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paradise

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Cover: *Spirits in the fire at the Mask Festival, Kokopo*
Photograph: *Mahendra Blackman*

Christmas is coming! A time for holidays, and gifts.

Divers have the choice of Loloata Island, Madang, Kimbe, Milne Bay, Kavieng – in fact almost all of our coastal areas have great spots for diving. Discover wrecks, or the wondrous creatures of the sea, like the nudibranchs described by the world-famous marine naturalist and photographer, Neville Coleman.

Or perhaps you would like to stock up on awesome Sepik carvings for Christmas presents, and take in the cultures of Sepik River people on your buying trip.

Visitors to and residents of Port Moresby should not miss Mary Gole's pottery exhibition in late November. Her distinctive pottery that combines traditional and modern methods will make a superb present for anyone – or for yourself!

And flowers make beautiful presents any time of the year – Buambub plantation in Lae is the source of many exotic flowers sold in Port Moresby and Lae.

If you are not lucky enough to have a break, sit back and plan one for when you can, by reading in this issue about vastly different places and experiences – village life in Sumia in the Southern Highlands, in Budibudi in Milne Bay, or the Kerowagi district in Simbu Province.

Happy Christmas to all of Air Niugini's valued customers!

Hon Vincent Auli, MP
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& Corporate Affairs





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SUPER SLUGS

Nudibranchs

Story and photographs by
Neville Coleman

Often referred to as 'butterflies of the sea', nudibranchs deserve this apt description. Their gaudy colours, intricate patterns, bizarre shapes, myriad lifestyles and cryptic natures make them one of the world's most fascinating marine animal groups. With over 3,000 species currently recorded and hundreds more yet to be described, they capture the imagination of all who make their acquaintance.

Ever since my first exploration of Papua New Guinea with Bob Halstead and Dik Knight in the early 1980s, every expedition has produced a wealth of spectacular underwater discoveries and many new species. Without doubt, the waters surrounding this country support an incredible variety of opisthobranchs ranging in size from 3 to 400mm. Places such as Milne Bay, Madang, Port Moresby and Kimbe Bay have yielded hundreds of different types over the last 20 years. However, in relation to what exists, what is known represents only a fraction of the fauna.

Few people other than divers know of the existence of nudibranchs for they are only recognisable as living creatures when their bodies are supported by water.

What is a nudibranch?

Nudibranchs are soft- or firm-bodied elongate slugs, which in their adult form have no shells. The majority have externally retractable or contractible rear positioned gills arranged around the anus on the dorsal surface of the mantle. Some have their gills along each side of the body beneath the mantle edge, others respire by way of modified body ornamentation. The head generally has two contractible or retractable rhinophores; oral tentacles and tentacular foot corners may also be present.

Top: *The Spanish dancer* *Hexabranchus sanguineus* is one of the largest species of nudibranchs and may grow to a size of 400mm. Below: *Firm to touch, this strange polka dotted species* *Phyllidia* sp. does not have external gills. It was photographed at Loloata Island.



Shape or ornamentation is extremely diverse, ranging from smooth, firm, flat ovals to long skinny serpent-like beings covered in stinging cerata. Size is variable, ranging from a few millimetres to around 300 mm. Some species may grow to different sizes at different locations depending on suitability and availability of food.

Nudibranchs and their kin (opisthobranchs) can be found in almost every available habitat in the marine environment, from high up in the intertidal zone to the great ocean depths in excess of 1,000 metres. Yet it is the intertidal and inner sub-tidal zones which support the greatest number of species. With creatures whose entire life cycles may only represent a month, two months or at the most a year, recording is indeed a challenge. The fun is in the finding. Adding to the unknowns and extending the known existence of species diversity and knowledge are what keeps most 'nudibranch lookers' enthralled. Those who get 'bitten' are usually 'hooked' for life.

Some species occur from the Red Sea to the South Pacific, while others appear restricted to one area.

Biodiversity

It has long been claimed that rainforests contain the greatest biodiversity of all known ecosystems on our planet. Yet this statement may need qualification. Rainforests cover only a small percentage of earth and are fast diminishing in size and species. On the other hand the oceans of the world cover 70 per cent of the planet, and most ocean area has never been explored, let alone surveyed for its life forms. It may be that there is far more diversity in the oceans than was once thought.

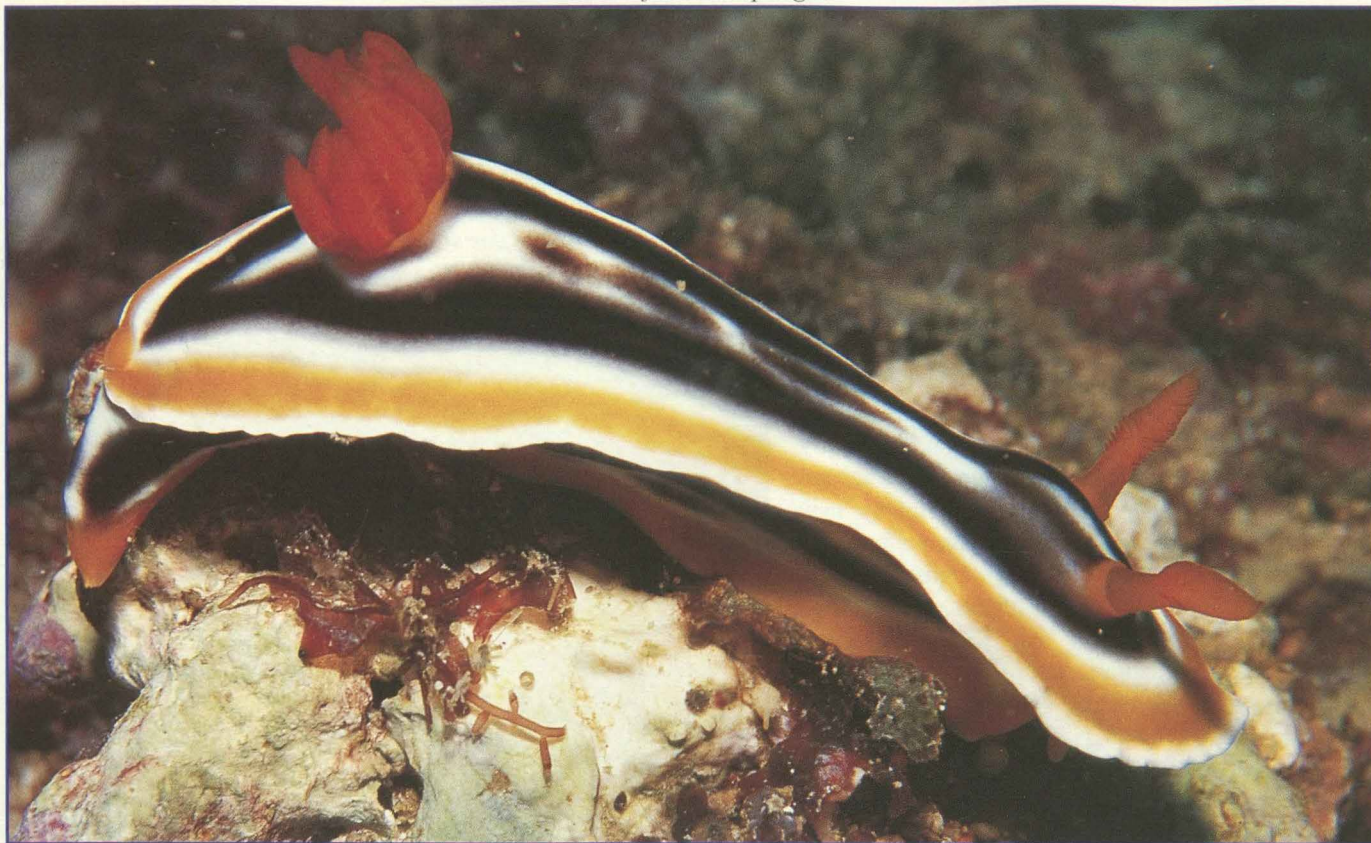
Certainly, in the field of opisthobranch research and exploration we have only scratched the surface in understanding its immense biodiversity. In the past there has been little interest in opisthobranchs due to their obscurity and the difficulties in preserving aspects of their short-styled lives and soft bodies. Now that uses have been discovered which are contributing to the human race, their value has increased.

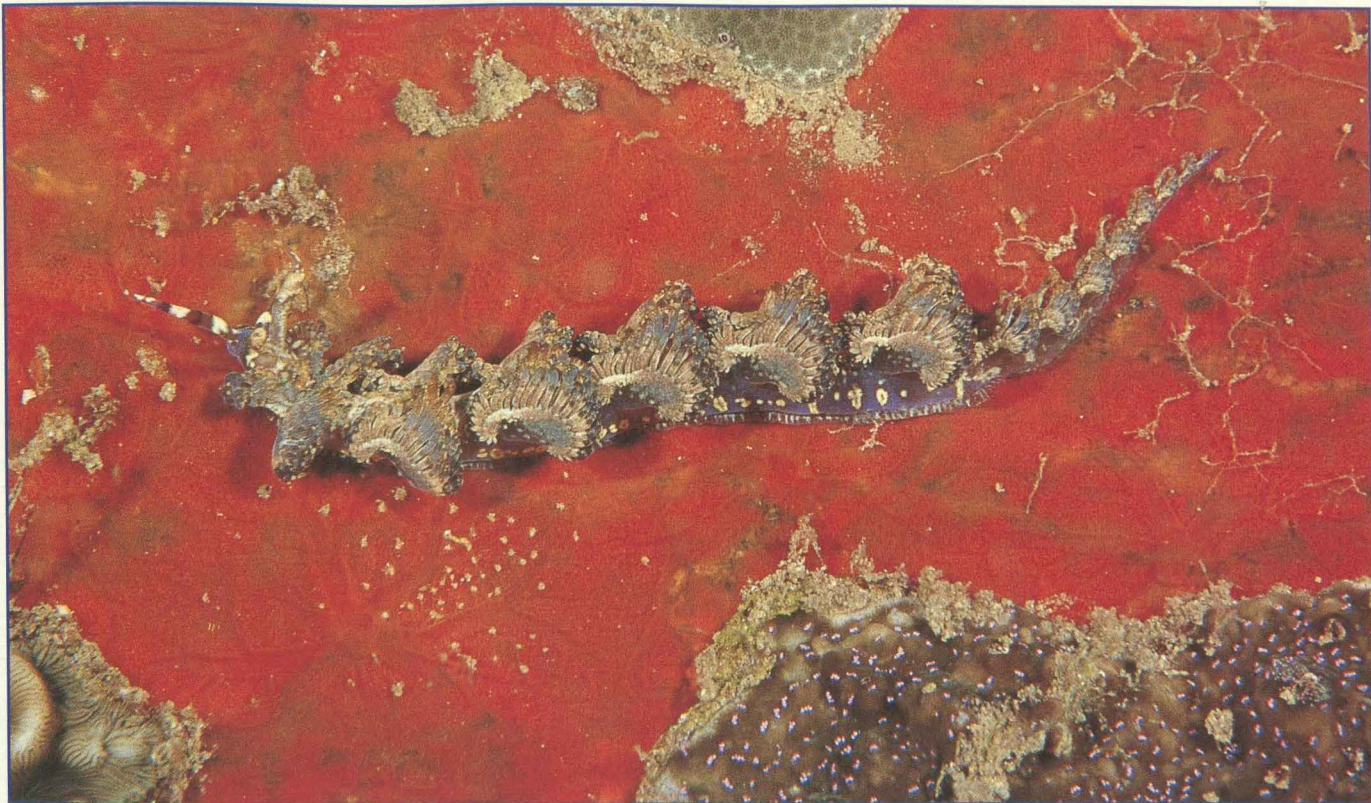
Of the 3,000 species of opisthobranchs known to exist in the world, at least 1,500 are thought to inhabit the Indo-Pacific region. Tropical areas support the highest number of species with a steady decline into temperate waters.



Above: Generally confined to walls and caves in deep water (20m), the reticulated *Halgerda reticulidia* has a firm body and a very distinctive colour pattern.

Below: Widespread across the Indo-Pacific area the magnificent *Chromodoris magnifica* lives around rocky and coral reefs and feeds on sponges.





Above: *Extremely common in Kimbe Bay, this serpent-like Pteraeolidia ianithina has stinging cerata on its back.*

Food and feeding habits

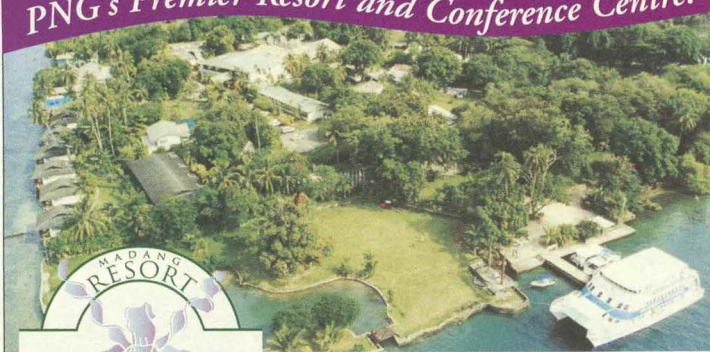

Opisthobranchs are as diverse in their food preferences and feeding habits as they are in their shapes, patterns and colours. Their prey includes creatures belonging to almost every marine phylum — from microscopic forms to algae, seagrass, sponges, cnidarians, worms, molluscs, crustaceans, bryozoans, ascidians, even fish eggs and goby fins.

With such a range of prey species available, many opisthobranchs are known to be very selective in their choice of food, while others are not as particular. Certain species may only be found in conjunction with one type of sponge. Others may eat several species within a family, though it seems that there is a preferential selection in most cases.

Below: *Only recently recorded in Papua New Guinea the Red Sea Risbecia ghardaguana is a long way from its original place of discovery, the Red Sea.*



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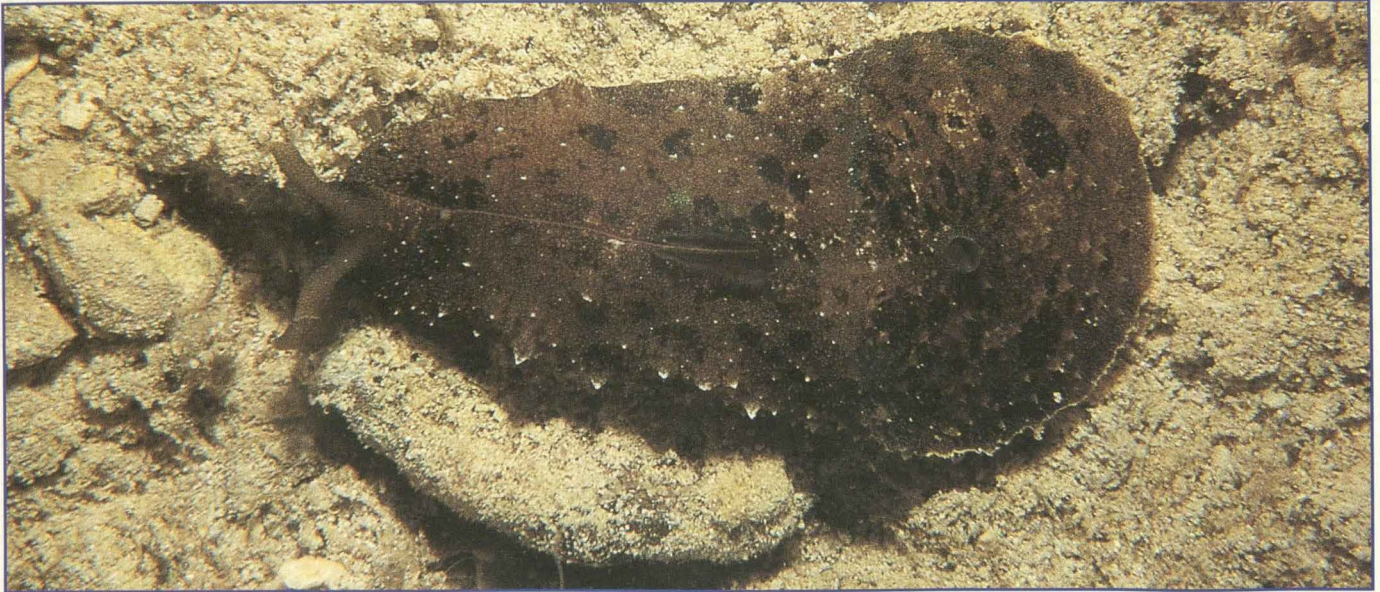
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Above: Although the eared sea hare *Dolabella auricularia* does not appear much to look at, this algae-feeding sea slug produces the most potent anti-cancer compound known to medicine.

Bottom: Only 25mm in size the netted *Ceratosoma* sp. is very easy to recognise in a picture but difficult to find on the reef.

Sex in the sea

As functional simultaneous hermaphrodites, opisthobranchs maintain active male and female sex organs with reproductive pores generally positioned on the right side of their necks. Once two members of the same species have recognised each other by chemo-reception, contact of body or rhinophores is made and there is a certain amount of 'courting'. Some species crawl around each other in circles lining up their genital openings. They can mate with any mature individual of the same species and in some cases form communal mating groups and mating chains. Copulation may continue for several hours or several days. In turn each individual produces its own egg mass. In many cases egg ribbons are laid directly on, or near a food source and the shape, size, colour and situation are characteristic of each specific group.

The majority of opisthobranchs have planktonic larval dispersal (many small eggs) with shelled veligers distributed by the currents, metamorphosis occurring some time later at suitable locations. The minority have direct development (fewer, larger eggs) where the young emerge as crawling juveniles.



Defence mechanisms

Nudibranchs and most of their relatives are devoid of protective external shells and thus appear vulnerable and defenceless. Nothing could be further from the truth. During their 200 million years of evolution opisthobranchs have developed an amazing number of survival systems. Chemical and biological weapons, swimming escape responses, aggressive displays, mimicry, warning colouration, patterns, ornamentation, camouflage and secondary armaments are just some of the techniques used by this very successful group.

It seems that most defences are mainly aimed at visual predators such as fish. Those opisthobranchs with chemical defences, bright colours and patterns to match, appear to rely on the fish's memory of 'bad taste' in the first instance of 'mouthing', to avoid further attacks.

Biochemical lifesavers

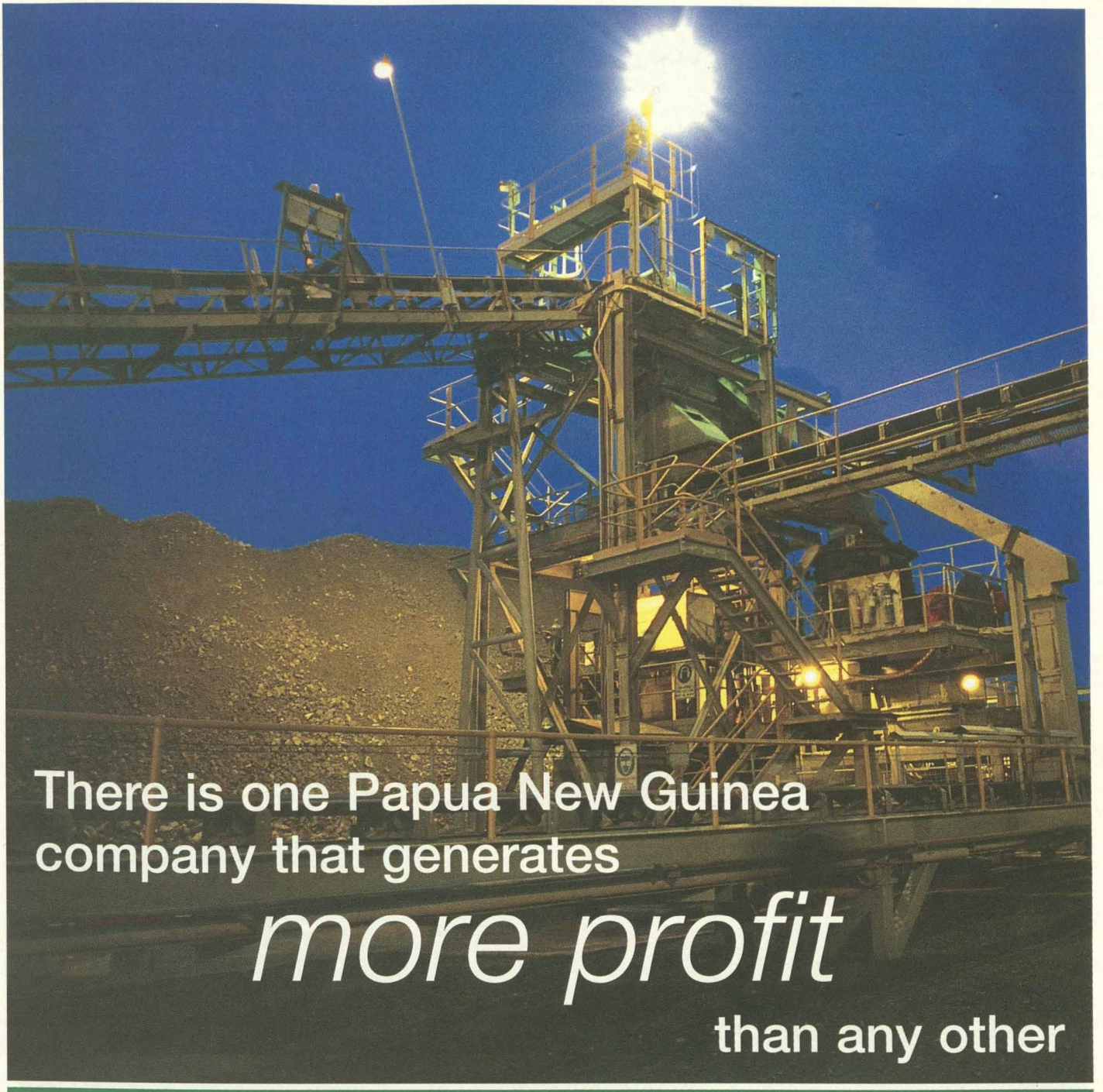
The eared sea hare *Dolabella auricularia* is a cosmopolitan species, which produces the most potent anti-cancer compound known to medicine. Although its medicinal properties were recognised by the ancient Greeks around 200 BC (when they used it to treat diseases), it has only recently been seriously considered by modern medicine. Clinical trials have been going on in the United States to determine the best way to use its life-saving properties.

