

paradise

in-flight with Air Niugini



The unique travel experience

hundreds
of cultures
throbbing with
vibrant colour - a
spectacular land
unscathed by the march
of time - an untamed
kaleidoscope of nature's handiwork

PAPUA NEW GUINEA

Office of Tourism P.O. Box 773, Port Moresby



paradise

No. 24 July 1980

Paradise is published by Air Niugini's Public Relations Department, PO Box 7186, Boroko, Papua New Guinea (telephone 27 3542 or 27 3537; telex NE 22177 or NE 22153).

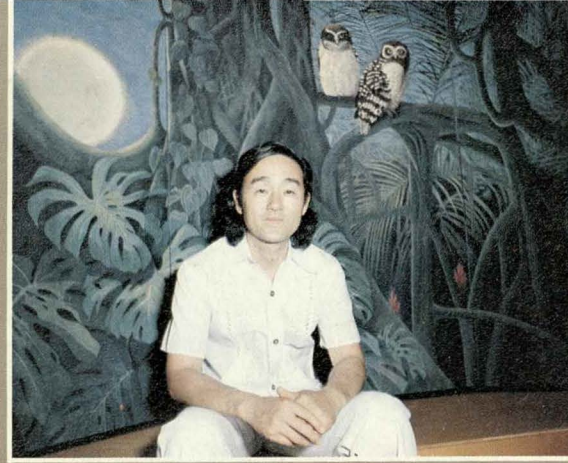
No responsibility will be accepted for unsolicited editorial material.

Editorial: Editor – Gerry Dick
Editorial Adviser – Bob Hawkins
Design and Art – Rob Kysely

Advertising: Papua New Guinea – Advertising Department, Air Niugini, PO Box 7186, Boroko; Australia – The Globe Bridge Company, 11a Euroka Street, Waverton, NSW 2060 (telephone (02) 92 1249); Japan – Universal Media Corporation, GPO Box 46, Tokyo (telephone 666-3036; cables 'Unimedia'); United Kingdom, Ireland, Scandinavia, Holland, Belgium & Luxembourg – Intergroup Communications Inc., 31 Lyncroft Ave., Pinner Middx., HA5 1JU England (telephone 01-868 9289; cables Pacom Pinner)

IN THIS ISSUE

5. Wilhelm
9. Rock art
13. Margarit
17. Angler's return
20. Yamada
27. Suffering snakes
33. Chambri music
37. Bounty



Welcome aboard

By the time you read this the third South Pacific Festival of Arts, hosted this year by Papua New Guinea, will be over. Unfortunately our printing schedule required us to prepare this issue before the festival was over. Consequently I am writing this letter in the utmost faith that a gathering of artists from so many Pacific centres — of such wide talents and with a reputation for making life a fun thing — can be nothing but a resounding success.

I trust that the festival has given both participants and spectators a full measure of happiness and satisfaction. From the lessons learned this year, planning can begin immediately to make the next festival another milestone in the process of cementing together the Pacific family of nations.

This issue of *Paradise*, in harmony with the mood of the moment, has a strong artistic leaning. We feature rock art, which obviously was a popular pastime of Papua New Guineans way back in prehistoric times (page 9); emerging Japanese artist Masami Yamada (above), who has sprung to prominence with his impressions of Papua New Guinean life and images (page 20); the music of the people of the Chambri Lakes area of East Sepik Province (page 33); and the artistry of New Zealand shipwrights, who last year completed a replica of the ill-fated *Bounty*, centrepiece of history's most famous naval mutiny (page 37).

Add to that a climb to the top of our tallest mountain, a survey of fishing in Papua New Guinea by the editor of one of Australia's leading angling magazines, a sympathetic appraisal of our serpent world, and a story about Manus Island's Pere village and their revered anthropologist, the late Dr Margaret Mead, and you have to agree, this issue of *Paradise* is a good read. *Editor.*

Paul Pora

Chairman,
National Airline Commission

PHOTO CREDITS

American Museum of Natural History
Ron Calcutt
Jimmy Cornell
EastWest Color Inc
Tim Fisher
David Holdsworth
Nomad Films
Theodore Schwartz
Rom Whitaker

COVER

Crystal Rapids near Port Moresby. Sheila Tauno, left, of Milne Bay Province and Anna Wagana of North Solomons Province. Picture by Bob Halstead

Member



Quality in Air Transport



Jumbo comfort where jets can't fly

Mendi, Wapenamanda, Chimbu and Tari are the heart of Papua New Guinea. They're among the 130 ports of call serviced by Talair. Our Bandeirante flagship has jet-like comfort and speed to match large turbo-prop airliners.

TALAIR

Talair Pty Ltd (Head Office) PO Box 108 Goroka. Telephone: 721355. Telex: NE 72519



paradise



paradise

We'll airmail *Paradise* to you anywhere in the world for a year (six issues) for Kina 15, \$Aust 18 or \$US 20. Tear off this card, print your name and address overleaf, put your cheque or bank draft with it, and post it to:

**Air Niugini
Public Relations Department
PO Box 7186
Boroko
Papua New Guinea**

in-flight with Air Niugini

Paradise now on subscription

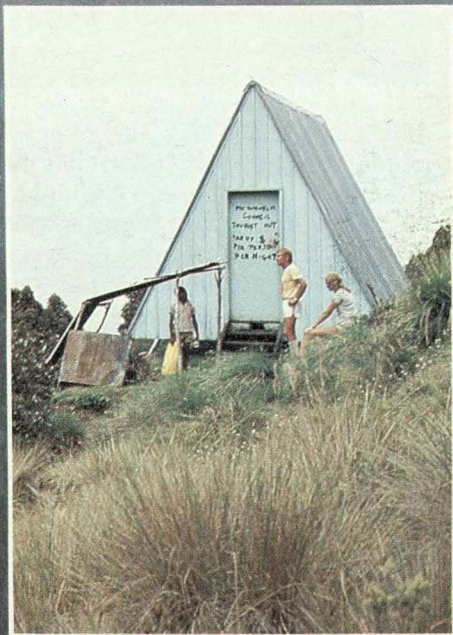
Please post me the next six issues of *Paradise*.

Payment is enclosed.

Name _____

Address _____

Air Niugini, Public Relations Department, PO Box 7186, Boroko, Papua New Guinea



By Tim Fisher

The rain in Spain, I am told, falls mainly in the plain. Here's another piece of climatic information which you may care to commit to memory: the snow in Papua New Guinea falls only in the highest places. I would go as far to say that this rare occurrence is probably restricted to the last few hundred metres on the upper slopes of the nation's highest mountain, the 4506 metre (14790 feet) Mount Wilhelm in Simbu Province, roughly midway between Goroka and Mount Hagen.

My information was obtained first hand this year when, with eight others, I walked, scabbled and clawed my way to Wilhelm's summit. We arrived at base camp — at about 3350 metres — early in March after a two-

hour climb from the nearest village. Base camp, an A-frame hut which reputedly holds as many as 20, stands beside a cold, steel-grey lake. After a meal of bully beef and rice we settled to an early night, planning to be on our way by 2am so that we would be able to watch sunrise from the peak. Everything being perfect, we hoped to be able to see Madang on the north coast and the Gulf of Papua to the south.

We spent cold, uncomfortable hours on the floorboards before rising at 1.30am to the thunder of rain on the tin roof and a howling gale. It is quite amazing how much pessimism can be generated within the snug of a sleeping bag. There were calls all round for retreat. But the optimists prevailed in their plea that options should be kept open. It was

WILHELM

agreed that we would wait until 11am to see if conditions improved. On the question of a return to sleep, the vote was unanimous.

At daybreak the storm had



abated but a fine drizzle persisted. Through swirling clouds we could see the distant peaks. But they were not the peaks we had been expecting; at least, not in colour because a fine layer of snow coated Mount Wilhelm. Our spirits soared and, with the clouds lifting around 9am, we headed upward.

The first 45 minutes of the walk from base camp is over terrain very similar to that of the Scottish Highlands. It is an easy climb along a well-beaten track which winds

through damp, soggy clumps of dead grass. The slopes are dotted with a profusion of rocks and pretty blue and white flowers. We stopped to look back. Far, far below, were two forbidding lakes, one feeding the other. A tiny speck to the right was base camp. Away into the distance stretched rank upon rank of cotton clouds.

At 3650 metres we came across wreckage of a wartime bomber which crashed with medical evacuees aboard. Twisted, chewed pieces of aluminium were strewn around: to the side of the path a complete propeller attached to a part of an engine; on the crest above, a section of fuselage. The wreckage was not found until some years after the war ended.

We pressed on. The next 600 metres are the easiest. The hard beaten bare rock path, sometimes dry, sometimes part of a micro-river system, follows a spur with sheer precipices on either side. At the top end of this stretch is a solitary, majestic rock, which on the day of our climb, marked the beginning — at 4260 metres — of Papua New Guinea's ephemeral snowfields.

We didn't need snowshoes but the going was tricky, in some areas downright treacherous. The combination of snow, bad weather, inexperience and a lack of physical fitness can make an otherwise routine climb a hazardous exercise. The path at times is not obvious and occasionally disappears. Fortunately,

an unsung hero at some time has made the climb with three cans of paint and a paint brush. The trail is now blazed in orange, red and, occasionally, white. Presumably it



didn't snow the day the phantom painter did his good turn. Climbing mountains the stature of Wilhelm is heady business — as Sergeant Chris Donnan found with fatal consequences. Today a small plaque, on a rock, about an hour's climb from the summit, marks the spot on which Donnan was last seen by fellow climbers on December 28, 1971. Apparently suffering from altitude sickness, he

chose to stay behind while the rest of the his party pressed on. When they returned he was gone. Many searches have since been made but no trace of Donnan has ever been found.

It was at the plaque that the first members of our party began to feel the effects of a prolonged stay at high altitude. A headache gradually intensifies, stomach sickness begins, and the climber is gripped with an over-powering urge to get it all over and done with as soon as possible. In our case, we persuaded our worst sufferers to stick it out to the top and within the hour we had reached the highest peak. Those last few minutes involved frantic scabbings, pull-ups and hand-ups over the rocks, with a final sheer ascent of about seven metres.

It was with relief more than exhilaration that we reached the large cairn of rocks adorned by a trigonometry point, a sign forever dedicated to Apex (the service organisation variety), and a tin box in

which we found a soggy 'visitors' book. There wasn't much room to manoeuvre for the obligatory photographic session.

A blue gap appeared in the

at high altitude is very real and demonstrates the great importance of physical fitness and need for preparation for a climb of this nature.

We collapsed into our sleeping



clouds and a blazing hot sun threw us into momentary confusion. Off came gloves and mittens, balaclavas, pull-overs and waterproofing. From a rucksack came a small bottle of champagne. Silence as it was corked. A dull plop and the stopper fell away — the flattest bottle of champagne ever drunk.

