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# paradise

No 67 Mar-April 1988

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Welcome aboard,

Soldiers crossing the Owen Stanley Range on foot during World War II would hardly have been thinking of growing strawberries in the foothills of these now famous mountains.

See how Ken Weaving and his wife Kerrie, who manage the Owen Stanley Lodge at Waitape, have cultivated an area there with the help and assistance of local business groups. They grow strawberries for sale in Port Moresby.

There is a great variety of bird species in the Highlands of Papua New Guinea and the most prized plumage is a focal point of dancers' headdresses and body decorations. Bird plumes are extensively traded throughout the Highlands; however they are lent frequently by owners to friends.

Enjoy your flight.

Dieter Seefeld  
General Manager

## IN THIS ISSUE:

- 5 WOMEN OF PAPUA NEW GUINEA**  
The vision of Japanese-Canadian artist Kathy Upton.
- 9 HIGHLAND FEATHERS**  
Bird plumes represent wealth, power and beauty in the Highlands.
- 17 RAFTING THE ANGABANGA**  
Adventure on the first descent of a ruggedly beautiful gorge.
- 21 A VILLAGE IN PARADISE**  
A South Pacific idyll is recreated for PNG's contribution to World Expo 88.
- 23 SEARCH FOR NAUTILUS**  
PNG's rich waters offer up rare living specimens of an ancient shellfish.
- 29 BILAS BILONG PIKININI**  
Custom and tradition are safeguarded in the hands of the nation's young.
- 35 STRAWBERRIES AT 1500 METRES**  
A mountain retreat that is a gourmet's delight.

**Cover:** Detail of blue bird-of-paradise head plume from Moruma, Wahgi Valley, Western Highlands Province and now held in the collection of the Australian Museum, Sydney.



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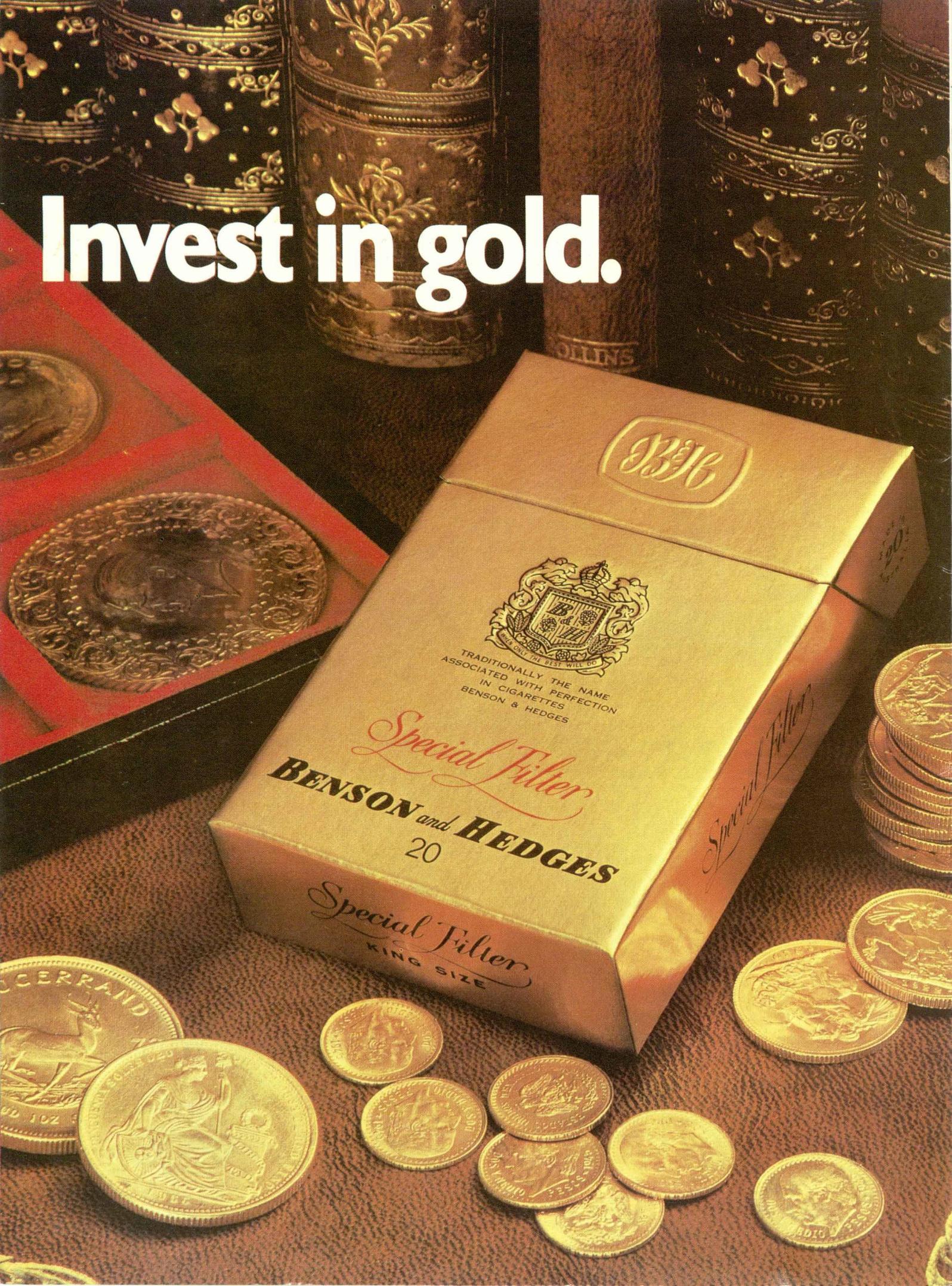
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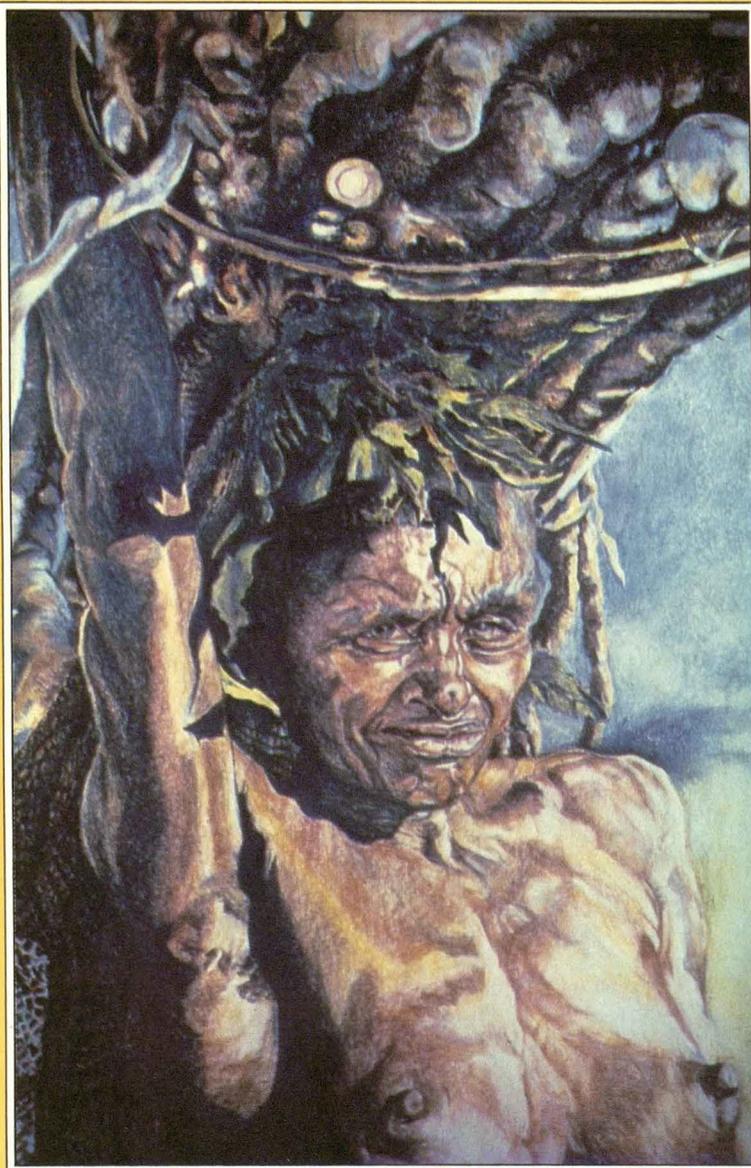
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# WOMEN OF PAPUA NEW GUINEA