Bioprospecting has revealed a number of toxic chemicals isolated from nudibranchs but most are too toxic to be used on humans, given the present state of our knowledge.

Now that my book *1001 Nudibranchs* is available, I feel sure that many more species will be discovered. To this extent I will be leading 'Nudibranch Discovery Tours' to Loloata and to other localities in the near future.



For further information contact: Neville Coleman
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A Whirlwind Tour

Story and photographs
by Mahendra Blackman

How was it?

Was it dangerous?

Was it fun?

What did you do?

My friends had so many questions about my three-week adventure in Papua New Guinea.

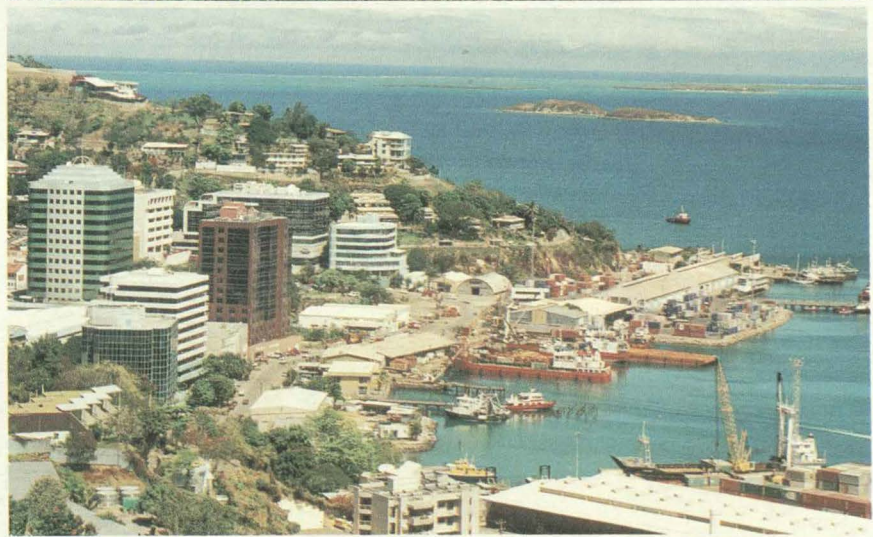
Of all my trips abroad this one seemed to generate the most interest, so I feel compelled to share some of my feelings about the journey. I say some because I had such a volume and diversity of experiences, I could never fit them all into one article.

The adventure started off in Port Moresby (*photo right*). To be truthful, I did have some concerns, after hearing adverse publicity back home in Australia about this city. But everybody I came into contact with was full of sincere friendliness, politeness and enthusiasm to be of assistance.

I stayed at the Gateway Hotel and used the first day to adjust to the relaxing pace of life, dined on exquisite food, and lolled in the tropical garden-set swimming pool (*photo top right*).

I only had a day before I was to travel to Kokopo, so a wise choice was a chauffeur-driven tour with PNG Limousine Service to fit as many local sites of interest as possible into one day. Then I would be able to choose what to explore more thoroughly when I returned. During this drive, I realise already that to see everything is going to take three years, not three weeks.

The Bomana War Cemetery (*photo right*), where so many Australian heroes lie at rest, is beautifully maintained and creates a sense of total serenity and respect for the fallen. Parliament House is breathtaking and the Botanical Gardens have everything from exquisite orchids to a talking bird of paradise (*photo below*).



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Kokopo, where the legendary Queen Emma settled and ran her trading business was my next port of call. A town fast growing, following the destruction of its neighbouring town of Rabaul in the 1994 volcanic eruption.

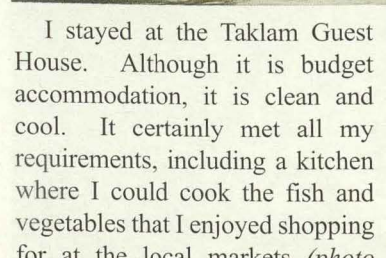
I was in time to attend most of the 7th National Mask Festival. The air was filled with a 'high'; the atmosphere was electric. Although I was a stranger, I was made to feel at home, a part of the experience. All the Mask Dances were fascinating, especially when I started to learn about their meanings and cultural significance. During the day the Tolai Tubuans and Dukduks danced (*photo right*). At night the Baining Fire Dancers performed (*photo above*). I will never forget the vision of the dancers holding live snakes and walking through a huge fire. Incredible!

There were thousands of local spectators. Wherever I went they encouraged me to come through the crowd and allowed me the privilege of being up front in the best seats, even though people had obviously spent a lot of time staking their spot. I have never experienced such hospitality and friendliness anywhere.



Preparing to dramatise the legend of the Baining fire dancers





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Evelyn didn't let this one get away.

I stayed at the Taklam Guest House. Although it is budget accommodation, it is clean and cool. It certainly met all my requirements, including a kitchen where I could cook the fish and vegetables that I enjoyed shopping for at the local markets (*photo right*). The staff were so helpful and willing to please.

My hosts Simon and Evelyn Foo also run a charter boat, *J Michelin*, and I was invited for a boat trip to the Duke of York Islands (*photos on this page*). I could not refuse. What a trip! Viewing the active volcanoes from sea; the tropical islands where the dolphins in their hundreds came to play in the boat's wake; lunch on the white sands after snorkelling with the most amazingly coloured fish of all sizes and shapes; trawling for big game fish on the return journey. You just have to go there.



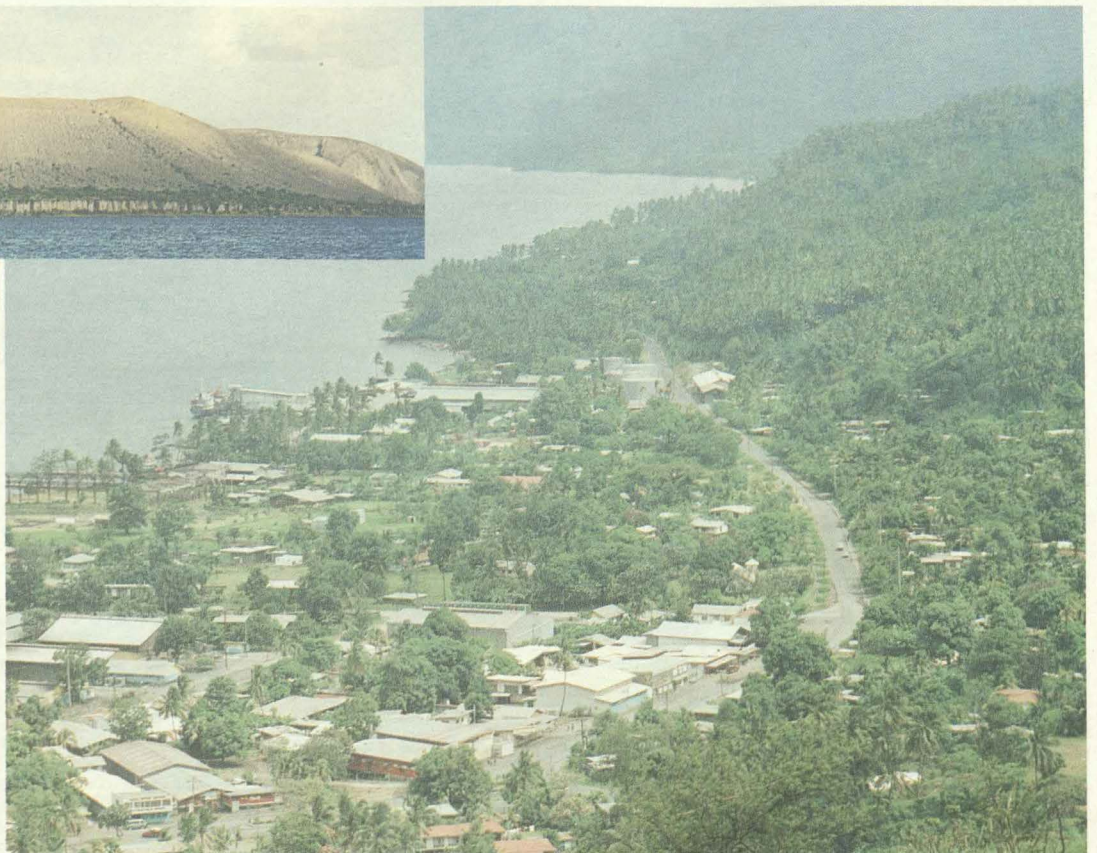


Next day after going shopping and to the museum in Kokopo, I drove to what I suppose are the usual places of interest. Rabaul is struggling to live again after the volcanoes destroyed the town in 1994. Previously I had seen pre-volcano photos, when Rabaul was a lush tropical paradise, and also photos of the town after the 1994 eruptions. But it is so different to stand amongst it all, to smell the sulphur, to feel the power of nature to shape the land.



Rabaul (photo right) built between Simpson Harbour and a dramatic backdrop of volcanoes is still beautiful.

Vulcan (photo above), Rabalanakaia (photo below) and Tuvurvur (photo below right) all erupted in 1994. Although Rabalanakaia only erupted for six minutes, it did the most damage to the town. The locals believe that Vulcan has doubled in size. Tuvurvur continues to spew ash.





Above: One of the many churches
Below: The new hospital



Above: Bita Paka War Cemetery near Kokopo
Below: One of the many tunnels still open after more than 50 years, having seen war, earthquakes and volcano eruptions.



Below: Although Kokopo is the growing new town, businesses continue to operate in Rabaul.



The people seemed full of courage and persistence. I was impressed to see how they were working together to rebuild their life and build a new town.

You cannot travel to Rabaul and not visit the numerous Japanese tunnels. Driving along the coast of the Blue Lagoon — and it is just that, blue crystal clear deep water — where the base for the Japanese submarine supply system was situated, you see tunnel after tunnel: tunnels for hiding barges (five in each); tunnels for watching the coast and others to service the submarines; gun emplacements, bunkers. My hair was standing on end as I walked through these places, knowing the history but for the first time glimpsing what the locals had to endure during those terrible years.

Well time is racing and I must prepare for my flight to Kavieng. I will continue the highlights of my holiday in another issue of *Paradise*.

Travel courtesy of Air Niugini, Taklam Guest House Kokopo and Coral Sea Hotels.



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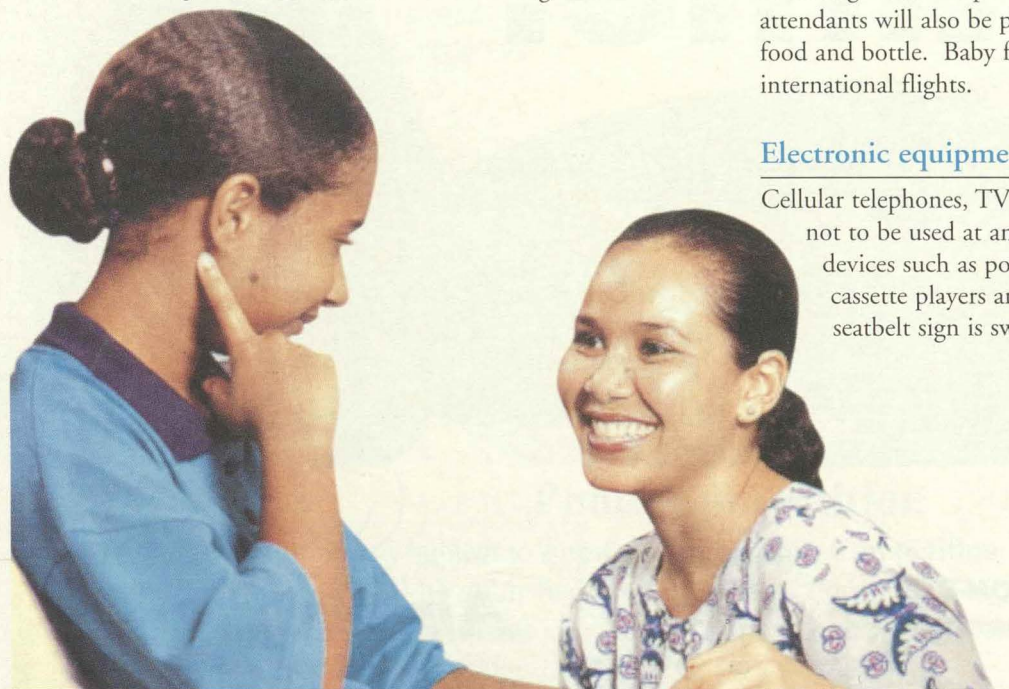
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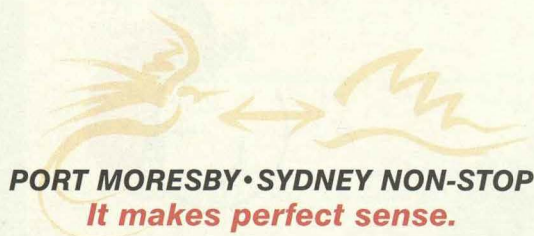
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Pottery is my heritage

Mary Gole talks about how she makes her pottery and how she started with her craft.

My mother was a potter in our village of Kevana in the Oro Province. I remember her digging the clay from special places on the banks of the creek that flowed near the village. She collected the clay and worked it beside the creek, constantly beating it with a heavy stick to work it to an even consistency while she pulled out any leaves or small roots and other impurities. I did not take a great interest in the work at the time but can recall the work involved. It was hard work. After working and cleaning the clay, she wrapped it in banana leaves to keep it moist during storage.

She made all her pots using coils of clay. As village people did, and still do, all the work was carried out while sitting on a mat on the ground. They work the clay on leaves to protect the mat.

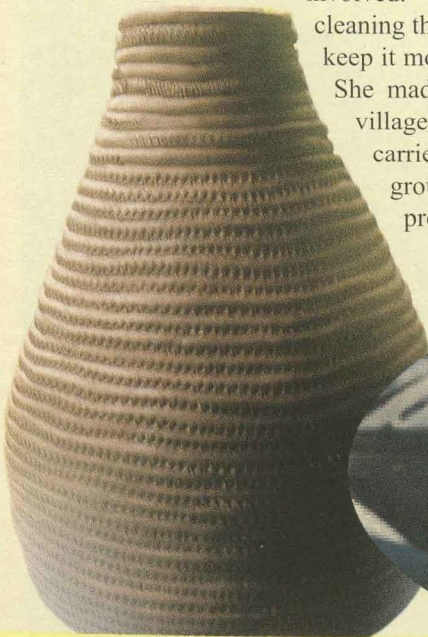
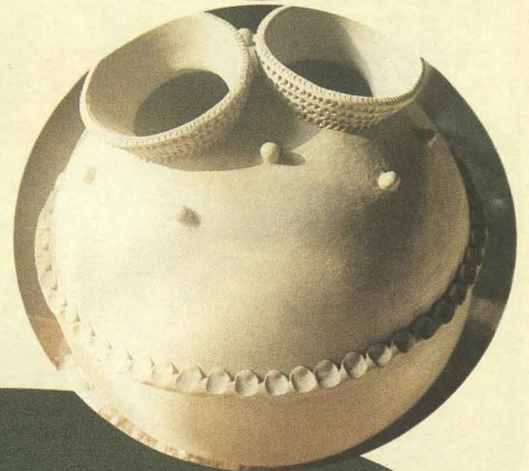
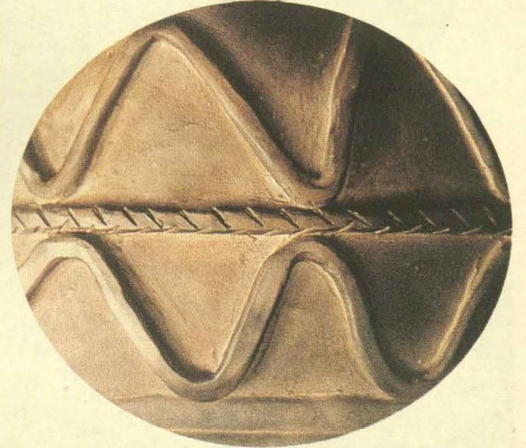


Photo Competition

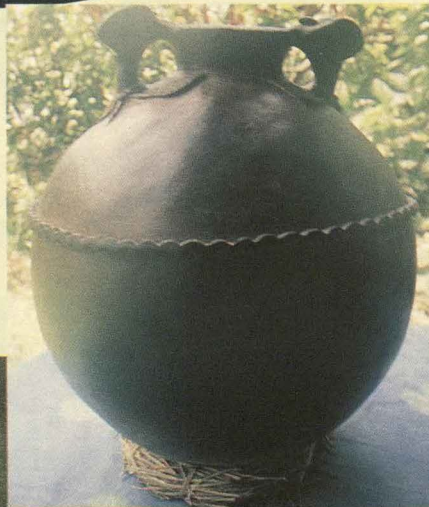
Send a **photograph** on any subject to **Fotofast Photograph Competition, PO Box 1267, Port Moresby**. A winning photograph will be published in each issue of Paradise. The winner will receive K100 cash from Paradise and a K100 **Fotofast** voucher to be spent at any **Fotofast** outlet in Papua New Guinea. The decision of the judges is final.



At home the pots were used for cooking and the storage of food and water. We always had a few pots stored on a rack or shelf above the fireplace or built between the roof timbers.

Many communities which were well known in the past for their traditional pottery, no longer make pots because the need for pottery as a cooking utensil is not a priority. Some traditional communities still actively produce pottery but less for themselves and more for tourists and collectors. A few individual potters are currently working in urban areas, usually making their pots on a wheel and using glazes, while still retaining traditional designs in the decoration.

I did not start making pots myself until after my mother died. I was 35 years old and was living at a sheep property near Brewarrina in northwest New South Wales. The Barwon River ran through the property next to the house. The river yielded a plentiful harvest of yabbies, and the banks reminded me of the clay my mother used. I gathered some and tried to do what I remembered my mother doing. So with no tools or kiln, I started to pot just like my mother. I have been potting actively ever since.

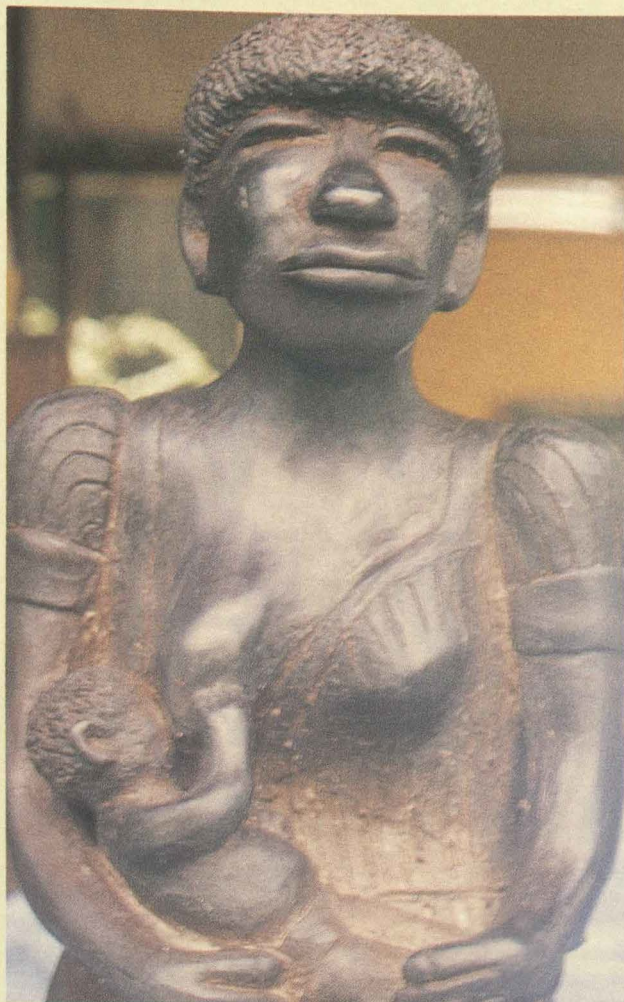



I have gained much knowledge from various potters in Port Moresby, where I have done most of my pottery. I have also been inspired by various publications, most particularly Margaret Tuckson's source book of PNG pottery. While I have a pottery wheel and have used it with some success, I feel more comfortable with hand building so 95 per cent of all my pots are hand made.

I mostly use prepared imported clay. I have gathered and prepared local clays, but find the work arduous and unrewarding, with the resulting material difficult to work, inconsistent and too coarse. I would rather put my efforts into creating the shapes and making the designs on the pots, and leave the preparation of the material to others.

Sometimes I use moulds to assist with getting the spherical shape used in some of my pots. I make the moulds with plaster, using a ball. When using moulds, I use slabs of clay made with a rolling pin to create the slabs. The slabs are joined and smoothed using tools and my hand. I use coils of clay to form the non-spherical pots. Sometimes the coils are left exposed, while sometimes the coils are smoothed out.


Many of my pots are decorated with traditional motifs including zigzag patterns and animal shapes, flying foxes, frogs, geckos and snakes. Much of my work is burnished to a high finish, which I achieve by rubbing the still green work with a smooth stone or spoon. This develops a fine gloss finish on the green material.





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My pots are bisque fired in a gas kiln to 960 degrees. Following cooling, a second low temperature firing is then done to give colour and pattern to the work. This firing is done in an old laundry copper using sawdust and newspaper. Sometimes dry seaweed and salt are added for further colour. The work is then waxed to add to the smooth and glossy finish. The completed work can take on the appearance of leather or polished wood.

