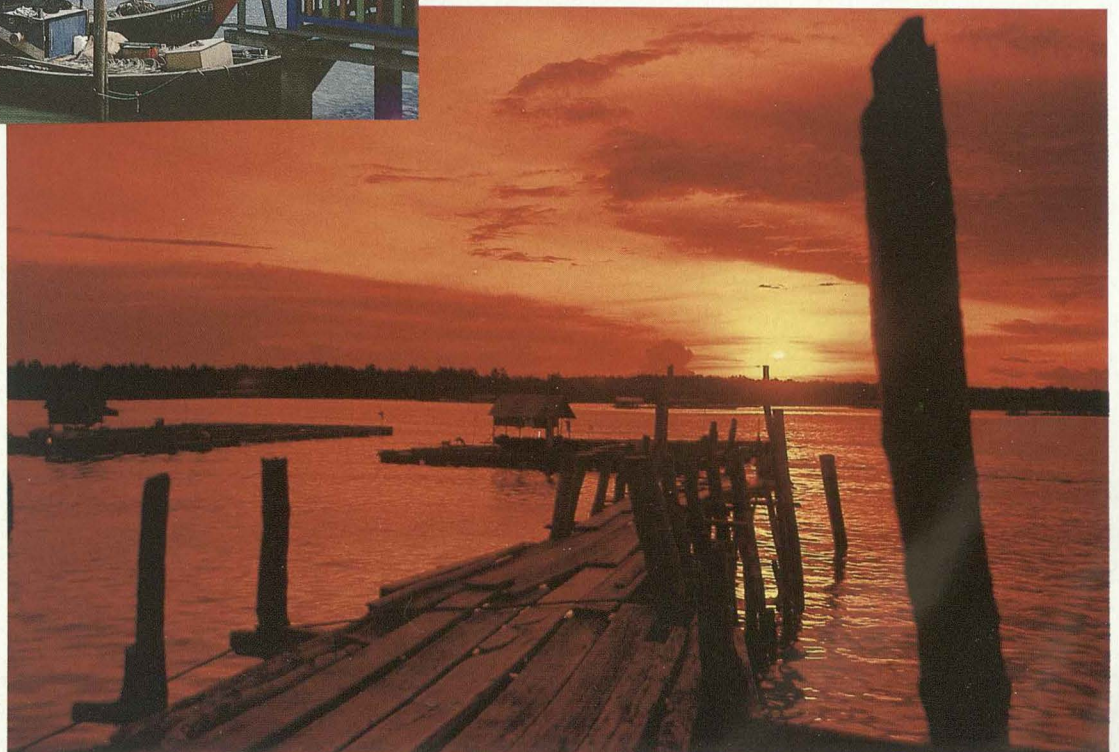
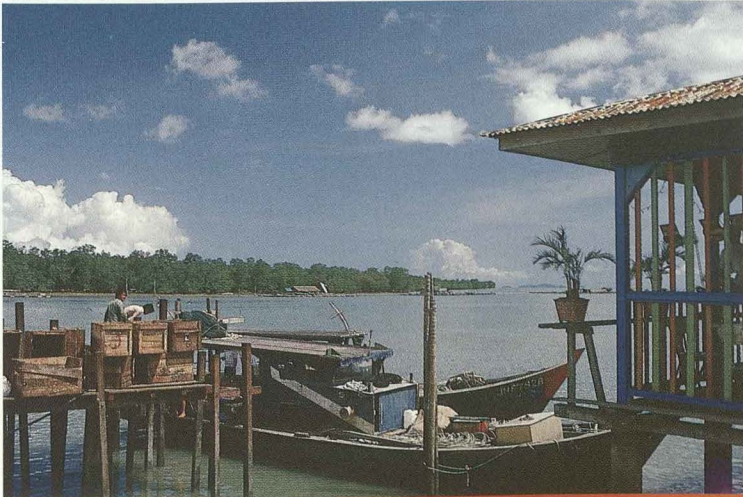
While the men eke out a living in the sea, the women are engaged in the processing of its catch. Kukup produces belacan, dried jelly fish and salted fish. Prawns are salted overnight and then left to dry in the blazing sun. The girls spread out the prawns on sacks before separating them with a rake to ensure thorough drying. They unselfconsciously carry out their everyday tasks, oblivious of the curious and watchful eyes of tourists. Some are even willing to let you take photographs of them. After they are dried, these prawns (or, more correctly, shrimps at this stage) are passed through machines that break them into smaller pieces before they are packed into sacks and transported to various parts of Malaysia and Singapore where they enjoy an unrivalled popularity as a condiment to spice an insipid dish.

Besides its famous belacan, Kukup is also proud of its salted jelly fish which is popular among the Chinese. After the jelly fish are caught, their poisonous tentacles are carefully removed before they are cleaned and thrown into buckets of fresh water for further purification. Several hours later they are transferred to pails of salt water and left there to soak in the salt. After some time, they are hauled out of the water and left to dry in the sun. When the drying period is over, they are stored in huge pots, ready to be sold.

One interesting facet in Kukup is the clothes washing that are hung out from the house on bamboo stilts. (Who says 'Don't air your dirty linen in public?') They look like flags of different countries flapping and fluttering in the wind. All kinds of clothing go on the line, private or otherwise, attesting to the unabashed nature of the simple village folks who wear no guises and put on no airs. Another common sight is people peddling about on bicycles. How they manage to cycle so steadily on such rickety narrow planks is a wonder!

Young boys and girls also frisk and whisk into one another's houses in singlets, 'T' shirts, shorts, barefooted. It seems people never close their doors. Obviously there is no stranger or burglar to shut out. They are all on good terms and know one another very well, forged by a bond of making a living by the sea. You just have to mention a name and you will be told how many houses away he lives and what he does for a living. The villagers of Kukup look healthy and contented. They lead a leisurely pace of life for there are not many places to rush to nor many tasks to rush through. After an evening meal, it is a common sight to see the old and young alike sitting outside their doorsteps chatting with one another or across to neighbours, while admiring the glorious sunset over the burnished sea.

Air Niugini flies to Singapore and back twice a week. Take a bus or taxi from Metro Singapore to the beach village of Kukup.



Opposite page:

Top: Dusk

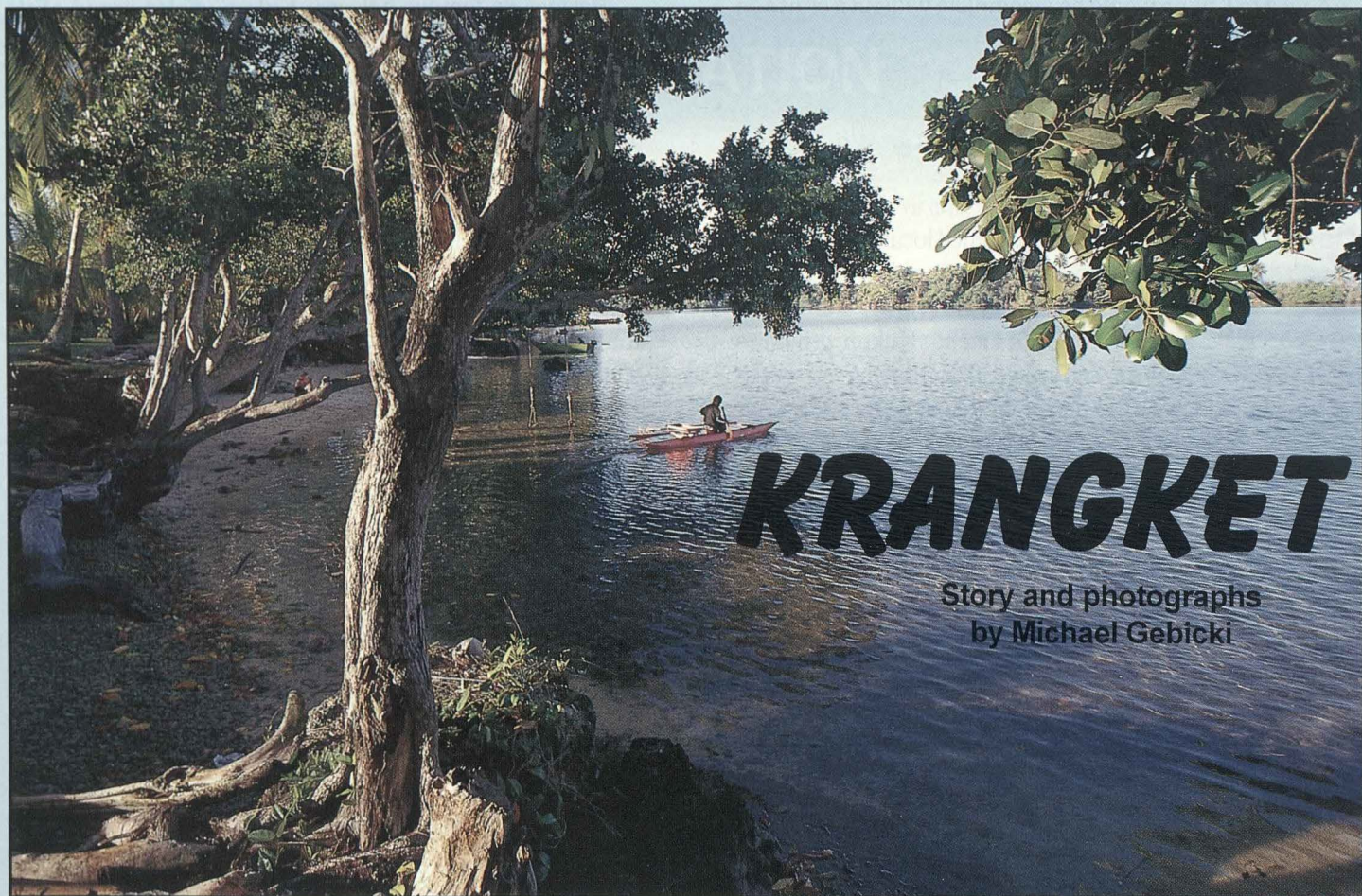
Middle: Enjoying lunch in a Kukup restaurant

Bottom: Raking the shrimps

This page:

Top: Visitors can arrive by boat.

Right: Sunset



KRANGKET

Story and photographs
by Michael Gebicki

It was love at first sight, Krangket and I, when in 1987 I took a boat out to the island from the Madang Resort Hotel. At first sight, Krangket fitted all the standard requirements for tropical paradise: coconut palms shading the narrow beach, giant fig trees toppling out over the water, greenery rioting in the background and, just metres from the shore, a coral reef that came straight from a Jacques Cousteau documentary.

Tucked inside the jaws of the horseshoe-shaped bay where we landed, I found a thatched-roof house built on stilts and surrounded by a trim garden — and fell under a spell. Krangket became the promised land. In moments of escapist fantasy, caught in rush hour traffic, I'd imagine a simpler, back-to-nature existence on Krangket, living on fish, mangoes, limes and coconuts — a life governed by the sun and the tides instead of parking meters.

Several times, on later visits to Madang, I made a return visit to the island. Each time it charmed. The weather was perpetually sunny, the coral glittering with iridescent fishy life and the islanders themselves were a relaxed, smiling crew who obviously realised they lived in heaven.

Then in mid-1995 I called in at Krangket with Ruth Dicker, Sydney's specialist PNG travel agent. 'Would you like to see my house?' she asked, and strode through the shrubbery to the far side of the island.

The fantasy took wings. Six weeks later, I was heading out from Madang in a boat with my partner, Elizabeth, and our two daughters. And there at the dock was Thomas, patriarch of the Dumm family, and his daughter, Helen, who was to be our househelp for the next two weeks.



This page - Top: Kerry setting off for school
Above: Island home on Krangket
Opposite page - Top: The view from the beach
Bottom left: Kerry paddling home from school
Bottom right: Camilla swims underwater in the clear blue sea.

On closer inspection, Ruth's house was perhaps a little less luxurious than I'd remembered. The floor was spongy in places and the bathroom promised mosquitoes by the cloud. There was also the matter of the roof. The wet season had begun and the roof of thatched sago-palm leaves was well past its use-by-date. Rain water had already pooled on the floor in a couple of the bedrooms.