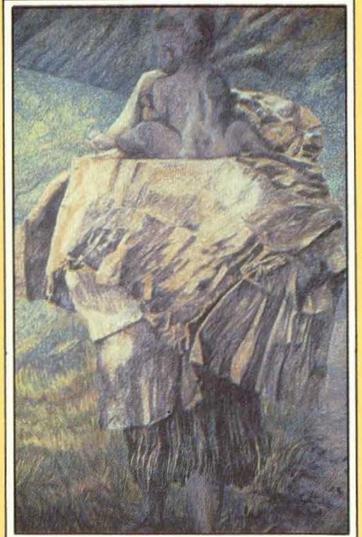
Story and photographs by Baku Irani

**T**he woman with a bilum load of taro, the field worker cutting kunai grass, the one digging for kaukau, the mother carrying her child on top of a huge load and the old grandmother selling buai at the market: each becomes the subject for a Kathy Upton painting.

Kathy is a Japanese-Canadian artist, a graduate of the University of British Columbia, Vancouver, who came to Lae in 1983 with her family. Her paintings were recently shown in a Brisbane gallery, a collection of 18 paintings, pastels and drawings, mostly done between 1984 and 1986 in Papua New



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Guinea. At present, she works fulltime at Unitech.

Kathy talks of her paintings as separate emotional responses to the faces she sees. The woman in the bush is a different visual experience from her sister in the city. If this causes confusion, the paintings speak for themselves.

"When I painted 'From Menyamy' I wanted to show how the woman blended into

nature. Looking back, I feel that she was barely in my vision, and so soon out of it," Kathy says.

"Her grass skirt and bark cape, her skin, the earth, the grass and the mountain behind, were all one. She really was just another tree in the bush. Therefore, I used the same colors for both figure and background. They're earth colors: siennas, umbers and

ochres.

"The 'Koki Market Woman', on the other hand, was face and personality. She was an individual who almost clashed with her environment. She wore a checked lap-lap and a white polyester T-shirt. Her yellow hair and her powerful facial features made her stand out as an individual in that market crowd.

"I realised when painting her

that the background had to be eliminated completely. She had to dominate, without any clutter. It is basically a portrait; I painted just the woman. Of course, the same thing happened with the 'Umbrella Lady'. She too had to be the total painting.

"My two styles developed from purely emotional responses to what I saw and felt," Kathy Upton says.



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Kathy Upton's art. **Previous page** 'Woman With Firewood'. 1. 'Umbrella Woman'. 2. 'Mother And Child'. 3. 'From Menyamya'. 4. 'Koki Market Woman'. 5. 'Kaukau Garden'.

"When I first arrived here, I knew little of the culture. What I saw of the women told me about their lives. The women carrying huge bilum loads on bent backs seemed to typify the economic role of women in PNG. I feel the strength of this society is embodied in the women.

"I admit I'm not an expert in PNG culture, but painting, with all the skill that is required, is

and has to be a visual and emotional response to the subject at hand."

As a child, and a young woman Kathy passed her spare time painting and drawing. Even this activity came to a halt when her and her husband decided to build a yacht.

"Teaching, building a yacht, raising a child and cruising just didn't leave much time for art-work," she says.