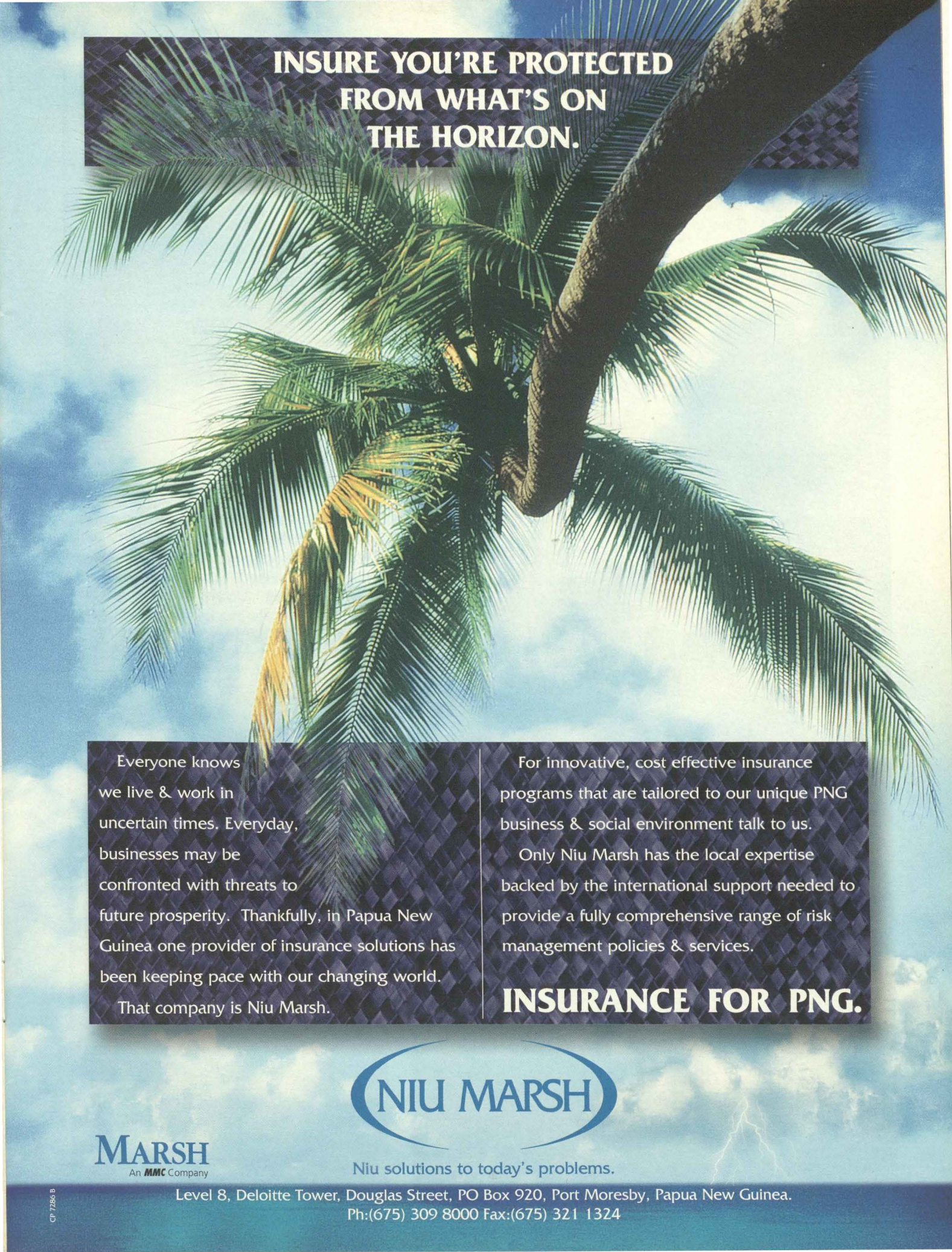
My pottery lies somewhere between the traditional village based pottery, which is hand made and fired to low temperatures, and modern international pottery, using finely prepared clays and high temperature firings.

I see my work as expression of continuity of my traditional upbringing and knowledge, while accepting some rupture, in that I freely make use of imported materials and am able to adopt pottery styles derived from other areas apart from my own traditional area. I believe my work is traditional and modern at the same time.

I have work displayed in many embassies, galleries and homes all over the world. I am a collector of beautifully made traditional hand made things and wish to share my interest and skills with people with similar interests.

I have participated in exhibitions and workshops at Townsville Pacific Arts Festival, Bangladesh, Canberra, Port Moresby and Sydney. **Currently I am preparing for my exhibition in late November/early December 2001 in Port Moresby.**





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Exotic Flowers in Lae

Story and photographs by
Liz Johnston



It is barely daylight on Monday mornings when the gardeners at Buambub Plantation begin their morning harvest. They are cutting exotic flowers for the florists in Port Moresby and Lae.

This small business grew from the owner's hobby garden and has existed for about six years. The garden at Buambub has always had a large collection of tropical flowers but after the owners saw new varieties of ginger and heliconia in Hawaii, they decided to import some new rhizomes to trial as cut flowers.

The decline in the value of the Kina has led florists to inquire about local flowers and foliage to replace some of their expensive imports. Seeing the potential of a new industry, it was decided to source plants from a supplier in North Queensland where strict quarantine rules exist. This means there is no danger of introducing any diseases. Heliconias are related to bananas and therefore share diseases — it is of utmost importance not to endanger a staple food crop. There are now thousands of plants, all reproduced from the single rhizome of each new variety imported six years ago.

The owners, the Johnstons, are members of the World Heliconia Society. (More information about this society can be found on www.heliconia.org.) Despite all the theory written about the flowers, the best knowledge comes from the practical growing experience. After comparing flower farms in Florida, Costa Rica, Venezuela, Louisiana, Australia, Thailand and Malaysia, there is no doubt the quality of the flowers from Lae are among the best in the world.

Many factors contribute to that high quality:

- Lae has an ideal climate with high temperatures and humidity as well as abundant rainfall. The plants were stressed during the drought a few years ago, but still managed to produce enough flowers to meet demand.
- Heliconias don't like wind. It tears the leaves and dehydrates the flowers. Lae is out of the cyclone belt and only experiences a gentle afternoon breeze.
- Heliconias love a nitrogen rich diet. Fertiliser is available from the local chicken sheds.

The rhizomes are planted at about 20cm intervals, in rows 4 metres apart in an open sunny position. Small flowering varieties take three months to flower after the shoot appears, while the large clumping heliconias take about nine months to flower.

Flowers are harvested by cutting the stem at ground level. This must be done before 8am to guarantee a good vase life. Ideally you should then submerge the whole flower in water for 10 minutes to clean, remove bugs and hydrate the flowers.



They must never be refrigerated or the flowers will go black. The flowers are then packed in boxes to be airfreighted to Port Moresby. It takes only a few hours for the flowers to go from the garden in Lae to the florists in Port Moresby.



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Apart from their bright appearance, it is their long lasting qualities that make them an ideal cut flower. If flowers are handled correctly, they will last from 10 to 25 days.

Buambub Plantation also produces many varieties of gingers as well as anthuriums and foliage to complete an arrangement. They sent over 400kg of flowers for exotic display at the Jurong Bird Park when the World Heliconia Conference was held in Singapore. The recent conference in New Orleans provided the opportunity to make a presentation to delegates of growing methods in Lae as well as a display of photos of Papua New Guinea's exotic flora and fauna.

The team of seven staff now have an understanding of commercial cut flower production and in addition to looking after the 4 hectares of heliconias and gingers, they maintain 3 hectares of domestic gardens at Buambub.

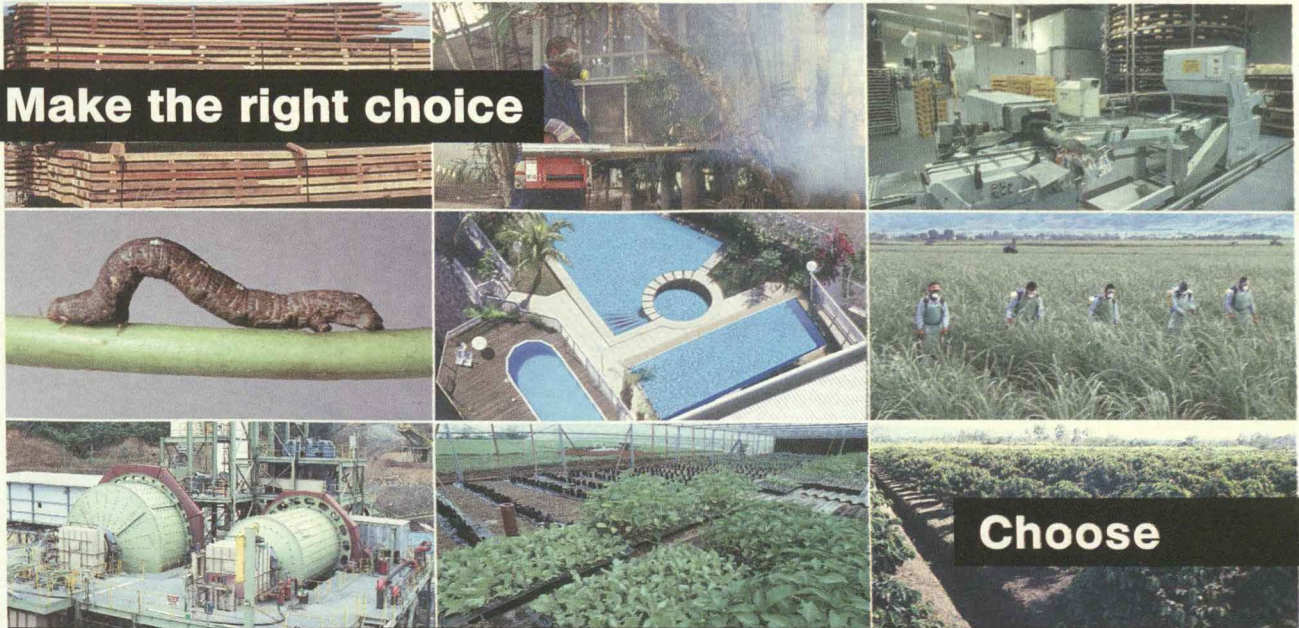
The plantation provided most of the heliconia and gingers that can be seen in the Port Moresby Botanical Gardens. Flowers can be seen at the Lae International Hotel, Crowne Plaza in Port Moresby and purchased through Anderson's Supermarkets and florists. 

*For more information, contact Buambub Plantation
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Sumia

Story and
photographs
by Glenn Stott

My first experience with village life came quite suddenly as both rain and nightfall made shelter an urgent matter. When I woke next morning it was not to the view of the four walls I am accustomed to seeing, but rather the woven walls of a grass house. It was not on my usual mattress that I slept, but rather a well-worn cane mat. It was not to my family I awoke, rather the unblinking eyes of the men of Sumia village in the Southern Highlands.

The usual aroma of coffee and toast was replaced with the deep and heavy smell of wood smoke wafting from the fire in the centre of the room — a fire that had burned all night every night for countless years, a fire whose smoke filled every possible corner of the grass house.

There was not the usual dawn chorus of birds I am used to hearing in New Zealand, but the unfamiliar calls echoing from the safe canopy of trees just outside, trees growing up into the morning mists that enshrouded this tiny village perched at 2300m above sea level. Mist had descended with the rain as we slept undisturbed.

Morning favoured us with shafts of light from the open door penetrating the smoke-filled grass house where a beaten old kettle was being manoeuvred to the centre of the fire. A basin overfull with cups of all sizes and descriptions was skittled nearer to the fire in readiness for the first drink of the day.

Stepping outside to survey the village that had been hidden by darkness, draped with rain and enshrouded with mist, I was greeted by a scene I hope never to forget. The village was illuminated with the golden glow of the sunrise. Apart from our truck, which we had managed to get bogged right in the centre of the village, Sumia was spread before me as though just recently created and yet to feel the pain a modern world would inflict upon it. This Southern Highland village was to greet another day that to many would be little different from the day before.

Standing in the early morning silence, I was astonished that the entire village had not left the warmth of their fires to absorb the sheer beauty of their homeland. Magnificent trees stood like sentinels around the perimeter of the village. Tall mountain peaks partly concealed even taller peaks while rugged limestone cliffs where rock mass had once been severed glowered down upon us, reminding us that this is indeed an ancient land.

Sumia in the early morning





Pastor Thomas' house

The silence of the early morning is as profound as the scenery to a traveller from the modern world. Mist refusing to loose its grip clung to the treetops and highest peaks. The air was motionless with just the wafting smoke from the small grass houses around the plateau, above us on the hillside and below where the valley disappeared into the dark shadows still waiting for the sun to disperse the night.

Sumia is a long way from New Zealand. It is a long way from everywhere. Roads seem unaware of their need to provide smooth or comfortable transport. But when you awake on a Sunday morning in Sumia it is the only place to be.

There is no electricity. Absent are the televisions with endless urgent commercials disturbing the peace. The only running water is that which flows swiftly in the stream below the village. There are no bus stops, no shops, malls, car washes, billboards or movie theatres. There are no cafes, real estate agents, MacDonalds Restaurants or video libraries — not because few visit the village, in fact quite the opposite. Daylight had revealed a maze of tracks all leading from some other village and to some other place. Tracks hard beaten by the feet of people who seem never to tire of their need to carry bilums laden with vegetables or to tote loads of firewood to be stacked ready for use.

My eyes darted up the tracks as figures twisted and turned between neatly planted kaukau gardens, rows of sugar cane and flourishing banana trees. I had to fight the urge to race off onto each track to learn what lay beyond my line of vision.

Breakfast was sugar cane, tea and kaukau — an unbeatable menu.

There are no clocks in Sumia so when the food was ready it was time to eat. When the food was eaten it was time to walk. When the walking was done it was time to talk.

It is easy for a city resident to think that Sumia is a long way from everything we esteem vital and important. The village possessed so many things large cities so lack and yet crave for — a rich sense of community, friendship and real purpose for being. You can never be far from a friend to walk with or far from an opportunity to sit and hear history retold with urgency and punctuated with drama. You are never far from a villager ready to explain the hopes for the future of the community. It seems to me the cities I have lived in strived endlessly to achieve what seemed to be a natural part of life in this highland village.

There are no Sunday papers in Sumia, no talk back radio. It doesn't take long to realise just how unnecessary these things are.


As we sat around the fire a village elder began by explaining, *We will talk here and our discussions will build a great house!* The discussions soon captivated us as villagers gradually unfolded their local history and the changes they had witnessed over the many years.

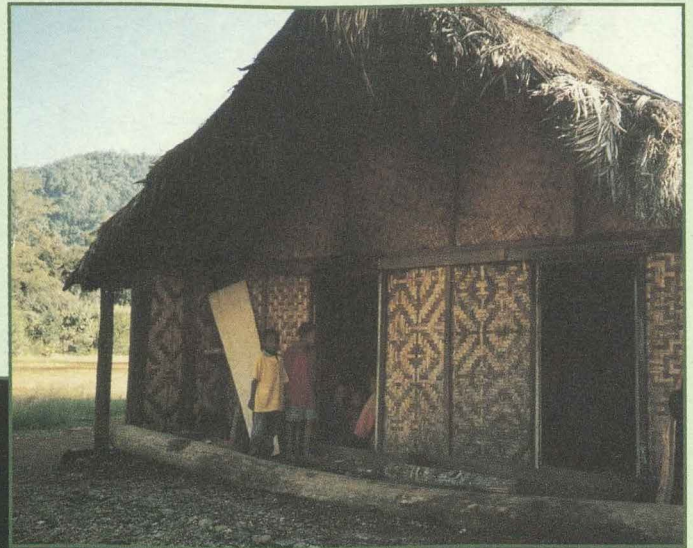
In the centre of Sumia Pastor Thomas has built a church. On our income it didn't cost much, but on his income it cost all he could earn in a year. Thomas was eager to show us the church he had built with his own hands using materials from his mountain for the use of his people and the honour of his Lord.

Movement in the village made us aware church was about to begin. The silence was undisturbed by little more than distant voices, a dog heralding its ownership and children playing. There were no church bells nor public announcements, but simply the gradual movement of people appearing from grass houses and nearby tracks in the direction of their church. Mothers carrying babies, children bursting out into the daylight running the tracks at breakneck speed, their feet guiding them automatically down paths they had beaten out over time.

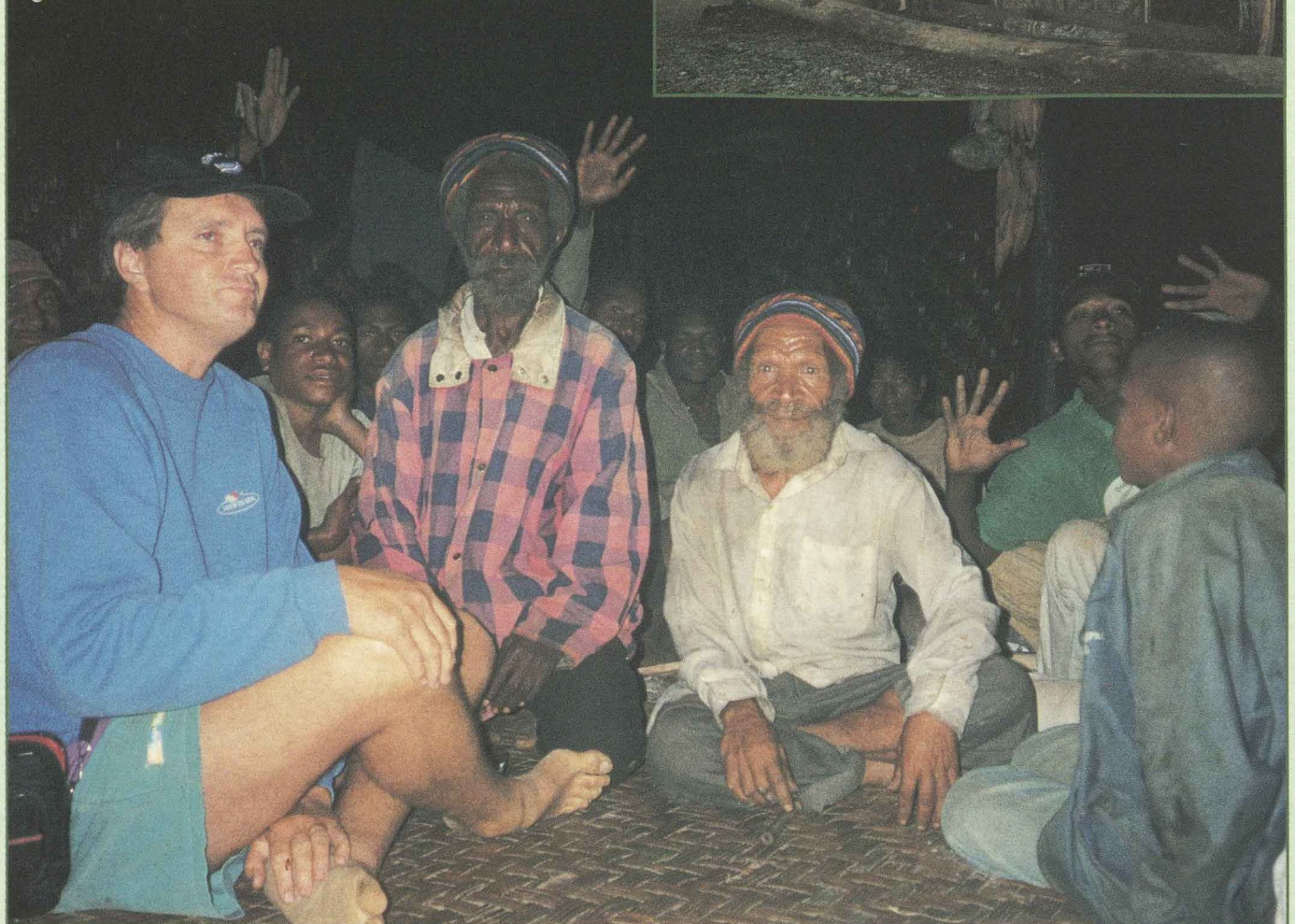
Pastor Thomas disappeared down the track leading to the river. Taking a towel and slab of soap he would soon reappear in his finest clothes, sparkling clean and sporting the brightest of smiles. With his Bible tucked firmly beneath his arm we were welcomed as though lifelong friends into the cool dry bush church. I watched the worshippers arriving and taking their place on the grass-strewn floor. I wondered how many people where I worship on a Sunday would be as happy to come to church if they had little more than dry grass as a seat.

Later that afternoon, having dislodged our truck from the bog, we drove out of Sumia and back over the near impassable roads towards Mendi. With endless stops to change into first gear and circumnavigate deep potholes, our minds began to wrestle with just how we could ever describe to our families at home the richness and simple beauty of life in Sumia. How could we truly describe the people's generosity, their history and the depth of friendship enjoyed in the village?

In the brief forty years of my life I have had opportunity to visit beyond the borders of my homeland. Having toured some great and inspiring cities I find now on reflection that few visits have made such a lasting impression upon me as the magnificence of Sumia and the gracefulness of her people. 



Below: *Glenn Stott with village elders inside the men's house*
Right: *Outside the men's house*



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Blood Circulation/Muscle Relaxation

When you're sitting upright in a stationary position for a long period of time, several things can happen:

- The central blood vessels in your legs can be compressed, making it more difficult for the blood to get back to your heart.
- The long inactivity of your body muscles in this position can result in muscle tension, back aches or a feeling of excessive fatigue during, or even after, your flight.
- A stationary position inhibits the normal body mechanism for returning fluid to your heart, and gravity can cause the fluid to collect in your feet. This results in swollen feet after a long flight.
- Studies have concluded that prolonged immobility may be a risk factor in the formation of clots in the legs (DVT - deep vein thrombosis). Particular medication and medical conditions may increase the risk of formation of clots if associated with prolonged immobility. Medical research indicates that factors which may give you an increased risk of blood clots in the legs include:
 - increasing age above 40 years
 - pregnancy
 - former or current malignant disease
 - blood disorders leading to increased clotting tendency
 - personal or family history of DVT

- recent major surgery or injury, especially to lower limbs or abdomen
- oestrogen hormone therapy, including oral contraceptives
- immobilisation for a day or more
- dehydration
- heart failure
- trauma
- varicose veins
- obesity
- tobacco smoking

Recommendations:

- If you fall into any of these categories or you have any concern about your health and flying, Air Niugini recommends you seek medical advice before travelling.
- While in-flight, move your legs and feet for three to four minutes per hour while seated and move about the cabin occasionally, if conditions allow.
- Doing light exercises as depicted in the sketches below may be effective in increasing the body's blood circulation and massaging the muscles.

Jetlag

The main cause of jetlag is travelling to different time zones without giving the body a chance to adjust to new night-day cycles. In general, the more time zones you cross during your flight, the more your biological clock is disturbed. The common symptoms are sleeplessness, tiredness, loss of appetite or appetite at odd hours.

We recommend that you:

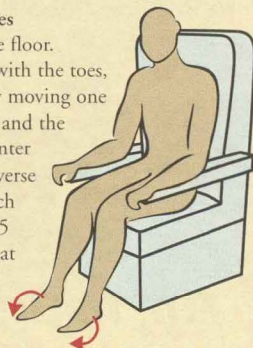
- Get a good night's rest before your flight
- Arrive at your destination a day or two early, if possible, to give your body a chance to become more acclimatised to the new time zone.
- Fly direct to minimise flight time, when possible. This allows you to relax more upon arrival.
- Leave your watch on home time if you're staying at your destination less than 48 hours. Also try to eat and sleep according to your home time.
- Change your watch to the local time if your stay is longer than 48 hours, and try to eat and sleep in accordance with the local time. On longer stays, try to prepare in advance for your destination with its different

Inflight Workout

These exercises are designed to encourage a safe way to enjoy movement and stretch certain muscle groups that can become stiff as a result of long periods sitting. They may be effective in increasing the body's blood circulation and massaging the muscles. We recommend you do these exercises for three or four minutes every hour and occasionally get out of your seat and walk down the aisles if conditions allow. Each exercise should be done with minimal disturbance to other passengers. None of the following should be performed if they cause pain or can not be done with ease.