Flat champers did the trick. Now we were all down with altitude sickness and the descent, instead of being an easy amble, became something of a nightmare. With each passing hour headaches and nausea increased. We were mere zombies, able just to put one foot before the other. It took us as long to get back to base as it did to climb Wilhelm — four hours.

This accumulating debilitation

bags at base camp and it was two hours before we were ready to move about again. But there was compensation the following morning. We rose early — eager to get to Goroka with as much speed as possible — to find a perfect dawn awaiting us. Dewy and very still, a white blanket of cotton wool cloud stretched out before us. Above it were the yellows and blues of the dawn flood; beneath, a black, silent void, punctuated occasionally by the twinkle of an isolated village light. Wilhelm is a challenge to be taken up — despite the suffering. — *Tim Fisher is with the British High Commission, Port Moresby.*





Business? Pleasure?

The specialists in merchandising, shipping, stevedoring, plantations, customs and forwarding, soft drink manufacture, hotels, travel, transport, automotives – and many more fields

**Burns
Philp**

THROUGHOUT PAPUA NEW GUINEA
Burns Philp (New Guinea) Limited, Post Office Box
75, Port Moresby. Phone: 212233. Telex: NE22116.





Lizards and hands at Yoiworo . . .
the work of sentinels?

For thousands of years humans have recorded the world about them in many ways, among the most enduring of which has been their drawings and engravings on sheltered rocks and cave walls. Early images in Spain and France are world-renowned, as is the artistry of prehistoric African and Australian cave-dwellers. Papua New Guinea too has its rock art. David Holdsworth, senior lecturer in chemistry at the University of Papua New Guinea, tells us about it in words and pictures.

Above Port Moresby on the higher land of the Sogeri Plateau along the Laloki River and around the now flooded Sirinumu valley are many rock shelters with ochre drawings. This land is now occupied by the Koiari people but they make no claim that the drawings are the work of their forebears. Many Koiari believe they were already there when their ancestors first moved into the area. Many of the drawings are on land which commands panoramic views suggesting they may have been the work of warrior sentries who turned to art to pass the time as they kept vigil on mountain passes.

Two small shelters of conglomerate outcrops in sparsely timbered savannah command a view of the Laloki River valley at Yoiworo, not far from Rouna waterfall on the road to Sogeri. The drawings depict several lizards, human hands and what appears to be a man carrying a basket and a shrub, possibly depicting an

early gardener. The drawings are in red ochre clay and many have been outlined in white chalk.

Sakurukuru shelter on the Sogeri Plateau, still used by the Koiari people, has about 80 engravings, mainly circles, squares and ovals with a dot or line inside each. Most engravings are coloured red-brown with ochre.

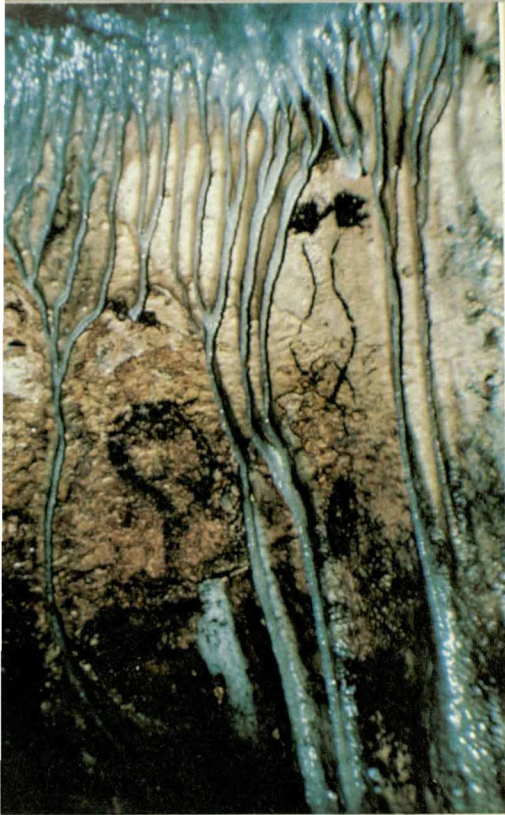
Near the top of a hill above Sirinumu Dam are drawings resembling lizards, a male figure, a beetle, a spoked wheel and a canoe with people standing on it. The mountain Koiari people now use canoes on the lake which was formed by flooding the valley nearly 20 years ago. The prehistoric canoe may be the work of a warrior-artist who had returned from a raid on a coastal Motu village centuries ago.

On a cliff face at Mount Eriama near Bomana are many red ochre marks, one group clearly representing a human figure with the sun

above it. Other marks may represent counting systems, perhaps of men, or of wallabies which I have seen near the cliff. Near the cliff is the site of an old village. When the grass has been burned and heavy rain has followed, ancient earthenware pottery and sea shells are exposed. The sea is about 20 kilometres away.

The most diverse collection of rock paintings I have seen is at *Efa karuku Yaniva* on a high ledge with a spectacular view of the Laloki River. The name means 'cave of red paintings' in the Koiari language. All parts of the dry surface carry a complex of designs, many superimposed. The pigments are predominantly red ochre and white. Some designs resemble those in the Sakurukuru shelter a few kilometres away.

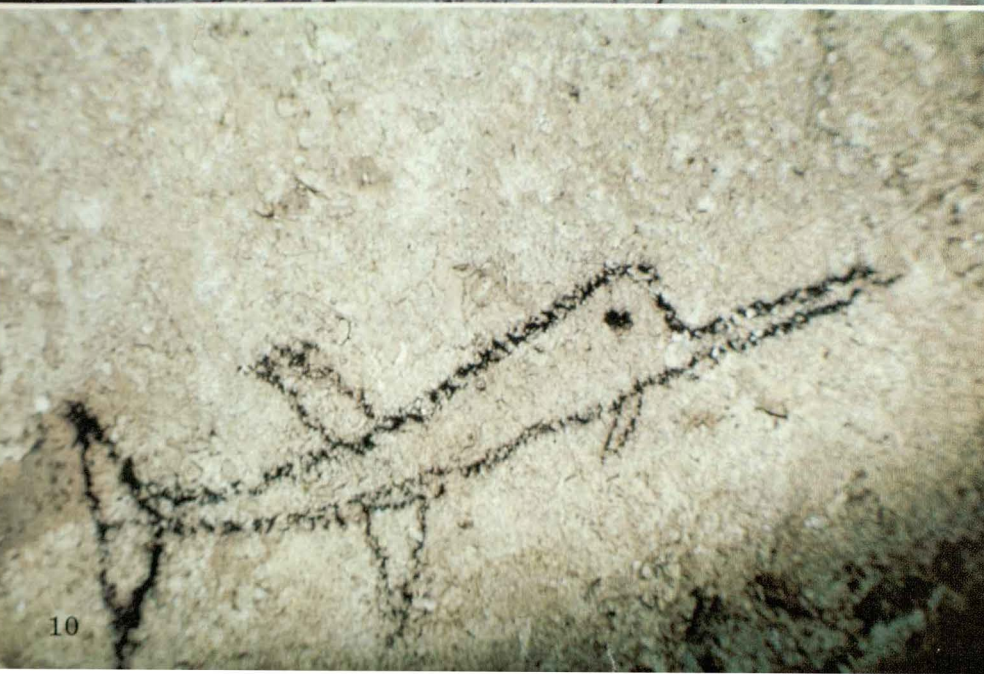
Moving north over the central dividing ranges to the Snake River valley in Morobe Province, home of the Buang people, we find burial places on ledges on limestone cliffs at



altitudes up to 2000 metres. Above one ledge — about 12 metres up a limestone cliff near the Gangwei River — between burial holes containing skeletons are drawings in red pigment on white walls. The 24 figures of men with ornamented tails and headdresses have arms and legs bent and some have only four fingers and toes. The figures are said to represent spirits of men in warriors' attire. One design incorporates six Maltese crosses.

Ten years ago, when exploring

Left: symbols among the stalactites at Inakebu cave in the Trobriand Islands may represent fish; below: at the rock shelter Efa karuku Yaniva near Sirinumu; bottom: fish drawings in the innermost recesses of Inakebu cave



caves on Kitava Island in the Trobriand group in the Solomon Sea, we found drawings of fish, the first to be recorded in Papua New Guinea. Line drawings, they were discovered in the innermost recesses of the caves and were made by fingers dipped in the black mud of the cave floor. A sword fish, a shark and a turtle are easy to identify. Others are more abstract and could represent fish and eels with spears or arrows stuck in them.

Trobriand Islanders today use chants and spells in garden and fishing magic. The drawings may indicate rituals associated with a fishing expedition.

Three outlines of hands found in the same cave on Kitava could have been formed by blowing a spray of pigment — through a tube or almost closed lips — over a hand pressed hard against the wall, a technique used by Australian Aborigines. The outlines appear to be of mutilated left hands. Trobriand Islanders do not cut their hands as do some societies in the New Guinea archipelago to signify mourning for a close relative. Similar figures of mutilated hands have been found in caves in Australia and in Europe's Pyrenees. Stencilled hands and palm prints in Papua New Guinea's Eastern Highlands Province caves are unmutilated.

The cave on Kitava which holds these drawings is regarded as a *bwala*, a place where the original ancestor of a subclan or *dal* emerged from the ground. Village people were afraid to enter the cave and were not aware of the existence of the drawings.

Science has yet to provide a technique for dating ochre drawings and rock engravings. Archaeological evidence may one day make it possible to reconstruct a picture of the settlements, domestic lifestyles and economic pursuits of these artists.

In the meantime, it is important that rock art is studied in conjunction with Papua New Guinea's many other rich art forms. It is probable that the traditional motifs of an area will emerge in designs of tattoos, on tapa cloth, pottery decorations and wooden carvings as well as rock drawings.



Daikin makes buildings liveable

A cool worker works efficiently — especially if he's Daikin cool. Everyone in those buildings up there is Daikin cool. Come and see us. We'll give you a cool quote. Daikin (PNG), agents for Hunt and Baird cold rooms, Kalpak refrigeration and whitegoods, and Daken ceiling tiles.

DAIKIN 

PO Box 1395, Boroko. Office and Showroom — Ume Street, Gordon. Telephone: 253555. Telex: NE22338.



KARAWARI LODGE

'... located on the Karawari River, a tributary of the Sepik, the lodge is in the tradition of Treetops and other great wilderness hotels.' *Allan Seiden, Travel Agent Magazine.*

'Something like a National Geographic expedition. No roads. Thick jungle. Locals poling dugouts. Crocodiles. You wind up at the surprising Karawari Lodge. All kinds of comfort in the midst of a thousand miles of jungle.'

Robin Kinhead, Chicago Tribune.