But the surroundings were five-star. Below the verandah, a grove of coconut palms led towards a coral wall where the sea fumed and dashed itself against the jagged limestone. On the other side of the house, a grassy avenue lined with frangipani, hibiscus and mango trees led to the shady beach. We stripped down to the barest essentials, raced between the fragrant flora and plunged into the water. It was bliss.

At bedtime, an orchestra of unfamiliar sounds filled the night. Against the rhythmic slosh of the waves in the background, something was gnawing in the tops of the coconut palms. Every now and again, there was a great crash as a big

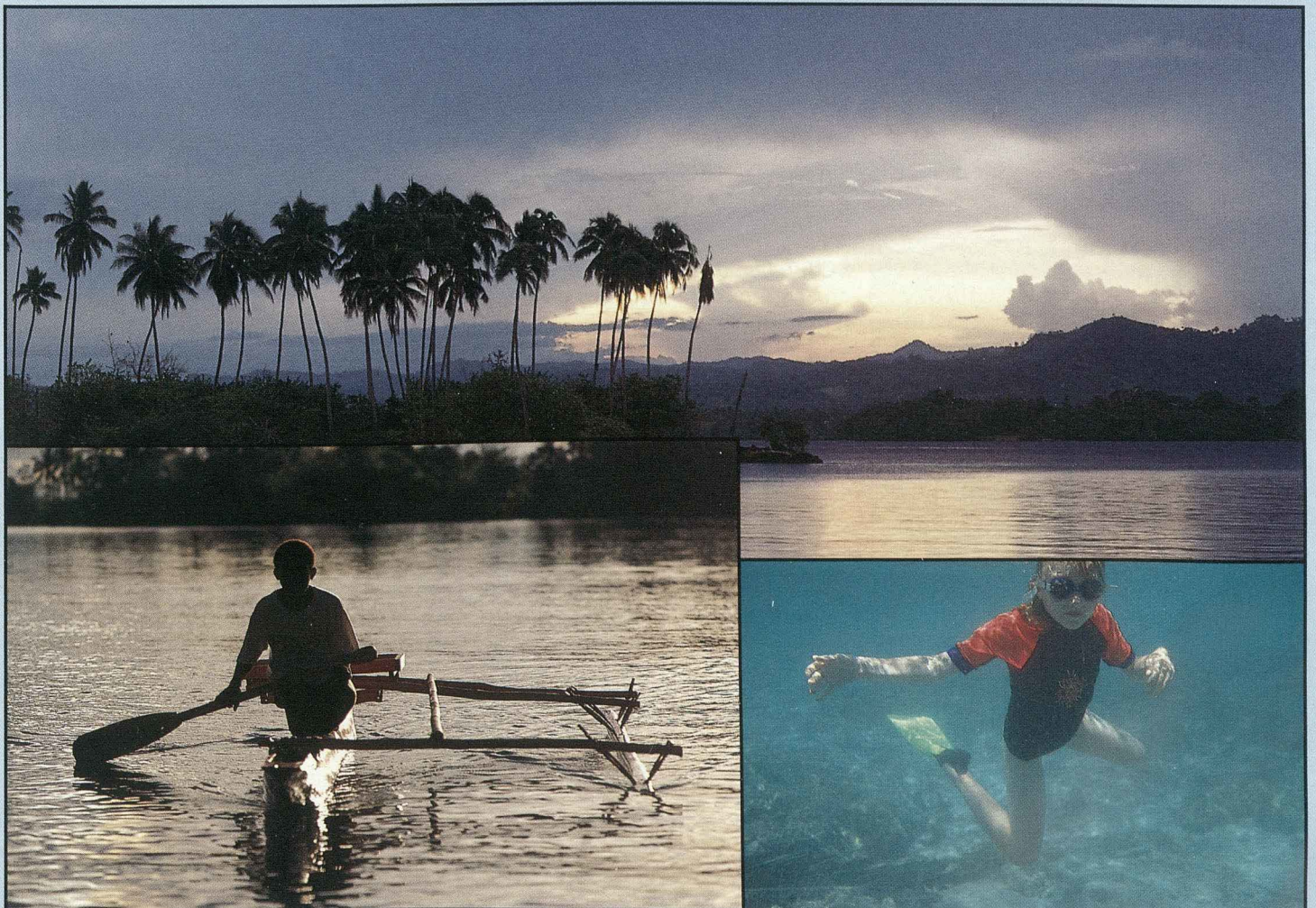
palm frond dropped. I'd heard of rats that could chew into coconuts and, half-asleep, I imagined vice-like incisors with the same sort of power as the pneumatic jaws used to prise open cars after accidents. Some time in the night, the heavens opened and the rain splashed down. I waited nervously, expecting drips on my face at any moment. Towards daybreak, the crashing and gnawing was joined by a bird that sounded like a cat being stepped on. For someone who usually sleeps soundly beneath Sydney's main flight path, the sounds of mother nature in the raw can be an unsettling experience.

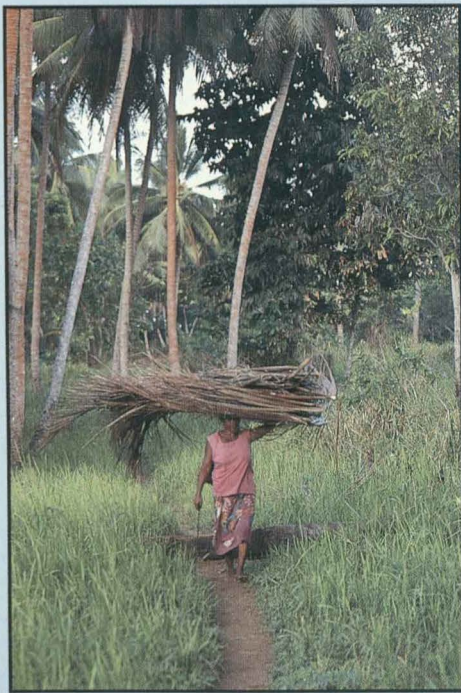
The days fell into a routine. Up with the rising sun at about 5:30, down to the beach for a swim followed by breakfast on the verandah. At 7:30, Helen's sister would set off by motorboat to her nursing job in the Madang Hospital. Soon after, Helen's younger brother, Kerry, would launch his lolly-pink outrigger canoe and paddle to his school several kilometres away at the far end of the island. This seemed an intrepid voyage for a boy of about eleven.

Every couple of days, Robert, Helen's brother, took us to the market in Madang. For a couple of hours we'd squeeze the sugar bananas, sniff the pineapples, debate over the tomatoes and take expert advice from the market women on which were the best sweet potatoes, and waddle back to the dock with bulging bilums.

The long, lazy afternoons were spent down at the beach, either reading or splashing in the sea. In the evening, the generator would splutter to life and after dinner we'd sprawl on the beds on the verandah in the silky night air. The generator would fall silent at about 8:30, when we'd scamper about in darkness, flashing torches and tugging mosquito nets into place.

Within a couple of days, Isabelle, aged 20 months, had gone feral and refused to wear clothes. Camilla, seven, accompanied me on expeditions, making maps of the island and clinging to my back on snorkelling trips when we dived down to play with the clown fish. Most evenings Helen would take her paddling in Kerry's tiny outrigger canoe.





Our most frequent visitors were the neighbourhood dogs and cats. The cats were small, thin and opportunistic — curling boa constrictors at meal times. Camilla named them Cherry, Merry and Marmalade. The dogs were wolfish and regal, and we gave them suitable names. ‘King’ was a tawny creature with a thick, rusty coat who loped about, constantly on patrol. Unlike the cats, he would never stoop to leg-molesting flattery to obtain a feed. The mangy one I named ‘Phantom’.

There were occasional miracles. On one shopping expedition I bought a two-litre tub of chocolate ice cream and returned to a hero’s welcome — a latter-day hunter returning to the hearth with a favourite treat. From time to time, small children would appear with coconuts, which they would expertly dissect, leaving us with the sweet, tender, white flesh. One evening, the boys who spent the afternoons fishing off the reef left us some coral trout and we feasted royally. There were evening forays to the Madang Resort Hotel for ice-cold Coke and chips, which seemed like luxuries from another planet, but the calm and serenity of Krangket were a happy trade-off against air-conditioning and soft towels.

We’d been ensconced for almost a week when the water pump broke. Helen said it had overheated — they’d turn it on again later. I wrote ‘sounds unlikely’ in my diary. A bucket brigade formed and within half-an-hour, we had several brimming buckets, a big plastic bin and an enormous pot filled with water from the Dumm family well.

That night there was a scrabbling noise from under my bed just before the generator went off. I imagined a rat, but it was a big, terrified, red crab that had fastened itself to the wall. After I prised it off with a knife, it returned to the garden. Women impressed — Father-as-hero status considerably enhanced.

The following day the broken pump underwent open-heart surgery. In mid-afternoon when a boatload arrived from the mainland for a diagnosis, a carnival atmosphere formed around the pump, with much joking and shrieks of laughter. The pump’s innards were unearthed from the well and greasy tools deployed. A gasket was intricately fashioned and fitted, but still the beast stayed silent.

The next day, it was the generator’s turn. After about an hour of merry chugging it spluttered and died. Late-night attempts to give it the kiss of life failed. Elizabeth resigned herself to an electric-less life. ‘There’s nothing else we can lose,’ said she. ‘We’ve got no running water and no power. That’s it.’ Later on though, she did admit that if a storm blew up we might lose the roof. This thought depressed her not a bit, which I took as an indication of her excellent state of mental health.

As if a mechanical jinx had been lifted, pump and generator returned to life soon after, on the same day. The shower gushed, the toilet flushed, we cooked by electric light instead of kerosene lantern — but by then it hardly seemed important.

On our last evening, we went down to watch the sun set behind the distant mountain range. On every previous evening this had been a disappointment, the sun disappearing behind the grey cloud bank that formed on the horizon, but on this evening it was pure magic. Light and clouds conspired to lay down a postcard sunset, the sun bleeding across the bay, turning the coconut palms on the far shore into silhouettes against the molten sky. Children’s voices carried across the water from the village, the sigh of the evening breeze fanned our faces and right on cue, an outrigger canoe drifted across the scene. It was just like in the movies.

Air Niugini has flights to Madang daily from Port Moresby and other provincial centres.



Top: *Woman carries palm leaves for thatching.*

Above: *Cuscus for sale in the market*

Below: *Sellers at Madang market*



KOKODA CELEBRITY TREK

Photographs
by Justin Tkatchenko

You may have seen the special programme of *A Current Affair* on Anzac Day (25 April), on a team of Australian celebrities trekking the Kokoda Trail. Led by veteran Charlie Lynn and a team of 25 experienced guides from local villages along the route, who also carried camera equipment, food and tents for the troupe, Angry Anderson, Dermott and Toni Brereton, Grant Kenny, Shelley Taylor-Smith, Daryl Braithwaite and Colette Mann braved heavy rains, rapids, ravines, mud and mountains to retrace the steps of World War II diggers on the Trail.

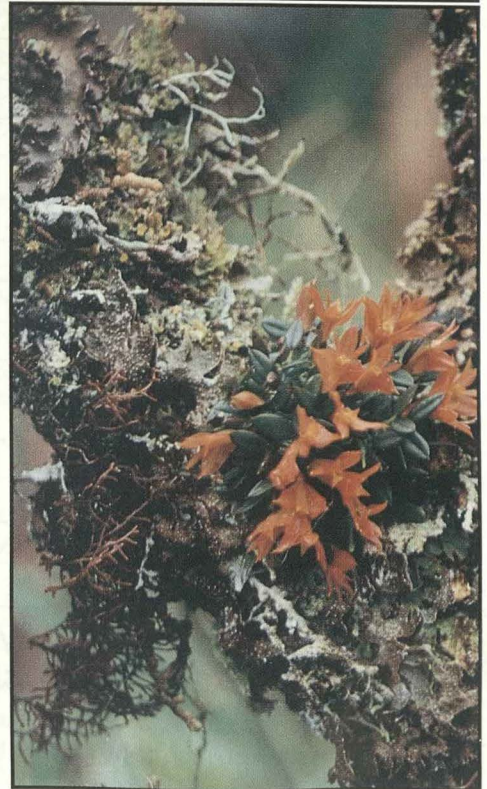
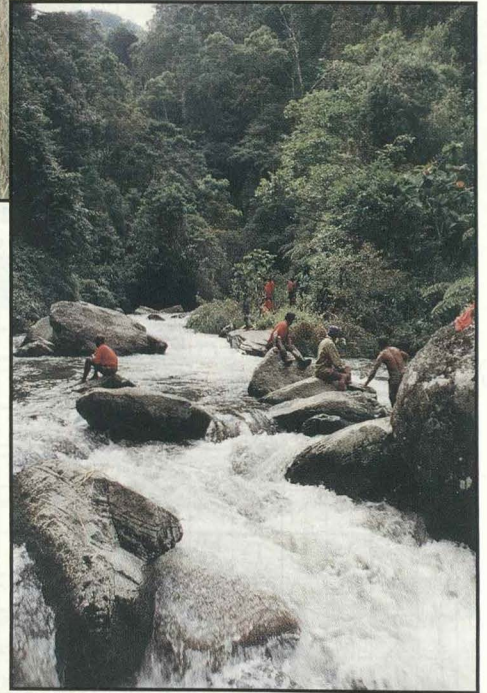
The trekkers were lucky to have Dr Kerryn Phelps as a companion, to treat their exhaustion, sores, foot infections, sprained ankles, tummy upsets, cuts, bruises and insect bites. Not to mention the after-effects of friendly leeches! Kerryn's medical skills were also put to the test by villagers along the way. She saved the lives of a woman and baby suffering from pneumonia, treated malaria and was asked to examine a number of people with conditions for which they had been unable to receive treatment.