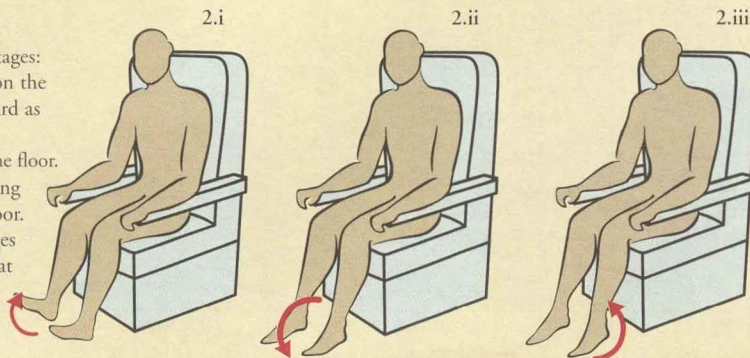
1. Ankle Circles

Lift feet off the floor. Draw a circle with the toes, simultaneously moving one foot clockwise and the other foot counter clockwise. Reverse circles. Do each direction for 15 seconds. Repeat if desired.



2. Foot Pumps

This exercise is in three stages:
 (i) Start with both heels on the floor and point feet upward as high as you can.
 (ii) Put both feet flat on the floor.
 (iii) Lift heels high, keeping balls of the feet on the floor.
 Continue these three stages with continuous motion at 30 seconds intervals.



Medical Information

time zone; adjust your meal and rest times to be closer to those of your destination.

- Try some light exercise - go for a brisk walk, or do some reading if you can't sleep after arrival at your destination. It generally takes the body's biological clock approximately one day to adjust per time zone crossed.

Cabin Humidity/Dehydration

Humidity levels of less than 25 percent are common in the cabin. This is due to the extremely low humidity levels of outside air supplied to the cabin. The low humidity can cause drying of the nose, throat, eyes and it can irritate contact lens wearers.

We recommend that you:

- Drink water or juices frequently during the flight
- Drink coffee, tea and alcohol in moderation. These drinks act as diuretics, increasing the body's dehydration.
- Remove contact lenses and wear glasses if your eyes are irritated. Use a skin moisturiser to refresh the skin.

Eating and Drinking

Proper eating and drinking will enhance your comfort both during and after your flight.

We recommend that you:

- Avoid overeating just prior to and during the flight. It is difficult to digest too much food when the body is inactive.
- Drink coffee, tea and alcohol in moderation. These drinks act as diuretics, increasing the body's dehydration.

Cabin Pressurisation

It is necessary to pressurise the outside air drawn into the cabin to a sufficient density for your comfort and health. Cabins are pressurised to a maximum cabin altitude of 2440 metres. It is the same air pressure as if you were at an elevation of 2440 metres above sea level. The cabin pressure and normal rates of change in cabin pressure during climb and descent do not pose a problem for most passengers. However, if you suffer from upper

respiratory or sinus infections, obstructive pulmonary diseases, anaemias or certain cardiovascular conditions, you could experience discomfort. Children and infants might experience some discomfort because of pressure change during climb and descent. If you are suffering from nasal congestion or allergies, use nasal sprays, decongestants and antihistamines 30 minutes prior to descent to help open up your ear and sinus passages. If you have a cold, flu or hayfever, your sinuses could be impaired. Swollen membranes in your nose could block your eustachian tubes - the tiny channels between your nasal passages and your middle ear chamber. This can cause discomfort during changes in cabin pressure, particularly during descent.

Recommendations:

- If you have a pre-existing medical condition that warrants supplemental oxygen, you can order from us. Please give at least seven days notice before travelling.
- To "clear" your ears try swallowing and/or yawning. These actions help open your eustachian tubes, equalising pressure between your middle ear chamber and your throat.
- When flying with an infant, feed or give your baby a dummy during descent. Sucking and swallowing will help infants equalise the pressure in their ears.

Motion Sickness

This ailment is caused by a conflict between the body's sense of vision and its sense of equilibrium. Air turbulence increases its likelihood because it can cause movement of the fluid in the vestibular apparatus of the inner ear. If you have good visual cues (keeping your eyes fixed on a non-moving object), motion sickness is less likely to occur.

Recommendations:

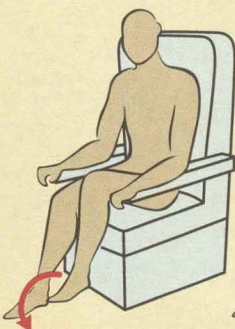
- When weather is clear and you can see the ground, sea or horizon, you are less susceptible to motion sickness.
- You can buy over the counter medications but we recommend that you consult your doctor about the appropriate medications.

With thanks to Qantas and the Boeing Corporation for allowing us to reproduce this material.

Inflight Workout

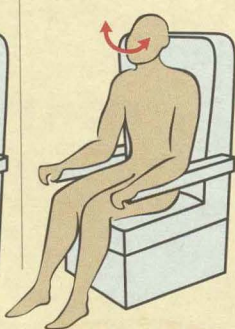
3. Knee Lifts

Lift leg with knee bent while contracting your thigh muscle. Alternate legs. Repeat 20-30 times for each leg.



4. Neck Roll

With shoulders relaxed, drop ear to shoulder and gently roll neck forward and back holding each position about five seconds. Repeat five times.



5. Knee to Chest

Bend forward slightly. Clasp hands around the left knee and hug it to your chest. Hold stretch for 15 seconds. Keeping hands around the knee, slowly let it down. Alternate legs. Repeat 10 times.



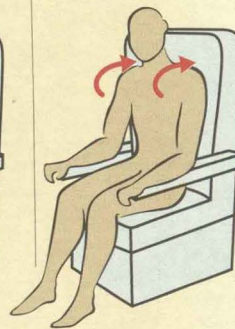
6. Forward Flex

With both feet on the floor and stomach held in, slowly bend forward and walk your hands down the front of your legs toward your ankles. Hold stretch for 15 seconds and slowly sit back up.



7. Shoulder Roll

Hunch shoulders forward, then upward, then backward, then downward, using a gentle circular motion.



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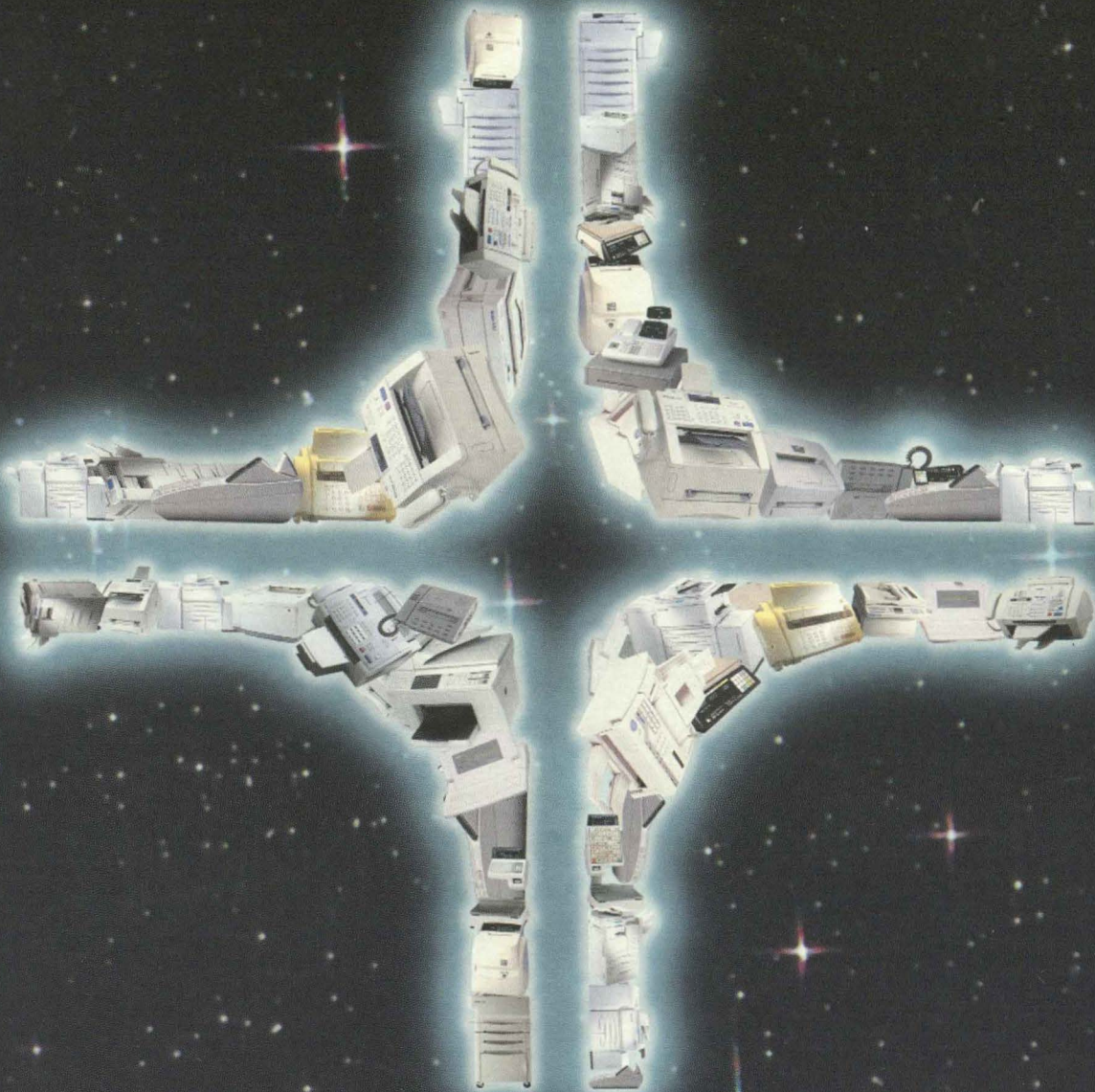
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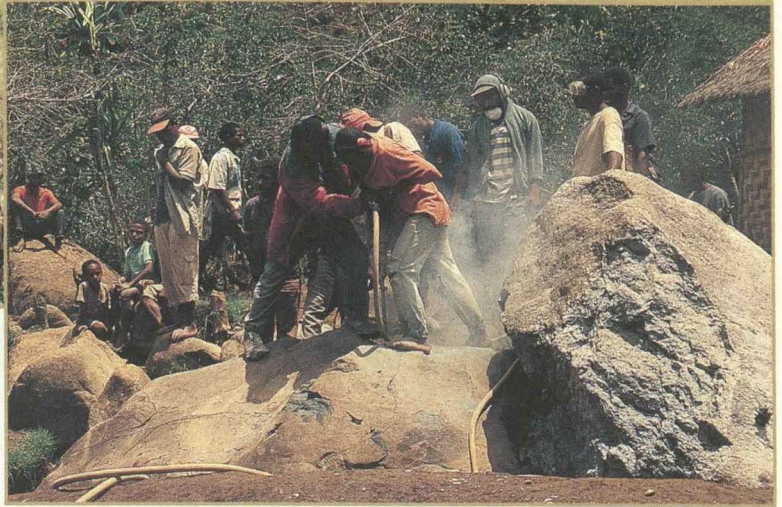
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A Remote School with Blessings



Story and photographs by Dilu Deck

A community school in a remote part of Kerowagi District of the Simbu Province was established in January 1992. Desperately needed, this school has made education more accessible to many children and improved literacy in the area.

Angagoi Primary School enrolled its first grade seven class in 1999. Now it has grades one to eight with nine staff members.

The school is situated in the centre of a densely populated area about ten kilometres northeast of Kerowagi, the administrative headquarters of the district. The school sits on the bank of the small Egawaia River, which originates from the district's highest peak, Mt Ou. Usually, the river is very cold in the morning. Kogbuna and Angagoi villages surround the school.

Children from Angagoi, Permambuno, Kurbamambuno, Kawa, Agbanigl, Kondan, Engire, Kogbuna and Parmugl in the Upper Koronige area attend the school.

Before it was built, parents were reluctant to send their children to school because they had to walk such long distances.

The school was the dream of the people for a long time. Finally they convinced the Simbu Education Board in Kundiawa to send education personnel to the villages to talk with the community, who suggested many locations for the site, until a place beside the river was selected. It was chosen purposely as the river could provide clean fresh water daily for children, teachers and their families.

The community cleared the land and built double classrooms and two teachers' houses with bush materials. Enrolments the first year were 90 children, who were split into two classes of grade one. Towards the end of the year, parents built a new classroom and a staff house for the next year. The school had a Board of Management of nine members. They set Wednesday as the Parents and Citizens Day. On this day parents and community members work at the school.

Top of page: *Angagoi Primary School, 2000.*

Above: *Drilling huge rocks in the school grounds*

Because the school land had been a river bank, there were many huge stones, which could be dangerous for the children. The community found different ways to clear the land. Parents and children removed small stones and tied ropes to drag the bigger ones to the river. Others dug huge holes and buried stones. Children and parents made huge fires around the stones and heated them. Once they got very hot, they poured buckets of water on them to induce cracks on the tops and sides of the stones. Then they could break them into smaller pieces and carry them away. That was a traditional method applied to reduce the stones in size and gradually remove them.

Towards the end of 1992 school year, a heavy rain-storm damaged the classrooms. The provincial government allocated K15,000 for a permanent double classroom to be erected in 1993.

During 1994, the village councillors from the Upper Koronige area contributed their ward funds for a new staff house to be used by the head teacher.

In 1995, the provincial government funded another permanent double classroom at a cost of K8,000. Construction began in 1996.

During 1996, the school also received assistance through the North Simbu Rural Development Project of corrugated roofing iron and one big water tank. The roofing iron was used to build two semi-permanent staff houses.

Towards the end of 1996, a man named Gunbi Kua visited his uncle in a village near the school. While he was there, the people told him stories about the new school and the stone problem. The people didn't know that Gunbi owned a drilling and blasting firm. He promised that he would find a way to assist the school, set a date to return and left.

Two weeks later he returned with his men, a heavy drilling machine and explosives. There was no road to the school from the main road. The people made about 200m of road into the school. About 100 people pulled the machine into the school grounds. The whole day was spent drilling all the big stones blocking the playground.

The next day everyone was warned to get away from the school. The workmen put dynamite into the drilled holes and connected the sticks of dynamite with special ropes and fuse. When everything was ready, a car alarm cried. Everyone took cover. A few minutes later several booming sounds were heard. To the surprise and amazement of the people watching, the drilled rocks turned into small pieces.

All the remains were removed to the river or covered with earth. A better playground was made. 'A miraculous deed', people remarked.

Although the explosives and the machine cost many thousands of Kina, Gunbi did the job free, because he wanted to help the school.

In 1997, the National Department of Education distributed Japanese-funded solar kits to remote schools throughout Papua New Guinea. Angagoi Primary School was the second school in Kerowagi District to receive a kit. The light of fluorescent tubes now glows in the classrooms. Security lights are on every night. Once in a while, the teachers entertain the students and the community with a video show using the power source from the solar output of the inverter.

A Grade One Class with their teacher



In 2000, the provincial government funded a new double classroom at a cost of K100,000, and provided 40 new desks. One of the rooms will be used as a library. The same year the school received an Australian Aid package of grades seven and eight textbooks and some general library books. Even though the school is situated in a remote location, it has more than enough textbooks for each grade.

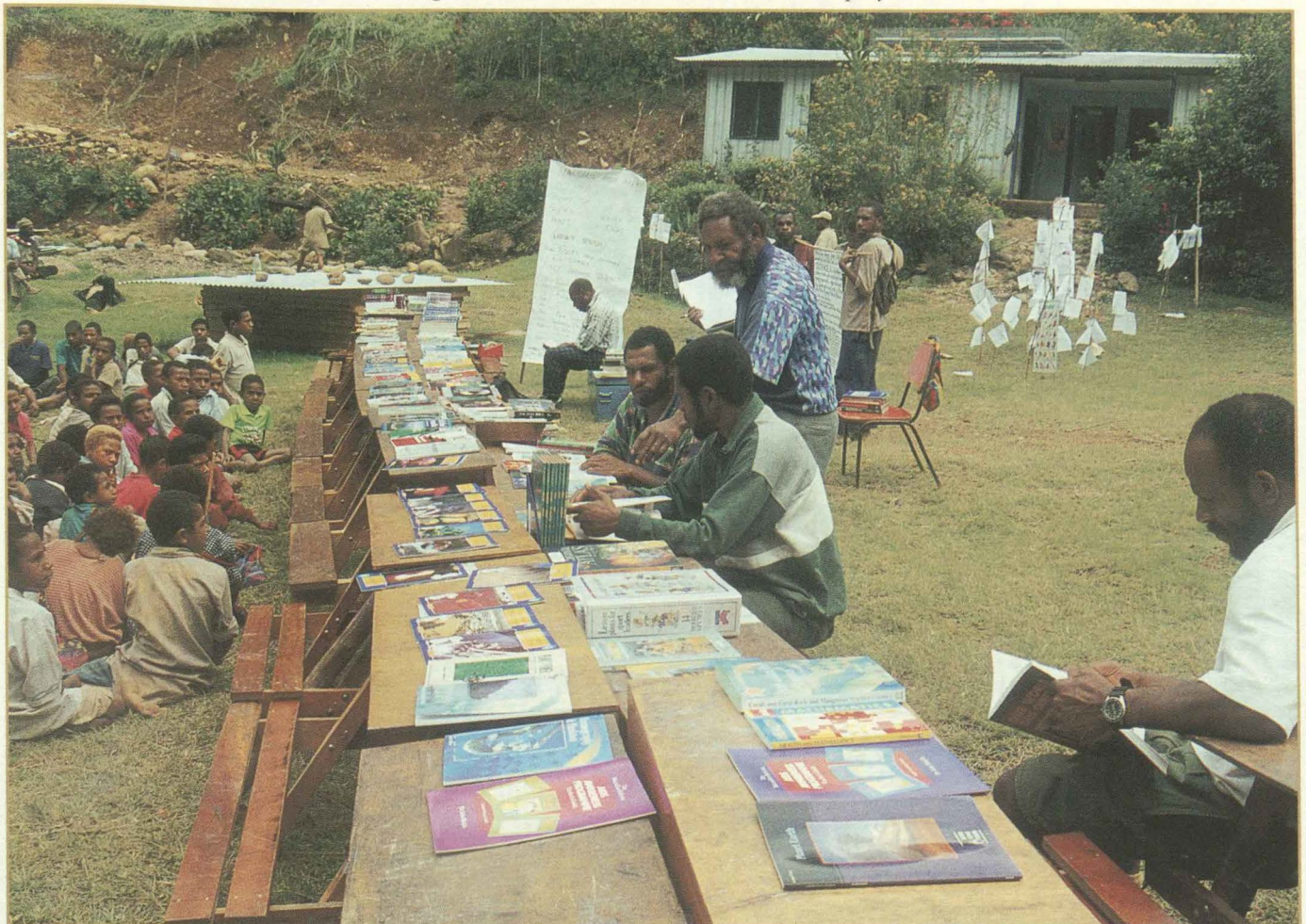
The parents, teachers, students, Board of Management and the Community are very pleased with the assistance of the Simbu Government and various foreign aid donors. Now, they need to build permanent staff houses for all staff. Currently, the school has five semi-permanent, two permanent and two bush material houses.

The community's vision has put the improvements they dreamed for into reality. The parents and community often say, 'With God's assistance, our school is growing'.



Above: Before clearing — school grounds littered with rock pieces after blasting of dynamite.

Below: The staff and the students participate in the National Book Week celebration, August 2000. AusAID donated books on display.



Puzzles

Answers on page 60

COGS

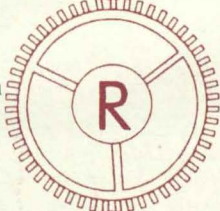
22 teeth



35 teeth



143 teeth



39 teeth



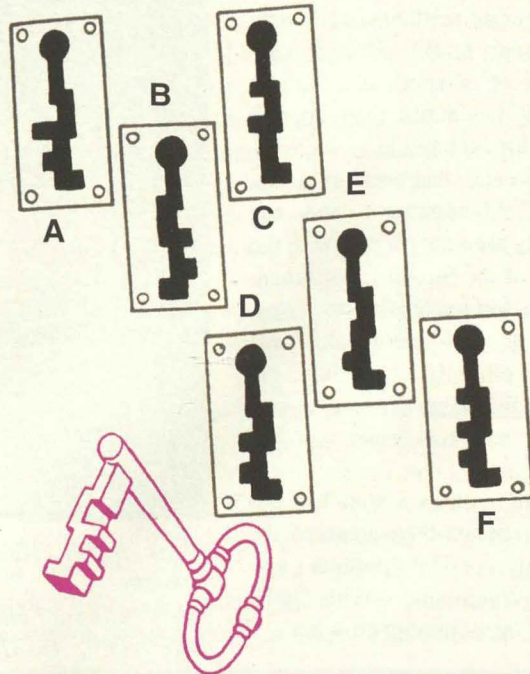
The diagram represents four cogs which bear the number of teeth indicated. The letters on the cogs, reading downwards, spell the word MARY.

The weeks begin to turn.