'This was the primitive culture we had come to see — the culture so well delineated by (the late Dr) Margaret Mead and National Geographic editors.'

Betty Peach, San Diego Tribune.

'... the silence and peacefulness is deafening to unaccustomed city ears.' *Heather William, Sydney Sunday Telegraph.*

'Perhaps the view from the Lodge alone is worth the effort... but the real attraction could be the people. They have lived as they have for untold generations... storytelling, rituals and music.' *Charles Sriber, Pol Magazine.*



PO Box 371 Mt Hagen Papua New Guinea Tel:52 1438 Tlx:52012

margarit

The lives of Margaret Mead and the people of Pere village on the south coast of Manus Island were inextricably entwined long before her death on November 15, 1978. Since then the people of Pere have enshrined her memory in the Margaret Mead Community Centre and allotted her all the privileges and respect they accord their ancestors. Margaret Mead, anthropologist-extraordinaire, visited Pere seven times. When she first arrived there in 1928 the people of Manus had no written language. By the time of her last visit in 1975, Pere village had been subjected to a series of tidal waves of change — Christian missionaries, pidgin English and a world war which made the island the largest military staging area west of Guam and brought the people face-to-face with the might and technology of the United States. Margaret Mead recorded the changes these pressures wrought on Pere society. Three of her colleagues — Theodore Schwartz, professor of anthropology at University of California, San Diego, and Barbara and Fred Roll, anthropologist and photographer respectively — also have developed a close interest in Pere. Barbara Honeyman Roll writes about Margarit, as the people of Pere called her, during and after her lifetime.

Margaret Mead was the first Caucasian to live in Pere and the first to learn the language of the Manus people. In 1928 she shared their daily lives for six months. And, as the years slipped by, she returned to share in the growing up of the children, she saw them get married and produce children of their own, and she saw and heard of the deaths of parents and grandparents, some of whom she had known as people younger than herself.

On her return visits she would bring books she had written about Pere and photographs of village leaders when they were children. Those she had known as children became leaders who, in turn, stepped aside to allow new leaders to take their places.

In 1971 she wrote in her diary: 'On the canoe trip to Pere I learned that Lokes had died. Now only two of my five teenage helpers in 1928 are alive — John Kilepak and Petrus Pomat.' In his welcoming words in 1971, John Kilepak said: 'Margarit Mead came to Pere in 1928. She lived here for six months. When she went back to America she wrote a book about our ancestors



and about the customs of our ancestors. That book was read by people all over the world, so that many people know about Pere village. We did not believe that Margarit would come back . . . Now Margarit will talk. We ask her: Is this the last time you will come . . . ?'

Margaret Mead did come back once more — in 1975. That time, during farewell speeches, it was Petrus Pomat who asked if she would come back again. She replied: 'You ask if I will come back. *Mi tu no-ken save* (I too cannot tell). Each time I come back *yupela ol askim mi* (you all ask me) if I will come back. In 1928 when I left *ol man em-i paitim garamut bilong man i-dai pinis* (all the men beat tattoos on the slit drums for the dead). All right. In 1953 I came back. And when I left Pokanau said: "Goodbye. You can die now. You are like the big old turtle. He goes out to the big sea to die." But I did not die. I came back. In 1964 I came back. In 1966 I came back. In 1967 we made the film together. In 1971 I came back. And now I have come back another time . . . *Nau mi lapun, mi pimpati tru* (now I am old, I am really an old lady). But I can't know whether I will come back.'

It was natural that her arrivals were treated as village festivals; and that her departures were shadowed by foreboding that she might not return. When Margarit died we, Theodore, Fred and myself, cabled the people of Pere and booked tickets to go join the villagers in their grief.

Mourning ceremonies were in progress when we arrived. John Kilepak told us: 'When we heard on the radio that Margarit had died, we did not believe it. We believed it only when your telegram came. We know she cannot really die. She lives in the books she wrote. She lives in the museum where she worked. She lives in her daughter Catherine and she lives in her granddaughter Vanni. She lives in us, her friends, in Pere, and in her friends all over the world.'

And she lived in the dirges composed by the women who had known her so well. With their chanting, they escorted Margarit from the land of the living to life among the ancestors. Margaret Mead was at last with the leaders of Pere who had accepted her into their community half a century before.

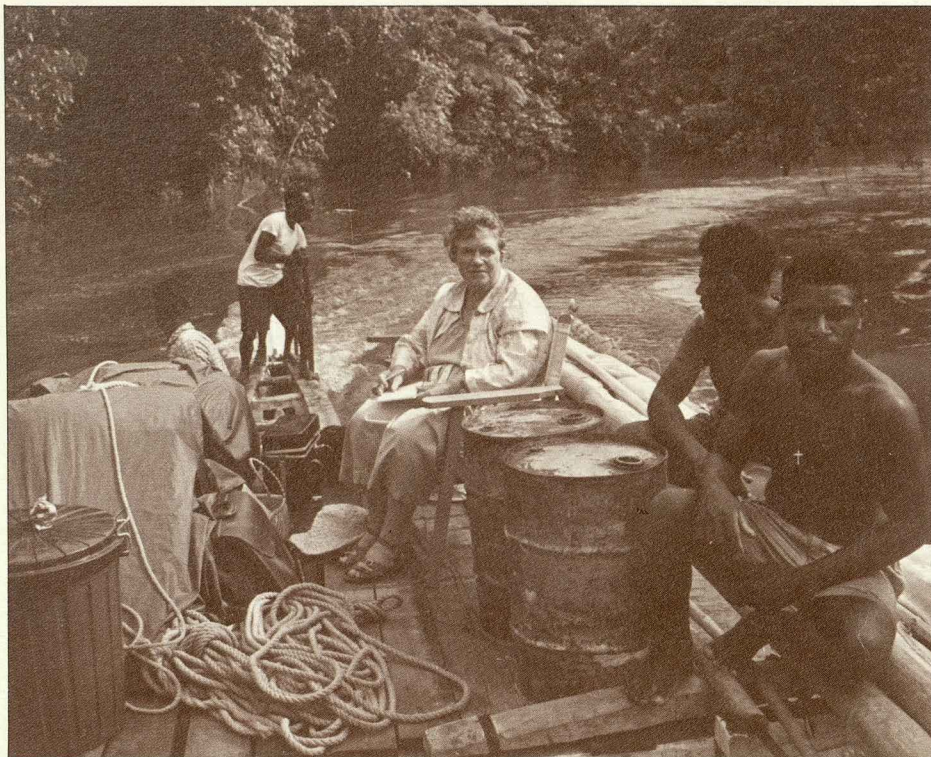
On July 7, 1975, during her last visit, Margaret Mead wrote in a draft of the last of her *Letters from the Field 1925-1975*: 'This time, although I will have things about change to discuss and although the



Left: A slip of a girl, Margaret Mead was 27 when she first visited Pere village in 1928; right: on patrol, west of Pere village, on the Matawari River in 1965, John Kilepak at the helm

Manus people continue to condense centuries into decades and decades into years, yet I am most conscious of the enormous sense of continuity as I look at the old whom I knew as children and see the grandfathers' faces reflected in their descendents. The shared memories, the shared experiences that bind them all together in a web that is stronger than the ancestral ghosts they still fear if they do not send money and gifts home to the parents who put in hard work to rear them . . . The continuity in Pere village is a kind of field worker's totally reliable paradise, in the sense that I continue to find here the next thing I need to know. The wealth of evidence accumulates. The world has changed; anthropology has changed; the people have multiplied and spread out to the far corners of New Guinea and beyond and they are helping the new institutions to flower.' (She was thinking of Papua New Guinea's independence which was only a few weeks ahead.)

The year following Margaret Mead's death was one of formal mourning for the people of Pere — and a time for building a memorial to her. They planted two coconut palms across the village square from the house she had lived in. The leaders of the village collected a string of *kina* shell (symbolic of the strings of dogs' teeth used in ancient ceremonies) to present to the American Museum of Natural History in New York. It was arranged for John Kilepak to travel to the United States so that he could present the gift at the second annual Margaret Mead Film Festival at the museum. In New York he met Margaret Mead's daughter, Dr Catherine Bateson, and grand-daughter Vanni. He insisted they should visit Pere for the dedication of the Margaret Mead Community Centre on December 22 last year. He then set off back to Pere to supervise, behind the scenes, the completion of the centre and the



preparations for the dedication ceremonies.

On December 22, 1979, the flags of Papua New Guinea, Manus Province and the United States of America flew over Pere alongside a carved and painted *tchinal* (dancing pole). Women in traditional dress of grass skirts, strings of dogs' teeth and shells and beaded arm and leg bands, waved bundles of croton leaves as they danced to feast tattoos on six slit drums. Sandwiches, cookies and soft drinks and beer chilled by a huge block of ice in a thermos chest, were served in the shade of awnings made of sails.

The Manus Provincial Government — represented by Pere's new member, Francis Tanou, the premier of Manus Barnabas Kombil, and ministers — made its first ceremonial appearance in Pere. Francis Tanou presided, Barnabas Kombil gave the keynote address, and the premier and Catherine Bateson cut the ribbon for the official opening of the Margaret Mead Community Centre. In the centre are 30 photographs taken by Fred Roll, each a page from Pere history.

The day ended with feasting and dancing went on to 3.00 am to the music of electric guitars powered by

a portable petrol-fuelled generator. The band was organised and brought to Pere by Joseph Lokes, son of Margarit's 1928 helper.

Theodore Schwartz is in the final stages of a 25-year study which will be published soon as a dictionary and grammar of Titan (tee-tan), the language of the Pere and other Manus people. It will help preserve their hitherto unwritten language which is in danger of being forgotten in a generation or two.

From Margaret Mead's field notes and the censuses she made on each visit, Barbara Roll has constructed family trees for each family in Pere. The older people remember the intricate relationships on which are based responsibilities and obligations of their kinship system. The young people know the relationships in their immediate families but are not familiar with the historical threads which bind biological, kin and clan 'brothers' and 'sisters'. On recent visits to Pere Barbara Roll has presented copies of her collected genealogies to representatives of each clan.

K30,000,000 for our citizens



The Investment Corporation of Papua New Guinea has K30,000,000 invested in 50 companies. We plan to dispose of these shares to individual citizens or groups. Purchasing shares in listed Papua New Guinea companies for disposal to citizens, underwriting share issues, and operating a unit trust (The Investment Corporation Fund) is our part in the development of our nation.