Left: The team sets off from Moala village.
Below: One of the many raging rivers crossed during the trek.

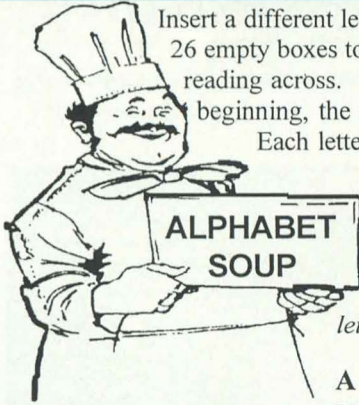
Also on the 'star trek' was Justin Tkatchenko, the Curator of the National Capital Botanical Gardens. Justin was invited as the group's field naturalist, to give information on the flora and fauna observed. Justin says that they came across many plants which he had not seen in the wild before, including a spectacular species of orchid with lots of tiny flowers in brilliant colour. He believes it is an unidentified species.

On arrival in Kokoda, the trekkers were met by traditional dance groups who led them to a ceremony at Memorial Park where they received certificates for completing the walk. All of the celebrities who braved the Trail were left in awe of the suffering experienced by the WWII soldiers, and of the enormous help that the Allied diggers received from the local porters, guides and villagers.



Above: A rare orchid found on the route.
Left: Finally the group reaches Kokoda after eight days of arduous hiking.

Puzzles for the young at heart



Insert a different letter of the alphabet into each of the 26 empty boxes to form words of five or more letters reading across. The letter you insert may be at the beginning, the end or in the middle of the word. Each letter of the alphabet will be used only once. Cross off each letter in the list as you use it. All the letters in each row are not necessarily used in forming the word.

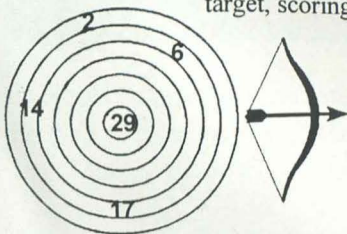
Example: In the first row, insert the letter S to form the word AMUSING.

ABCDEFGHIJKLM
NOPQRSTUWXYZ

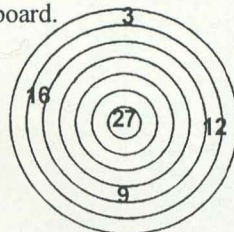
P	H	O	A	M	U	S	I	N	G	M	O	D
A	B	E	L	L	O		D	A	Y	T	U	A
P	O	N	G	Y	B		R	G	U	N	D	Y
U	U	I	S	W	I		A	M	E	R	A	N
A	O	H	T	C	O		T	I	N	U	E	E
T	S	I	N	L	D		C	E	N	T	A	W
G	E	W	H	D	E		I	N	E	W	E	D
U	I	S	D	O	U		L	E	N	E	S	D
J	F	U	D	G	M		E	D	I	O	U	S
I	E	M	P	E	R		R	A	Y	T	H	U
N	A	M	E	L	E		P	E	D	I	T	E
E	C	S	S	E	F		L	T	R	A	T	E
A	T	T	H	H	A		A	R	D	D	A	Y
I	F	E	H	E	A		T	F	R	I	D	A
R	I	D	I	C	U		E	H	E	D	A	Y
R	S	T	T	H	E		V	E	N	L	S	A
T	O	N	E	A	T		N	O	L	L	T	U
E	H	T	L	L	A		A	R	D	A	Y	A
O	N	E	W	H	O		O	D	E	L	N	D
I	S	S	I	M	A		O	R	E	U	N	D
U	N	O	C	T	A		E	A	Y	A	R	E
F	O	R	T	U	T		U	P	P	E	T	T
T	E	T	A	R	A		I	C	A	L	G	Y
B	E	A	T	S	E		U	E	S	T	E	R
T	H	E	O	L	C		A	S	M	O	W	S
A	C	E	O	S	U		G	E	S	T	O	F

TARGET PRACTICE

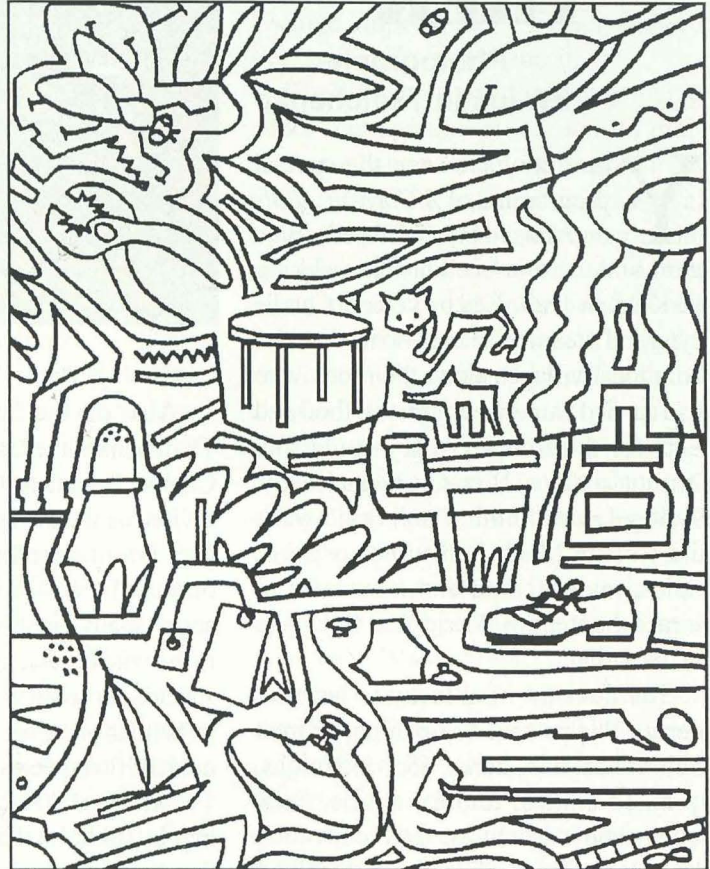
You have six arrows for your bow and must fire three into each target, scoring 30 on each board.



What numbers do you hit?

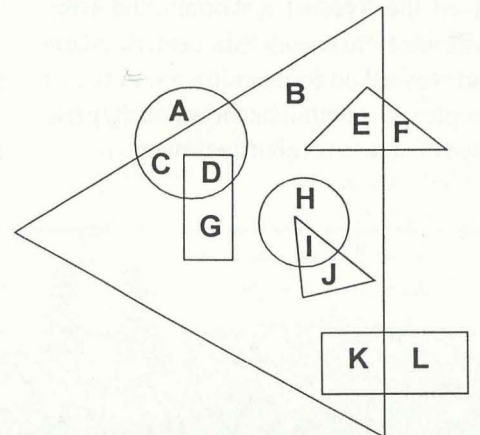


UNTIDY ROOM



Can you find 13 items in this untidy room?

OBSERVATION COURSE



Considering only rectangles, triangles and circles, which letters are in:

1. a circle or a rectangle, but not in a triangle?

2. a circle and a triangle, but not in a rectangle?

3. a rectangle and a triangle, but not in a circle?

4. a triangle, but not in any other shape?

5. all three shapes?

A little tougher!

BACK-TO-FRONT CROSSWORD

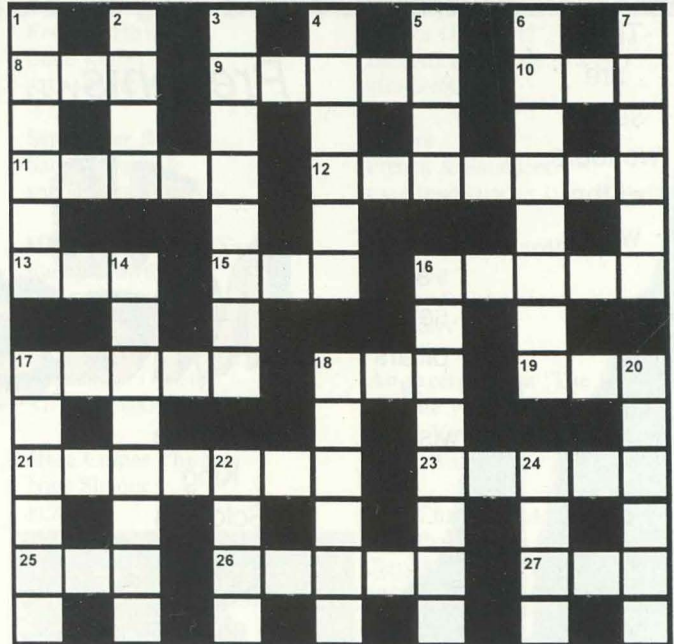
All solutions have an opposite meaning to the clues.

ACROSS

- 8 In
- 9 Zenith
- 10 Well cooked
- 11 Treacherous
- 12 Lawful
- 13 Lose
- 15 Head
- 16 Abstains
- 17 Lively
- 18 Virtue
- 19 (In the) black
- 21 Detract
- 23 Above
- 25 Madam
- 26 Resists
- 27 Full of colour

DOWN

- 1 Lead
- 2 Go
- 3 Let down
- 4 Despise
- 5 Written
- 6 Duller
- 7 Contracts
- 14 Southern
- 16 Surrender
- 17 Non-believer
- 18 Unstable
- 20 Cowardly
- 22 Nasty
- 24 Up



RIDDLE-ME-REE

This little rhyme may be of interest to you
 For it hasn't got just one solution, but two!
 If you find only one, you're just halfway there
 But you'll need them both to be holding a pair!
 My first is in WHITSUN but never in SPRING
 And my second's contained within CHANT, but not SING.
 My third is in KIDDIE and also in CHILD
 And in TIDIED or NEATENED my fourth will be filed.
 My fifth is in BORING, but not in MUNDANE
 And though not in BAMBOO my next is in CANE.
 My seventh's in KING but isn't in QUEEN
 And out in the ocean my whole will be seen.



PAPUA NEW GUINEA QUIZ

1. What is the largest lake in Papua New Guinea and approximately how large is it? _____
2. How many hours ahead of Greenwich Mean Time (London) is Port Moresby? _____
3. Between what lines of latitude and longitude does Papua New Guinea lie? _____
4. Name the neighbouring countries of Papua New Guinea. _____

IT'S LOGICAL

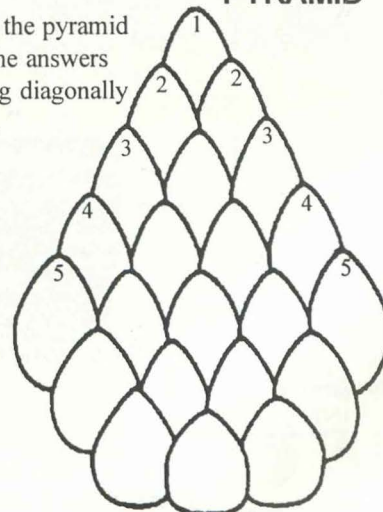
Kila is currently working at Madang Airport. Just as she was about to leave work yesterday, she was asked to make final announcements in the departure lounge for three flights. In what order was each flight number announced, and to which destination was it flying?