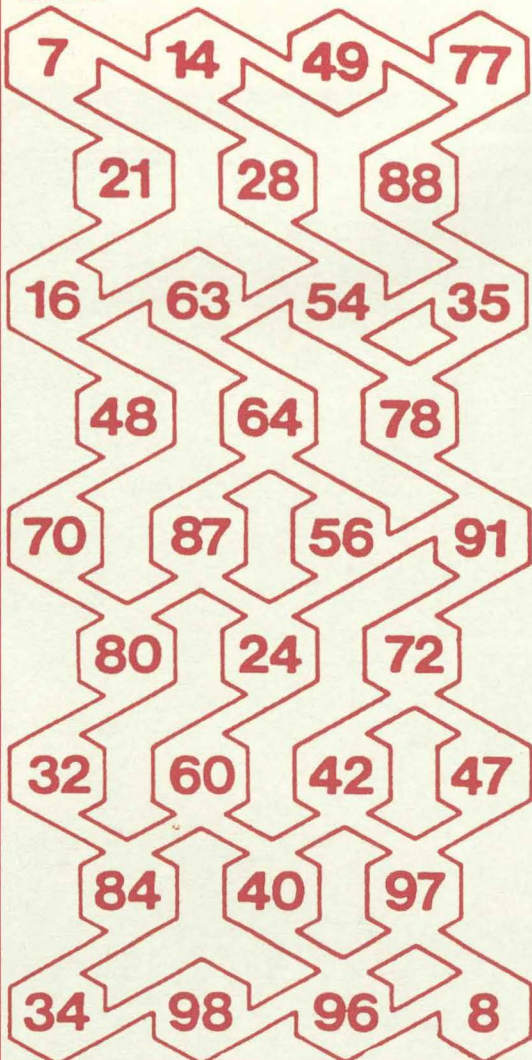
How many times does the largest (143 toothed) cog have to turn before a four letter word is shown again?

KEY

Which keyhole will the key fit?



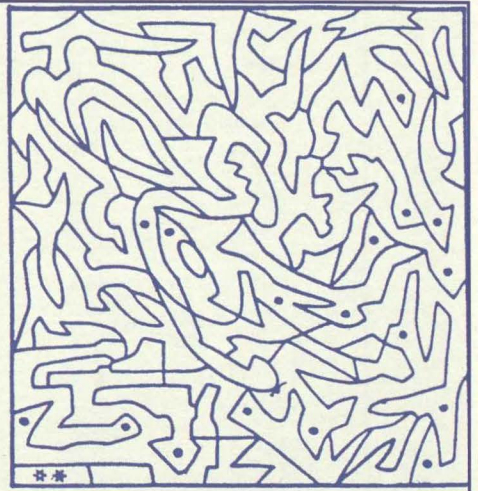
MAZE



Find your way through the maze. Start with the 7 in the upper left corner and finish with the 8 in the lower right corner. Move only through spaces containing numbers that are multiples of either 7 or 8.

PICTURE

Shade in the sections containing dots and watch a picture appear.



Find the 8 differences between these two Christmas angels.



ANGELS



The Pride in the Old Man's Eyes

By Steven Mavii Gimbo

I can see the pride in his eyes

The pride I can see in no other eyes except his
The pride that came because I looked just like my
forefathers
In my traditional finery.

He knows that I am not ashamed of my body
In traditional bilas, half-naked, yet dressed in the
traditional sense

He is proud because I held my head high, like his
ancestors

In all the glory and splendour of my traditional bilas.

When I paint my body, I look like a beautiful rainbow
When I dance I do so with the grace of the noble
Kumul

When I sing I do so with the beauty of a bird
When I beat the kundu, it sounds melodious.

At the first beat of my kundu

The spirits of the generations before me are stirred
At the sound of my voice, old traditions have been
glorified

And the old man's heart yearns to be young again.

I am proud that I am a native of this beautiful land
A land so diverse and rich, in traditional, spiritual and
material wealth
I sing and dance to tunes and beats that are centuries-old
And I make the old and spirits of my forefathers proud.

I can see the pride in the Old Man's eyes
The pride that is seen in the eyes of a man who is
satisfied

That he has done his duty to his forefathers
And has passed his traditional knowledge and values to
the young.

And when he dies, I know he will die happy
Happy in the knowledge that what he has imparted will
be passed on

To those who will come later and that they will do the
same

And tradition will be passed on and kept alive.

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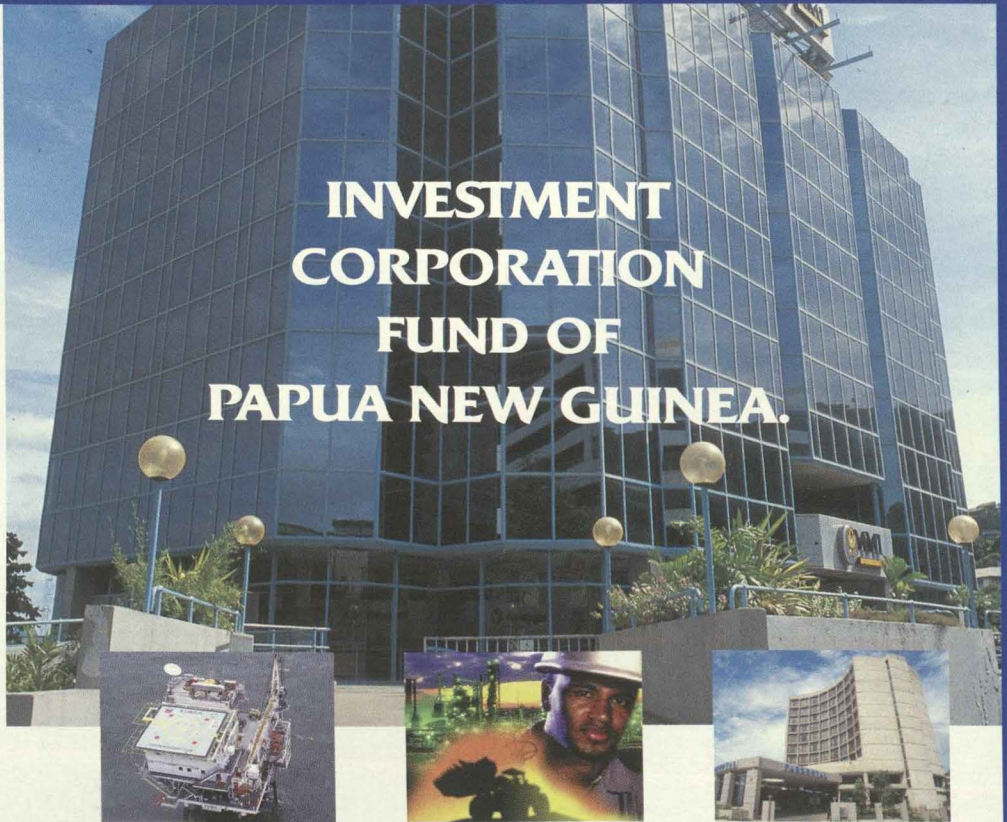


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DESTINATION — Tioman Island

Story and photographs by Bev Byron

A fat old monkey sat under a tree watching as we stopped to take in the view to the surrounding islands. It was 5pm and the air was still warm. We had hiked to the mosque built at the very edge of the jungle. Tired we looked for a taxi ride home. Too far from the main settlement to catch the local bus, we asked a few locals if they were driving near the resort.

The boats had just returned from the afternoon trip; huge baskets of fish were being unpacked. The fisherman pointed to a young man and said he would take us home. We wandered along behind him looking for the van. Instead he pointed to a speedboat.

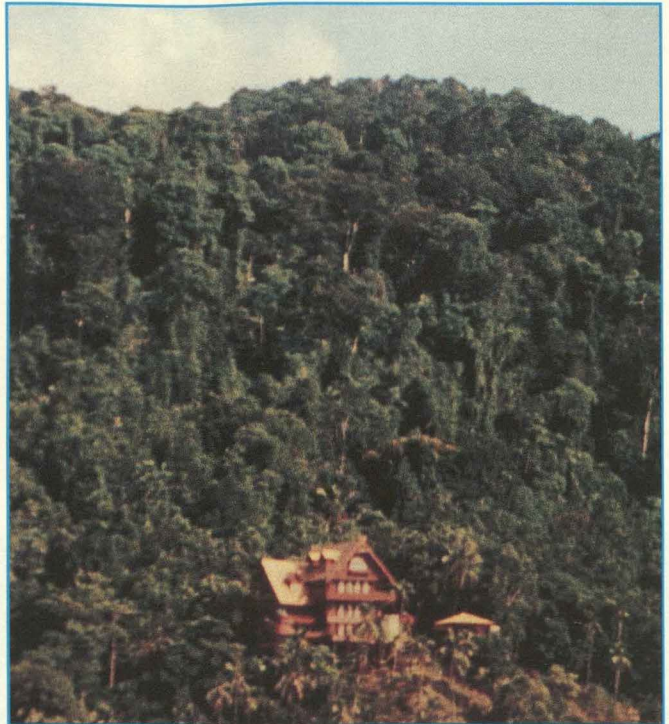
The jungle grows close to the water edge and the boat sped past several bays towards our resort. The coral garden was teeming with brightly coloured fish. Half an hour later our 'taxi' dropped us on the beach in front of our room.

Tioman Island has been voted by Time magazine as one of the ten most beautiful islands in the world. The largest in a group of 64 volcanic islands, Tioman sits off the east coast of Malaysia in the South China Sea and is just 38km long and 12km wide. Rocky outcrops protect small bays and coral gardens grow offshore, some within wading distance of the white sandy beaches. The rest of the island is covered in lush, green jungle filled with orchids, squirrels, mousedeer and monkeys.

Early each morning visitors paddle along the shoreline on surf skis listening to birds squawking in the jungle and watching the mist rising slowly over the trees as the heat of the day begins. At the edge of the resort built high into the mountain is the Malaysian Royal family's holiday house designed in traditional Malay architecture. A cable car accessing the house is a play gym for the monkeys who scamper up and dance along the rails looking for crumbs. They are out each morning, calling cheekily to each other.

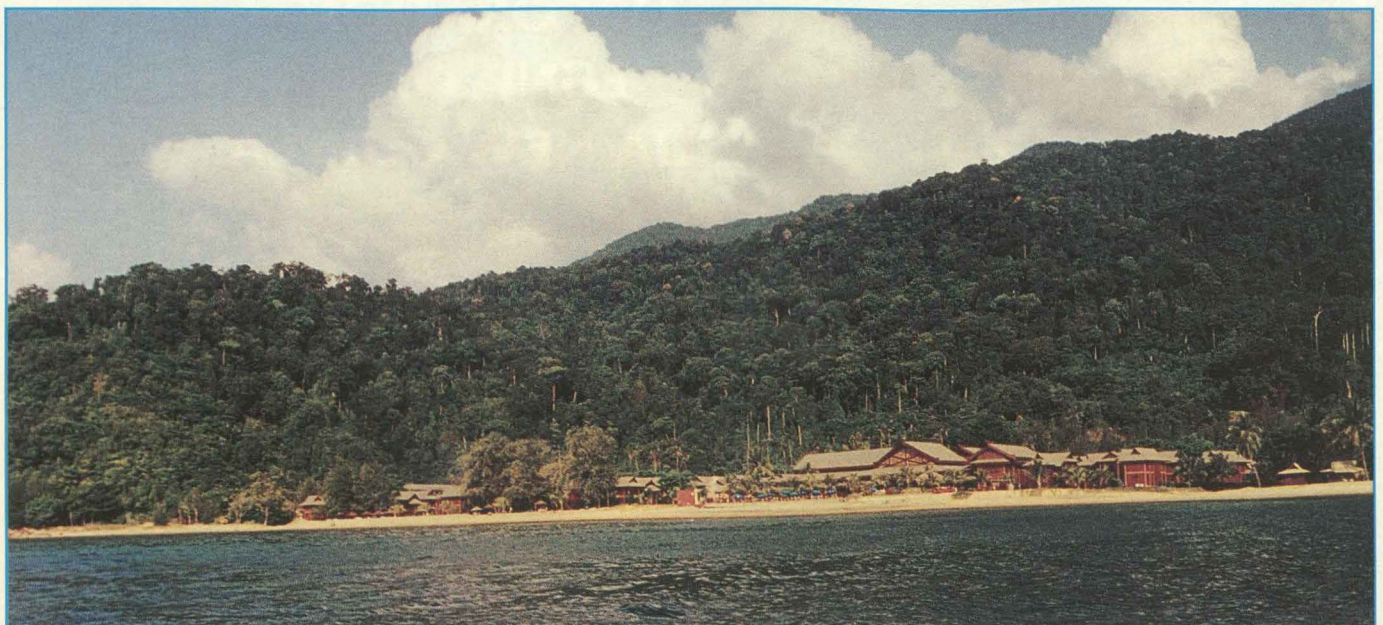
Above the monkeys, eagles soar high over the jungle, gliding before swooping low into the trees.

The Royal family are regular visitors to the island arriving four times a year. At other times their property is available to rent. The four-storey villa sleeps up to 15 people and comes with a butler. Fantastic for private functions or just a very comfortable weekend away.



Above: *Royal family's holiday home*

Below: *Between the jungle and the sea — Berjaya Tioman Beach Resort*






The resort on the white sandy beach beside the ever-changing blue sea

Berjaya Tioman Beach Resort seems to have an endless list of land and water activities. The more popular are the jungle trek and the Coral Island daytrip. A well-informed local takes groups deep into the jungle each morning pointing out animals and plants along the way. The trek finishes with a refreshing swim under one of the many waterfalls. Coral Island is one of the best places for seeing schools of exotic fish. Turtles are often swimming in the water and between June and August you may see them lumber ashore to lay their eggs.

In the 1950s Tioman Island was the location for the popular Hollywood film, *South Pacific*. People have holidayed and honeymooned there since. Tiny villages have been built around the island and the majority are only accessible by boat. Tekek is the largest village and in walking distance from the resort. Hawker stalls and mini supermarkets sell general food supplies and there is a money changer, local hairdresser and airport nearby. The beachfront restaurants serve good Malaysian food and early evening you can join the burly village men for a game of beach volleyball.

Juara is a small village on the eastern side of the island and accessed by the only path crossing Tioman. The trek takes 2 to 3 hours and can be done without a guide. The quiet of the jungle can be a little eerie at first, the track is quite narrow in parts and the slightest rustle has the mind racing. Walking during the day can be exhausting in the tropics. Most trekkers have a swim or snooze and take the ferry back to Tekek in the afternoon.

From a distance the mountains on Tioman Island resemble the shape of a dragon. Local legend has it that a magical dragon princess stopped at the island on her way to marry her prince in Singapore. She was so overwhelmed with the island's natural beauty she gave up her marriage to stay on the island forever and take care of weary travellers. 

Getting there:

Air Niugini flies to Singapore twice a week.

Air-conditioned catamarans leave Singapore for Tioman each morning. The trip takes four and a half hours and snacks are available on board.

Flights from Kuala Lumpur to the island leave daily and take one hour. The island airstrip has been cut into the mountain and the landing gives a great view of the jungle.

What to take:

Plan on taking everything with you. The resort boutique sells some sunglasses, hats and sarongs, but supplies are limited and expensive.

Accommodation:

Berjaya Tioman Beach Resort, phone 609 4145445 or ask your travel agent to arrange a flight/accommodation package.

Budget travellers will find a range of accommodation in the Lonely Planet book or on arrival at the island.

Climate:

The monsoon season is heaviest between November and January and year round the temperature sits between 20-30 degrees Celsius.

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At Barclay Bros, we are always looking for better ways to do business with our clients. We value and promote a climate of trust, open communication and shared goals, thereby adding value for the benefit of all parties. We place this emphasis on people and teamwork for a reason: it's our guarantee of performance. Because without people, such a measure is not possible.



The Partnership Continues

Comradeship



Story and photographs by John Sanderson

Remote construction projects are driven by the quality of relationships. This is the assessment of the Director of Barclay Mowlem's Papua New Guinea Group, Brian De Luca, who has overseen countless projects in remote areas of Bougainville, Morobe and the Highlands.

You have to be a rare individual to be attracted to PNG construction projects, said Brian. It calls for self-reliance because you live in camps and you don't go home at night. Remote area work teams are usually big on comradeship. Metropolitan teams often miss out on this. Colourful characters are a bonus too when you work in remote locations.

Barclay Bros has constructed much of the country's infrastructure and has gathered quite a reputation along the way. Forty-three years of building in the country are no mean feat.

Brian De Luca puts success down to the quality of relationships, to team spirit and loyalty, and to people being prepared to go anywhere to carry out the job.

A current example is Paiam in Enga Province, where several hundred Barclay Mowlem construction workers are building housing for the Porgera Gold Mine. Alcohol is not allowed so friendship is even more crucial to help workers unwind after a 10-hour day.



Remote work might have deprivations. However, Brian sees his teams as being more focused, with positive outcomes. He feels that comradeship equals improved production. He compares it to the way a football or cricket team operates as a unit.

At Paiam, Barclay Bros staff do six weeks on and two weeks off. Workers average 10 hour days and time flies, according to Brian.

Due to the pace of work there is little need for recreation but football is popular. On Sundays workers knock off work around 3 in the afternoon and the Barclay MSB Bombers take to the field, in football jumpers purchased by the company. One night per week is dedicated to a touch football competition. Workers also appreciate getting the Australian NRL competition telecast through EmTV.

Production figures on all Barclay Bros sites over the years attest to the production theory.

The Paiam housing project called for the setting up of a permanent factory on site and the construction of 55 houses in 11 months. It was completed six weeks ahead of schedule, despite high altitude, isolation and a non-stop wet season.

Gobe Road, built for Chevron in 1995-96, was finished three months ahead of schedule on a 15-month contract. Chevron Oil was able to start exporting 40 days early. The saving of US\$1m a day endeared Barclay Bros to that client.

The Bougainville Coastal Road Rehabilitation Project, currently being undertaken for the Papua New Guinea Government with funding assistance from AusAID, also demonstrates that comradeship and community relationships equal production. *If we hadn't delivered, it would have impacted significantly on the peace process. The roadwork was the best way the Government could get money productively into the community to rebuild the local economy, said Brian.*

Barclay Bros was the managing contractor in the project that employed many locals and opened up parts of the province to travel. Two Barclay managers from Queensland lived in villages in the north and south of the island to manage the contract, and a total of 25 sub-contracts were let to various local groups. Recently, the contract was extended for another 12 months.

In its 43rd year the company is firmly established in the social and construction fabric of Papua New Guinea, Brian said.



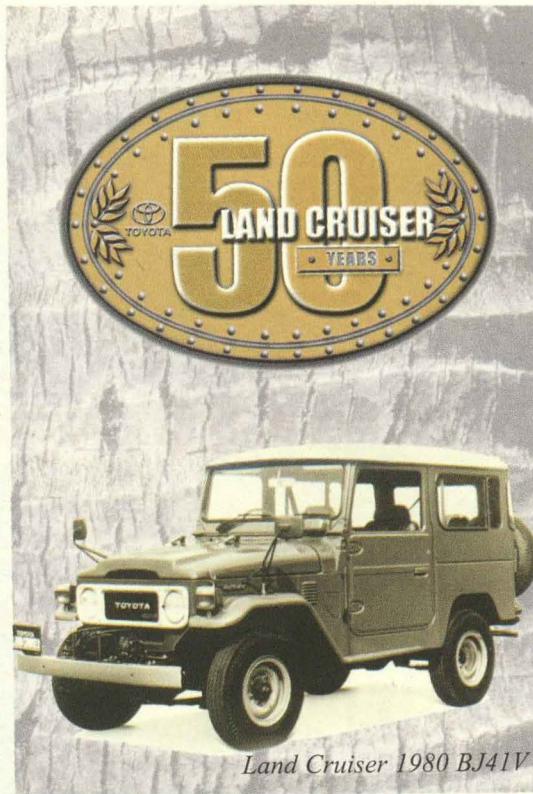
Land Cruiser Celebrates 50 Years Around the World

Story and photographs
Gerry Peacock –Toyota Tsusho South Pacific

Welcome to the real
Land Cruiser Country...
Papua New Guinea

The history of the Toyota Land Cruiser goes back 50 years. The Land Cruiser evolved from an earlier model 4x4 known as the Toyota BJ. At the time, in Japan, the National Police Reserve Force had been established and was sourcing its transportation requirements from the United States Military. It was considered necessary to develop production facilities locally to supply not only the NPRF but also to assist the US Military in other areas of Asia.

Toyota, along with other Japanese automotive manufacturers, was called upon to produce a prototype for a suitable 4x4 compact truck. In January 1951 this became a reality for Toyota with the development of the Toyota BJ model. Although the Toyota prototype was not selected for the NPRF requirements at the time, it was tested and then chosen as the official vehicle for the National Police Agency. By 1953 the vehicle was well in production and in 1954 Mr H Umehara, Director of Technology, announced that the vehicle would henceforth be known as the Land Cruiser.



Land Cruiser 1980 BJ41V

The success of the Model 20 Series Land Cruiser soon resulted in the development of the 40 Series, which came into production in 1960. This series established the image most of us associate with the earlier Toyota Land Cruiser, in the same body options as its predecessor, and known as models FJ40, FJ43 and the FJ45.

In 1963 Ela Motors was established as the Automotive Division of Burns Philp in what was then the Territory of Papua and New Guinea. The importance of suitable vehicles such as the Land Cruiser 4x4 quickly became evident, given the very rugged conditions.

The Green Beast

One of the earliest surviving Toyota Land Cruisers in Papua New Guinea is the 1964 model FJ40 Green Beast. It was purchased from Ela Motors in early 1964 reputedly by George Hamm for 1,100 pounds. It was used extensively by the well-known surveyors, Graeme Arman and Michael Larmer at Goldie River, Taurama and Murray Barracks, before being shipped to Lae in 1965 to work in the Highlands area. The vehicle was used to survey the Kassam Pass and travelled all over the country on various survey projects. The famous Green Beast has now been placed on permanent display as a monument to the important role played by surveyors in the on-going development of the nation.



Land Cruiser 1955 FJ25

Development of the vehicle forged ahead. In 1955 the Land Cruiser 20 Series was produced and a range of model options resulted, including the Standard Model with Canvas Top, a Hard Top in Short Body, a Semi-Long Body and a Long Body model in both 2-door and 4-door versions, plus a 2-door Pick-up model.



*Land Cruiser Green Beast
(L-R) Michael Larmer, Gabriel Yapun, Don Fox*



Police Land Cruisers at Ela Motors

Ela Motors has clocked up over 38 years of continuous operation in Papua New Guinea with Toyota motor vehicles its major focus. Over the years, the Toyota Land Cruiser has contributed much to the development of the country as it was generally considered to be the most suitable 4-wheel drive vehicle to handle the conditions.

The Land Cruiser has been specifically adapted in the Highlands for carrying coffee. Ela Motors branches in Goroka and Mt Hagen soon developed the necessary facilities to be able to locally fabricate heavy-duty coffee trays, resulting in a very tough and durable Land Cruiser that met the high demands of the PNG coffee industry.