Angler's return

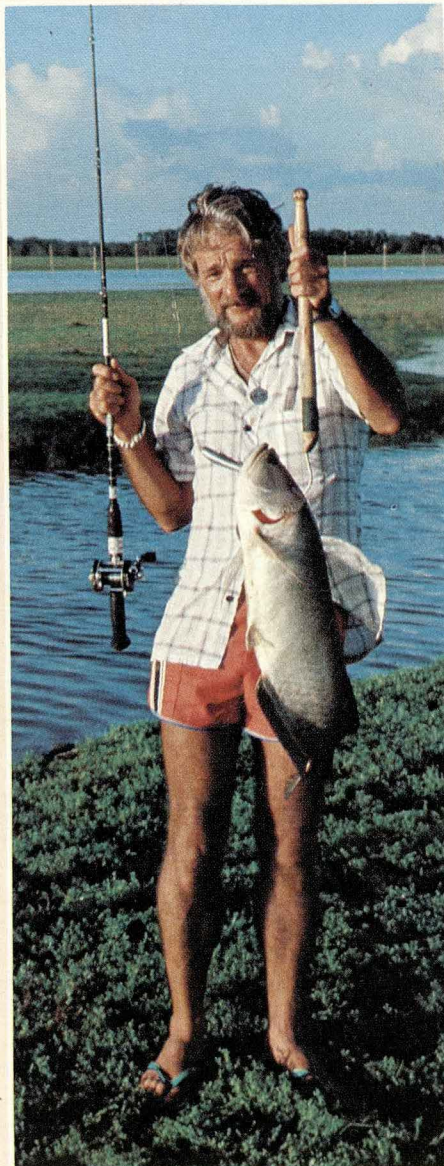
Ron Calcutt, editor of Australia's Fishing World magazine, spent two years in Rabaul in Papua New Guinea's East New Britain Province in the mid-sixties. In those days he had little time to spare for regular fishing but, 'even so,' he writes, 'I experienced some extraordinary angling'. He recalls the 'sight of sailfish thick enough to be schooling in the Saint Georges Channel'. That memory alone made him pledge to return one day 'with nothing on my mind other than fishing'.

It took 15 years for me to fulfil that promise to myself. But I made a real job of it when I did return. And now, after 27 flights from one end of the country to the other, I can confidently assert that Papua New Guinea has the potential to become one of the world's top game and sport fishing locations.

An experienced fisherman can tell a great deal about a potential ground simply by studying the relevant charts: prevailing currents, depths, juxtaposition of reef and undersea trench, mid-level reef formations — they all influence the behaviour of fish.

The charts of New Guinea waters offer such a proliferation of likely hot spots it would take many years of intensive exploratory work by skilled sportfishing professionals before the true potential could be gauged.

Papua New Guinea's first full time professional sportfishing operation was established at the Bensbach Wildlife Lodge on the Bensbach River in the southwest corner of Western Province. Designed to cater



The author with barramundi at Bensbach

for both hunters and fisherman, Bensbach Lodge taps the resources of myriad streams which cobweb the great near-sea level flatlands of much of southwestern New Guinea. Possibly the richest marine nursery in the whole of the South Pacific, the saltwater reaches of these streams are the spawning grounds of the barramundi, a giant perch considered one

of the finest of all sporting and table fish.

Bensbach staff expressed regret that my visit was early in the season 'before the fish are really thick'. But, after 90 minutes during which a friend and I fought one fish after another, some better than 10 kg, I thought the peak of the season might be too much like hard work.

Apart from undertaking a major expedition, there is no way to fish the saltwater reaches of any of these streams. But, when some enterprising soul does put a safari camp in there I would happily give a year's pay to be among the first to cast a lure around some of those mangroves.

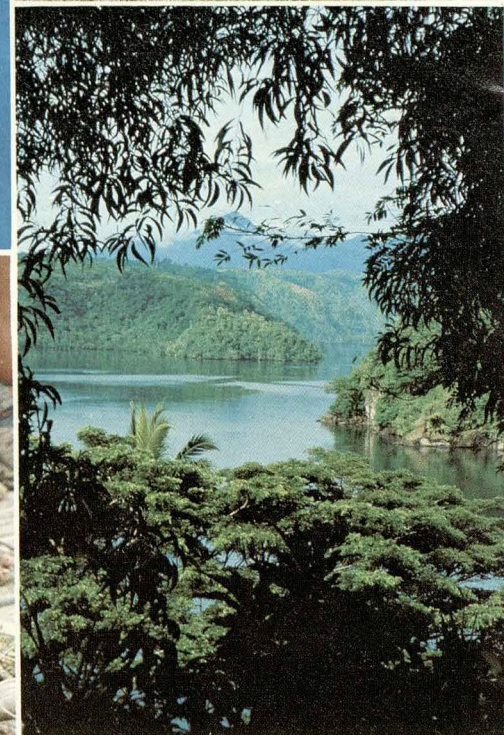
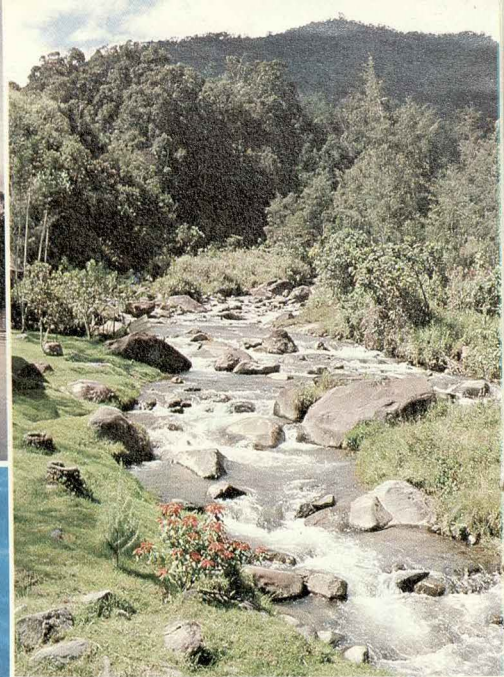
Mangrove jack, threadfin salmon, big barramundi, trevally and barracuda would be commonplace. And, if they didn't keep you happy, you could always count on some real exotics such as fierce-looking cutlass fish and Papuan black bass, big and powerful enough to demand strong saltwater ocean tackle. Port Moresby fishermen have access to a few streams within reach of the national capital which fish well for most of these species.

From Bensbach my travels took me to Goroka, capital of Eastern Highlands Province, where I was told a hatchery had released fingerling trout into mountain streams. The fingerling trout had been spread over quite a large area of mountain country by seeding from helicopters.

My problem was to check how these fingerlings had fared. While there are many fine streams there are few fishermen. Eventually I tracked down a few people who had taken fish from a variety of streams. Their reports suggest that highland trout are growing fast in an environment which suits them fine.

To see these trout streams for myself I flew into the breathtaking Marawaka airstrip in the southeast

Clockwise from right: sunset over Bensbach's barramundi waters; Eastern Highlands stream now stocked with trout; the fiords of Tufi offer excellent anchorage; a Tufi boy displays a crayfish catch; sharks of all types and sizes can be caught on the offshore reefs



corner of Eastern Highlands Province. Flying down those stunning valleys, seeing some of PNG's most primitive societies, I sensed I was travelling backwards in time.

On the move almost daily, I had trouble coping with this land of stark contrasts. First, the seemingly endless savannah-style plains of the southwest border region, bursting at the seams with animal and birdlife; then the thin, cold winds of the mountain country; and onward, just a short flight away, to the brilliant colour of the coastal country where white beaches, lush green vegetation and turquoise waters beckon you on to the glory of underwater coral gardens.

Papua New Guinea's coastal country alone offers an amazing variety of landscapes. Lae, capital of Morobe Province has a magnificent harbour and lagoon and, possibly, the most superb gardens in the country. Sialum on the northeast corner of the Huon Peninsula in Morobe Province offers the geological phenomenon of terraced hills dropping to the sea, white pebble beaches, and sparkling fresh water springs. Tufi in Northern Province has deep fiords cutting far inland to the foothills of Mount Trafalgar. Rabaul is ringed by sentinel volcanoes. The Milne Bay spread of island and reef is the most beautiful imaginable. And, if that lot is not enough, don't forget that each one of these locations is a stopping off point for the sort of blue water action fishermen dream about.

Species vary a lot according to season but these warm waters support such a vast array of marine life that year-round activity is assured. Black marlin and sailfish are found throughout the area. New Guinea waters would be a good bet for the enthusiast looking for a world light tackle record on sails.

Already there is serious interest in New Guinea black marlin. Several experienced fishermen believe that one or two areas may hold fish which would weigh-in as world game fishing records.

Sharks are plentiful on the reefs well offshore. Those who enjoy fishing them can count on white and

black tips, greys, mako, some huge tigers, and, of course, Jaws himself, the great white.

In the light-to-medium game range most recognised species are quite prolific — Spanish mackerel, wahoo, queenfish, turrum and a wide range of trevally, dolphin fish, barracuda and rainbow runner. Tuna include yellowfin, bluefin, dog tooth, big eye, mackerel and striped.

The reefs teem with life. If you want a real thrill, try to organise a little night fishing when the big fish leave the cover of the reef to feed over open sand. Emperor, sweetlip, grey snapper and coral trout will give you the time of your life.

So far there is very little available in the way of professional sportfishing charters in Papua New Guinea waters. In some areas workboats are


available for day hire and game fishing clubs in most major urban centres welcome visiting anglers and will often arrange outings for them. There are, however, several groups planning to establish charter operations.

With such enormous potential it seems highly improbable that it will be too long before sportfishing enthusiasts from all over the world will be wanting to try their skills against the prolific fighting fish of New Guinea. — Ron Calcutt has produced a number of documentary films on fishing including the Australian Broadcasting Commission television series *A Fisherman's World*



some of our delicacies

In Papua New Guinea we can show you more delicate orchids than any other country in the world. On the way we'll treat you to some of our very own delicacies. Gourmet dishes such as New Ireland Avocado and Chicken Cocktail, Daru Lobster Mornay, Pacific Prawn Cascade, all served with the best Australian wines. You'll enjoy our delicate touch.

AIR NIUGINI 
THE NATIONAL AIRLINE OF PAPUA NEW GUINEA

YAMADA



Traditional Japanese artist Masami Yamada, who first visited Papua New Guinea in 1977, clearly finds himself at one with the world when out in the open spaces. His need for freedom to breathe, think and work in clear air became apparent to his then small band of followers back in 1973 when he moved into the wilds to set up workshop and studio in an old farm house in the alpine village of Iiyama in Japan's Nagano Prefecture.

It was this need to commune with the natural elements of our existence which drew Yamada to Papua New Guinea in 1977 for a first look around. As

a result of that visit he was able to provide valuable assistance in the staging of a Papua New Guinea cultural and trade exhibition in Tokyo.

In June-July 1978 he was back again, sketching in the Trobriand Islands and along the Sepik River. He was away only a few weeks before returning with a Japanese television team. On that third visit he visited Madang, Wewak and Rabaul in Papua New Guinea as well as travelling in the neighbouring Solomon Islands.