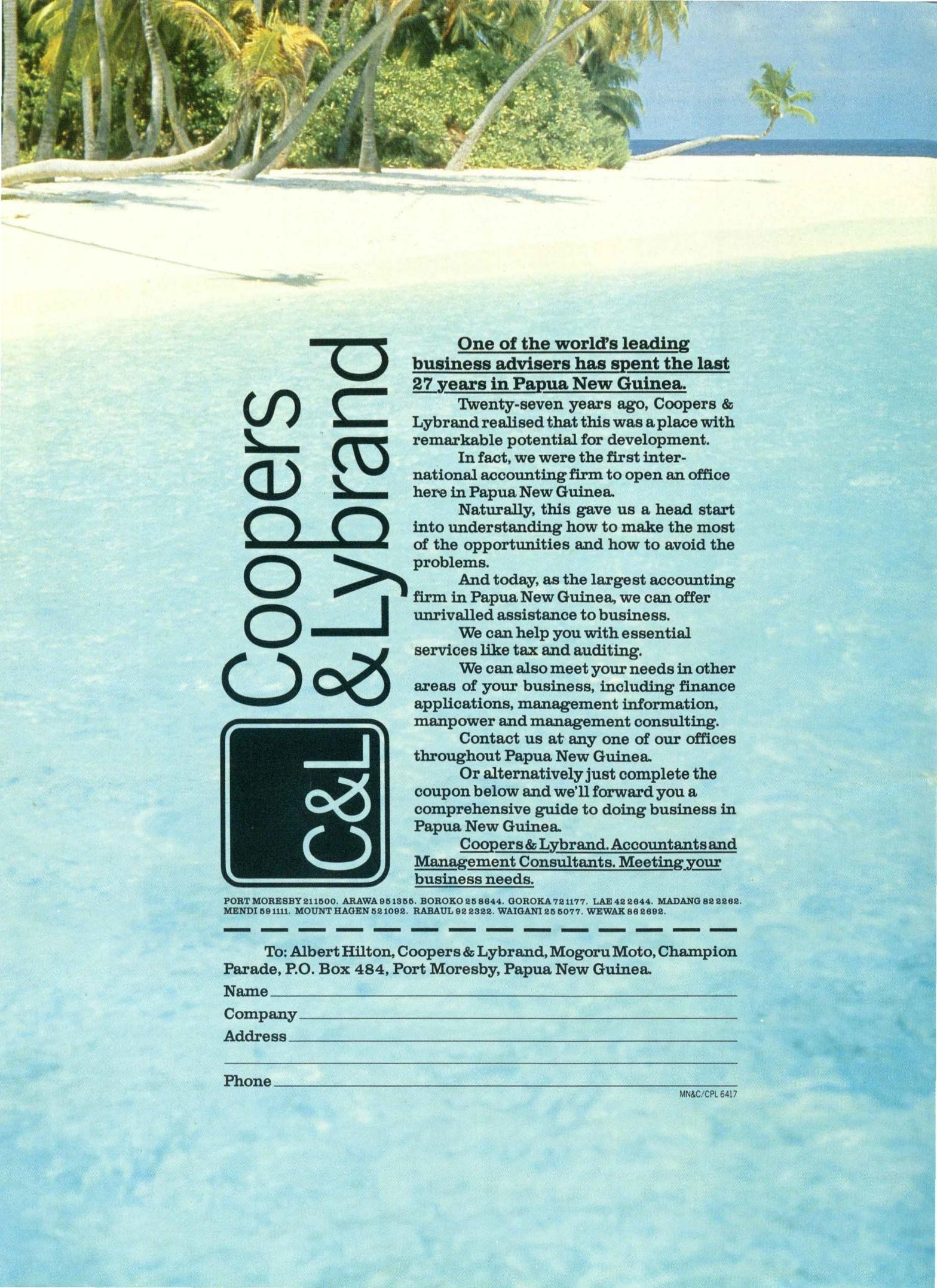
"I've really begun my art career anew since we came to Lae.

"I held an exhibition 20 years ago in a Vancouver gallery and all the work in that show was completely non-objective. Perhaps, it was a trend of the Sixties in North America.

"All that changed in PNG. The images are too strong. I want to represent what I see. The faces are already fantastic.

"PNG is developing and I am concerned it may lose some of its traditions and beauty. I'd like to continue painting here as long as its fascination holds me."

Baku Irani teaches art and French at Lae International High School.



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## HIGHLAND

# Feathers

**W**hen the Highlanders of Papua New Guinea wish to align themselves with magically powerful things such as birds, they do not depict them in masks, carvings or paintings. Nor do they attempt to represent the birds or to impersonate them in dances. Rather, they decorate themselves with the actual birds, using the bright qualities of feathers to enhance their own bodily attractiveness.



*Fine feather decorations appear when Highlanders gather for exchange ceremonies **above**. Male and female eclectus parrot feather headband from Liorofa, Upper Bena Bena, Eastern Highlands Province **below**. Head decorations pictured in this article are held in collections of the Australian Museum, Sydney. Individual pieces are usually worn with other feather decorations and are used, like jewellery, as accessories which combine to create a total effect.*

The wearing of feather costumes and other body decoration is an important component of exchange festivals which are a major feature of most Highland societies and to which large amounts of time, planning and preparation are devoted.

At these festivals men demonstrate their wealth by giving it away to people who are then placed in debt which they have to repay at a later exchange festival. It is at these festivals that the most

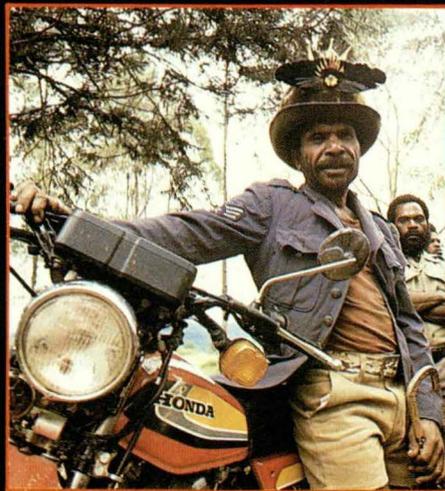


Story by Lissant Bolton  
and photographs by Ric Bolzan

elaborate body decorations are worn and it is principally the men who wear them.

The different tribal groups who live in the Highlands have many general features in common but are also distinctively different, speaking different languages and holding different perspectives on many issues.