1. Flight number PX 875 was called before the one bound for Port Moresby.
2. Flight number PX 200 to Lae was called last.

	First	Second	Third	Lae	Mt Hagen	Port Moresby
Flight No. PX 875						
Flight No. PX 200						
Flight No. PX 800						

PYRAMID

Fill in the pyramid with the answers reading diagonally down.



TO THE RIGHT

1. Cautious
2. Embankment
3. Pseudonym
4. Smack
5. Heir

TO THE LEFT

1. Category
2. Greeting
3. Of birds
4. Harvest
5. Affirmative



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AUDIO ENTERTAINMENT

CLASSICAL Channel: 5

Coppelia: Prelude & Mazurka (Act 1)
(Delibes)
New Philharmonia Orchestra
Conductor: Charles Mackerras
EMI/EMI

**Symphony No.3 in F major,
Op. 90 - Andante**
(Brahms)
Berliner Philharmoniker
Conductor: Herbert Von Karajan
DGG/POLYGRAM

**Solomon: The Arrival of the
Queen of Sheba**
(Handel)
Consort of London
COLLINS/FESTIVAL

On Wings of Song (Mendelssohn)
Victoria de los Angeles: soprano
Sinfonia of London
Director: Rafael Fruhbeck de Burgos
EMI/EMI

Adagio
(Barber)
Philadelphia Orchestra
Conductor: Eugene Ormandy
EMI/EMI

**Concerto F. VII No.4 in C major,
RV 451**
(Vivaldi)
Hansjorg Schellenberger: oboe
Franz Liszt Chamber Orchestra
SONY/SONY

**Flute Quartet in C,
K285-Allegro**
(Wolfgang Amadeus Mozart)
Judith Hall: flute
Collins Classics/FESTIVAL

Scaramouche Op.165 b: Modere
(Milhaud)
Ilona Prunyi & Jenő Jando: pianos
CELESTIALHARMONIES/CELESTIALHARMONIES

**Music for Henry V - Passacaglia -
The Death of Falstaff**
(Walton)
Royal Liverpool Philharmonic
Orchestra
Conductor: Sir Charles Groves
EMI/EMI

Concerti Grossi, Op. 6, No.2 in F
(Corelli)
Guidhall String Ensemble
Leader/Director: Robert Salter
RCA/BMG

POP Channel: 6

Diggin' On You
TLC
LEFACE/BMG

Time
Hootie & The Blowfish
ATLANTIC/WARNER



Itchycoo Park
M People
DECONSTRUCTION/BMG

Wonderwall
Oasis
EPIC/SONY

Exhale (Shoop Shoop)
Whitney Houston
ARISTA/BMG

Do U Still
East 17
LONDON/POLYGRAM

Lucky Love
Ace of Base
MEGA/POLYGRAM

I Alone
Live
RADIOACTIVE/MCA

Twenty Foreplay
Janet Jackson
A & M/POLYGRAM

Hand In My Pocket
Alanis Morissette
MAVERICK/WARNER

Fairground
Simply Red
EAST WEST/WARNER

Give Me One Reason
Tracy Chapman
ELEKTRA/WARNER

Earth Song
Michael Jackson
EPIC/SONY

You'll See
Madonna
MAVERICK/WARNER

EASY LISTENING Channel: 7

From A Distance
Bette Midler
ATLANTIC/WARNER

September Song
Sammy Davis Jr
MUSIC CLUB/LARRIKIN

Holding Back The Years
Randy Crawford
WEA/WARNER

Scotch And Soda
Manhattan Transfer
ATLANTIC/WARNER

Here Comes The Sun
Nina Simone
RCA/BMG



Who Can I Turn To?
Van Morrison with Georgie Fame
EXILE/POLYGRAM

Whatever It Takes
Anita Baker
Elektra/WEA

Moonlight In Vermont
Mel Tormé
GRP/BMG

My Funny Valentine
Chaka Khan
ARISTA/BMG

Can't Help Falling In Love
Julio Iglesias
CBS/SONY

You've Got A Friend
BeBe & CeCe Winans featuring
Aretha Franklin
ATLANTIC/WARNER

A House Is Not A Home
Luther Vandross
EPIC/SONY

You Put A Move On My Heart
Quincy Jones featuring Tania
QWEST/WARNER

Stay Close To Me (Acoustic)
Tommy Emmanuel
COLUMBIA/SONY

COMEDY Channel: 9

Who's On First?
Bud Abbott & Lou Costello
RHINO/WARNER

Actors
French & Saunders
LAUGHING STOCK/LAUGHING STOCK

**Professor Bernardi &
His Dog**
Wayne & Schuster
CBS/SONY

**An excerpt from 'The Best
Of The Worst Of...'**
Henry Youngman
RHINO/WARNER

**The Chauffeur And
The Professor**
Jerry Clower
RHINO/WARNER

**Nasa & Alabama &
Fishing Shows**
Jeff Foxworthy
WARNER/WARNER

**An excerpt from
'The Richardson/Hoffnung
Interviews'**
Charles Richardson/
Gerard Hoffnung
BBC/PYE RECORDS

Face the Funnies
Stan Freberg
CAPITOL/EMI

Australian Table Wines
Monty Python
VIRGIN/EMI

Mad At My Mother
Steve Martin
RHINO/WARNER

At The Dentist
Robert Klein
CBS/CBS

Video Trailers
Ben Elton
BBC/POLYGRAM

Burns & Schreiber
The Ed Sullivan Show -
24th November, 1968
TVT/TVT

If It Was Nae For Your Wellies
Billy Connolly
EVASOUND/BROAD MUSIC

 **Air Niugini**

COUNTRY
Channel: 10

Boys In Boots
Tania Kernaghan
ABC/EMI

I'll Try
Allan Jackson
ARISTA/BMG

What I Meant To Say
Wade Hayes
COLUMBIA/SONY

It Matters To Me
Faith Hill
WB/WARNER

Trouble
Todd Snider
CHAMPIGNON/FESTIVAL

Country Crazy
Little Texas
WB/WARNER

Cowboy Love
John Michael Montgomery
ATLANTIC/WARNER

The Beaches of Cheyenne
Garth Brooks
CAPITOL/EMI

Pearls Of Wisdom
Saunders, Kane & Del
ABC/EMI

We Can't Love Like This Anymore
Alabama
CHAMPIGNON/FESTIVAL

Nothing
Dwight Yoakam
REPRISE/WARNER

A Real Good Way To Wind Up Lonesome
James House
EPIC/SONY

Out With A Bang
David Lee Murphy
MCA/MCA

Never Bit A Bullet Like This
George Jones
CHAMPIGNON/FESTIVAL

I Like It, I Love It
Tim McGraw
CURB/SONY

Ring On Her Finger, Time On Her Hands
Reba McEntire
MCA/MCA

One of These Days
Marcus Hummon
SONY/SONY

Honey I Do
Stacy Dean Campbell
COLUMBIA/SONY

CHILDREN'S
Channel: 11

The Three Little Pigs
Holly Hunter
WINDHAM HILL/BMG

The Picnic
Jan Kingsbury & Friends
ABC/EMI

The Boy Who Turned Himself Into a Peanut
Arlo Guthrie
LIGHT YEAR/FESTIVAL

The Selfish Giant
Oscar Wilde
ARGO/EMI

SKIN
Andy Jones And The Funky Monkey
ABC/EMI

Hopalong Cassidy And The Two Legged Wolf
William Boyd
CAPITOL/EMI

Tubby The Tuba At The Circus
Danny Kaye
MCA/ASTOR

Hargreaves Discovers Gold
Ron Roberts, Mark Kelly, Patti Crocker and David Whitford
M7/TEMPO

The Bare Necessities
From 'The Jungle Book'
PICKWICK/POLYGRAM



Tania Kernaghan

PAPUA NEW GUINEA
Channel: 8

Mali
Yuyane village
Enga Province

Sio Sio
Tarbar Rockband
Pacific Gold Studios Recording

Iko
Larihairi village (Orokolo)
Gulf Province

Liaga Ni Gure
Voremata Stringband of Bali Island
Pacific Gold Studios Recording

Deik
Bilbil village
Madang Province

Iehova Mose Mao Rao
Koupa Kwalina Alukuni Choir Group
Walter Bay Trading Co Recording

Kamwemuya
Yalungwa village (Kilivila)
Milne Bay Province

Tipura Pure
Hornetts Stringband of Oro Province
Kalang Studios Recording

Enrilang
M'Bunai village (Titan)
Manus Province

World Of Fool
Rockband by Henry Kuskus
CHM Recording

Kanae
Balabu village (Kovai)
Morobe Province

Tuturoda
Rockband by Alopops
CHM Recording

PAPUA NEW GUINEA
Channel: 8

Haurru
Nissan Island
North Solomons Province

Kapole
Lausuala Stringband of
Milne Bay Province
Kalang Studios Recording

Sesale
Sunuma village, Djaul Island
New Ireland Province

Poin Fulabon
Rockband by Barike
Pacific Gold Studios Recording

Ji Tari
Iaudari No.2 village (Binandere)
Oro Province

Papa God
Gospel Rockband by
Voice In The Wind
CHM Recording

Morl 'Kuk monglop kant mu'
Kuk village
Western Highlands Province

Kas Suma
Rockband by Mogia of Simbu Province
Pacific Gold Studios Recording

Song for circumcision & ceremonies for young girls
Ongaia village
West New Britain Province

Mispaia
Rockband by George Telek
Pacific Gold Studios Recording

K. D.'s Nuanai
Helgas Rockband
CHM Recording

Channel 8 recordings compiled by
Cultural Studies Division
National Research Institute

PUZZLE ANSWERS
from Page 44

ALPHABET SOUP

amusing, bellow, burgundy, camera, continue, decent, define, double, tedious, emperor, expedite, filtrate, hazard, heart, ridicule, heaven, knoll, llama, yodel, major, octave, puppet, radical, sequester, chasm, suggest

UNTIDY ROOM



TARGET
2, 14, 14 &
9, 9, 12

OBSERVATION

1. A, L
2. C, H, I
3. G, K
4. B, E, F, J
5. D

PUZZLE ANSWERS
from Page 45

BACK-TO-FRONT CROSSWORD

Across: 8 Out, 9 Nadir, 10 Raw, 11 Loyal, 12 Illegal, 13 Win, 15 Toe, 16 Votes, 17 Tired, 18 Sin, 19 Red, 21 Enhance, 23 Under, 25 Sir, 26 Cedex, 27 Wan
Down: 1 Follow, 2 Stay, 3 Inflated, 4 Admire, 5 Oral, 6 Brighter, 7 Swells, 14 Northern, 16 Vanquish, 17 Theist, 18 Steady, 20 Daring, 22 Nice, 24 Down.

RIDDLE-ME-REE

Haddock - Whiting

IT'S LOGICAL

Flight PX 200 to Lae (clue 2) was third. Flight PX 875 was called before the Port Moresby flight (clue 1), so the first must be to Mt Hagen. Thus the second flight to Port Moresby was PX800.

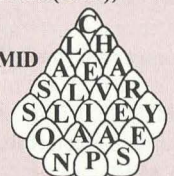
Summary

PX 875 - First - Mt Hagen
PX 800 - Second - Port Moresby
PX 200 - Third - Lae

PAPUA NEW GUINEA QUIZ

1. Lake Murray - 647km²;
2. 10 Hours;
3. latitude - equator to 14° south (1575km); longitude - 141° to 160° east (2100km);
4. Federated States of Micronesia (north); Nauru and Solomon Islands (east); Australia (south); Indonesia (west)

PYRAMID



FEATURE FILMS

International flights:
to Port Moresby

from Port Moresby

Gold Diggers

MAY Father of the Bride Part II



Genre: Adventure

From: Universal 92 Minutes

Rated: PG

Beth had lived in many different places, but she'd never had a real adventure in all her 13 years. She hated Los Angeles, and she wasn't expecting any surprises in a small town like Wheaton, Washington. Then Beth met Jody Salerno. Ignoring everyone's warnings to stay away from Jody, Beth took a chance - and discovered a friend for life. Together, Beth and Jody set out on a treasure hunt that takes them into an exciting and dangerous adventure.