Land Cruiser Utility Coffee Tray

The Toyota Land Cruiser 4.2 Litre Diesel Model HZ178 Long Wheel base Hardtop Personnel Carrier, known locally as the Troop Carrier, has long been established as one of the preferred vehicles for the Royal PNG Constabulary. This model Land Cruiser has greatly assisted the Police in their law enforcement work throughout the country.



PNG Police Land Cruiser Troop Carrier

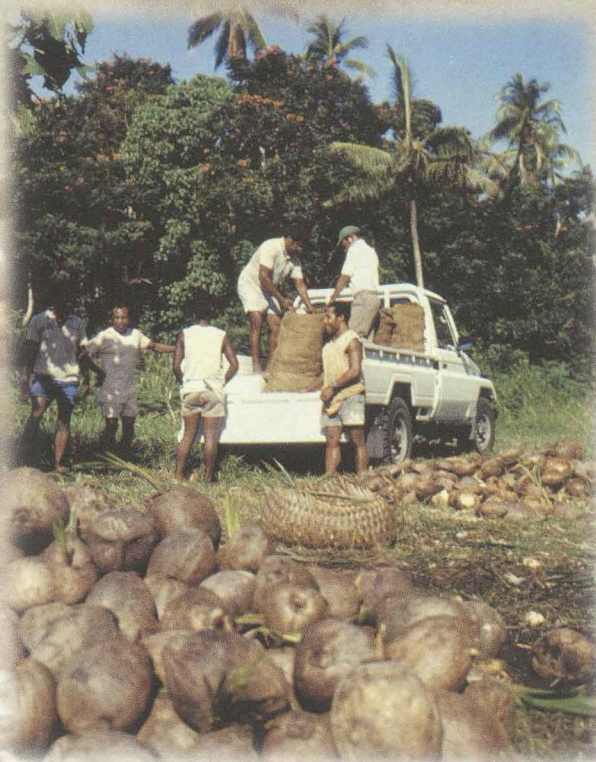
In April this year Ela Motors General Manager Norm Keay, along with Business Development Manger, James Agi, presented to the Police Commissioner a fleet of 65 new Toyota Land Cruisers as part of a major reflecting project for the Royal PNG Constabulary. Similar Land Cruisers have also been supplied to the PNG Defence Force and to various mining companies, including those operating at Ok Tedi, Porgera and Lihir.

Toyota also produces a Land Cruiser Ambulance model that has been in high demand for the PNG Department of Health.

The latest Land Cruiser in Toyota's impressive model line-up features the highly popular Land Cruiser 90 Series Prado and the much sought after 100 Series regarded by many as the world's best 4x4. For Papua New Guinea's demanding environmental conditions, a special 105 series Land Cruiser has been developed with rigid coil springs in the suspension providing an extra heavy duty, hard road performance vehicle that can tackle even the toughest off-road terrain.

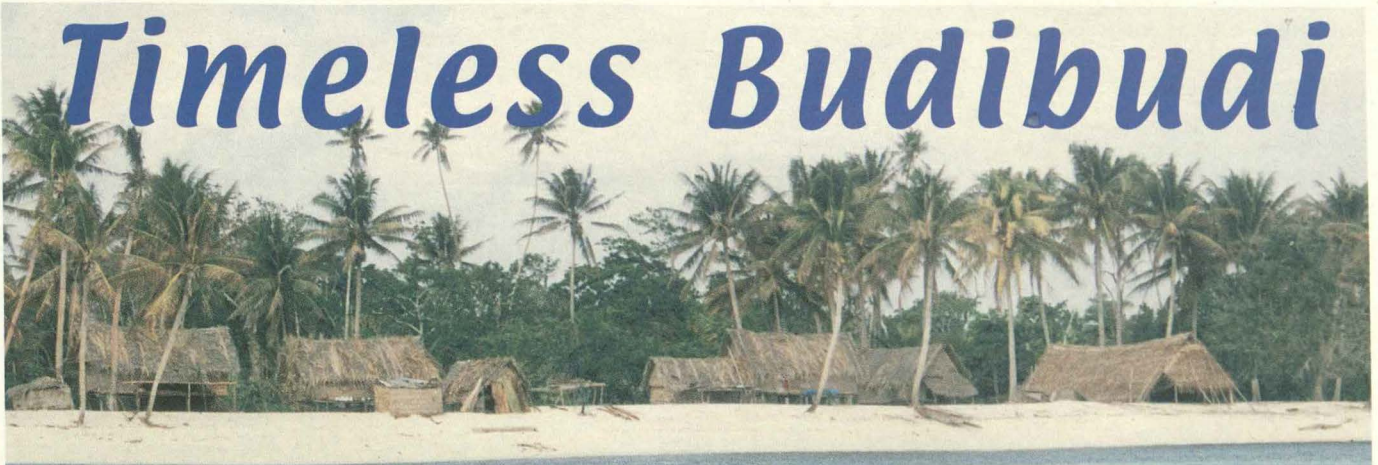


*Land Cruiser Wagon
Markham Valley*



Loading copra on a Land Cruiser

Timeless Budibudi



Story and photographs by
Suzanne Mather

Whenever you mention Papua New Guinea internationally, people immediately think of the Highlands with beautifully decorated dancing warriors and magnificent impenetrable mountains. But that is only part of the country. Island groups such as Budibudi represent quite a different view. Here, as in the Highlands, the traditional culture is alive and well, but here are a different people. Their peaceful, placid lifestyle reflect the idyllic qualities of their environment.

Wherever are the Budibudi Islands?

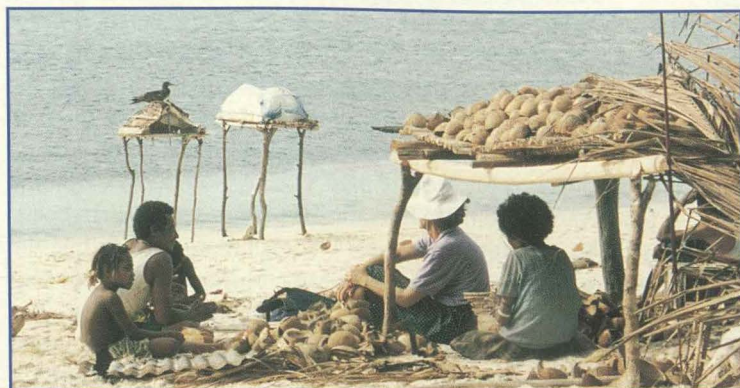
Eighty kilometres east of Muyua (Woodlark) Island, Budibudi is an atoll of eight low islets, sand and coral with coconut palms fringing the beach. The islands lie on a horseshoe shaped reef with an opening to the northwest, clearly marked by a sparkling sand cay — a welcome sight after an often rough ocean crossing to the atoll. Overhead the frigate birds circle while the white bellied sea eagles patrol the extensive reef area looking for the next unlucky fish or eel in the crystal clear waters of the lagoon. Coral patches abound — the domicile of a diversity of fish.

The forebears of the Budibudi people, the Austronesians, probably began entering the area about 5,000 years ago. At least two separate groups migrated to the eastern islands of southern Papua New Guinea. The second group was probably more Mongoloid than the original settlers and if so, would have brought with them the pottery known as Lapita ware and the skills associated with ocean-going canoes.

Above: *Idyllic setting for the village*

Right: *Ocean going canoe with cowrie shells on the prow*

Below: *Cutting copra on the beach*



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Above: School children play drums for the dancing girls.

Below: The three-tiered skirts of the dancers are made of coconut leaves. The middle layer is dyed by leaving the leaf in mud.



After this pattern of migration came many generations of isolation with little or no impact from western civilisation until very recent times. However there is evidence of the odd shipwreck on the reef.

These are Massim people and are matrilineal. This means that a son will not belong to the village where he is born, but to the village of his mother's matrilineal relatives.

The clans, Nukwasis, Malas Dawet, Nukubai, Lekeidog, Kumuluwa, Sinawiya and Kunutana, have close links with Muyua Island. They are part of the traditional trading cycle, the Kula Ring. Towards the end of each year the ocean-going canoes, crewed by eight to ten men, depart for Muyua Island. Aboard for trading are mats, fish, clam shells in exchange for yams, sago, betel nut and clay pots from the Amphlett Islands. The flotilla leaves Budibudi together but each canoe is destined to make landfall where the owner's clan lives. What next but weeks of storytelling, family gossip, exchanging news and partying until the wind is in the right quarter to bring the laden canoes back to Budibudi.

'The women are really pleased to see us when we return', I was told.

The canoes represent a timelessness indicative of the lifestyle of this atoll. About ten metres long, crafted by their owners, the prow, stern and hulls are decorated with intricate carving and traditional interwoven patterns along the hull. Ovula ovum shells attached fore and aft signal changes in current with the sound of water on shell. Sikaflex is used to seal modern boats, but bark shavings do just as well on the canoes. While the everyday canoes, which scoot across the lagoon, sport polytarp sails, these traditional craft have sails of pandanus matting. The dominant buildings along the village foreshore are the canoe houses, indicating their importance to the culture of the atoll.



United Church Budibudi — an impressive building for a community of less than 200 people

The sound of the conch each morning is a reminder to all that the day has begun. Some days almost everyone cuts copra. Some days the men are building or repairing houses. Some days new trees are being planted and fenced — a community effort always. The democratically elected Councillor and his committees organise the community but it is not all work and no play. Saturday is sports day — volleyball and soccer. Biniyal, the traditional chief also has a role organising functions such as feasts and canoes races.

Most people live in the village of Damasiko on Budaduna Island but Wabaluk Island is also inhabited. The other islands have gardens of taro and bananas, while betel nut palms grow in the coral rubble.

The first trading post here goes back to 1880. The infamous Marquis de Rays claimed the atoll and left 17 colonists to trade. The reality was that they starved until rescued three months later by a passing British navy ship. Now there is a recently built canteen serviced by a trading boat, which arrives about once very two months. Copra, beche de mer and trochus are the only cash products so people are not reliant on the canteen.

The development of coconut plantations here was later than in the northern areas of the country. Sir Hubert Murray, the Lieutenant Governor of Papua from 1908 until 1940 encouraged coconut planting thereby introducing the people to a means of earning cash. We were entertained by the school children's traditional dancing and kundu drum playing even though it was holidays. This is part of the school curriculum, taught by one of the community. There is a medical aid post and communication with the outside world is via a high frequency radio.

The new Uniting Church building is testimony to the sense of unity and co-operation in the village. Beams of mangrove timber run the full length of the structure with tightly woven leaf walls and roof. The cross beams are traditionally decorated. The Church is dominated by a huge painting of Paul on the road to Damascus — a comfortable juxtaposition of two cultures.

Budibudi is a remote community getting on with life. People there are not waiting for the Government or some outside body to improve their lives. They make their own decisions, determine their own priorities and set about achieving these in a cooperative style. Smiling faces everywhere, laughter, singing, a happy contented community in one of Papua New Guinea's more remote places.

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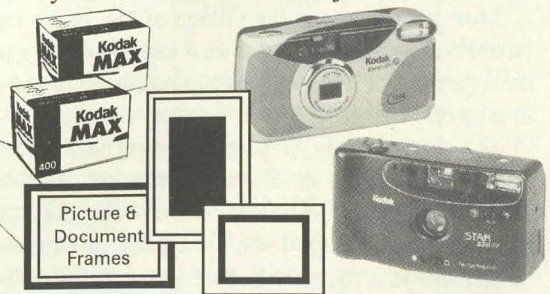
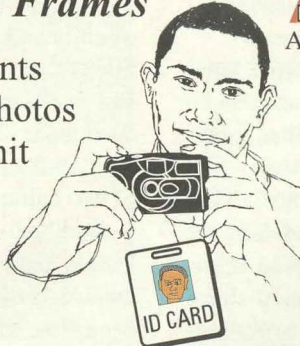
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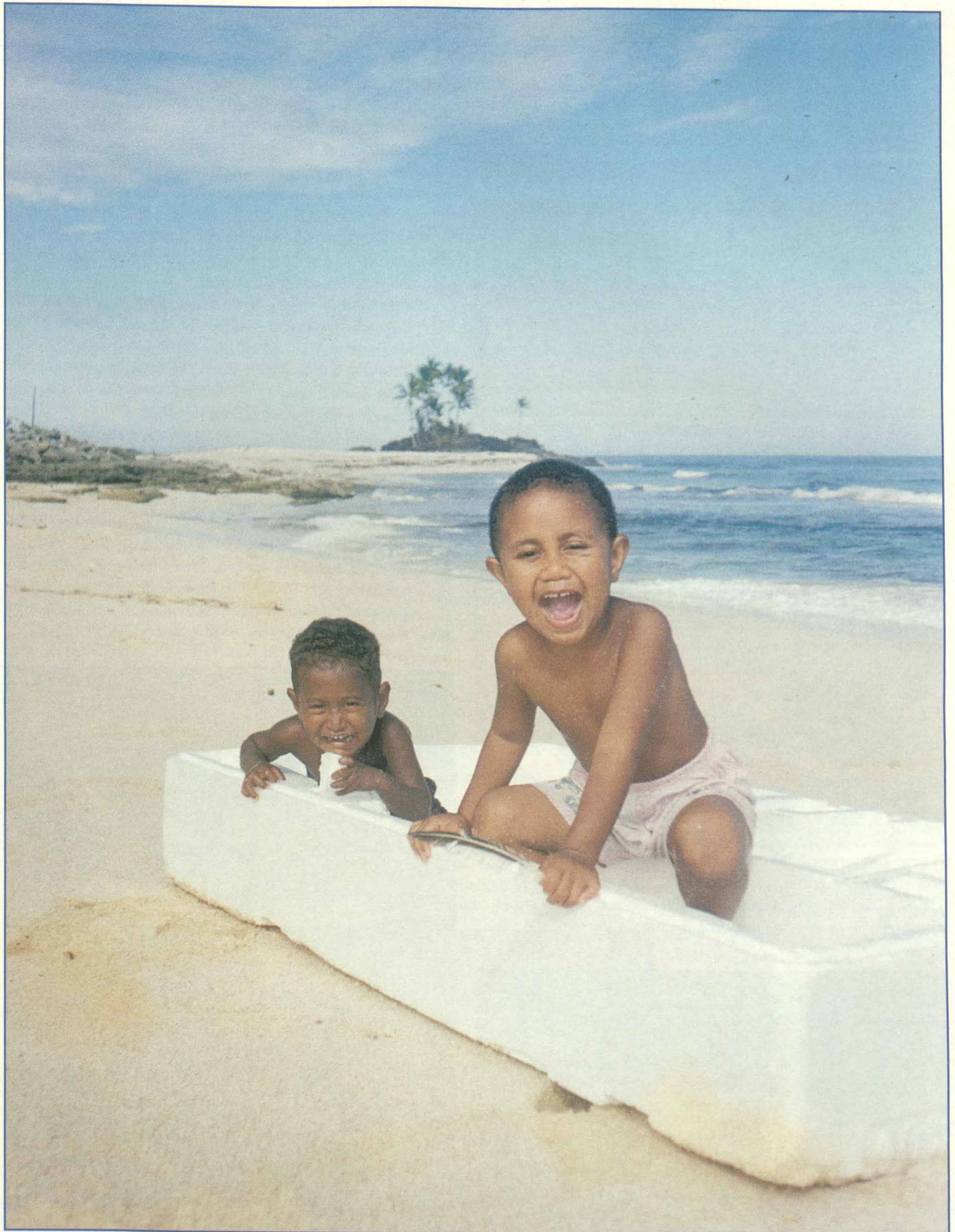
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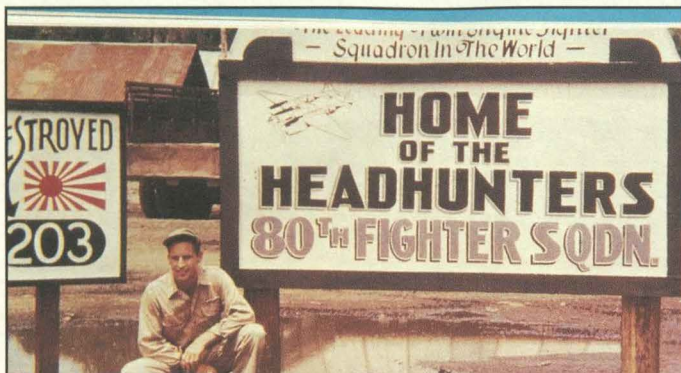
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Daisy Halaba — winner of the Photograph Competition
Sandy fun in Samarai

A Salute to Peter Three Eight

Story and photographs by Eric Lindgren



Above: *The Headhunters (80 Fighter Sqn), the Black Panther (35FS) and The Flying Fiend (36FS), were squadrons in the 8th Fighter Group of the USAAF 5th Air Force, Nadzab HQ, New Guinea, 1943.*

Below: *One of the few flying Lockheed Lightning in the world today. This is painted in the colours of Put Put Maru of the 475th PG Headquarters Squadron.*



Right: *The forward fire power of the P-38 is demonstrated in this night photograph.*

Below: *With left propeller feathered, the pilot experiences considerable torque and must compensate in the opposite direction.*

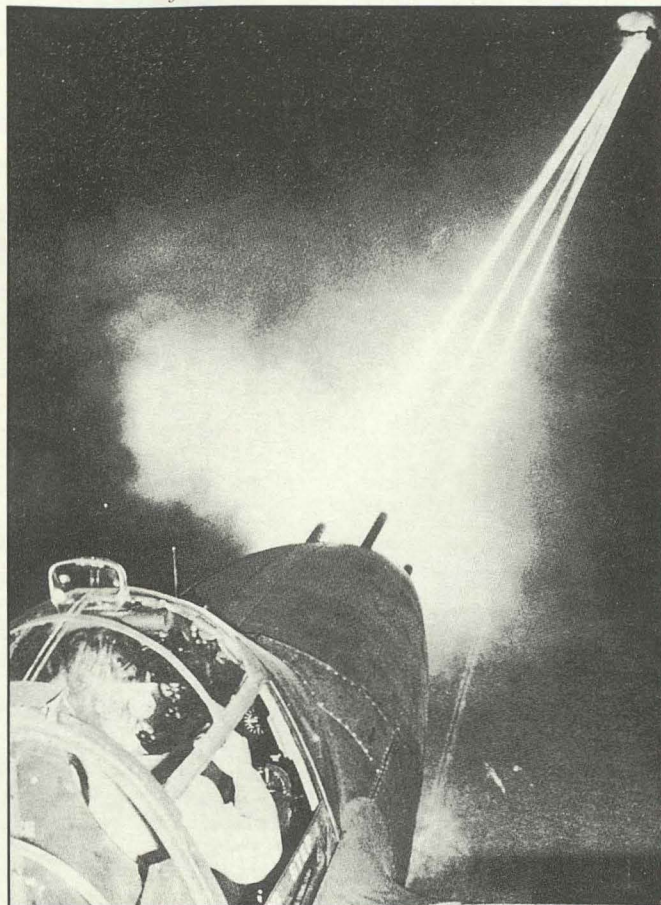


1943

A hush fell over all the men assembled at the end of Nadzab Airstrip. Above them, a lone aeroplane was performing for the top brass who had gathered to see what this odd looking machine could do. It was a P-38 Lockheed Lightning, manufactured in the USA only a short time before. Hastily shipped to the South West Pacific Area of battle it was assigned to Dick Bong, reputed to be a master of flying the Lightning. Like all the aircraft he flew, this plane was named Marge after his fiancée. On the left side of the plane, in front of the cockpit, a large black-and-white photo of Marge had been pasted on and covered with a protective lacquer. The same photo adorned all his planes.

Bong's ability to fly the strange twin-boom P-38 was legendary and is best described by an eye witness to the Nadzab flight. After taking the plane through a series of aerobatic manoeuvres at altitude, Bong started his return to the strip. Not content with a normal landing he placed the plane in a steep dive aiming for the runway, then:

He howled over the strip, down on the deck, killing both engines and feathering the props. On momentum alone, he coasted up and gradually over in a lazy, eerily silent loop. While inverted, the plane sprouted wheels and flaps, then whistled on down in a controlled dive towards the end of the strip. With a couple of side-slips and a fishtail, Bong killed off his speed and kissed the matting. His plane rolled along the runway, slowing fast. It had just enough life to turn toward the Brass gathered outside the alert tent. And as it finished its roll, Bong touched the brakes so the nose bobbed down, making a little bow to us fans.



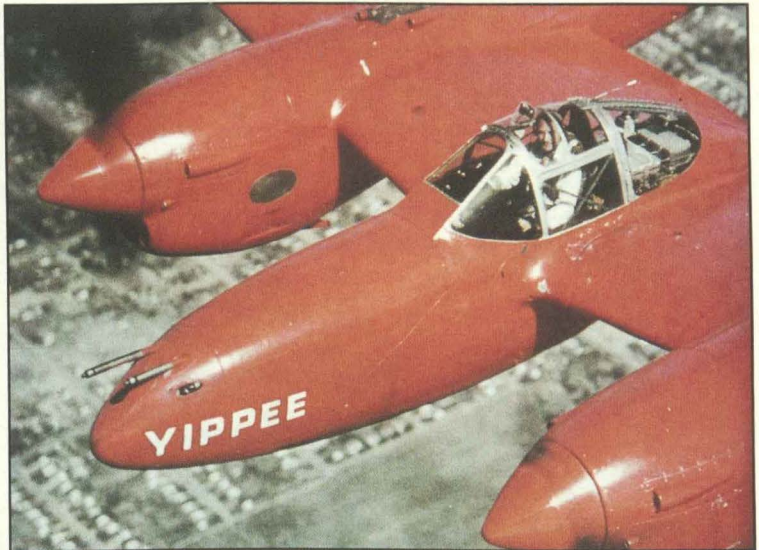
Ability such as this, and his record of 40 victories, later led to his award of the Congressional Medal of Honour not long before he left the Pacific theatre for good. General MacArthur, Commander of Allied Forces in the South West Pacific, personally pinned the medal on Bong's breast:

Major Richard Ira Bong, who has ruled the air from New Guinea to the Philippines, I now induct you into the society of the bravest of the brave, the wearers of the Congressional Medal of Honour of the United States.