As a result of those visits, Masami Yamada, a master of the Tokyo University of Arts, began creating works of art which were to form a one-man exhibition



in Tokyo in October last year and at Papua New Guinea's National Museum, Port Moresby, in March-April this year.

Yamada's fascinating range of subjects and his skilful use of traditional Japanese techniques won him wide publicity in Japanese and international art columns. At 41, Masami Yamada's talents had been recognised.

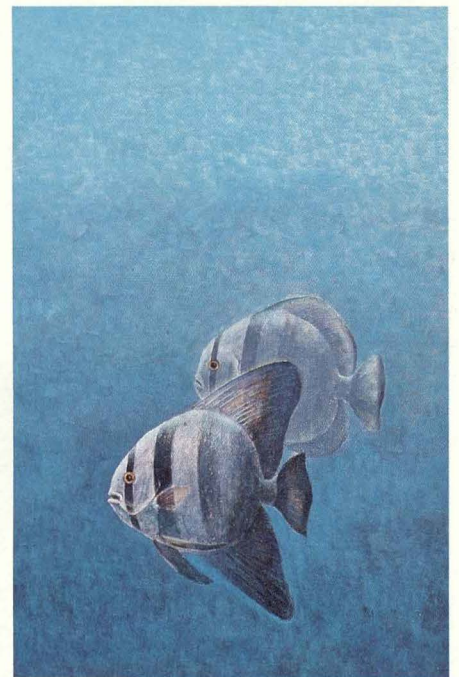
Pigment for his works is obtained by grinding down rocks, the finer the powder the brighter the colour. The powder is mixed with a solution of heated animal glue and water and applied either with a soft

brush or bamboo shoot. Indian ink and meticulously washed soil is sometimes used as a base by Japanese traditional artists. Another old Japanese technique which Yamada specialises in is the use of gold and silver leaf which he cuts, to hair thickness, with bamboo.

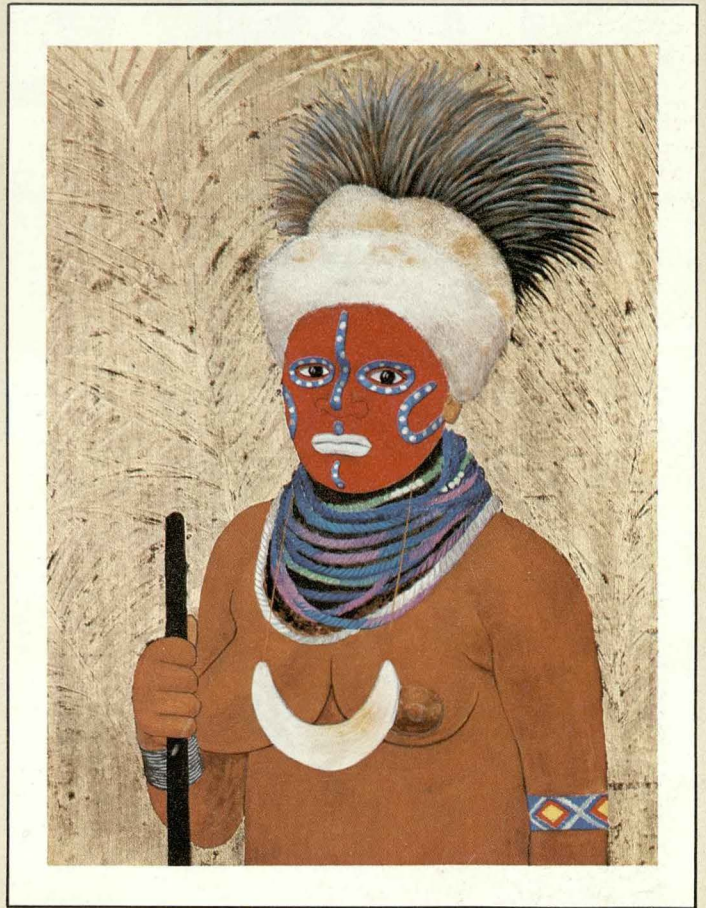
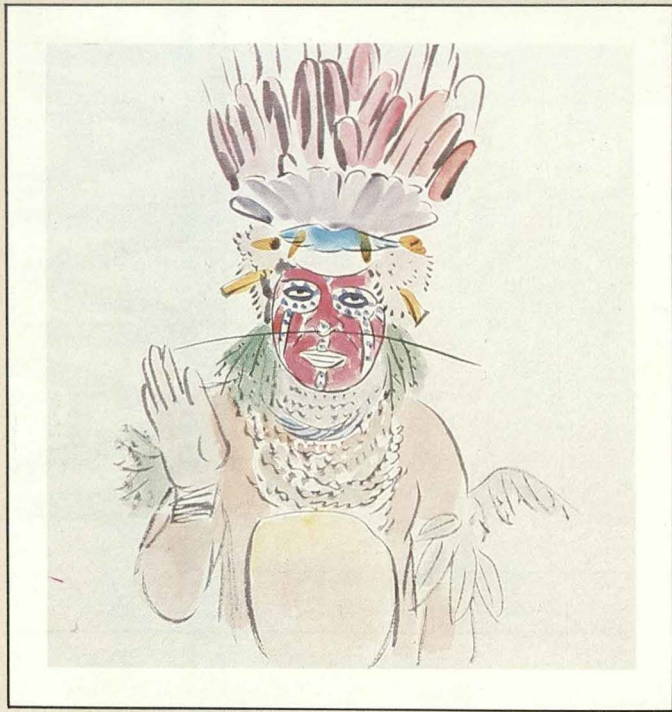
Yamada says he averages two to three months on each work — and that's only after initial field sketches and plans have been made. He does not see his works as realism but rather 'decorative' with a touch of fantasy. However, it is clear that, in his field work, he pays great attention to detail.



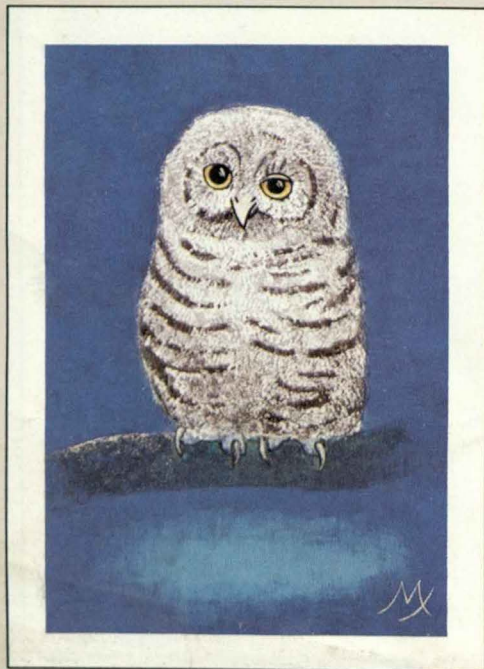
YAMADA



Though not as spectacular as his human figures or as colourful as his ventures into the animal world, Yamada's interpretation of that sensation well-known to light aircraft travellers of slipping by mist-shrouded Highlands ridges is very real.



YAMADA



We're looking for business

In introducing the Fifth National Investment Priorities Schedule, the former Minister for National Planning and Development, Mr John Kaputin said:

'We seek through our economic and other policies to create the basis for a free and democratic society genuinely controlled by and actively involving the people of Papua New Guinea.

'There is no reason why foreign investment and this kind of development cannot go together. Indeed the one can scarcely be conceived without the other. For this reason, we welcome responsible foreign investors who are prepared to respect our

activities are divided into three main categories — PRIORITY, OPEN and RESERVED. These are reviewed annually.

Foreign investment in PRIORITY activities is considered to be an essential part of Papua New Guinea's development programmes over the coming years. OPEN activities are projects which are suitable for development by foreign investment but which are not Government priority.

RESERVED activities are those in which foreign investors will not, as a general rule, be allowed to establish new businesses or to take over existing businesses.

PRIORITY ACTIVITIES INCLUDE:

1. Mining: the development of mining and petroleum products.
2. Agriculture: the growing of legume and grain crops.
3. Forestry: sawn timber and veneer production; woodchipping in association with reforestation; further processing of timber; development of follow-up land use scheme.
4. Shipbuilding and ship repair.
5. Hotels.

OPEN ACTIVITIES INCLUDE:

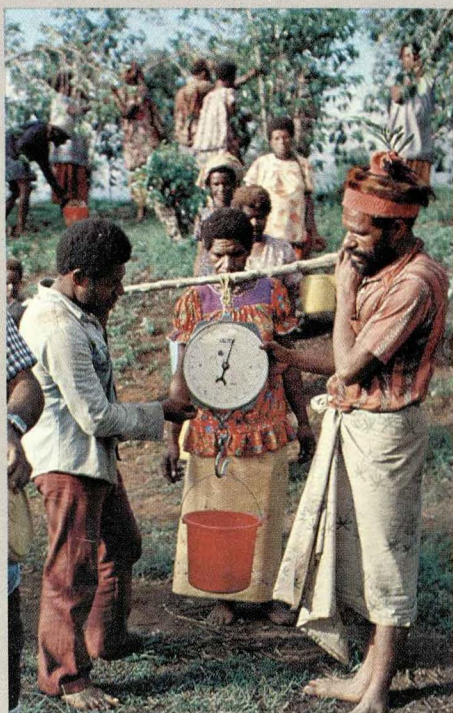
1. Agriculture: growing of fruit trees, and oil palm, rubber, cocoa, seeds and spice — through nucleus estate development.
2. Wildlife: harvesting and farming of deer.
3. Forestry: integrated timber development in six provinces.
4. Fishing: farming of prawns, eels, pearls, edible oysters and mussels; aquaculture; fishing of sharks and mangrove crabs.
5. Secondary industries: the processing, manufacture and assembly of a wide variety of goods.
6. Construction: using specialist skills not available at competitive costs in PNG.
7. Trading: export of minor agriculture products.
8. Tourism, restaurants and motels: in conformity with a National Tourism Plan.
9. Technical and professional services.

The following new incentives have just been introduced:

1. First, the accelerated depreciation allowance:—
This will allow a greater claim for depreciation in the year of capital purchase. It is intended that this incentive be made available to the manufacturing, transport and communication, building and construction and business service sectors for items of investment which have a useful life of over five years.
2. The next new incentive is a 200% deduction from assessable income for wages paid to apprentices registered with the Apprenticeship Board of Papua New Guinea.
3. Thirdly, the Government will provide necessary infrastructure, including buildings, to investors for new industrial projects in return for a negotiated user charge payable annually over the life of the project.