Featuring: Christina Ricci, Anna Chlumsky, Polly Draper, Brian Kerwin, Diana Scarwild, David Keith

Director: Kevin James Dobson

Producer: Martin Bregman, Rolf Deyhle, Michael S. Bregman



Genre: Comedy

From: Buena Vista 106 Minutes

Rated: PG

In this funny, endearing sequel to the smash-hit comedy FATHER OF THE BRIDE, Steve Martin stars as the perpetually harried George Banks. This time, George is stunned when his beloved daughter announces that she's expecting a baby. While everyone else is overjoyed, George is furious - he's too young to be a grandfather. As he frantically seeks ways to prove he's still young, he receives a blow, his wife is expecting too.

Featuring: Steve Martin, Diane Keaton, Martin Short, Kimberly Williams

Director: Charles Shyer

Producer: Nancy Meyers

A Feast at Midnight JUNE It Takes Two



Genre: Comedy

From: EIM 107 Minutes

Rated: PG

Young Magnus Gove is sent off to boarding school in England because his ailing devoted father is ill in a Parisian hospital. The school is like a prison and Magnus doesn't fit in, because everyone plays cricket and he hates cricket as well as the healthy tofu meals. Ten-year-old Magnus begins to whip up his father's gourmet recipes, chocolate mousses and cremes brulees by sneaking into the school kitchen at midnight and he leaves his goodies for everyone.

Featuring: Christopher Lee, Freddie Findlay, Robert Fox

Director: Justin Hardy

Producer: Jonathan Green, Alok Oberoi



Genre: Romantic Comedy

From: Warner Bros (Domestic) 101 Minutes
EIM (International) Rated: PG

A romantic comedy following the lives of a social worker and a wealthy widower, each of whom is responsible for a nine-year-old girl. For Diane Barrows, the girl is a feisty orphan named Amanda. For Roger Callaway, the girl is his well-bred daughter, Alyssa. When the Callaways spend the summer in their mansion across the lake from Diane, Amanda and the rest of the kids of Camp Callaway, it is inevitable that the girls meet. When they discover that they look exactly alike, they plot a switch of identities to bring the respective adults in their lives together.

Featuring: Kirstie Alley, Steve Guttenberg, Mary-Kate and Ashley Olsen

Director: Andy Tennant

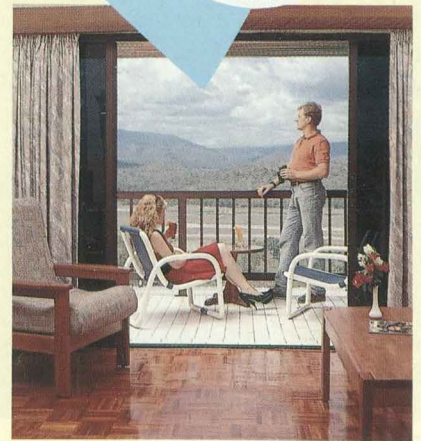
Producer: James Orr, Jim Cruickshank

Channels 1 and 2

 **Air Niugini**

A Touch of Excellence

Superb Accommodation
First Class Dining
Spectacular Views



Excellent Accommodation

Fully serviced and tastefully decorated one, two and three bedroom apartments.

First Class Dining

Bacchus Restaurant, Port Moresby's premier restaurant, is famous for its international Haute Cuisine menu, fine wine list and excellent service.

Relaxation

The Poolside Entertainment Complex offers the perfect surrounds to relax and enjoy the beautiful views of the Owen Stanley Ranges and Bootless Bay.

Car Rental

Thrifty Car Rental is available on site with discount rates for house guests.

The Airways

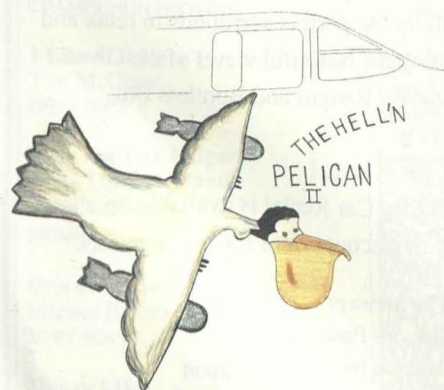
Jacksons Parade
Jacksons International Airport
Port Moresby, Papua New Guinea
Phone: (675) 325 7033 Fax: (675) 325 0759

The Boston

THE HELL'N PELICAN II

When USAAF Lt Charles Davidson took off on the mission to strafe and bomb Hollandia (now Jayapura) on 16 April 1944, little did he know that it would be over fifty years before he would sit in the same cockpit again. Davidson's aircraft, a twin-engine light bomber known to the Americans as the *Havoc* and to the Australians as the *Boston*, was officially numbered 42-86786, but was unofficially named *The Hell'n Pelican II* by the pilot, a word play on the name of his wife, Thelma.

It was part of an air armada assembled by the US 5th Air Force to attack Hollandia in preparation for an amphibious invasion by MacArthur's land forces. When the main thrust of the land fighting in the eastern half of the island finished, a rapidly-moving task force was stepping along the northern coast of New Guinea towards the penultimate goal of taking the Philippines before the start of the final assault upon the Japanese mainland.



In a noisy hangar at Amberley Air Force Base, Queensland, the Australian A20G Jessica (right) and the USAAF The Hell'n Pelican II face each other in the last stages of restoration by 23 Squadron.

The air armada was the largest grouping of aircraft which had been made to date. Eight types of aeroplane participated with a major contribution from four types: A-20G twin-engine *Havocs*, B24 four-engine *Liberators*, P-38 twin-engine *Lightnings* and B25 twin-engine *Mitchells*. These fighters and bombers were accompanied by a small number of photo planes with the job of recording the damage after the raid had taken place.

The co-ordination for this operation was a major task. A total of over 300 aircraft from 22 different squadrons were involved. The parent Groups for these had a variety of nicknames - *Roarin' 20s*, *Ken's Men*, *Air Apaches*, *Jolly Rogers*, *Satan's Angels*, etc. The larger than life characters of US author, Damon Runyon - Harry the Horse, with his love of racing; Big Nig, the crap shooter; Little Isadore; Joe the Joker; Bookie Bob; Miss Lovey Lou and four-eyes Riley - must have appealed to the US crews of the *Havocs* because they painted the names and nose art on their individual fuselage, with one proviso — when the nose art was drawn on each aircraft it was drawn to look like the pilot of that plane. Old photos in unit histories reflect the similarity; they were the product of a skilled artist, who added a little levity to the drudgery and terror of the air war in the Pacific.



Above: Lt Charles Davidson USAAF pilot, in his stepping out uniform, 1944 **Below:** Charles Davidson, 1994, will attend the official unveiling of his aircraft at Amberley during 1996. **Left:** The nose art on Hell'n Pelican II as sketched by the pilot, Charles Davidson in 1995. This was used to guarantee authentic colours on the display plane.



Restoration Project

Story and photographs
by Dr Eric Lindgren



The *Hell'n Pelican II* belonged to the *Roarin' 20s*, the 312 Bomb Group and was in the 388 Bomb Squadron. It was grouped with planes, some which were named *My Akin Back*, *Rough Stuff*, *Sweet Li'l Kitten*.

The operation was a success, but from this point on things started to go wrong. The prime reason was one of the biggest unknowns in flying in Papua and New Guinea — the weather. Beforehand there had been some apprehension about the tropical storms which were forming to the north in the Bismarck Sea. A recce B 24 had reported that the day was flyable and the operation should proceed. However, the foreboding proved to be only too true, for the return journey turned out to be one of the most disastrous days in the history of the 5th Air Force.

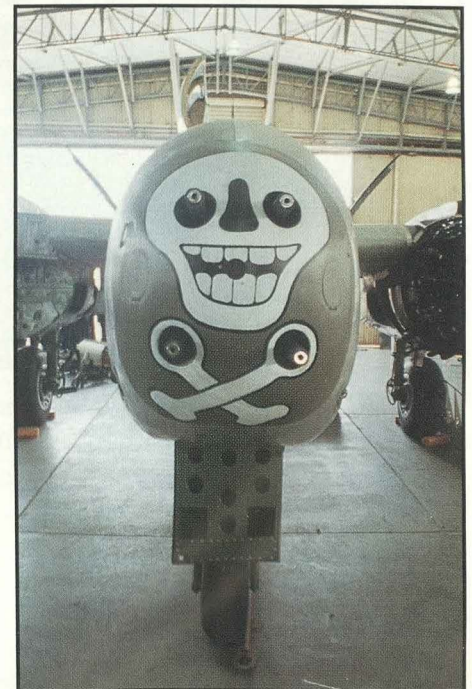
The storm front turned nasty during the afternoon while the planes were returning to their home bases at Gusap, Nadzab and Saidor. Flying eastwards along the northern shoreline, some pilots elected to head inland and found themselves trapped beneath low cumulonimbus thunderstorms between the central cordillera of New Guinea and

the Torricelli mountains just inland from the coast. Those pilots who had chosen to return home over the ocean encountered cloud so low that they were flying just above the water. With fuel running low and the weather against them, it was a wonder that losses were as low as they were. Of the 300 plus planes to leave that morning 37 were a write-off. Missing, no word of their fate; crashed into ocean or land; crash-landed on beaches, grass flats or airstrips: the main losses were of smaller aircraft - 16 A20s and 14 P38s. With ten planes lost the 475th Fighter Group, *Satan's Angels*, suffered the worst. Six planes set down at Yamai, a muddy liaison strip just to the west of Saidor and were written-off. The day has come to be known as *Black Sunday* in the lore of the Fifth.

Lack of fuel caused the left engine to falter, so Lt Charles Davidson elected to land near the 388th A20 Lady Constance, which had also run out of fuel, on a grassy flat near the Gogol River. Davidson and his gunner McKenna were not hurt in the landing and eventually reached home base 16 days later.

Above: The cramped conditions of the Boston cockpit indicate the working 'office' of the pilot. On *Black Sunday*, the flight lasted up to eight hours.

Below: The solid nose of the A-20G with its pirate symbol warns the enemy to take care.



Davidson survived WWII, remained in the US Air Force for some time, and will return to take his seat in the cockpit of the newly restored Hell'n Pelican II during the RAAF 75th Anniversary Air Show at Amberley Australia in May 1996.



A Blackhawk helicopter of the ADF hovers over a pontoon work platform adjacent to Big Nig's swampy grave. Originally, only the tip of the tail was visible. Note the yellow propeller tip, the colour preserved after all the years beneath the water.



Cool conference in a hot climate — members of the recovery team decide what to do next. The zero visibility in the swamp and the laminated safety glass in front of the pilot are clearly evident.

THE RESTORATION

More than 1,000 aircraft wrecks littered Papua New Guinea as an aftermath of WWII. In the immediate post-war years, the only thought was to get rid of all war material in the country and salvage rights were allocated over various regions so that private firms could clean up the country. Ammunition, guns, artillery and aeroplanes were melted down or dumped into the ocean. During this period many of the better aircraft wrecks were retrieved by enthusiasts and restored for the growing warbird community. By the mid-1960s, it was realised that much of the recent history of Papua New Guinea was being lost to overseas interests. All war material was then declared as National Cultural Property and an export licence was needed to take anything related to WWII out of the country. Although most of the best examples of aircraft had disappeared by then, in the more remote parts of the country a significant number of wrecks still existed. In fact, some 300 5th Air Force planes are still not accounted for.