Dick Bong was to become the USAAF Ace of Aces for WW2. On 17 December 1944 he recorded his final mark, a Japanese Oscar fighter, while covering the Allied landings on the Mindoro beach-head in the Philippines. This was the 40th enemy aircraft he shot down in combat during the Pacific War. Not long before this Bong's skill had led the top man of the USAAF, General 'Hap' Arnold, to declare that his life (and publicity value) was not to be placed in jeopardy. Seeming to agree, General Kenney, whose Fifth Air Force gained a reputation as one of the most proficient of the American Air Forces, wired General Arnold informing him that Bong's kills were not acts of aggression but purely in self defence.

Following the medal ceremony Bong shipped out to California and, after a patriotic War Bond tour, took up duties as a senior test pilot for Lockheed. Sadly, he died in a crash testing the Lightning's new jet-engined big brother, the P-80 Shooting Star, on 6 August 1943. His demise reflected the type of man he was, modest and undemanding. In the flight path of the plummeting P-80 were numerous homes and factories. He turned the plane to avoid these before parachuting at low altitude to his death, sacrificing himself in place of others.

Like most of their compatriots, the airmen of the 5AF had a deep affection for their aircraft and gave them familiar names. Some reflected their homes, some their thoughts, some their love-life, some their loved ones. Often ribald, often funny, often 'punny', the names indicate a relationship between man and machine few of us can ever hope to match: *Uncle Cy's Angel*, *Patsy*,



Goat Nose, Jerry, Vickie, Condon's Cans, Dead Eyed Daisy, Beautiful Lass, Hill's Angels, ScrewyLouis, Black Market Baby, Hoyt's Hoss, Porky II, Ragged Bit Right and, the most famous, ... *Marge*.

These, from P-38s of the 49th Fighter Group, of which Bong was a member, are but a small sample of the inventive names applied to that broad skin on the pilot's pod forward of the cockpit — their own plane!

Peter Three Eight was the nickname of the P-38, for obvious reasons. Also dubbed the *Fork-tail Devil*, the Lightning was a powerful twin-engined fighter, with superchargers allowing it to fly higher and faster than many of its peers. First samples had many problems, mostly related to the unreliability of the piston engines of the day. Design-wise it was brilliant. The twin booms were light in weight, the pilot's pod was compact, and the Allison V-1710 V-12 engines produced plenty of power, when they worked as intended. But internally there was an excess of hydraulic tubing and complicated piping for the radiators and turbochargers. A bullet in the wrong place could mean the destruction of the aircraft. But in its role as a long range escort fighter it was superb. It was only superseded by the single-engined P-51 Mustang in the latter stages of WW2.

Innovations in the P-38 included the control wheel instead of a joystick, the tricycle undercarriage, the twin booms, the forward-firing guns in front of the pilot rather than in the wings and rotation of the propellers in opposite directions, so that no torque developed. It was under-powered at first, but the most popular model, the P-38J, got things right; each Allison V-1710 now rated at 1425hp. Lockheed had started design work in the late 1930s and this plane was the only US fighter to be built in each year of WW2. The designer of the P-38, Kelly Johnson, later directed construction of the famous U-2 spy-plane and the modern stealth bomber, the SR-71.

Above: *Yippee*, the 5000th Lightning produced by Lockheed, adorned in a gaudy colour scheme for a War Bond tour of USA, prior to being sent to the front.

Left: Ditched Lockheed Lightning in the Western Province, 1969





Above: Newly built P-38 Lightnings lined up on the tarmac of Lockheed's factory at Burbank, California.



Left: 'Rosie the Riveter' puts the finishing touches to the skin of a P-38 forward of the cockpit.

Below: Crowded assembly line in the Lockheed factory.



The first Lightning flew on 27 January 1939. By the end of WW2 a total of 10038 had been built. Post-war, most were melted down or disposed of with little thought given to their uniqueness, or to preservation for future generations. There are now less than a dozen flying examples in the hands of warbird enthusiasts and less than twenty on static display throughout the world. Their rarity makes them highly sought after in warbird circles, though two engines, water cooling, and hydraulics make them difficult to maintain and find a source of reliable spare parts. So, when they change hands they command high prices. In 1990 a flying example sold for USD1.5 million and prices have risen since.

The National Museum has an almost intact example of a P-38 in its war collection. This aircraft was retrieved in the 1970s from a salt flat near Port Moresby by the Museum's curator Bruce Hoy and the PNG Defence Force. Apart from to-be-expected salt corrosion on the underparts and sporadic attacks by vandals and souvenir hunters, the aircraft is essentially complete. Unfortunately lack of finance and expertise in country means that restoration is far into the future. Unless an international deal can be made, to the benefit of both parties, this Lightning won't flash through the skies for a long time to come.

There are still P-38s to be found, lost in the jungles and oceans of Papua New Guinea. Over 600 US WW2 aircraft remain undiscovered, now and then turning up during the wanderings of villagers. These, and all the Australian and Japanese aircraft which lie awaiting a finder are the legacy of a tumultuous five years mid-century. They deserve respect, they deserve recognition, they deserve care.

Peter Three Eight, we salute you!

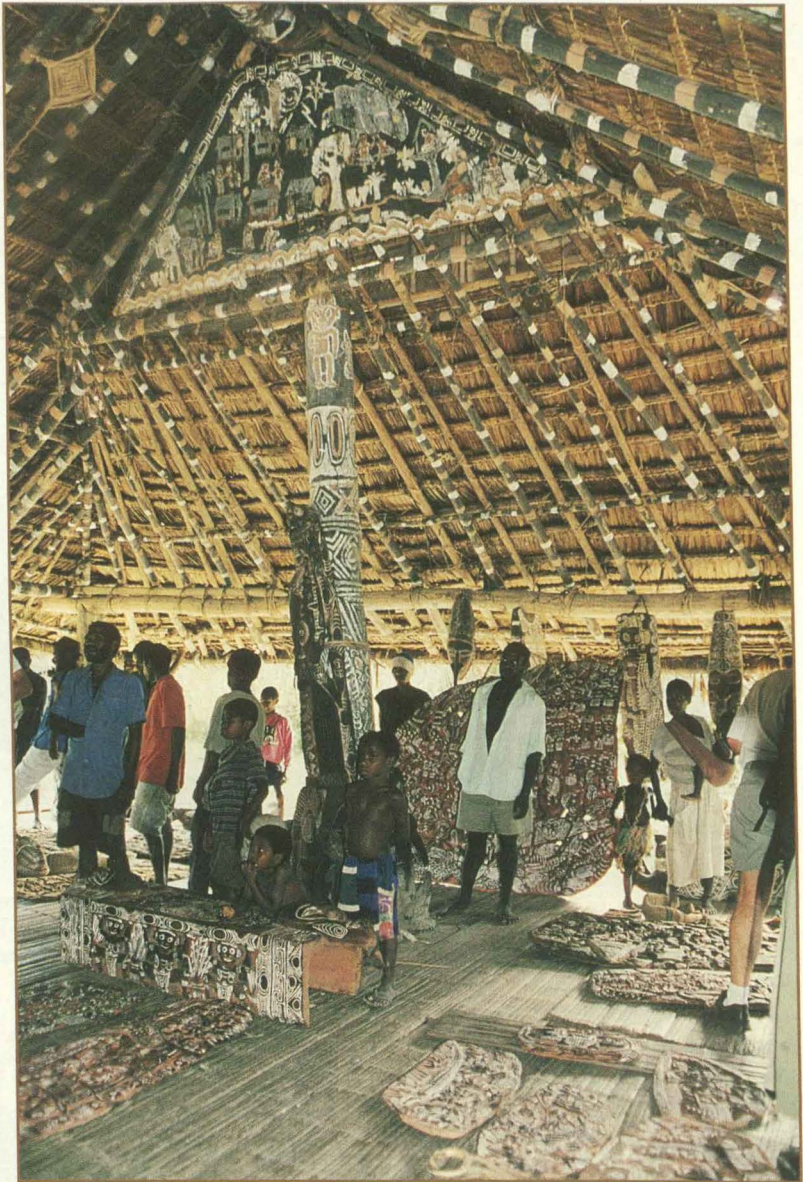
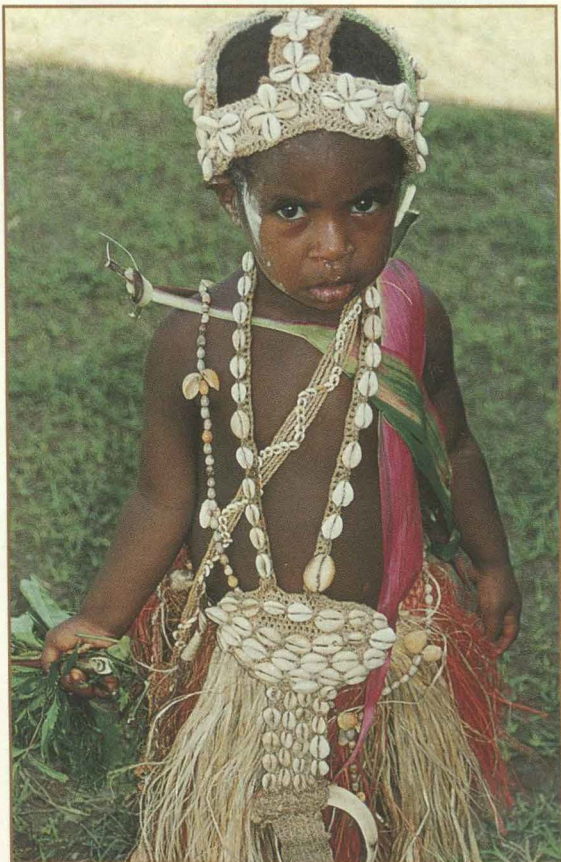


Dr Eric Lindgren is a photojournalist living in Brisbane. He worked in Papua New Guinea for 25 years and developed a deep love of the country and its people. His interests are colonial history, photography, wildlife and WW2 history in the Pacific.

A TREASURE-TROVE OF STORYBOARDS IN CHIMONDO

Story and photographs
by Nancy Sullivan

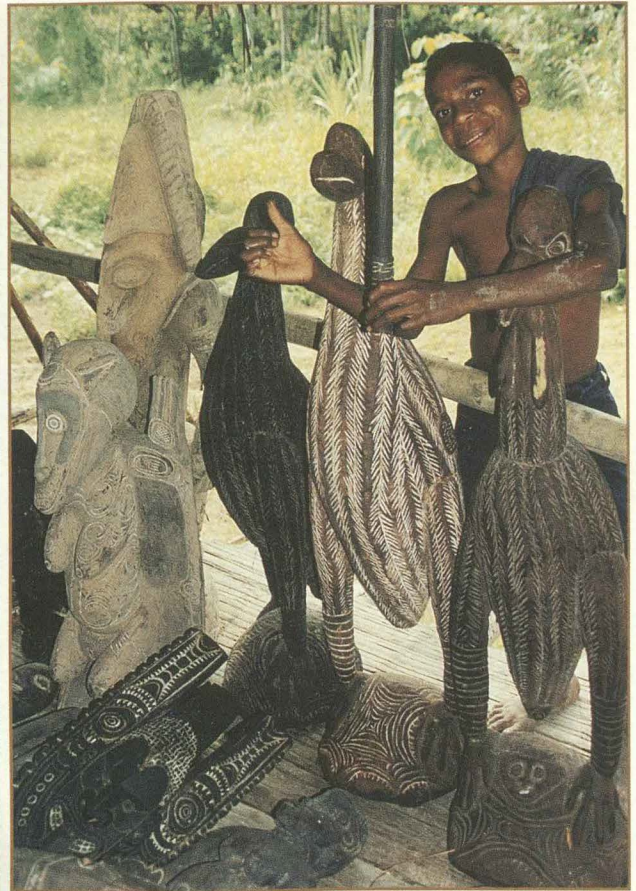
The Lower Sepik is a well-kept secret. It is, on the whole, quieter than the Middle Sepik, less populated, and its villages are widely dispersed along tributaries as well as the main river. But this region of the Sepik has always been a watershed of cultures, trading in from the sea and mixing the language, ideas and ferocity of traditional head-hunting societies with the customs, materials and more open outlook of their coastal neighbours. As a result, the area from Tambanam Village to the west, up to the Murik Lakes in the northeast, Cape Frenseski in the east and all the way down to the foothills of the Shradler Mountains in the south, marks a little-known hotbed of cultural diversity. Angoram is its administrative centre and the town to find villagers from all over the region at the weekly markets. But one of the best-kept secrets of the entire Lower Sepik is Chimondo, a handsome little village on the banks of the Keram River, just west of Angoram.



If you find yourself impressed by the storyboards sold in the Angoram market—the low-relief scenes of village life carved and painted on the extruded roots of gum and sometimes mangrove trees — then take a trip to their source.

It takes half a day by motor canoe to travel up the Keram and reach Kambot or Yip or Bobten, legendary homes of the storyboard. But it only takes an hour or so by motor canoe up the Keram to reach Chimondo. Here, one of the most beautifully decorated *haus tambarans* in the Lower Sepik stands tall at the river's edge and faces visitors with an elaborately painted overhanging gable. Inside, most unexpectedly, is a virtual treasure-trove of traditional carvings and giant storyboards.

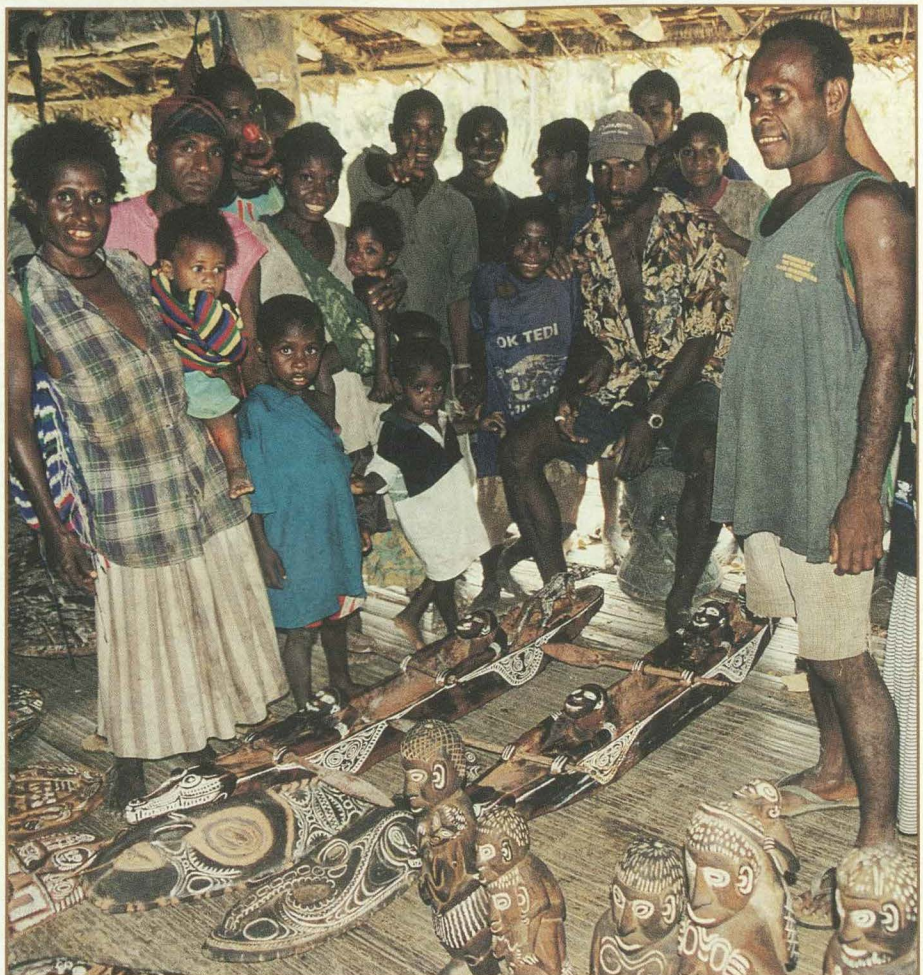
They say it was a missionary or government worker who encouraged villagers on the Keram to begin carving the clay paintings they had always made on the flat surfaces of gum roots. The invention transferred the local skill of relief-carving on war shields and spears to these gum boards and gave rise to ingeniously descriptive images of village life, legend and history as 'storyboards'. A good idea became a master craft and now, as can be seen from storyboards hanging in homes and hotels across the country, a thriving cottage industry. There is no other art form in Papua New Guinea that so successfully weds the old with the new and offers a literal tableau of 'the good life' in the country.



There is a young man named Michael in Chimondo whose skill is seen everywhere inside the *haus tambaran*. Michael has carved beautiful tables and house ladders and totem poles and figurines, as well as storyboards. These are distinctive charcoal-darkened carvings with dramatically etched lines of white lime. They have humour and charm that set them apart from the norm.

Here and there one finds images of a pig-faced man, from a local Chimondo legend. The story goes that a woman bore a pig-faced son in the bush and was so horrified she ran off, never to return. The child was raised by the village and slowly grew angry at his mother's abandoning him. So he took to killing people in revenge.

At either end of the *haus tambaran* the main posts meet crossbeams in fantastic gable paintings much like the one that presents itself on the outside. These images, so much like the storyboards they look over and seem to protect, are at once funny and scary and riveting to the eye—like a sea of lurid tales in a 15th Century Hieronymus Bosch painting.



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Royal Philharmonic Orchestra
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EMI

Waltz No 7, Op 64 No 2
(Chopin) Rudolf Buchbinder
EMI

Violin Concerto in E ('L'amoroso')
- Allegro (Vivaldi)
Felix Ayo: violin
I Musici
PHILIPS

New World Symphony
(Dvorak)
Oslo Philharmonic Orchestra
Conductor: Mariss Jansons
EMI

The Four Seasons, Op 8
(Vivaldi)
Tasmanian Symphony Orchestra
Conductor: Geoffrey Lancaster
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Clarinet Concerto - 2nd
Movement
(Mozart)
Gervase de Peyer: clarinet
London Symphony Orchestra
Conductor: Peter Maag
DECCA

Hebrides Overture
(Mendelssohn)
Slovak Philharmonic
Conductor: Oliver Dohanyi
NAXOS

Lakme: Flower duet
(Delibes)
Joan Sutherland: soprano, Jane
Berbie: mezzo
L'Orchestre national de l'Opera de
Monte-Carlo
Conductor: Richard Bonyngé
DECCA

Suite 'Belle Epoque in Sud-
America' (Julio Medaglia)
Berlin Philharmonic Wind
Quintet
BIS

POP

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When You're Looking Like That
Westlife
RCA

Let's Dance
Five
RCA

Don't Stop Movin'
S Club 7
POLYDOR

Don't Mess With The Radio
Nivea
JIVE

All Rise
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Baby Come On Over
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Where The Party At
Jagged Edge featuring Nelly
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Hit 'Em Up Style (Oops!)
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All The Love In The World
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Turn Off The Light
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COLUMBIA

Don't Let The Sun Go Down On
Me
Joe Cocker
LIBERATION

How Can I Keep From Singing?
Enya
WEA

You've Lost That Lovin' Feeling
The Righteous Brothers
POLYDOR

Cuts Both Ways
Gloria Estefan
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Grace Knight
COLUMBIA

Three Coins In The Fountain
Frank Sinatra
CAPITOL

You've Got a Friend
Carole King
EPIC

PAPUA NEW GUINEA

Channel 8

Kobiai
Mailu village (Magi)
Central Province

[Panpipes]
Gomri village (Chimbu)
Chimbu Province

Sore Mama
Rock band by Cicilia 'Zenna Greg'
Morobe Province
Chin H Meen Recordings

Uuyambe
Kilalum village (Sulka)
East New Britain Province

Awalif
Iahita village (South Arapesh)
East Sepik Province

That day is coming closer
Sonoma Adventist College Choir
Recordings by TCPNG

Kaapaumma
Iraabo village (Usarufa-Auyana, Usarufa
dialect)
Eastern Highlands Province

'Iabuti'
Irelya village
Enga Province

Papa Paulo
Harahara Band of Miaru Gulf Province
Walter Bay Company Recordings

Kanipu ivi
Karurua village (Purari)
Gulf Province

Gunai
Gohe village (Mawan)
Madang Province

Vuvu Ialire
Rock Band by Narox
Pacific Gold Studios Recordings

Kasama
Kepara village (Hunjera)
Oro Province

Wakuwko
Malasanga village
Morobe Province

Pipa Man
City Hikers Stringband of
National Capital District
Kalang Recordings

Tatarore
Waidoro village
Western Province
Gawa
Walete (Huli)
Southern Highlands Province

E Pain Ta
Riwo Bamboo Band of Madang Province
Kalang Recordings

Sawo
Kwomtari village (Kwomtari)
West Sepik Province

Twigul 'Vasu korekore'
Voniskopo village (Hahon)
North Solomons Province

Iurusalem
Gospel Band by Exiles Gospel of Rabaul
Pacific Gold Recordings

Leleki
Patsui village
Manus Province

Audio Entertainment

Relax and enjoy the flight...

COMEDY Channel 9

The Beauty Parlour
Phyllis Diller
RHINO

Bill Cosby Goes To A Football
Game
Bill Cosby
RHINO

Flatmates
Bev Killick
RADIOWISE

Bamba 3688
Benny Hill
SEQUEL

An Exciting Day
Victoria Wood
BBC

An Excerpt From 'Comic Relief V'
Rita Rudner
RHINO

Camping And Hunting
Ellen DeGeneres
ATLANTIC

Halloween
Jerry Seinfeld
UNIVERSAL

Masseuse
Guido Hatzis
GRUDGE

CD Shop
Full Frontal
COLUMBIA

An Excerpt from 'The Best of
Comic Relief 3'
Paul Reiser
RHINO

On Corporate Matters
John Clarke & Bryan Dawe
WEA

Magpie Attacks
Paul McDermott
ABC

Too Many Magazines
Sandra Bernhard
TVT

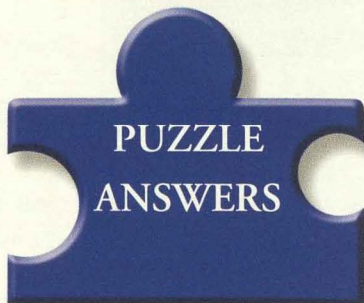
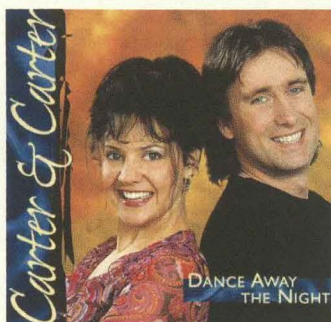
12 Days Of Christmas
Danny McMaster
N/A

COUNTRY Channel 10

Come From The Heart
Adam Brand
FESTIVAL

Downtime
Jo Dee Messina
CURB

65 Roses
Wolverines
N/A



COGS

35 turns to spell WARY. When the largest cog turns one revolution, the other cogs turn a distance of 143 teeth also. The R cog will be upright every 143 teeth, likewise for the A cog every 35 teeth. The M cog displays a letter (M or W) every 11 teeth. The Y cog looks the same every 13 teeth for a similar reason, but 'every 11' and 'every 13' occurs as a consequence of turning the R cog 143 teeth (since 11 times 13 equals 143). So our only concern is with the R and the A cogs. Since 35 and 143 are co-prime (have no common factors), then we require 35 turns of the large R cog before the A cog is also in the right place.