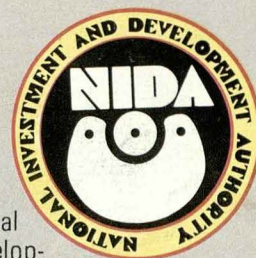
There are, of course, many other schemes and policies already in existence which are intended to assist investors.

We have an Export Incentive Scheme for manufactured goods under which 50% of profits related to growth in export sales are exempted from company tax; an Infant Industry Loan Scheme under which Government will consider providing an unsecured standby loan facility for firms which identify possible financial problems in the early years of a project; a Feasibility Studies Contribution Scheme for certain qualifying industries. We have no import duties on capital goods, other than the general levy of 2½% on all imported goods. Investors can also apply for exemption from the generally low rates of duty on raw materials if the latter are significant to project operations.



laws and people. I hope that you may be numbered among them.'

It is the role of the National Investment and Development Authority (NIDA) in addition to promoting, regulating and controlling foreign investment, to assist investors and co-ordinate all matters relating to foreign investment in Papua New Guinea. Your first point of contact is NIDA at the address below, if you are interested in looking at the investment opportunities and potential or if you need further information. Projects and business



For further information, contact:
The Executive Director, National Investment & Development Authority, PO Box 5053, BOROKO. Papua New Guinea



Our new low rates put us smiles ahead...

Besides all the friendly, cheerful attention, we have lowered our rental rates (The new Rate Brochure is available from all our branches). Cheaper kilometres per day plus more smiles per hour that's AVISERVICE. Choose from over 150 modern vehicles and our hostesses will put you behind the wheel with minimum of hassles and maximum of courtesy.

AVISA *Regular customer card index*

To further increase our efficiency we have introduced the AVISA customer card Index. This system is designed to make it even easier for customers who use our vehicles more than 4 times a year. Your name and details are registered at all our branches so a quick phone call assures a minimum of delay when you pick up your vehicle. Write to AVIS P.O. Box 3533 Port Moresby for further details.

AVIS – smiles ahead

AVIS

*Slender, delicate northern tree snake . . .
alert, ready for getaway*

Suffering Snakes

Story and pictures: Rom Whitaker

Humans flinch at the thought of reptiles, particularly snakes, some of which are ascribed super-aggressive characteristics. Hunters, explorers, even naturalists, will swear that snakes chase humans and are imbued with an insatiable desire to bite and kill. In Asia the greatest terror of all is the king cobra; in Papua New Guinea it is the taipan.

While it is true the taipan is among the most venomous of all snakes, it is also true that a taipan will only bite when it is stepped upon or injured. Snakes only bite humans in self defence — but that includes occasions when humans do not realise that they have become attackers. Generally, snakes keep to themselves, living in a silent microcosm, intent only on seeking prey, mates and safe hiding places.

Papua New Guinea has 90 species of snakes, 20 of which belong to the widely-distributed venomous group of sea snakes. Of terrestrial (land) snakes, five are dangerous to humans. Two of these are found in the grasslands of the Papua coast — the Papua black and the taipan. The death adder and small-eyed snake are found in most of the wetter forested areas of the PNG mainland and the fifth, the eastern brown, has been reported only in the Wedau area of Milne Bay Province on the southeast mainland.

The taipan grows to more than three metres, is slate black with a mottled orange back, and moves magically fast when it wants. Its diet consists of rats and birds which it hunts by day. Taipans are often seen in and around Port Moresby but are generally mistaken for Papuan blacks, much rarer. One morning my wife Zai and I were pushing through long





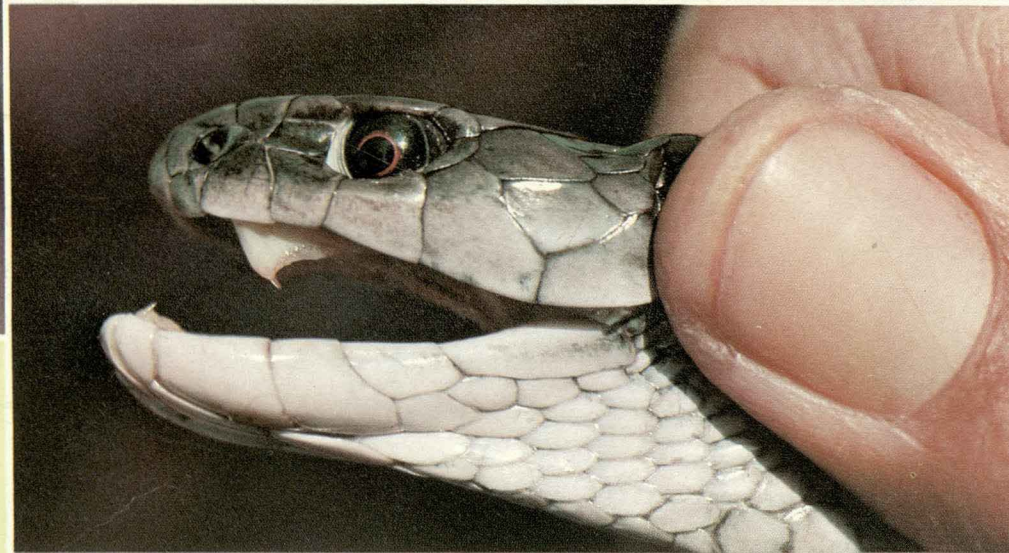
grass in a small valley near Port Moresby's Jacksons Airport. A splash of rain overnight had got animal life moving earlier than usual but, with a warming sun, it was now time to bask. We caught a glimpse of shiny black. A taipan, nearing two metres, was coiled loosely along bent reeds at the swamp edge. If it had been on solid ground it would have heard us coming. When it did see us, but before it made its lunge for the bushes, it expanded its scales showing a startling orange streak down its back. I jumped in and grabbed its tail. Holding its head away from me with a metal snake hook, I dragged it writhing from the reeds. Meanwhile Zai had clamped a snake bag onto a collapsible frame and pushed it toward the snake. Grateful for a hiding place, the taipan slithered into it.

The small, stocky death adder, which we found in the Brown River area not far from Port Moresby, is a nocturnal forest species which sleeps in leaves, grass clumps or under logs during the day. It is like a typical viper but, in fact, is related to the taipan and the Australian tiger snake. (There are no vipers in Papua New Guinea or Australia.) Death adders eat mice and lizards, striking with a speed which their stubby physique belies. Little is known about the nocturnal small-eyed snake and brown snake except that they have venom strong enough to be rated potentially dangerous. The brown snake, also found in Australia, grows to about 1.5 metres and is active by day.

Eight species of python are found in Papua New Guinea, the best known being the amethystine, d'Albertis, carpet and green tree pythons. All but the carpet snake of the Papua coast are found throughout the country. In some bush areas pythons often find their way into the cooking pot. Around towns they are killed simply because they are snakes even though they do not harm humans. The carpet python, most common in the Papua region is frequently found around Port Moresby. Other types of snake are incorrectly described as carpet snakes, New Britain's barred python being an example.

Medium-to-large pythons (amethystine have been measured at over eight metres) kill their prey by constriction. And they do a great job. Some believe that without the python, Papua New Guinea could see rats in plague proportions.

Pythons make good pets, the metre-long d'Albertis being a partic-



Above: *The harmless carpet python . . . badly in need of care and protection; above right: death adder, smallest of the dangerous five . . . its horns have earned it the 'devil snake' tag; right: taipan . . . needle-like fang protruding from protective sheath*

ularly gentle specimen. By keeping pythons in captivity for short periods, children and nervous adults can learn a lot about them, most importantly that they mean no harm to anybody.

There are two small close relatives of the python in Papua New Guinea: the ground and tree boas, odd constrictors which are found in the rain forest and which grow to only about half a metre.

The metre-long green and northern tree snakes are found throughout all of lowland Papua New Guinea and in most of the island provinces. Lizards and tree frogs are their favourite diet. The brown tree snake is nocturnal, having large cat-like eyes and an unhurried manner. Long and slender, its wide, triangular head is accentuated by a narrowing at the neck.

Recently in Manus I saw an old man come flying out of a small house followed by his friends. 'Snake, snake,' was the cry. It was, too, but nothing to worry about — only a

large brown tree snake with nothing more than geckoes on its mind.

The common watersnake is found in most ponds and rivers in the lowlands and, predictably, feeds on frogs and fish. In the mangroves live several swamp snakes such as the dogfaced watersnake (known as the bokadam in Australia) which prefer brackish water.

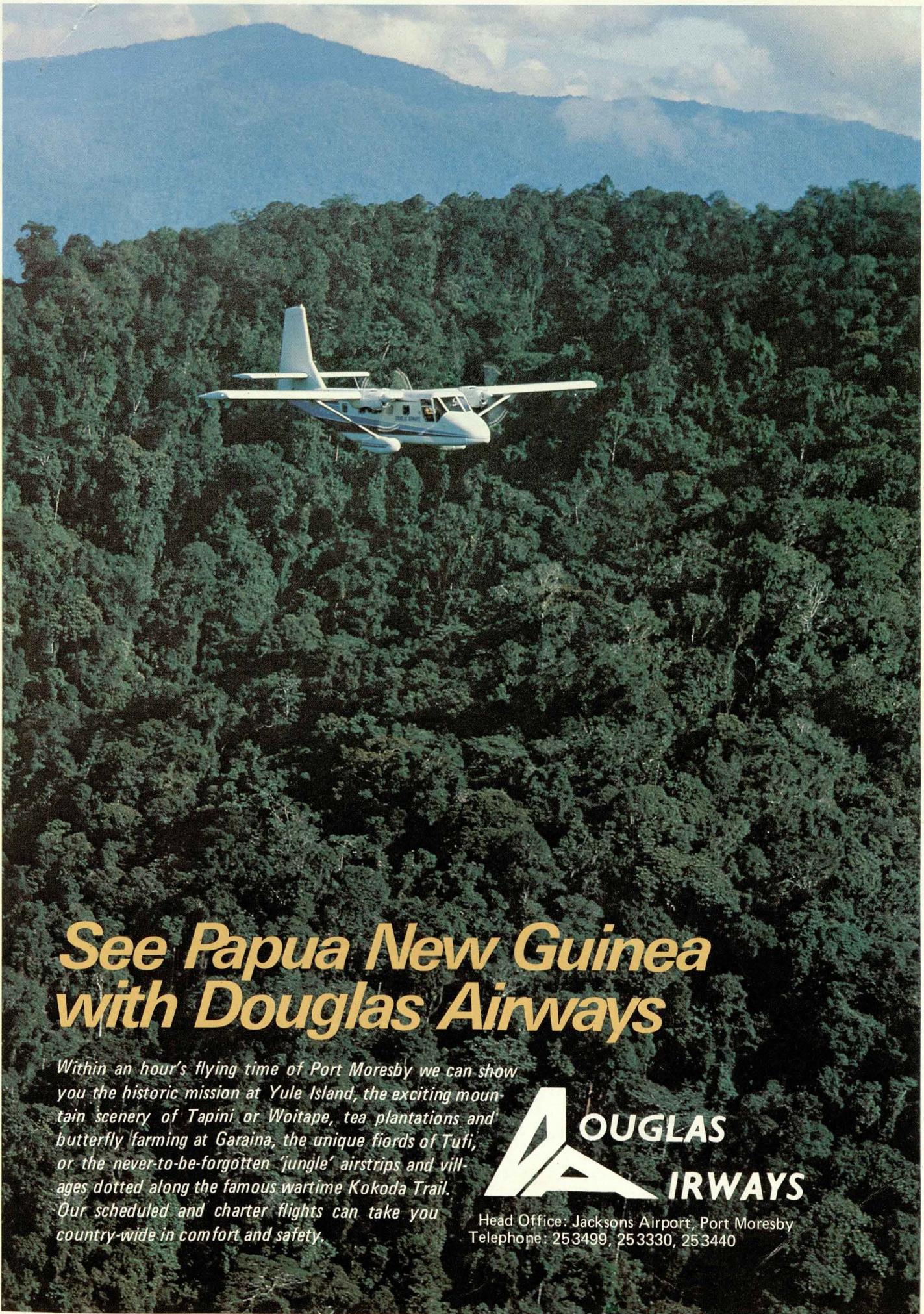
In Lake Murray, in Western Province, the great floppy-looking file snake, which grows to more than 1.5 metres, often gets tangled in barramundi nets. The fishermen have no love for it but usually manage to unravel and return them to the lake.