Styles of body ornamentation differ from tribe to tribe and from clan to clan. Although they trade, borrow and copy ideas and styles, Highlanders recognise particular features as belonging to certain clan groups. For example, some ornaments are of a type used by a number of groups as a component part of a total outfit. This total outfit can be immediately recognised as belonging to a particular group, even while the ornaments themselves cannot be so



*Feathers still play an important and meaningful role in modern society **above**. Headband of eclectus parrot and sulphur-crested cockatoo feathers from Eliptamin village, West Sepik Province **below**.*

distinguished. This is the case with the lesser bird of paradise (*Paradisea minor*), almost the entire body of which is mounted on a stick and worn on the head with other feathers in various distinctive arrangements.

Birds from which the feathers are taken are still hunted mainly with bow and arrow. They are sometimes ambushed by hunters hiding in shelters at blossoming and fruiting trees, by small ponds in the forest, or stalked in their roosting places at dusk. Hunters occasionally use traps of various kinds or imitate bird calls to draw their prey.

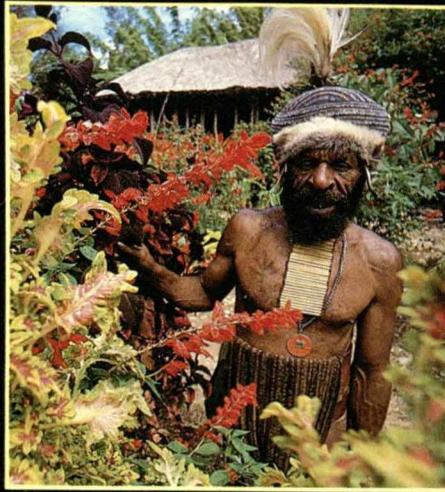
The number of birds that can be caught by any method is affected by the extent to which that part of the forest has been disturbed by people, as well as by the skill and



knowledge of the individual hunter.

There is a great variety of bird species in the Highlands. In the 65 square kilometres of the Upper Kaironk Valley, for example, there are at least 140 bird species regularly present. The Highlands as a whole are inhabited by at least 353 species (almost half the number of species which inhabit Australia). Highlands birds include parrots, honeyeaters, flower-peckers, pigeons, rails, cuckoos, owls, nightjars, hawks, kingfishers, quails, swifts, warblers, thrushes and birds of paradise.

A great majority of birds of paradise occur only in the New Guinea mainland and nearby western and southwestern islands and more than half of these occur only in Highland areas. Birds of paradise were traded from these islands to China and the Near East from as early as the 7th Century



Color abounds in the Highlands in feathers and flora **above**. A whole lesser bird-of-paradise skin, placed on a stick, is worn as a plume, from Guye, Chimbu Province **below**.

A.D., reaching the millinery houses of Europe in the 19th Century. Legislation now prohibits the export trade in bird plumes.

Bird plumes are extensively traded throughout the Highlands however. Tribal or clan groups with access to forested areas hunt birds and trade them for other goods. The people of the Chimbu Valley, who have little access to forested areas, are vigorous participants in this trade, travelling far afield to obtain plumes for their festivals or for use in ceremonial payments such as bride price.

These days Chimbu traders even charter light aircraft to reach distant places in their search for plumes. That the traders should do this gives some idea of how important bird plumes are to them, even allowing for the pleasure and



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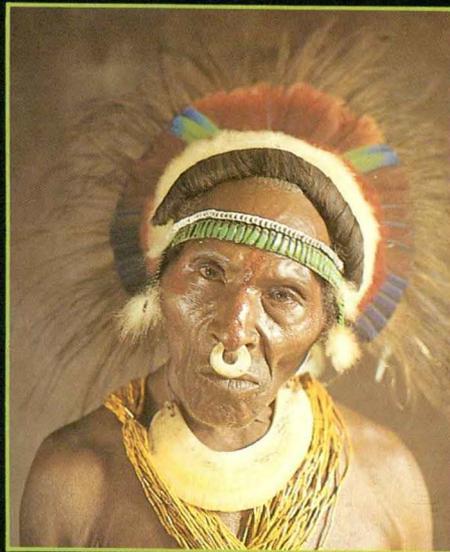


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interest they take in the processes of trading and travelling. The cessation of warfare that followed European settlement of the Highlands permitted traders to travel further afield in search of feathers than they were able to do before contact.

The Highlanders mostly use hawks, parrots, cassowaries, birds of paradise and domestic fowl for decorations, although the species favored in different Highlands societies vary. This variation partially reflects the distribution of the birds themselves but is also a matter of fashion and of ideology.

Usually a bird is killed to obtain its feathers, although sometimes particular feathers are plucked. The yellow crest-feathers may be plucked from tame sulphur-crested cockatoos, for example. In some cases, as with the lesser bird of paradise, the whole skin is mounted on a stick. Sometimes a series of skins (say, of parrots) are threaded