KEY D

PICTURE



ANGELS



MAZE



COUNTRY Channel 10

When God-Fearin' Women Get
The Blues
Martina McBride
RCA

Only In America
Brooks & Dunn
ARISTA

Honeymoon In Vegas
Sean Ikin
GRUDGE

Smoky Mountain Memories
Dolly Parton
BLUE EYE

I Could Not Ask For More
Sara Evans
RCA

Where The Blacktop Ends
Keith Urban
N/A

Six-Pack Summer
Phil Vassar
ARISTA

If I Fell
Reba McEntire
UNIVERSAL/MCA

I Want To Be In Love
Melissa Etheridge
ISLAND

Runaway Train
Kasey Chambers
EMI

A Little Place Called Love
Carter & Carter
CRESTAWAY MUSIC

Say No More
Clay Walker
ARISTA

Grown Men Don't Cry
Tim McGraw
SONY

Why They Call It Falling
LeeAnn Womack
MCA

CHILDREN'S Channel 11

Sleeping Beauty
Audrey Hepburn
DOVE

Don't Judge A Book By Its
Cover
Thomas The Tank Engine &
Friends
ABC

The Princess And The Pea
Arlo Guthrie
LIGHTYEAR

The Lion King
Narrated by Rafiki
WALT DISNEY

Who's Afraid Of The Big Bad
Wolf?
Three Little Pigs
WALT DISNEY

Mr Chatterbox
Narrator from Mr. Men
FESTIVAL KIDS

Green Eggs and Ham
Dr Seuss
RCA

Bunyip Groove
The Bunyips
ABC MUSIC

So Many Animals
Hi-5
SONY WONDER

Why The Sky Is So High
Diane Ferlatte
ROUNDER

Puff (The Magic Dragon)
Peter, Paul & Mary
WARNER BROS



Air Niugini
em i PNG!

INFLIGHT Films

International Flights

N o v e m b e r

PLANET OF THE APES



Science Fiction/
Adventure

PG-13 Fox

It is the year 2029: Astronaut Leo Davidson boards a pod cruiser on a Space Station for a 'routine' reconnaissance mission. But an abrupt detour through a space time

wormhole lands him on a strange planet where talking apes rule over the human race. With the help of a sympathetic chimpanzee activist and a small band of human rebels, Leo leads the effort to evade the advancing Gorilla Army led by General Thade, in a race to reach a sacred temple within the planet's Forbidden Zone to discover the shocking secrets of mankind's past — and the key to its future.

Featuring: Mark Wahlbert, Tim Roth, Helena Bonham Carter, Michael Clarke Duncan

AMERICA'S SWEETHEART

Romance, Comedy
PG-13 Columbia

For an awkward, self-conscious girl like Kiki, being the personal assistant to a beautiful megastar like Gwen isn't easy. But when she dutifully accepts the task of helping Gwen and her estranged megastar husband Eddie make it through one last public appearance masterminded by legendary press agent Lee Phillips, Kiki finds that her job is about to get even harder. At first, it seems her biggest challenge is to keep the peace between Eddie and Gwen and their public image intact, but soon Kiki is faced with a more personal concern as her longtime friendship with Eddie begins to take a romantic turn..

Featuring: Julia Roberts, John Cusack, Catherine Zeta-Jones
Director: Joe Roth



D e c e m b e r

THE PRINCESS DIARIES



Comedy
PG

Buena Vista

A shy San Francisco teenager is stunned when, out of the blue, she discovers that she is a real-life princess! As heir apparent to the crown of a small

European principality, she begins a comical journey towards the throne when her strict and formidable grandmother shows up to give her 'princess lessons'. But is this typical American teen willing to give up her familiar life and freedom to accept the responsibilities that come with being a real life princess?

Featuring:
Anne Hathaway,
Hector Elizondo,
Robert Schwartzman,
Heather Matarazzo
Director:
Garry Marshall



Air Niugini
oni PNG!

HOW THE GRINCH STOLE CHRISTMAS



Fantasy PG
Universal

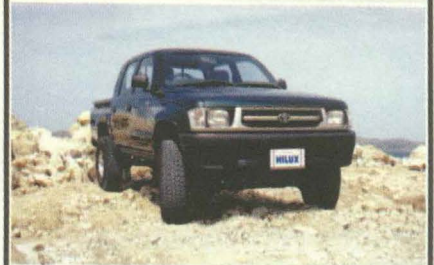
Inside a snowflake, high atop Mt Crumpit, a certain cave-dwelling curmudgeon, the Grinch peers down on the Christmas-adoring Whos of Whoville as they make their frantic Yuletide preparations. His expression goes from glum to glummer and then to a malevolent lip-curling grin, as a wicked light bulb goes on over his head — the Grinch has a wonderful, awful idea. He is going to do something about this annoyingly happy holiday — once and for all. He dons a disguise and pays a visit to Whoville, bringing them a bit of his own special Christmas grinchin'! During his sortie he encounters little Cindy Lou Who, lone among the Whos in that she harbours serious Yuletide doubts, thinking everyone is all kerbobbled over the shopping and hoopla and wondering about the real meaning of Christmas. Ultimately these two kindred spirits come together to learn the true meaning of Christmas.

Featuring: Jim Carrey, Jeffrey Tambor, Christine Baranski, Bill Irwin, Molly Shannon
Director: Ron Howard

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LOCAL CUISINE — Tuna

By Céline Peter

Tuna is a staple food for many Papua New Guineans, even in the Highlands since tin fish was introduced. Coastal people have enjoyed this delicious fish for centuries. The yellowfin tuna and other species are found and fished in abundance in our tropical seas. Tuna is a migratory fish also found in other parts of the world and is considered one of the best fish for cooking. I have adapted a few French recipes to our local produce. Bon appétit!



Tuna in piperade

Tuna steaks

4tbsp olive oil

2 chopped onions

3 crushed cloves of garlic + 2 sliced

4 large ripe tomatoes

3 green capsicums

1tsp thyme, 2 stems of parsley, 2 bay leaves, 1 chilli

In a fry pan, heat 2tbsp of olive oil, fry onion and crushed garlic. Add chopped chilli and capsicum. Stir for 2 minutes. In the meantime pour boiling water over tomatoes then remove the skin and hard stem, then chop. Add tomatoes and herbs to the pan and cook for 15 minutes.

In a second fry pan, heat 2tbsp of olive oil and the sliced garlic. Fry the tuna pieces until cooked.

Serve the tuna with the *piperade* of capsicum and tomatoes, and some rice.



Tuna terrine

500 g fresh tuna

300g fresh reef fish fillets

4 tbsp thickened cream + 3 tbsp for the sauce

3 eggs, salt, pepper and nutmeg

Cut the tuna and reef fish into fine slices. Line a bread tin with aluminium foil. Place slices of tuna and fish to cover the bottom and sides of the tin.

Cut any remaining fish (the scraps) into tiny pieces. Mix eggs and 4 tbsp cream, salt, pepper and nutmeg. Stir in fish pieces and pour egg mixture into the tin.

Place the tin in a baking dish filled with boiling water. Cook in the oven (200°C) for 40 minutes. Remove from the oven, let it cool down completely before storing it in the fridge for at least 12 hours. For serving, turn terrine upside down on a dish, remove the foil, and serve cold with thickened cream mixed with chopped parsley.



Tuna Quenelles in spicy sauce

200g tuna

2tbsp butter

3tbsp plain flour

½ cup milk

1 egg and 1 egg yolk

1tbsp cream

2tbsp tomato paste

2 cloves garlic, 2 chillies, finely chopped
Steam the tuna in a cooking pot until cooked then cut into small pieces.

Melt 1 tbsp of butter in a saucepan, stir in flour and cook for 1 minute. Remove from the heat and stir in milk, put back on the hot plate and stir well until it thickens. Add the tuna, 1 egg, cream, salt and pepper.

Fill three quarters of a fry pan with water and heat to simmering point. Form fish mixture into oval pieces (like dumplings) and put in the pan. Simmer for about 5 minutes, until the *quenelles* are a little bit swollen. Remove from the pan.

In the meantime, heat 1 tbsp of butter in another saucepan and stir in the crushed garlic and chillies. Mix the tomato paste with one glass of water and pour in the sauce pan, add salt and pepper. Let the sauce cook for about 5 minutes. Just before serving, place the egg yolk in a bowl, and gradually stir in the tomato sauce. Serve the *quenelles* with the sauce.



Tuna and kumu savoury

Tuna pieces

1 tbsp olive oil 2 tbsp butter

1 bunch spinach 1 bunch aibika

1 bunch kimkun 500g potatoes

2 egg yolks

4 tbsp thickened cream

1 glass white wine

Wash and boil the potatoes until cooked. Remove the skin of the potatoes while they are still warm. Cut in 5mm-thick slices, and place in a serving dish. Heat oil and 1 tbsp of butter and fry the tuna pieces. Remove them after 3 minutes.

Wash the spinach, aibika and kimkun and chop them. In a second fry pan, melt 1 tbsp of butter and cook the greens for 2 minutes. Add the fish pieces and wine. Simmer for 5 minutes, add salt and pepper. In a bowl mix the egg yolks and cream, then stir mixture into the fry pan and cook for two minutes. Make sure that the sauce does not boil.

Place the fish and sauce on top of the potatoes and serve.



Welcome!

Getting Around: At Jackson's Airport, which is 11km from the centre of Port Moresby, there are rental car counters, a bank and duty free shops. Major hotels have a courtesy bus to and from the airport. Taxis have meters. Within the city, PMVs (public motor vehicles) cost 50 toea per journey.

Elsewhere, PMVs, taxis and hire cars are available.

Useful Port Moresby Numbers: Air Niugini Information 3273480; Reservations & Confirmation 3273555 (Domestic) and 3273444 (International); Police 000; Ambulance 3256822.

Currency: Papua New Guinea's unit of currency is the Kina which is divided into 100 toea. Exchange your money at Jackson's Airport or in banks which are open from 8.45am to 3pm, Monday to Thursday and until 4pm on Friday. Credit cards are accepted in leading hotels and shops.

Customs and Quarantine: Adults over 18 have a general allowance of new goods to the value of K250 and are allowed duty free:

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

Drugs, pornographic literature or video tapes, firearms and weapons are prohibited. Food items, seeds, spices, live or dry plants, animals, animal products and biological specimens such as cultures and blood need special import approval.

Languages: Although over 800 languages are spoken in Papua New Guinea, English is the language of education and commerce. Tok Pisin is widely spoken and Hiri Motu is common in Papua.

Time: Papua New Guinea is 10 hours ahead of GMT, in the same time zone as Eastern Australia. There is no daylight saving.

Communication: ISD, STD and facsimile services are available in most areas. Large towns have public telephones. Phone cards can be used in some. Many rural areas have radio phones.

Driving: Drivers' licences issued in other countries are valid for 3 months after arrival. Vehicles travel on the left side of the road; speed limits are 60kph in built-up areas and 80kph out of town.

Electricity: Electricity supply is 240 volts AC 50 Hz. Some hotels have 110 volt outlets for shavers and hair dryers.

Health: Water quality is within WHO standards in most towns. Bottled water is available. In rural areas it is advisable to boil water. As malaria continues to be a health risk in the country, anti-malaria tablets should be taken two weeks before arrival, during your stay and for 4 weeks after departure. Use insect repellent and wear long-sleeved shirts, trousers and shoes in the evening. Dentists, doctors and hospitals are in all major centres. Rural areas have health centres and aid posts staffed by trained health workers.

Dress: For most occasions, dress is informal. Thongs and shorts are not allowed in some bars and restaurants. Lightweight clothing is suitable for coastal areas but a sweater or jacket will be needed in the highlands.

Restaurants: Western cuisine is available in hotels, restaurants, guest houses and lodges. Port Moresby has several Asian restaurants. Some hotels especially in the provinces serve local food such as roast pork, chicken or fish with sweet potato, taro, yam, pumpkin, banana and greens cooked in coconut milk.

Tips: Tips are neither expected nor encouraged.

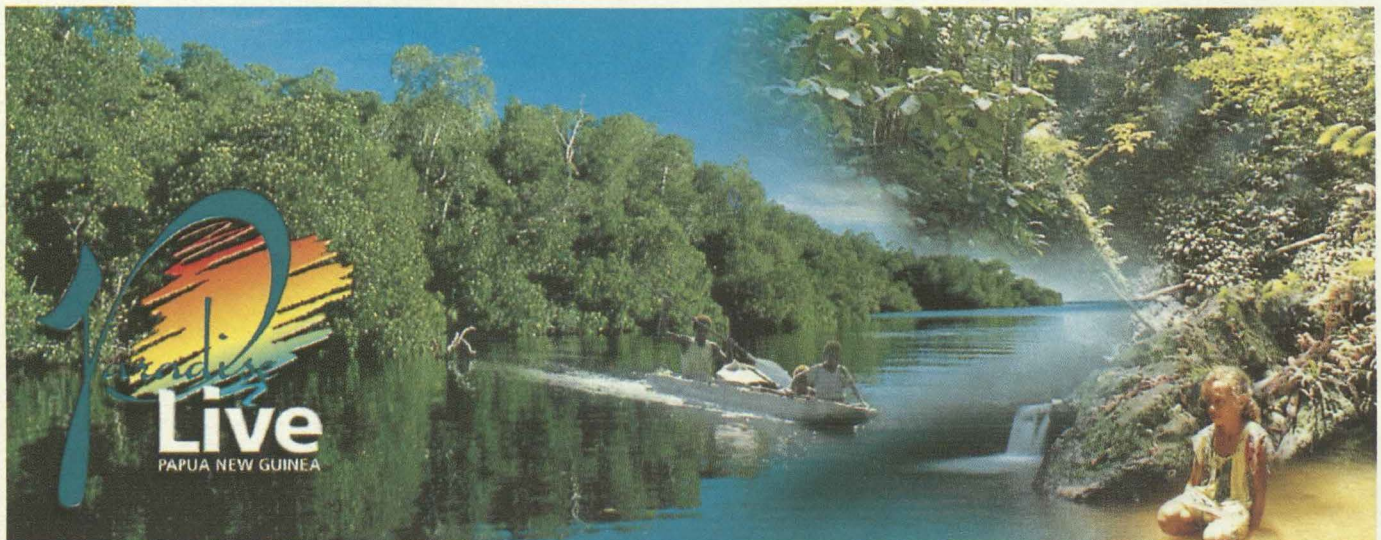
Shopping: Large stores and artifact shops offer a variety of goods for sale. Saturday is a half day for most shops and nearly all are closed on Sunday. Artisans sell their craft beside the roads or in markets. All markets sell a wide range of fruits and vegetables.

Cultural Events: Celebrations of traditional culture include:

June	Port Moresby Show
August	Mt Hagen Show
September	Hiri Moale Festival Port Moresby; Goroka Show
October	Maborasa Festival Madang; Morobe Show

Export Rules: Many artifacts, historical and cultural objects are prohibited exports. Others require a permit from the National Museum. Export permits for wildlife and animal products are issued by the Nature Conservation Division of the Department of Environment and Conservation.

Tourism Promotion Authority,
PO Box 1291, Port Moresby, Papua New Guinea
Phone: 320 0211 Fax: 320 0223
Email: tourismpng@dg.com.pg

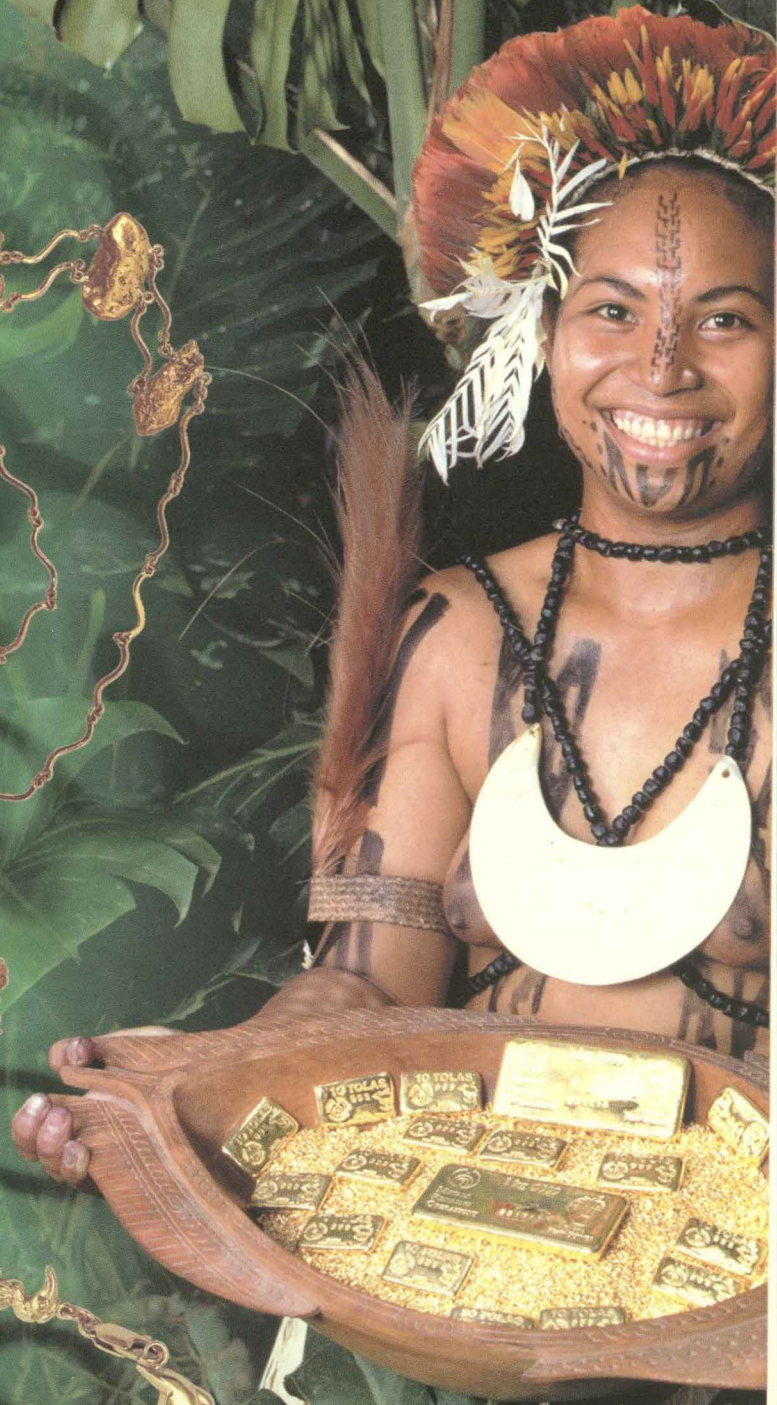
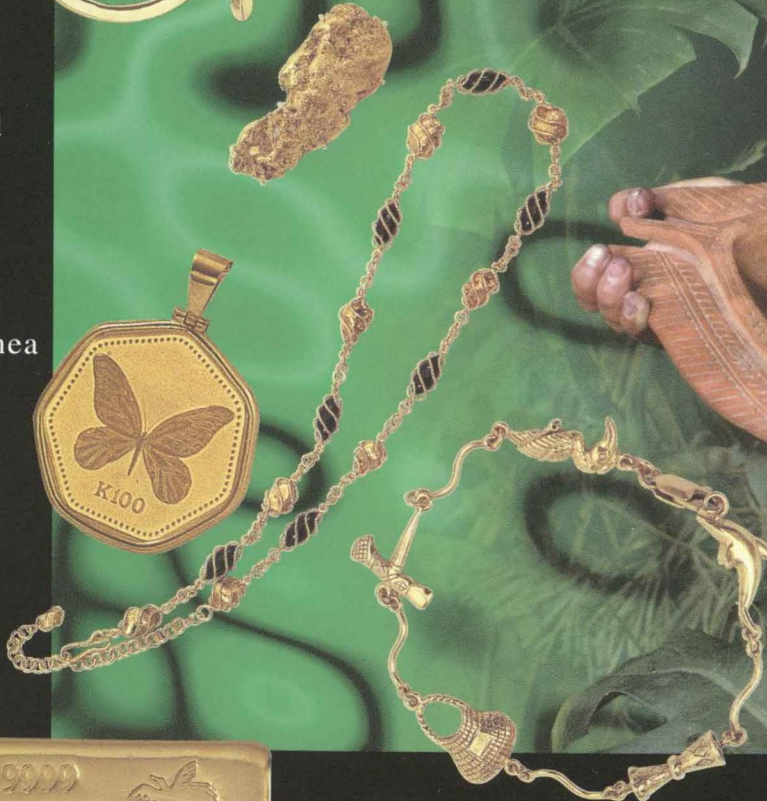
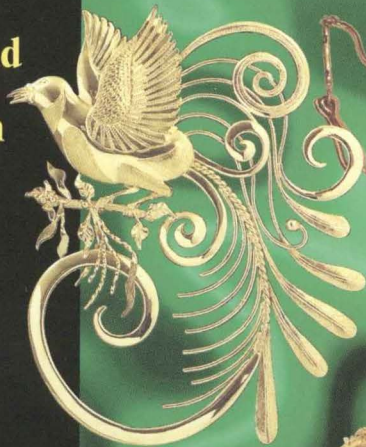


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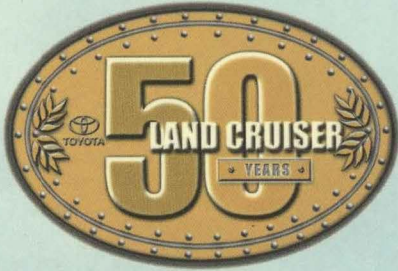
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KAVIENG-KIMBE-TABUBIL-VANIMO-PORGERA-BUKA-LIHIR-ALOTAU