Sea snakes are common in PNG coastal waters. Some months ago I went with University of Papua New Guinea zoology professor, Dr John Pernetta, to an offshore island to study the amphibious sea snake known as the sea krait. This is the only sea snake in the world which comes ashore to lay eggs. All other sea snakes give birth to active young. Which makes sense considering that

a leathery reptile egg would not resist salt water. Amphibious sea snakes have developed (or retained) the ability to crawl on land. Other sea snakes are almost helpless on land. The sea krait comes ashore frequently to bask and shed its skin and to enjoy the cool of the forest thickets on smaller offshore islands.

John Pernetta has marked more than 100 sea snakes by clipping scales on the underside of the tail. He's hoping to solve some of the many questions about sea snake biology through recapture programmes.

All in all, very little is known about the distribution and biology of snakes in Papua New Guinea. Although we do know which are dangerous and have some idea of the great variety of sizes, colours and forms, for the more adventurous scientist, a fascinating field of study is waiting. — *Rom Whitaker is a naturalist with the United Nations Food and Agriculture Organisation at Miotaka near Port Moresby.*



See Papua New Guinea with Douglas Airways

Within an hour's flying time of Port Moresby we can show you the historic mission at Yule Island, the exciting mountain scenery of Tapini or Woitape, tea plantations and butterfly farming at Garaina, the unique fiords of Tufi, or the never-to-be-forgotten 'jungle' airstrips and villages dotted along the famous wartime Kokoda Trail. Our scheduled and charter flights can take you country-wide in comfort and safety.



Head Office: Jacksons Airport, Port Moresby
Telephone: 253499, 253330, 253440



When things are hanging in the air...

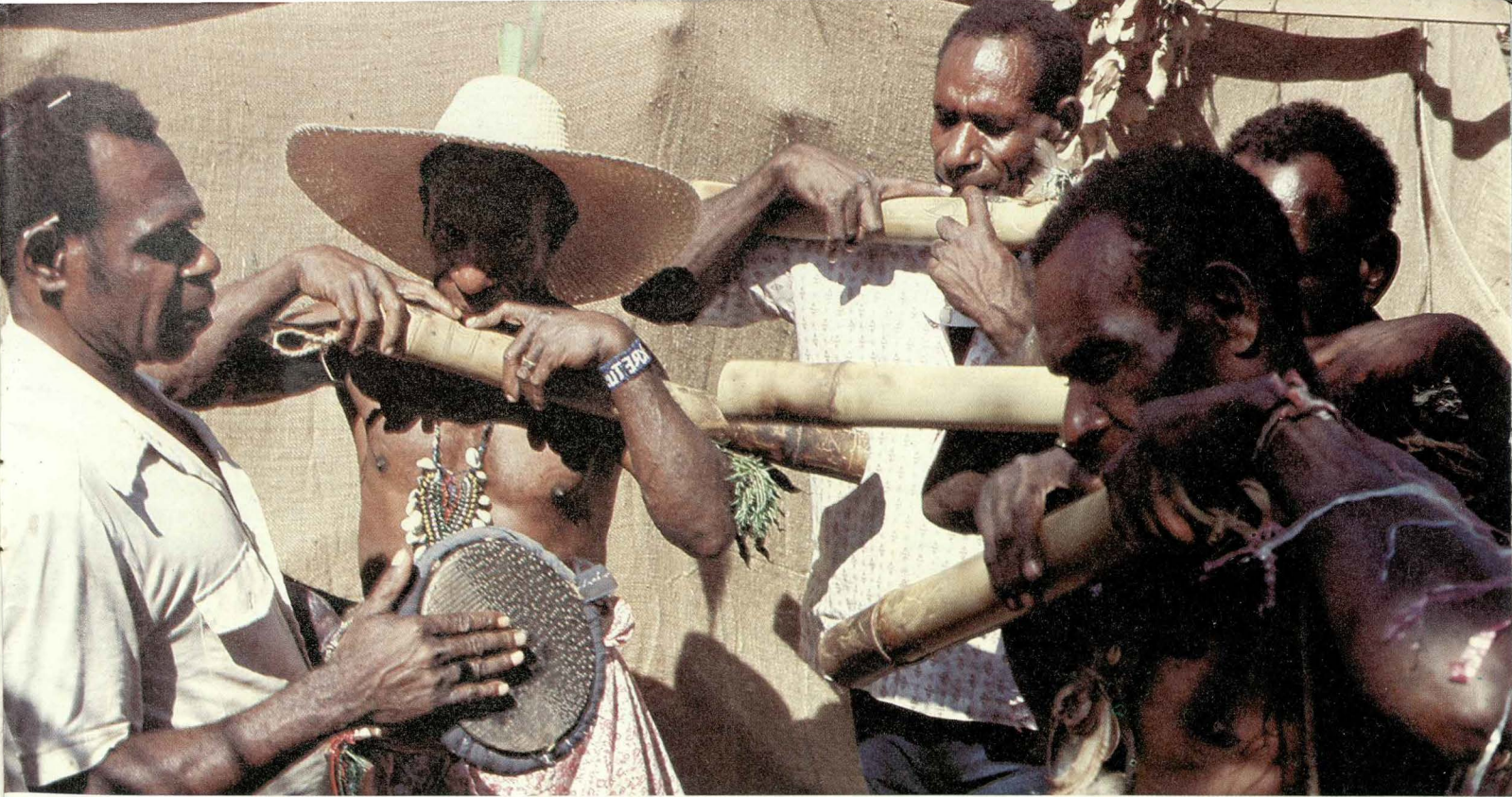
it's good to have your feet on the ground



NIUGINI INSURANCE CORPORATION

We specialise in construction and engineering risks insurance. In fact we would go as far as to say that in Papua New Guinea, we are the only insurance company who do. Of course we also offer an excellent service to meet all your insurance needs and being 100% Government Guaranteed, Niugini Insurance Corporation will give you that little extra assurance.

PO Box 7291 Boroko Papua New Guinea Telephone 21 4040, 21 4077



CHAMBRI MUSIC

Music in Papua New Guinea is as much a means of communication as our nation's 700-plus languages. Nomad Films, in association with the Institute of Papua New Guinea Studies, has been filming, recording and researching in four areas for many months to produce a film trilogy on traditional music in Papua New Guinea. Two films are now complete and a third is being edited. Namekas features the music of the people of the Lake Chambri region of the East Sepik Province and Kama Wosi the music of the Trobriand Islands in the Solomon Sea. The music of the Kukane tribe in Simbu Province and of the Huli people in Southern Highlands Province will be the themes of the third film. This article is written by Steve McMillan of Nomad Films. The music of other areas of Papua New Guinea will be featured in future issues of Paradise.

Travelling from Pagwi along the broad Sepik River, we are headed for Lake Chambri. Slender canoes creep along the river bank to avoid the strong current but still they are tossed in the wake of our outboard motor.

To reach the lake we turn off the river into winding streams overhung with foliage and creepers. Birds lift off the water and laze through the air — white egrets with yellow beards and white ankles.

Emerging into the light, it is hard to see the lake at first. A carpet of green grass stretches in all directions. We zigzag through narrow channels. In the distance are blue mountains. Birds are poised at the horizon. The sun glows behind banks of clouds. If timelessness exists, it is here.

About 1500 Chambri people live in these villages on the edge of an island in the lake. Traditionally they fought and traded with neighbouring tribes from around the lake and along the Sepik River. The Chambri traded mainly fish, stone tools, mosquito nets and baskets in return for sago and pottery.

In Chambri tradition, the whole of nature and life is governed by forces of the spirit world. These have personalities and individual powers, and their moods may be seen in the weather, the seasons, and

behaviour of creatures and insects.

Divisions of the spirit world and nature are reflected in the social structure. The different Chambri clans claim the patronage of particular ancestral spirits. Each clan belongs either to the moon or sun. In fact, in Chambri, everyone and everything is either moon or sun, and there is a theoretical balance between the two.

The moon totem, through its ancestral gods, is the guardian of the lake, and the sun totem the guardian of the bush. A Chambri legend says: *As the sun sets, it hands its colors to the moon
And as the moon sets at dawn,
it passes the colors back
to the rising sun . . .*

There is constant dialogue between man and the spirit world. Man may communicate through invocation, the medium of dreams, or music.

The major and most sacred of Chambri musical instruments are the men's bamboo flutes. They too belong either to sun or moon totems, but may be learnt and played by men of either group. Chambri women, who still are forbidden to see the flutes, believe them to be the voices of spirits. Each pair, or orchestra, of flutes has a name, and a 'father' — or guardian — who is responsible for

supervising their use.

The guardian keeps strings in his basket which measure the lengths of the flutes. If replacement flutes are required, bamboo from deep in the bush is cut to these lengths and left to dry for perhaps three weeks. The pieces are then carried, wrapped in leaves, to the *haus tambaran* or men's spirit house where they may be marked and decorated. Some of the flutes have a carved wooden effigy mounted in the closed end. This effigy usually represents a spiritual ancestor associated with the origin of the flutes.

Some of the flutes date back several generations while others are trophies of warfare from as recent as the 1940s. All flutes assume various functions within Chambri society. *Emakio* is a mourning piece; *Sikurpe Bakirpe* is to celebrate victory or the building of a new *haus tambaran*; *Samgol* is played during the floods to invoke fish; and *Sakimangk* is played during initiation ceremonies or at celebrations.