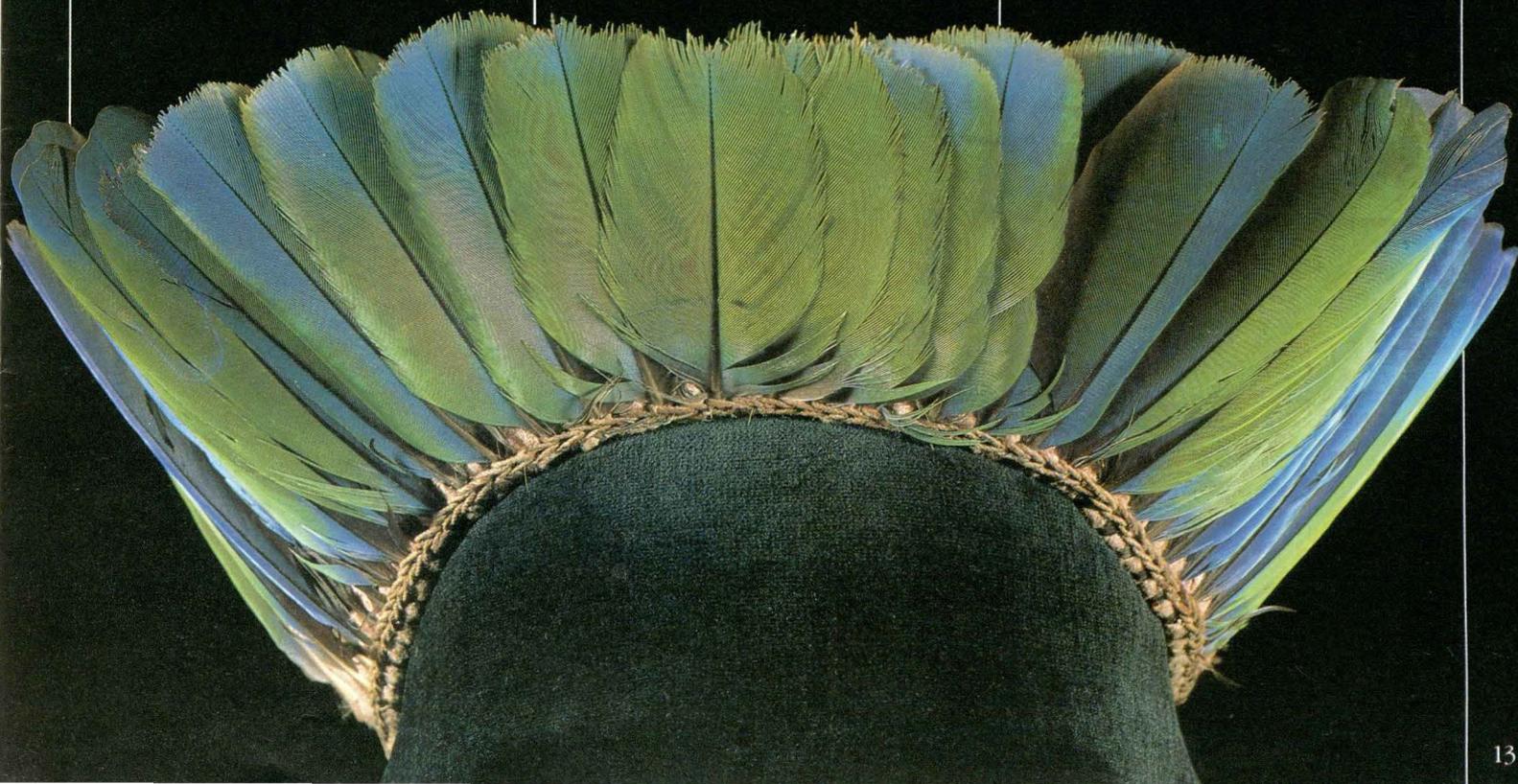


*Headaddresses can become quite elaborate and are subject to many community strictures*  
**above.** Headband of male eclectus parrot feathers from Liorofa, Upper Bena Bena, Eastern Highlands Province **below.**

on a string or the two wings of a bird may be mounted separately on sticks and worn at either side of the head. More technically elaborate headaddresses are created by tying individual feathers into a band with string, sometimes combining the feathers of several birds together. Sometimes the feathers themselves are cut for decorative purposes.

When not in use feathers are stored in flat packages of leaves or today, materials such as brown paper. They are frequently lent by the owner to his close kinsmen or to people to whom he has an obligation. A Mt Hagen man fully dressed for a dance is likely to be wearing plumes owned by a number of people.

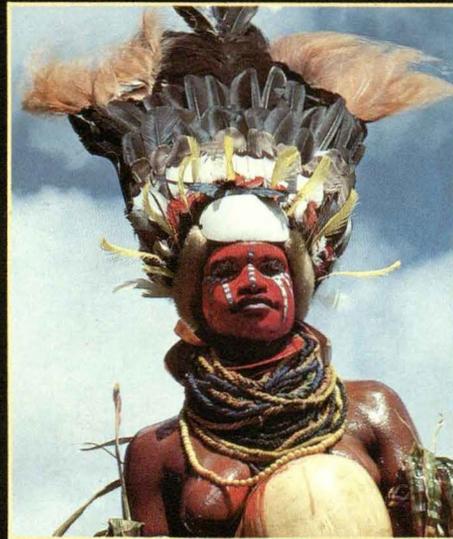
The wearing of these feathers is bound by many strictures which



determine the choice of clothing suitable to certain occasions such as visiting, courting parties, bride price payments, cult performances, and ceremonial exchanges.

Certain kinds of feathers recognised to be 'second-best' in one area of the Highlands may be coveted in another. Cassowary plumes, not highly regarded by Mt Hageners, are a symbol of the highest male status to the Mountain-Ok people near the Irian Jaya border.

Feathers are not the only components of body decoration. Wigs, skirts, belts, shells and fur are also worn as are ornamental leaves of various kinds. European materials such as "Twisties" packets are sometimes incorporated in decorations. Faces are often painted and bodies oiled to make them



Individuals at festivals make substantial attempts to wear a chosen costume, with minor variations for individuality **above**. Two headbands of sulphur-crested cockatoo feathers are worn together, from Mianmin, West Sepik Province **below**.

shine. The feathers themselves are rarely worn singly but almost always in combination. It is, in fact, unusual to have the opportunity afforded by the Australian Museum collection to see the separate headdresses in isolation and to appreciate them individually.

Men agree before a festival what particular costume or decoration set is to be worn, so that when they are dancing they achieve the anonymity of a chorus line. Individuals make substantial attempts to acquire and wear all the component parts of the chosen costume, making only minor variations to express their individuality or status. This approach to body decoration reflects a characteristic Melanesian approach to art which praises the individual for replicating a particular meaningful design rather than for original creation.

In seeking to disguise themselves



Mt Hagen men are not however making some gesture of self-deprecation. On the contrary they are quite aggressively making a series of declarations about themselves. The donors at these festivals decorate themselves lavishly to indicate their triumph in bringing off such an economic success, to impress spectators and to make the wearers sexually attractive. Decorations are also believed to magically attract wealth.

Women sometimes elaborately decorate themselves for exchange festivals in celebration of the contribution of their labor to the production of the wealth being exchanged.

As styles of body ornamentation differ from area to area within the Highlands there are also differences in ideas, beliefs and fancies about the significance and symbolism of the various feather decorations, and even the birds themselves.