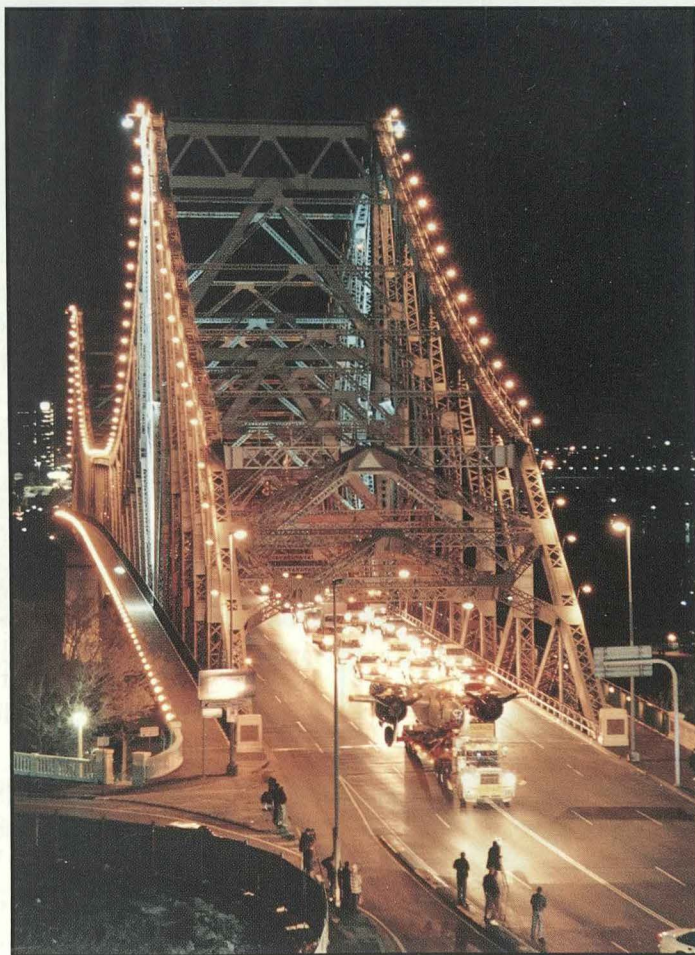
In 1984, the Hell'n Pelican II was retrieved by the RAAF. It lay in the position in which Davidson and McKenna had left it in April 1944, and had weathered reasonably well. The aircraft formed the beginnings of what became an official RAAF activity - The Boston Restoration Project. At first Hell'n Pelican II was located in Brisbane at Amberley Base, where it was disassembled for transport to Richmond Base, New South Wales for restoration.



Lift off - a MIL-26 heavylift helicopter gently raises A-20 43-9436 from the swamp near Annenberg, Papua New Guinea. On the trip to Madang, one of the Big Nig's propellers free wheeled, an eerie repeat of that time so long ago.

It was found that more and more parts were needed for the project and a long process of recovery of further aircraft from Papua New Guinea was undertaken with the approval of the Papua New Guinea Government. In the period since the original recovery in 1984, six and a half fuselages have been recovered. The latest plane, the result of Operation Swamp Boss was recovered in November 1994 from its resting place beneath six metres of murky peat-laden freshwater in a swamp out of Madang. This plane, Big Nig, flew with the USAAF. As a result two A-20Gs will be added to the world's growing fleet of WWII warbirds, one destined to become as close to the original Hell'n as possible, and the other to be restored as an Australian aircraft of the 22nd Squadron RAAF. This latter aircraft was recovered from Vivigani Strip on Goodenough Island during 1987 and has become affectionately known as Jessica, from its squadron code, DU-J. A total of 2850 A-20Gs were built during the war years and flown with honourable service by the RAAF in the Pacific theatre.

In recognition of the welcome contribution of the Papua New Guinea Government to the Boston Restoration Project, Hell'n Pelican II will be returned to Port Moresby in September 1996 at the time of the Independence celebrations. It will become the property of the nation, part of the National Heritage, in the care of the National Museum, and will be a fine addition to the small, but growing War Museum collection in the country.



Above: The A-20G keeps a line of patient traffic waiting as it traverses the Story Bridge going to King George Square, Brisbane to be displayed (below) during Australia Remembers ceremonies in August 1995. An active Australian Beaufighters Association exists throughout the country, obviously thrilled that one of their planes has come back to life.



Above: From the air, the Australian plane shows the clean lines and the skill of the restorers. Below: The pilot's thermos flask from Big Nig still contained coffee after 50 years immersion.



Dr Eric Lindgren is a freelance author-photographer now living in Brisbane. During his 26 years in Papua New Guinea, he developed a deep interest in the land and its history. His special interests are World War II, and wildlife.



Tea, the most universally consumed of all beverages, is derived from the leaves of *Thea sinensis*, a small tree which can reach the height of 30 feet. It is native to Assam, China and Japan. Tea was brought to Europe by the Dutch in 1610 and to England in 1644. Tea-growing in China and Japan dates back to pre-historic times but it was not grown in India and Ceylon, now the two largest tea producers in the world, until 1865. As the first article in this issue explains, tea planting was introduced to Papua New Guinea in the 1960s.



Rocky Roe

Factory sample for tasting to check quality of the tea

To make and drink tea

Tea is very delicate and should be kept in a sealed container in a dry place. The tea-pot should be kept exclusively for tea, as other foods or beverages might contaminate the pot. It is important to heat the teapot first by rinsing it out with hot water. Tea is then placed in the pot in the ratio of one teaspoonful for each person plus one, as is said, 'for the pot'. The water must be boiling. The infusion is ready at the end of 4 or 5 minutes. After this time it becomes too strong, charged with tannin. If the tea is to be drunk with milk, it is best to put the milk into the cup first, as adding it to the hot liquid might scald the milk. Whilst of course tea can be drunk from any kind of mug or cup, it does taste better in a fine china cup.

Hot tea is a most refreshing drink which, taken in moderate quantities, aids digestion. In hot climates it is also delicious when iced, either on its own with a little lemon or as the basis of a non-alcoholic punch.

Iced Tea

Freshly brewed tea
ice cubes
sugar
lemon slices
mint sprigs (if available)

Allow tea to cool at room temperature. (Chilling tea too rapidly will make it cloudy.)

Sweeten to taste if desired; strain. Place ice cubes in glasses; add tea. Garnish each glass with lemon slices and mint sprig.

Tea Punch

1¼ cups sugar
1¼ cups water
4 cups strong hot tea
2 large pineapples, chopped small, reserving all juice
6 oranges
6 lemons
1 punnet strawberries, hulled and sliced (optional)
4 large bottles soda water
ice, to serve

Boil the sugar and water for 10 minutes, add the tea and allow to cool. Stir in the chopped pineapple with juice and the juice from the oranges and lemons. Chill. Just before serving, add the soda water and the sliced strawberries, if available. Pour the tea mixture over ice in a punch bowl to serve. (Serves 20 to 30.)



Story and recipes
by Roslyn Morauta
Photographs
by Mekere Morauta



Other ways to use tea

Tea can be used as an ingredient in making sweet loaves of bread. A delicious fruit bread, ideal for morning or afternoon tea, comes from Wales. The recipe makes two loaves, so one can be stored in the freezer.

Bara Brith

500g mixed fruit, plus some cherries
250g brown sugar
1¼ cups cold tea (fairly strong)

Soak the fruit and sugar in the tea overnight.

Beat together three eggs and add to the fruit tea mixture.

Add 500g self-raising flour.

Pour into two greased loaf tins and bake at 170°C for one hour. Cool and turn loaves onto a wire rack. Serve cold, sliced and buttered.

Flavoured tea, such as jasmine tea, also makes a tasty loaf. Jasmine tea is the tea often served in Chinese restaurants. It is readily available in supermarkets and Chinese grocery shops.

Bara Brith
- Welsh Fruit Tea Bread
with a cup of
Earl Grey tea

Jasmine Tea Bread

60g butter
¾ cup sugar
1 egg, beaten
1 tablespoon grated orange rind
2 teaspoons grated lemon (or lime) rind
3 cups flour
1 teaspoon baking powder
1 teaspoon bicarbonate of soda
pinch of salt
½ teaspoon cinnamon
¾ cup orange juice
½ cup cooled jasmine tea, made with one teaspoon of tea and half a cup of boiling water
½ cup chopped pecans or walnuts

Grease a 25 x 10cm loaf pan and line with greased greaseproof paper.

Cream the butter and sugar until light and fluffy, then stir in the egg and grated rinds.

Sift together the flour, baking powder, bicarbonate, salt and cinnamon. Add to the butter mixture with the juice and tea, stirring until combined, then fold in the chopped nuts. Spoon into the prepared tin and bake in a preheated moderate oven (180°C/350°F) for 45 minutes, or until a skewer comes out clean. Cool in the tin for a minute, then turn onto a wire rack. Serve cold, sliced and buttered.

Have you ever heard of Tea Ice Cream?

Glace au Thé

400g sugar
8 egg yolks
1 litre hot milk
1½ cups strong strained tea

Place sugar and egg yolks in a saucepan and blend with a wooden spoon until the mixture reaches a ribbon consistency.

Blend into this mixture little by little the hot milk and tea.

Cook this cream on the stove on medium heat, stirring it until it sticks to the spoon. Do not allow the mixture to boil or it will curdle.

When thick, place mixture in a plastic or metal container and freeze quickly. Leave in freezer for at least three hours before serving.

Serve the ice cream with plain sweet biscuits and fresh fruit.



Whether discussing business or relaxing, a cup of tea is always welcome.

Afternoon tea

If you happen to be in the national capital and would like to meet friends for a chat and afternoon tea, visit the newly decorated Coffee Shop at the Port Moresby Travelodge. It is now a most attractive airy room, which has the appearance of a tropical version of a Viennese or Budapest café — mirrored walls, palms, beautifully crafted kwila sideboards, metal and cane café chairs, and tables made of local kwila inset with marbled laminex.

Following the old English tradition of 'High Tea' in the mid afternoon, the Port Moresby Travelodge Coffee Shop provides sandwiches (although sadly not cucumber!), scones, sweet loaves, doughnuts and cakes, served with a pot of steaming tea — 'National No.1 tea, of course', and also other favourites such as Earl Grey, Orange Pekoe, Darjeeling and Lapsang Souchong.

The spread for 'High Tea' at the Port Moresby Travelodge Coffee Shop



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Christian Dior
Natural Spray 50ml
Eau de toilette
K38.00



Anais Anais
Cacharel - Paris
Natural Spray 50ml
Eau de toilette with a hint of floral fields
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Poison
Christian Dior
Natural Spray 50ml
A delightful eau de toilette for the modern woman
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Parfum Sacre
Caron
Natural Spray 50ml
French elegance pure and simple
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Coffret De Luxe
Presentation box of five leading perfumes
K36.00



Coffret for Men
Five top names in convenient 5ml bottles
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French Line
Revillon of Paris
A convenient natural spray 50ml
K23.00



Fahrenheit
Christian Dior
Natural Spray 50ml
Bracing, but not overpowering
K31.00

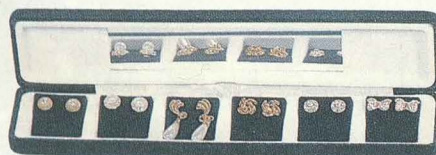


Drakkar Noir
Guy Laroche
50ml
Shows class all the way
K22.00



For Men
Paua Shell Cufflinks
Gold links embossed with the Air Niugini logo and inlaid with Paua shell
K32.00

Pierre Cardin
Earring Caddy
Six pairs of stylish earrings for any occasion
K28.00



Opal Pendant
A colourful piece of Australian opal on a fine 22ct gold chain
K70.00



For the Ladies
Paua Shell Brooch
A Golden Bird of Paradise inlaid with Paua shell
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Pierre Cardin
Rolled Gold Chains
For day or evening wear
Soft pouch included
K26.00



Computer
Pinball Game
Featuring Mickey Mouse
K18.00



Air Niugini A310 Airbus
Easy to assemble kit with mounting stand
K12.00



Mickey and Minnie
Soft Toys
These famous mouse characters are dressed for a flying adventure.
K19.00 each





Parker Ballpoint Pen
with Air Niugini logo
K8.00



Silver Plated Teaspoon
A must for collectors!
K5.00



Bottle Opener
Has 'twist-top'
and 'flip-top'
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Leather backed Keyring
A stylish way to keep your
keys organised
K5.00



Goroka Coffee 250g
Air Niugini's Special
Blend of 100% Arabica
Coffee from Goroka
Coffee Roasters Pty Ltd
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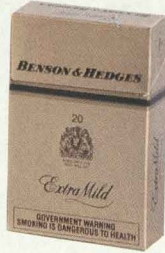
Discover Paradise
Specially selected
highlights from the
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Cigars
Tabacalera 5-pack Cigars
Top quality hand rolled
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Benson & Hedges
'When only the best will do.'
Special Filter, Extra Mild and
Ultra Mild — 20 and 25
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Winfield 25s
Popular red,
mild blue and green
K8.00



Dunhill
Filter Deluxe -
Quality size filter
created by blending
exceptional
quality tobacco.
K8.00



Port
Penfolds 750 mls
Ten-Year-Old Port
A blended tawny
port with the
characteristics of
ageing for 10 years
K12.00



Cognac
Martell VSOP 700mls
The choice of
Louis XIV
K38.00

Whisky
Chivas Regal 1 litre
Matured in oak for
12 years by Chivas
Brothers, Scotland
K36.00



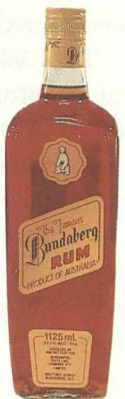
Whisky
Johnny Walker Red 1 litre
The name behind
the man behind the bar
K18.00



Vodka
Finlandia 1 litre
The World's
finest Vodka
The national
drink of Finland
K12.00



Rum
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MUSEUM NEWS

Papua New Guinean Children Promote World Peace

Story by Sabati Eva
Photographs by Wally Ainui
Papua New Guinea National Museum

Children painting mural at the National Museum



The artists, Japanese film crew and workshop supervisors admire the mural.

of this initiative, Owasa Minae of the Tanioka Education Foundation said, 'We believe art is a means of communication between people of different languages and cultures. Children, despite the cultural differences and boundaries, express and share the same feelings, wishes and hopes for peace. We hope this will lead to understanding across different cultures and languages and strengthen friendship and goodwill throughout the world.'