The bamboo flutes have a mouthhole from five to 13cm from the node at the closed end. There are no finger holes and up to eight and nine notes may be played on one flute by overblowing to find successive harmonics. In the paired flutes, a common tuning is about a tone apart.

In flute orchestras, the individual flutes have separate names and

identities — usually bird or animal.

In the *Ambiangemangk* ensemble there are eight flutes: *indanme* (cassowary), *yuri* (dog), *bubunk* (guria pigeon), two sister flutes, and three brother flutes. The three named flutes mimic the sound of their namesakes. The brothers play a low rhythmic chorus and the sisters a higher chorus. Only the *yuri* flute has any improvisatory role.

Ambiangemangk is accompanied by a slit drum and an hourglass-shaped drum and was traditionally played to celebrate victory in warfare and to praise patron deities of battle.

Most of the flutes have associated songs and, after these songs have been sung, the flutes are learnt by young boys during their initiation into manhood.

Each boy will be guided through his initiation, generally by his maternal uncle who is paid by the boy with gifts of betelnut, tobacco, fish and sago. Today money is also used. The boy will also be tutored in clan history, bush craft and an understanding of the cosmology of Chambri society.

His initiation culminates in the skin-cutting ceremony during his late teens. After confinement in the *haus tambaran* for several months, the ceremony is heralded with flute music, and then marks are cut into his back, shoulders, chest and arm. This is an important requirement of

manhood status and is celebrated in songs by the women from outside the *haus tambaran*:

*You're a big man now
with your markings . . .*

. . . the crocodile has bitten . . .

The marks are likened to the teeth marks of *mandongk* the crocodile who is the most powerful spirit symbol of the lake.

The slit drum is used to send messages in Chambri. These may summon, announce an arrival, a death, a singsing, a fight or any other news of significance. They are beaten to a prescribed rhythm for a particular type of message. They are directed to a specific person, family or village, by beating a suffix rhythm to represent a particular clan symbol, and rank or gender.

Quite different rhythms are played on a pair of slit drums called *sakisim*. There is a player at each drum, each with two sticks. The basis of the rhythm is a fast pattern of four beats, but such that the first beat of each player is simultaneous with the fourth beat of the other. The players beat along the full length of the drums to give tonal variation, and are replaced at intervals by other players. There is no loss of rhythm. *Sakisim* was traditionally played after victory in warfare, and is now played at the end of a mourning period, to ensure a good dry season, and when harvest time is approaching. It is believed the vibrations of

Into a world where time stands still . . .



As the sun sets, it hands its colour to the moon . . .



sakisim help to shake loose the ripening fruits.

The bamboo jaw harp, called *tagman*, is also played by the Chambri people. It can reproduce the melodies of songs and is played casually for entertainment by men.

The same acoustic principles are employed in another extraordinary musical instrument in lake Chambri, the *tukuan* beetle, found when felling sago palms. Using the buzz of the captive beetle as the fundamental tone, a villager shapes his mouth and tongue to select and amplify various harmonics and this produces a melody.

The panpipe, *kwaliku*, is played to express feelings of sadness and sorrow. It may have three, four or five pipes, and plays the melodies of mourning songs. When a person has died, the immediate relatives or spouse will remain inside the dwelling house in remembrance, sometimes for several months. From the time of death, and during this mourning period, *wekampas* mourning songs are heard. They are actually regarded as cries, not songs.

A particularly graphic cry performed by two women includes sniffing and jerking sobs in a deliberate rendering of grief. This song does not necessarily refer to a particular incident, but more expresses the anguish and loneliness of bereavement. . . . *disgrace* . . .
unable to stay

*and put down her belongings
she carries her load
weighing unceasingly
... widow tries to clean
the shit from her feet
... shunned
woman with hood
burden on her back
... banished
even from the rubbish corners
... exiled.
lonely widow, exiled woman
yet another house
house
turned away
disgraced widow
... widow with bad name.*

Songs accompany many facets of daily life in Chambri. Generally women's songs are tumbling melodies based on a pentatonic scale (do, re, mi, sol, la). They are introduced by a short phrase, and then continue with wordless sounds. Women have casual songs for such routine chores as paddling canoes, cooking, pounding sago and fishing.

There also are songs of invocation. The west wind, *yambunmanga*, that brings the wet season, also brings fertility to vegetation, and creatures of the land, air, and water. In the song *Yambunmanga*, the wind is symbolised as a spirit woman with a swaying grass skirt. The song names successive villages in order from the west, and plants and creatures that are to become fertile. It is said the form of the spirit can be seen in the

movement of plants and trees in the wind.

*Yambunmanga-o
wearing a grassskirt,
cry and fall down
she from Yambun, passing Timbun
... her shapes in mango, betelnut,
coconut trees, reeds, and lilies . . .*

The Chambri people have an elaborate visual rendering of their cosmology. Spiritual personalities, deities and totems are represented in carvings, and paintings. The design and motifs are owned by particular clans.

Of all the spiritual effigies, *mai*, the ceremonial dance masks, are the most sacred. They embody the powers of a particular deity and clan. There are three major pairs of *mai* masks belonging to each of the sun and moon totems. The pairs are brothers who may also have sister pairs.

Men dance inside the masks and sing a haunting cry through bamboo tubes. In a pair, the older of the brothers, or sisters, has the deeper voice.

The masks are sponsored to appear for celebrations of harvest, the end of an initiation or a mourning period. The most prestigious celebration is *maimbaung* when all the masks appear. They are led by the totem of the white egret, *saun*.

Traditionally this mask when completed would be invested with powers for the proliferation of fish. In the natural world, the presence of *saun* is a sign that fish are plentiful.

*Players come, players
go, but the rhythm is never lost . . .*



*Beetle and
man make music together . . .*




*From inside the masks,
through bamboo tubes, comes a haunting cry . . .*



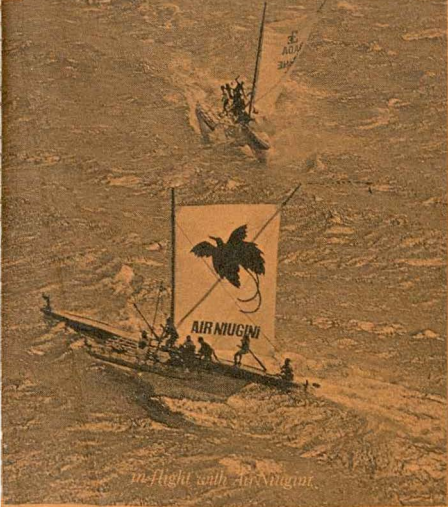


some of our birds

Papua New Guinea is one of the last places on earth where the rare and beautiful Bird of Paradise still survives. That's why it graces the tail of our Boeing and Fokker jet aircraft. At twenty eight destinations throughout South East Asia and the Pacific, from Hong Kong to Honolulu and from Sydney to Japan, you'll find the service on our Bird of Paradise jets as exotic as the bird itself.

AIR NIUGINI 
 THE NATIONAL AIRLINE OF PAPUA NEW GUINEA

paradise



in flight with Air Niugini.

paradise

We'll airmail *Paradise* to you anywhere in the world for a year (six issues) for Kina 15, \$Aust 18 or \$US 20. Tear off this card, print your name and address overleaf, put your cheque or bank draft with it, and post it to:

Air Niugini
Public Relations Department
PO Box 7186
Boroko
Papua New Guinea

Paradise now on subscription

Please post me the next six issues of *Paradise*.

Payment is enclosed.

Name _____

Address _____

Air Niugini, Public Relations Department, PO Box 7186, Boroko, Papua New Guinea

Bounty



Mutiny on the Bounty . . . those four words have excited the imagination for nearly two centuries and moved authors, playwrights, broadcasters and film makers to attempt to recapture the drama of Captain Bligh's differences with his crew and the adventures of each after they parted company in 1789.

Shipwrights, too, have taken up the challenge to build near-perfect replicas of the ill-fated *Bounty* which ended its days on the Pacific Ocean floor near the rugged shores of Pitcairn Island. Usually their efforts have been to provide a realistic vessel for the creative talents of film producers.

Another *Bounty* came off the slips last year in Whangarei, New Zealand, and on hand to capture a construction and launching sequence was Jimmy Cornell who, with wife, Gwenda, daughter Doina and son Ivan, have themselves been roaming the oceans for about four years in their yacht the *Aventura*.

Jimmy is quite ecstatic about the new *Bounty*. Built by WECO of Whangarei, the vessel has a magnificently carved transom which you can see above. Unlike the original

Bounty, the latest replica has an all-steel hull which is timber-clad to the water line, making it, in appearance, like the original in every detail. Even the ship's longboat, in which Captain Bligh and 18 loyal men were cast away by the mutineers, is as true to the original as today's knowledge makes possible.

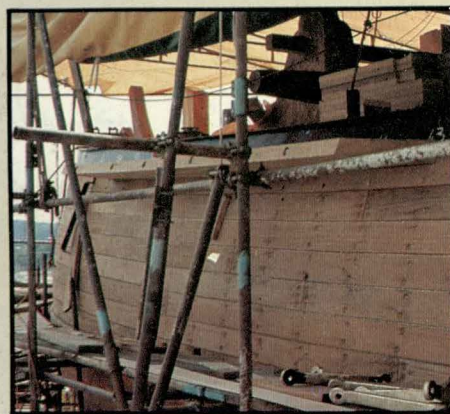
At the launching last year a time-worn tradition of placing silver coins under the masts was honoured. The new *Bounty*'s luck was assured by British, New Zealand and American coins.



Bligh and his loyal 18 were committed to the mercy of the Pacific in a longboat like this



An all steel hull . . .



. . . is timber clad to the water line



Lucky money is placed under the main mast



Bounty (1979 version) hits the water



The undeniable beauty of a classic vessel under sail



THE FINEST ACCOMMODATION IN PAPUA NEW GUINEA

DAVARA

Islander Hotel

Telephone 255955 Port Moresby
Telex NE22288

Davara Hotel

Telephone 21 2100 Port Moresby
Telex NE22288

Davara Hotel Kieta

Telephone 956175 Cables DAVARA

Australia is holiday country.



And that makes it our country!

Ansett Airlines would like to show you an Australia you may not have seen. It's a big holiday country, brimming with fun places—and we know them all. We plan individual holidays tailored specially for you, or turn on low-price travel-

accommodation jaunts that leave you free to do whatever you wish. For information contact Ansett Airlines of Australia, Champion Parade, Port Moresby, any office of our General Sales Agents, Air Niugini, or your Travel Agent.

ANSETT
AIRLINES OF AUSTRALIA