Each group has its own myths and stories about birds some of which are significant in their understanding of the world. Many of these myths explain the origin of



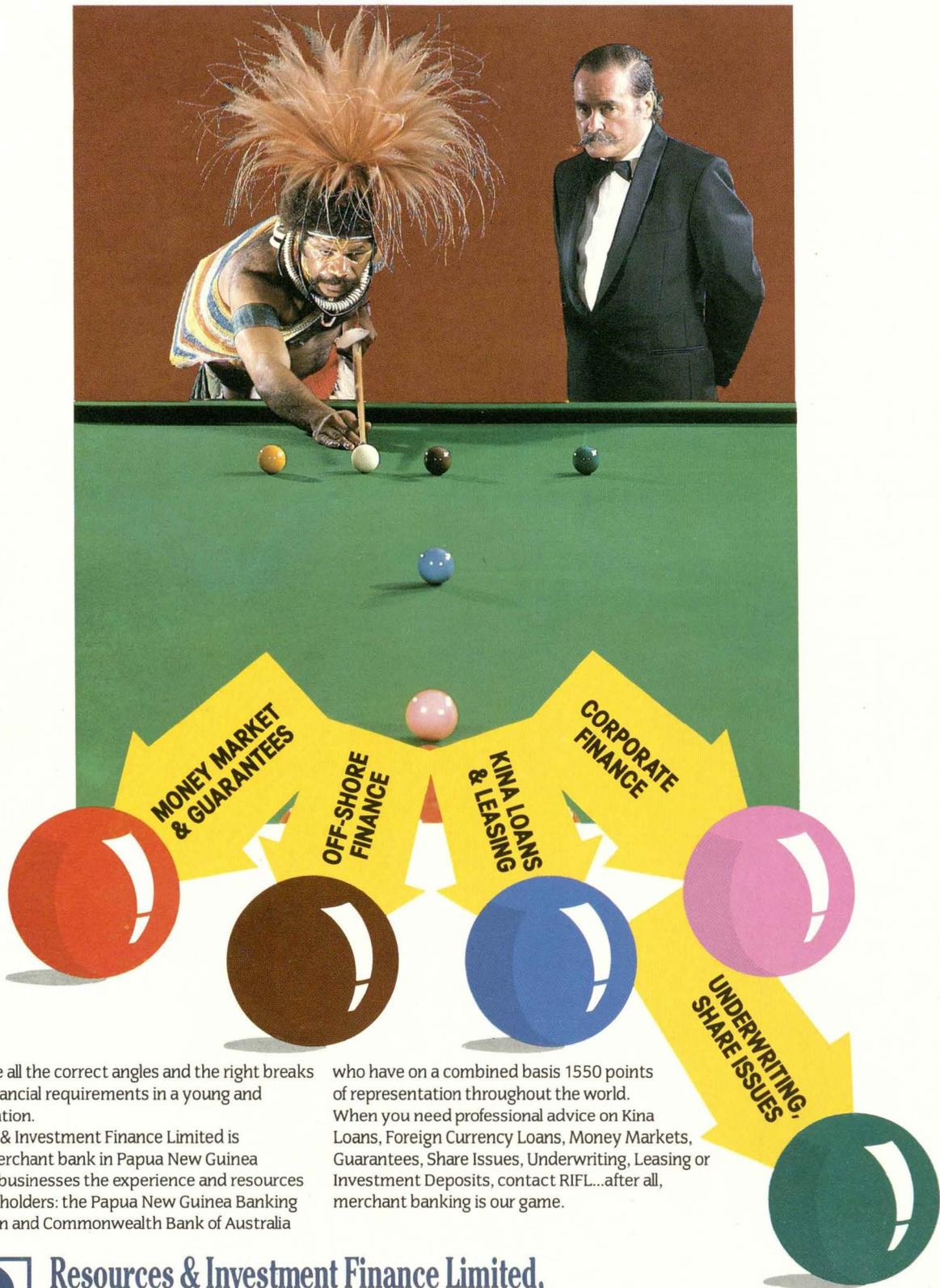
*A wigman at Tari incorporates feathers into an intricate and significant body decoration **above**. Cassowary feather headband from Suwaira, Eastern Highlands Province **below**.*

some particular feature of their society and environment. There are also stories which reflect, rather than explain, convictions about the way things are. In the Upper Kaironk Valley, for example, women are compared with the long-tailed birds of paradise. The birds' long tail and flanking plumes remind people of women's skirts. Moreover, the birds are black and brown (women's colors) whereas the red and green of the parrots are the colors of men. The birds are also like women, they say, in that when they are new they are beautiful, but after a season or two they are faded and tattered, just as a woman loses her beauty after a child or two. But the feathers of the parrots stay good for several years.

Lissant Bolton is the manager of the Pacific Collection, Australian Museum, Sydney. The photographs in this article are of objects in the collections of the Australian Museum. Paradise wishes to thank Craft Australia magazine for the information and photographs used in this story.



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**D**ead ahead are rocks, rapids and raging water. The adrenalin is rushing and the command "Hard forward" is barely audible above the raging current. "Harder," I scream as a boulder looms menacingly. We paddle furiously, pushing ourselves to the limit. Our raft bounces madly through the rapids then, with our last available strength, we drive its nose around the top end of the rock and, with a flick of the steering paddle, drop into a narrow chute and cross the pumping pressure waves.