In February this year, children from Papua New Guinea joined children from Japan, Korea, the United States of America and other countries in promoting international peace by painting a large mural depicting their personal understandings of world peace.

The Children's International Mural Exhibition on the Theme of World Peace is the initiative of Art Japan and commemorates the fiftieth anniversary of the end of World War II. In August 1995, Japanese school children held workshops to discuss world peace and painted their sentiments and hopes on a large canvas. Since this beginning, other countries have indicated their willingness to participate, and a large number of countries are expected to produce murals which will eventually be displayed in August 1996 at an exhibition in the Japanese city of Hiroshima which was devastated by an American atomic bomb at the end of the Second World War.

The Papua New Guinea coordinator

*The completed Peace Mural
Photograph courtesy of UNICEF*



Thirty-seven children between the ages of eight and twelve helped to paint the Papua New Guinea mural which took three days to complete. The children came from five different schools in Port Moresby — Waigani and Bavaro Community Schools, and Korobosea, Murray and Ela Beach International Primary Schools. In the mornings, they attended workshops at the National Museum where they heard talks by Alden Stallings of the United States Information Service, Dr Hamid Hossaini of UNICEF, Hiroshi Mitsuya of the Japanese Embassy, and Chai Woo Ro of Korea who travelled to Papua New Guinea especially to attend the workshops and see the production of the mural. These speakers talked about what their countries are doing to promote world peace.

These talks and the workshops in general helped the children to understand the importance of peace and to formulate what they eventually painted for their mural. The painting was done in the afternoons and was supervised by prominent Papua New Guinean artists such as Joseph Nalo, Martin Morububuna and Gideon Anton.

The Papua New Guinea Children's Peace Mural was displayed for a month at the National Museum along with murals from Japan, Korea and the United States. At the end of February, these murals were shipped to Paris for French children to see and then paint their own ideas of world peace. From there, the murals will travel to Germany, Italy and the Middle East before finally reaching Japan in August.

Five children from Papua New Guinea have been selected to attend the exposition in Hiroshima. They are David Esekia from Ela Beach International School, Christopher Gerade, Jean Ainui and Cosmas Kila, all from Waigani Community School, and Oleta Nalo from Bavaro Community School.

Partial funding for this trip will come from the UNICEF Papua New Guinea Office and from the National Museum, but other donations are still being sought.

Two children concentrate on their part of the mural.

As in other countries, the workshops and mural painting in Papua New Guinea were filmed, and this film will be combined with footage from other countries to make a documentary for the exposition in Hiroshima. A copy of the film will also be returned to Papua New Guinea.

Air Niugini assisted by co-sponsoring the airline tickets for the Japanese film crew, and the Coral Sea Hotel Group provided free accommodation for the team while it was in Port Moresby.

Many visitors to the exhibition commented that the Papua New Guinea mural differed from the other three murals on display because of its emphasis on the environment and the



daily life of people, which is still closely tied to that environment. Many people, not only in Papua New Guinea but elsewhere in the world, would no doubt agree that such spontaneous expression of the interdependence of humans and their environment is an important element in building world peace.

Anyone wishing to assist David, Christopher, Jean, Cosmas and Oleta to make their trip to Hiroshima, please contact the Director of the National Museum, Mr Soroi Eoe or Mr Tommi Laulajainen at UNICEF.

The National Museum and Art Gallery at Waigani is open Monday to Friday 8.30am -3.30pm, Sunday 1.30-5.30pm and is closed on Saturday.

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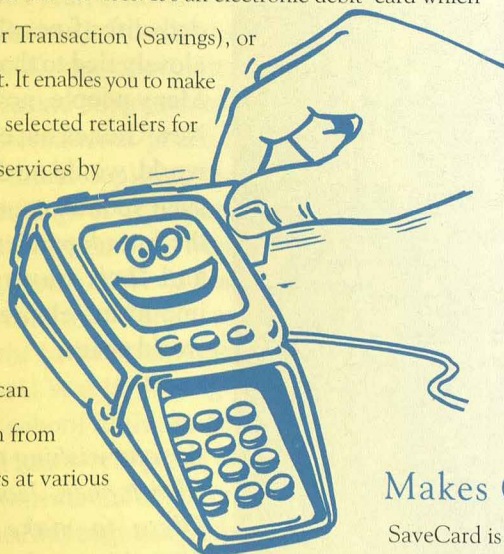
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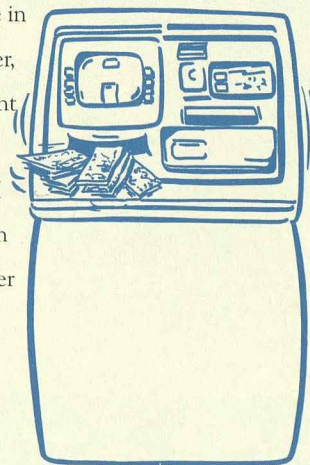
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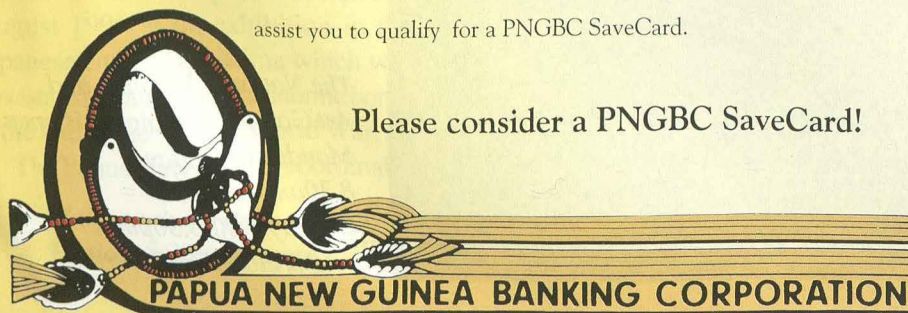
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CANOEING THE SEPIK

An adventurous, affordable way to see the Sepik River and its exciting culture.

Story and photographs by Liz Thompson

Flying into Ambunti you cross miles and miles of dense rainforest through which rivers course and cut valleys into the mountainous terrain. The mountains eventually give way to grasslands which turn slowly into swamp. What appear from the air to be old river tributaries are filled with trees and the landscape looks like a huge skin of green arteries cutting quite beautiful patterns into its surface. Some people inhabit the swamp areas where tiny channels make it possible to travel in canoe from one place to another. People fish in small round rain waterholes. Smoke rises from the landscape and orange flames lick along the areas of parched dry grass, leaving a trail of black shapes which look like strange animals or human figures running. Smoke rises against a lead grey sky, filled with stunning cloud formations often found in the Sepik area. The land is burnt to generate new growth and also to chase out small animals for hunting.

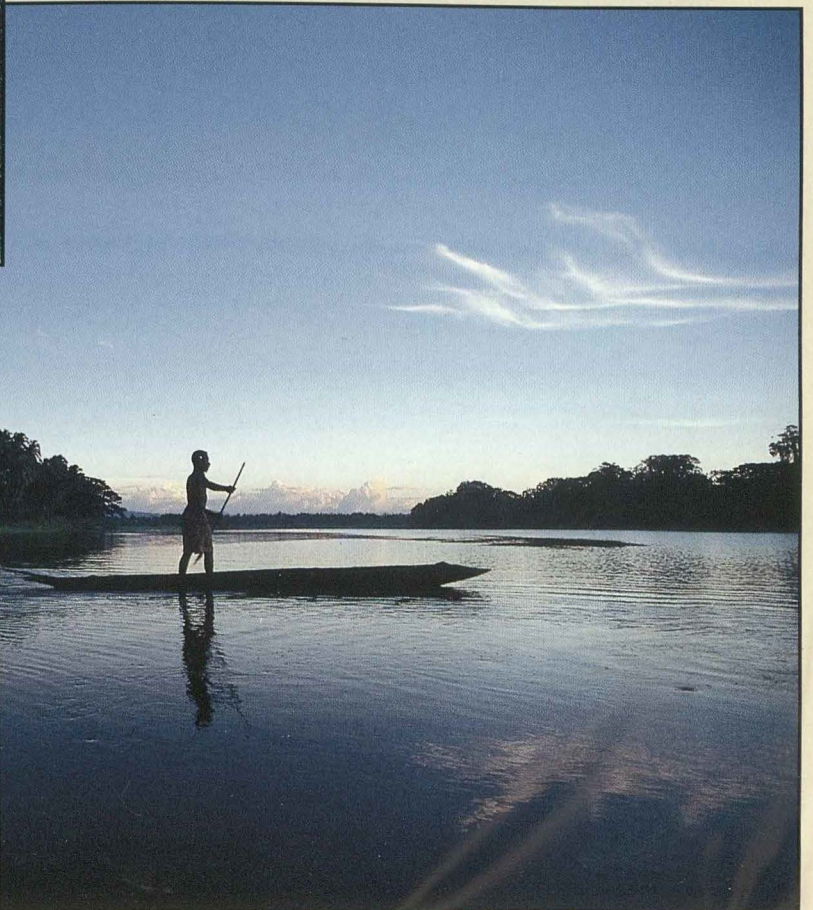
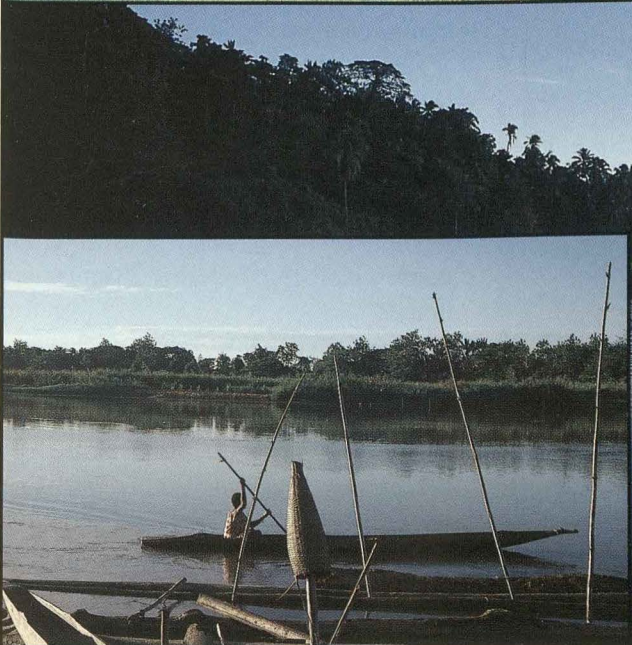
After landing, we are met by the smiling face of Alois Mateos who runs the Ambunti Lodge - a small lodge tucked away on the edge of the Sepik River. We are whisked straight into canoes and out onto the mighty Sepik in the dusky hours of late afternoon. Upriver to Waskuk and off the main river into a narrow channel filled with bright white egrets which burst from the kunai grass in majestic clouds and glide along the water's surface to perch atop small trees illuminated by the liquid light of approaching dusk. We reached Korogo and looked at the newly built *Haus Tambaran* in which several beautiful garamut drums sat, their sides carved in solid designs and partially coloured with ochres. Painted boards from the roof of the old *Haus Tambaran* had been used to surround the central posts not yet carved.