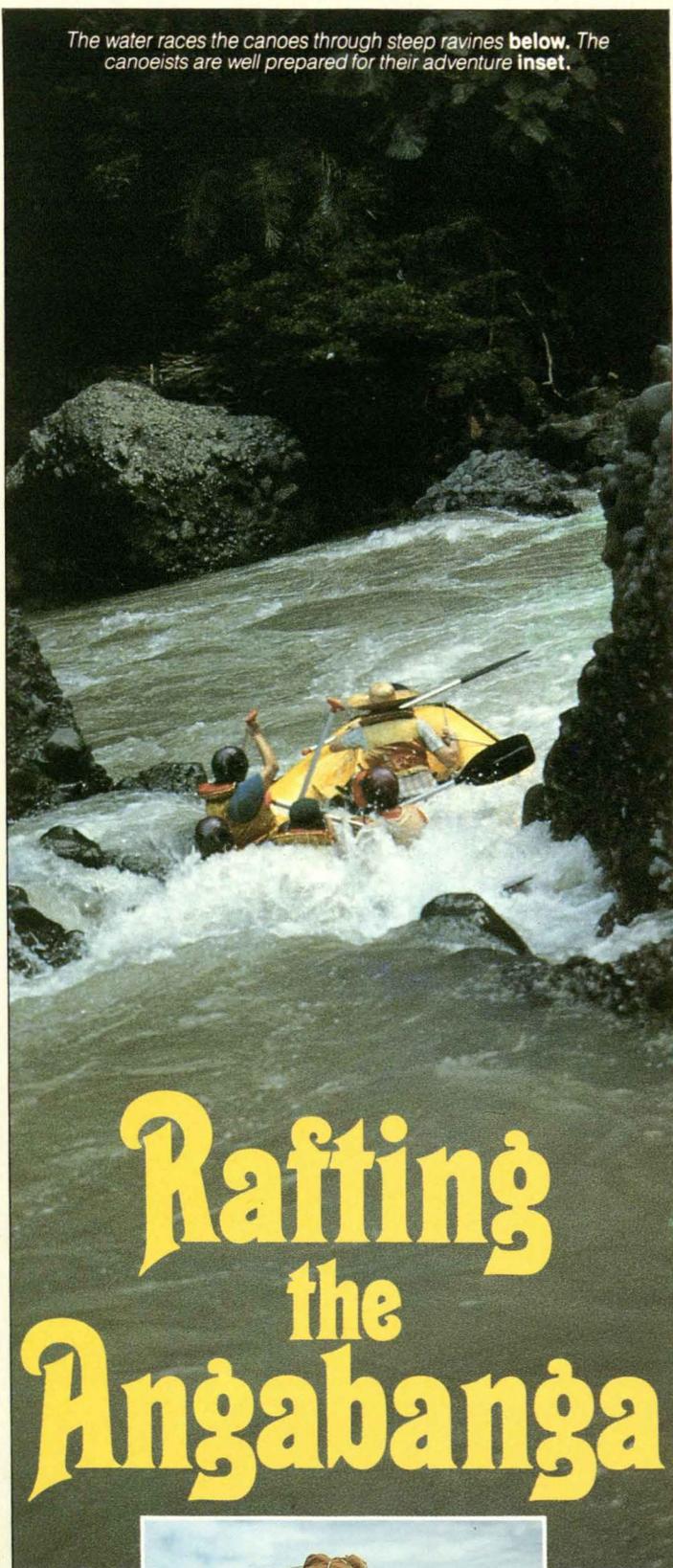
We were four, intrepid adventurers from Pacific Expeditions: the first people to set foot or raft blade in this gorge. Floating through jungle on a raging river, buried deep in the heart of Papua New Guinea, this was the culmination of two years, planning, dreaming, poring over maps and aerial reconnaissance flights down the river gorge.

The Angabanga River starts as a thin trickle in the Papuan Highlands. It drains the southern face of the Owen Stanley Range, picking up speed and force as it drops. Where we "put in", at the entrance to the gorge, the river runs wide and fast.

Village people gather around to watch us prepare, talking to Charlie, our Papuan paddler. Their looks of interest change to disbelief as he explains our journey. Meanwhile we pump up the raft. As the length of flat yellow expands into a fully inflated raft their eyes widen in amazement, and their comments become more animated.

Casting off into the smooth, swift rapids and we leave villages and people behind as the river takes a twist. Following our route on the map, we see contour lines stacked up steeply around the bend, indicating a gorge. We decide to stop and scout. David takes the bowline in hand and leaps for the nearest rock. But the current is too strong and he lands in the river, coming up spluttering, soggy cricket hat hanging

*The water races the canoes through steep ravines below. The canoeists are well prepared for their adventure inset.*



# Rafting the Angabanga



Story and photographs by Grant Trewenack

over his ears, sunglasses awry at the end of his nose. I laugh uproariously but this is no time for frivolity as the boat careers around the bend, with David in tow. We drag him hastily on board.