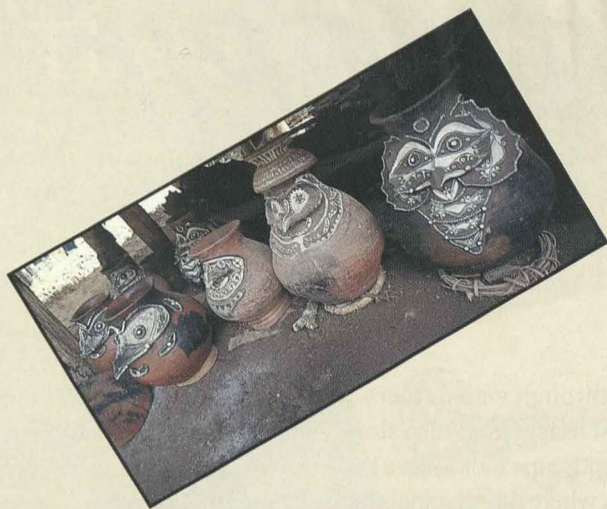


Top left: *House in the Middle Sepik - photograph taken by Gerry Ellis for the World Wildlife Fund*

Bottom left: *Traditional fish traps and canoes on the Sepik River*

Background photo: *Canoeing on the Sepik River at dusk*





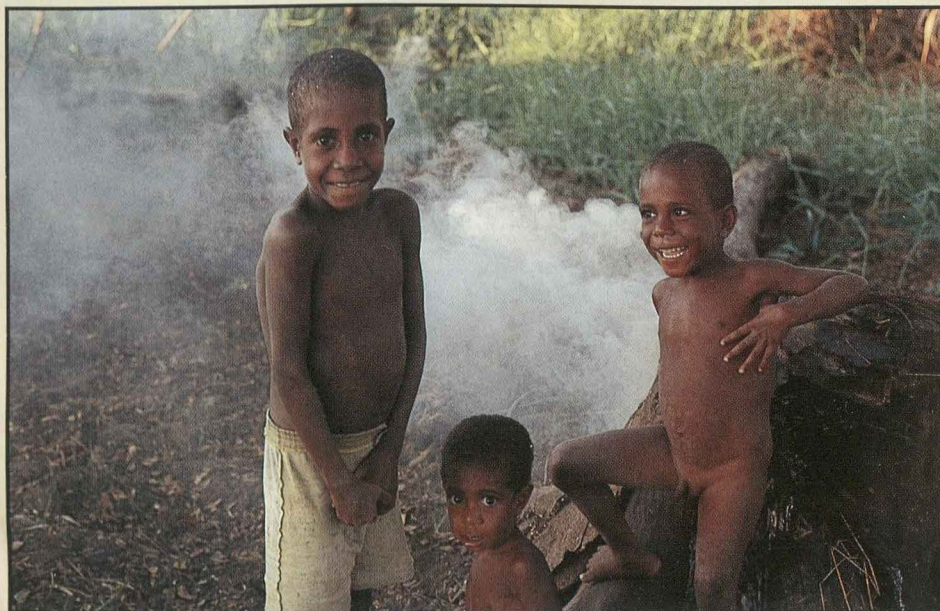
Back through Waskuk and onto the river, now coloured blood-red as the sun sank behind the long grass. Back to Ambunti for dinner of fresh fish and an early night's sleep. Waking just before the sun rose, we drank tea, ate locally made bread and sweet bananas before we set off down river to Mindimbit where we looked through a *Haus Tambaran* filled with carvings, many of which are produced for sale to tourists.

From here we travelled to Aibom where the village houses are filled with clay pots typical to this particular area - coil pots with faces decorated in ochre and lime. Aibom fireplaces are used right along the Sepik by villagers. Placed in huts, they have small fires perpetually smoking in them to keep away the mosquitoes. We ate bush oranges which had a perfume taste and drank coconut milk followed by the sweet white flesh.

Continuing down river we reached Tambunam in the Middle Sepik, one of the most prolific carving communities on the river. It is possible to



Top: Aibom pots that are decorated with the faces of animals are made by coiling clay. **Above:** Members of the crocodile clan show their initiation marks on their backs. **Bottom:** Young children tend a small fire near Tambunam Lodge.



get here by road and you can also fly, landing at Timbunke, about twenty minutes upriver by canoe. You can stay at Tambunam Lodge run by two villagers, Henry Gawi and Linus Apen. This beautiful lodge is built in the same style as traditional houses, decorated with a face at the front and tucked beneath the back is a painted wooden board known as the house's brain and found in all Tambunam houses. All houses here are considered to be female and on the front you often find cane earrings suspended from the house's eaves, wooden breasts, faces and brains. Henry explains that when they go to sleep at night they are swallowed by the house and rest in the womb. Some of the largest most beautifully constructed traditional houses on the Sepik are found in Tambunam.



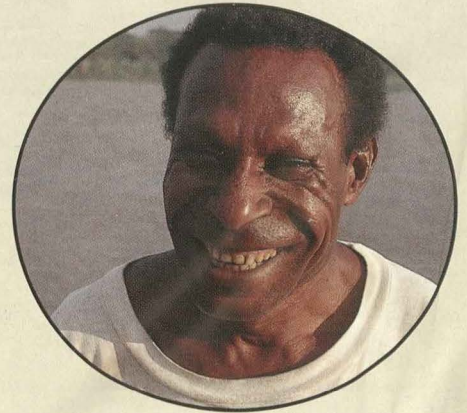
Top: *Tambunam Lodge*

From left at bottom of page: *Staff from Tambunam Lodge — Henry Gawi - one of the Managers; Romany - looks after the guests; Linus Apen - one of the Managers*

The lodge is built at the river's edge and the bedroom walls are entirely open except for flyscreen protecting you from mosquitoes. This openness provides amazing views across the plains and the river with the rising of thick early morning mist and the sound of cockerels piercing the air. Henry and Linus run canoe tours from Tambunam up and down the Sepik river. Their trips are extremely informative and well organised, as are those conducted by Alois from Ambunti.

From Tambunam we travelled downriver, visiting a number of villages until reaching Angoram, the largest community on the Sepik River. There's another lodge here, the Angoram Lodge, run by Joe Keni. You can either leave the river at this point, travelling around two and a half hours by PMV (local bus) to Wewak. Alternatively, you can continue down to the Murik Lakes at the mouth of the Sepik where there are a number of villages to visit. From there, you have to retrace your journey to Angoram as there is neither a road nor an airstrip at Murik Lakes.

Air Niugini has one weekly direct flight to Wewak from Port Moresby and two flights every day via other destinations, one through Lae and Madang and another through Mt Hagen.



Mendi Basket Man

Story and photographs
by Joy Angus-Namaliu



Lato Losa is the *Mendi Basket Man* of Port Moresby. From early morning to late afternoon, Monday to Saturday, he stands on the busy city footpath of Tabari Place, Boroko selling his unique woven baskets, trays, place-mats and handbags.

Lato, like generations of women and men in Mendi area before him, was taught the skilful art of weaving at the tender age of six. However, these teachings were limited only to the arm-bands and belts worn in traditional dress.

The weaving of baskets, trays and other useful items is a recently self-taught skill influenced by the arrival of the *Masta* with their plates, bowls, teapots and other modern wares. The Mendi people recognised that their ancient craft could be adapted to weave these newly introduced items which would earn them a modest income when sold to urban dwellers and tourists.

The baskets are woven from three different coloured vines: white, black and brown. These are collected from deep within the highest, coldest parts of the forest and can not be found in the warmer coastal areas of Papua New

Guinea. The vines are left in the sun for a couple of days to dry and then shaved smooth with a sharp knife to leave a thick rope of the three different natural colours. This rope is then woven with a thick needle to make baskets, trays, 'tea-pot' handbags and place-mats. The larger baskets sometimes take up to six weeks to complete.

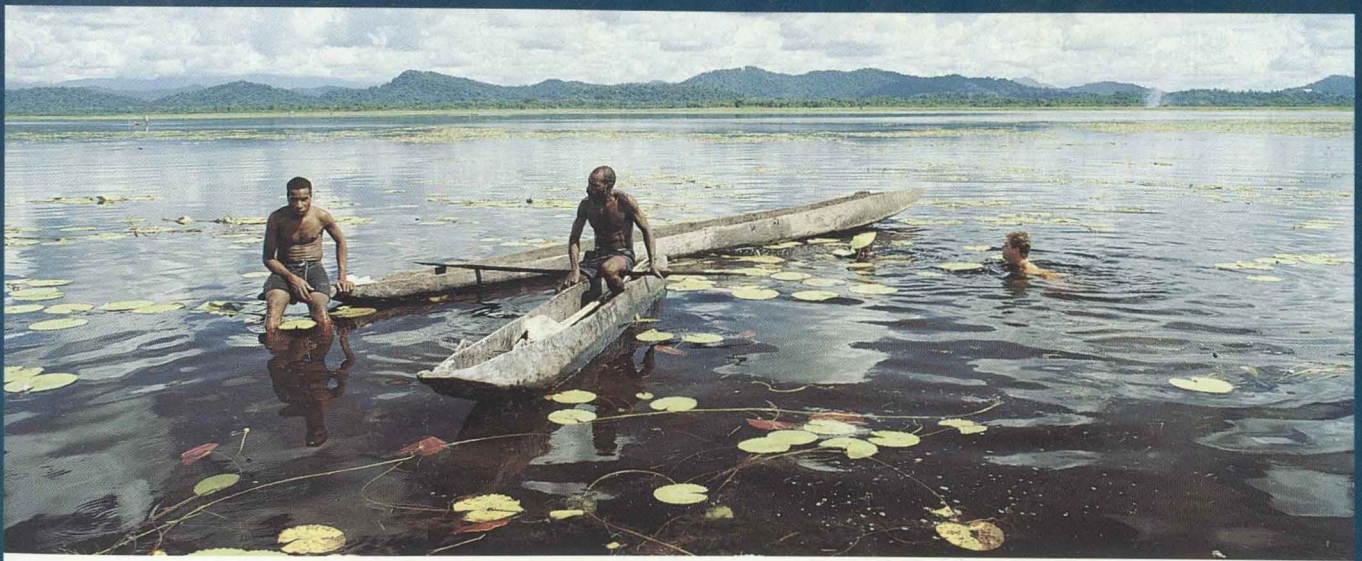
Lato comes from an area in the Southern Highlands called Ialibu where the land is dry and arid. Unlike many of their relatively wealthy neighbours in the Highlands, Ialibu people are unable to reap the benefits of cash crops such as coffee or tea. Therefore, many Ialibus diligently use their valuable weaving skills to earn their main source of income. Lato is the group leader who travels bimonthly back and forth to the village from Port Moresby to collect the new wares and distribute the money earned from the last stock sold. This money is used to buy essentials such as soap, pots, clothes and, most importantly, school fees.

Lato strongly believes that weaving is a skill which the youth should be encouraged to learn, not only for its income earning benefits but also to maintain the strong traditional customs of respect and family unity, and thus help steer the youth from the temptations of rascal activities.

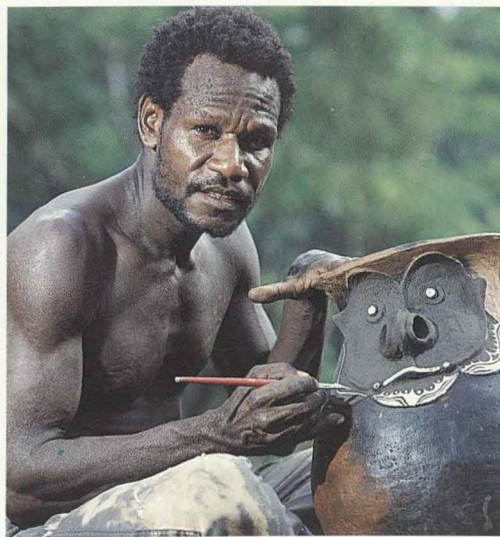
In Port Moresby, the decorative place-mats range from K6 to K12 each; the 'teapot' handbags around K30; and the baskets and trays range from K30 to K55 for the larger ones. Prices for the basketware tend to be cheaper in Mendi, Mt Hagen or Goroka than in Port Moresby, where air freight is an additional input cost. Nevertheless, the crafts are still well priced in Port Moresby, given the labour involved in their making.



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