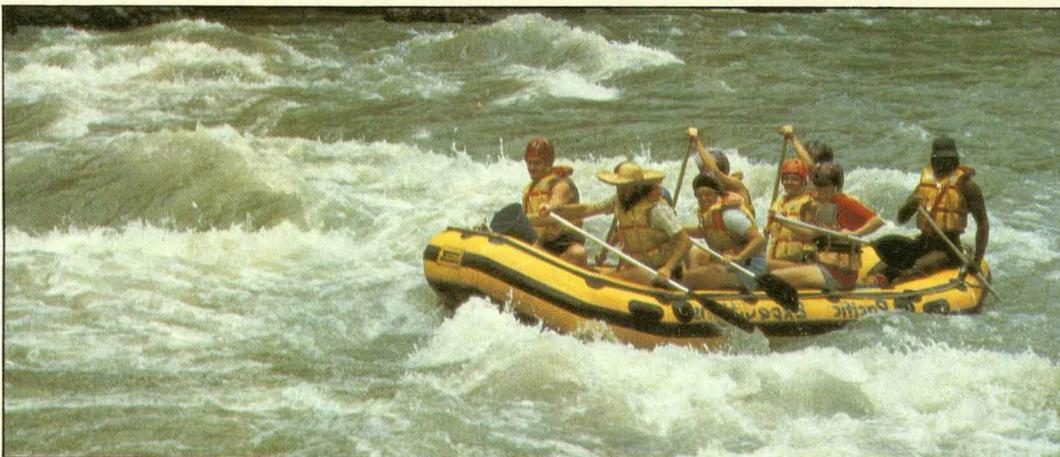
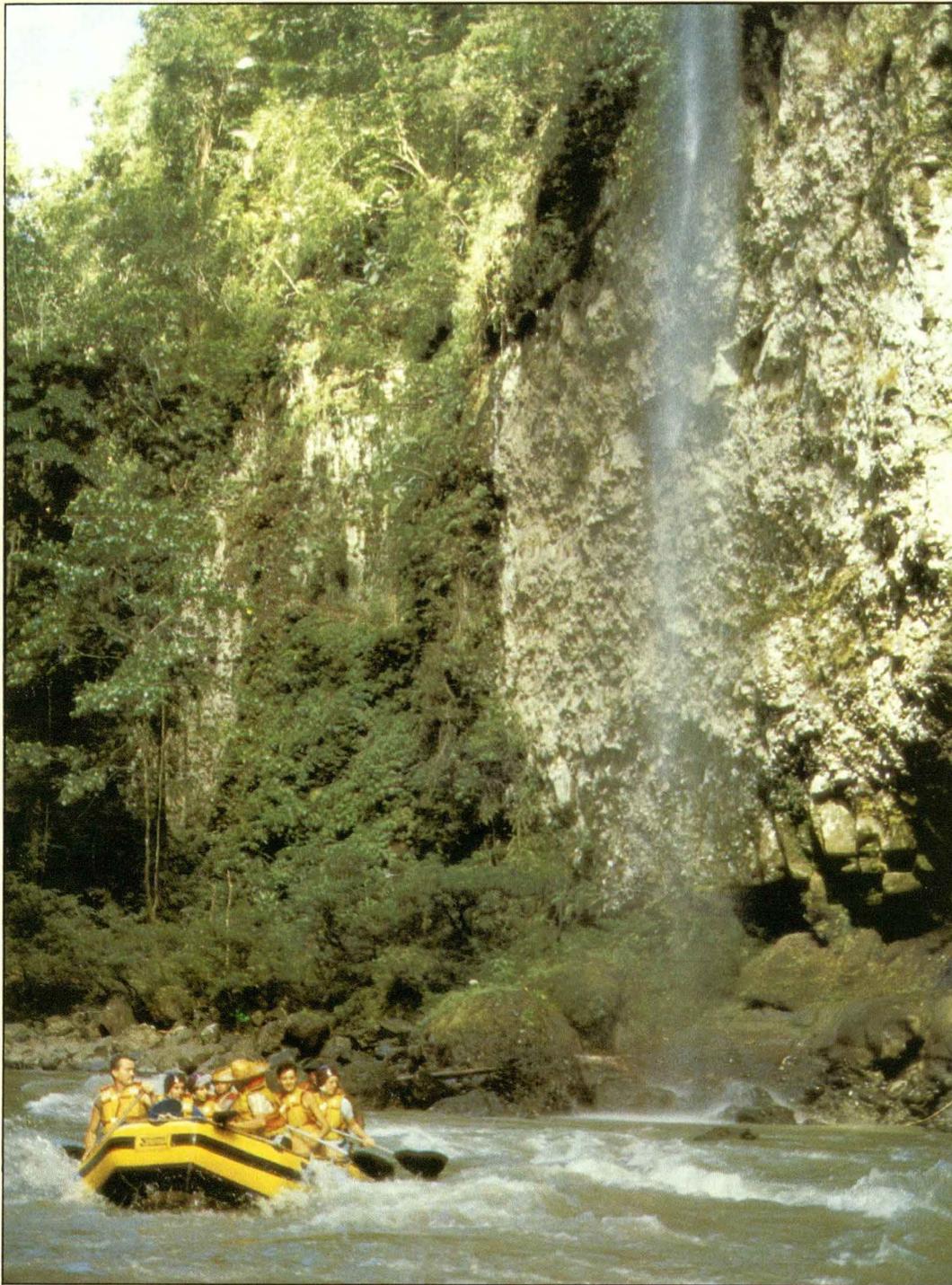
In the gorge proper now, smooth, fast lines of water, rapids and rocks. We are feeling a little nervous. Around every corner is a new unseen set of rapids. We stop to scout where possible but sometimes there is no suitable "take out". We then have to run the rapid blind: read and run, paddle fast, stay alert, pulling the raft around and down those long glistening water chutes.

Further downstream appears the only section we must check out before we attempt it. Our earlier air reconnaissance had indicated a stretch full of large boulders. As we flew overhead the rocks had seemed so close packed that it appeared we'd have to walk and portage our gear across. Hard work.

We stop to scout and find a fast narrow channel which might take us through. We decide to try it as there is no alternative. A magnificent waterfall plummets from 60 metres overhead into a rock pool at our feet. Ordinarily we'd be gasping in awe but, preoccupied with the risks ahead, we barely notice it.

Pushing off and paddling strongly, we position ourselves for the run. It is a slalom course through a zigzag of rocks. We negotiate the first couple with ease, but the raft is screaming. We squeeze inside a rock, bounce and spin off the next, then pull ourselves into line for the drop into a narrow slot. Intent on holding our position, I am the last to see it: a boulder lies in front.

The river bowls over it carrying us with it and we drop into the jaws of a gaping, boiling cauldron of water. As the tail end of the raft drops out from under me, I flip over backwards into the regurgitating "hole". The raft hits, buckles and fills with water but its momentum carries it



through. As for me, I come up gasping, just in time to hear Dave advising the others, "Don't worry about him, he can swim". We pull into slack water to bail the boat and congratulate ourselves on surviving.

The Angabanga narrows and deepens but we are through the most exciting rapids. The water runs faster on the outside curves so we place ourselves into position for a smooth glide. For the first time we are free to appreciate the grandeur of our surroundings. "Gorgeous Gorge", we call it. The jungle is so thick it seems to grow into the river. The cliff walls are sheer; water cascades down from either side. Trees cling tenaciously on a spider's network of roots. Everything is bathed in the glow of the afternoon tropical sun. We have stepped out of time and paddled into the forgotten land.

A long sandy beach looks like a good place to spend the night. The backdrop for our campsite is something from a Rousseau painting. Two of the largest palm fronds I have seen form an umbrella over the fire. The jungle is a profusion of rainforest ferns, enormous palm trees and carnivorous plants. Underfoot is the mulch of a thousand years of rotting rainforest. We barbecue steaks, brew coffee and laugh at one another's slapstick antics; mostly we're aglow with the illusion that we have discovered this magnificent jungle site.

We are awake at sunrise and afloat before the sun has entered the gorge. We lay back, talk lazily and watch the jungle drift by. The cool morning hours are the best time to observe birds: a pair of Papuan hornbills swoop through the gorge, a brahminty kite spirals upwards on a draft of air, screeching sulphur-crested cockatoos and multi-hued lorikeets escort us downstream. Reptiles are everywhere: water dragons bask on rocks, overhead a green tree-snake lies coiled endlessly on

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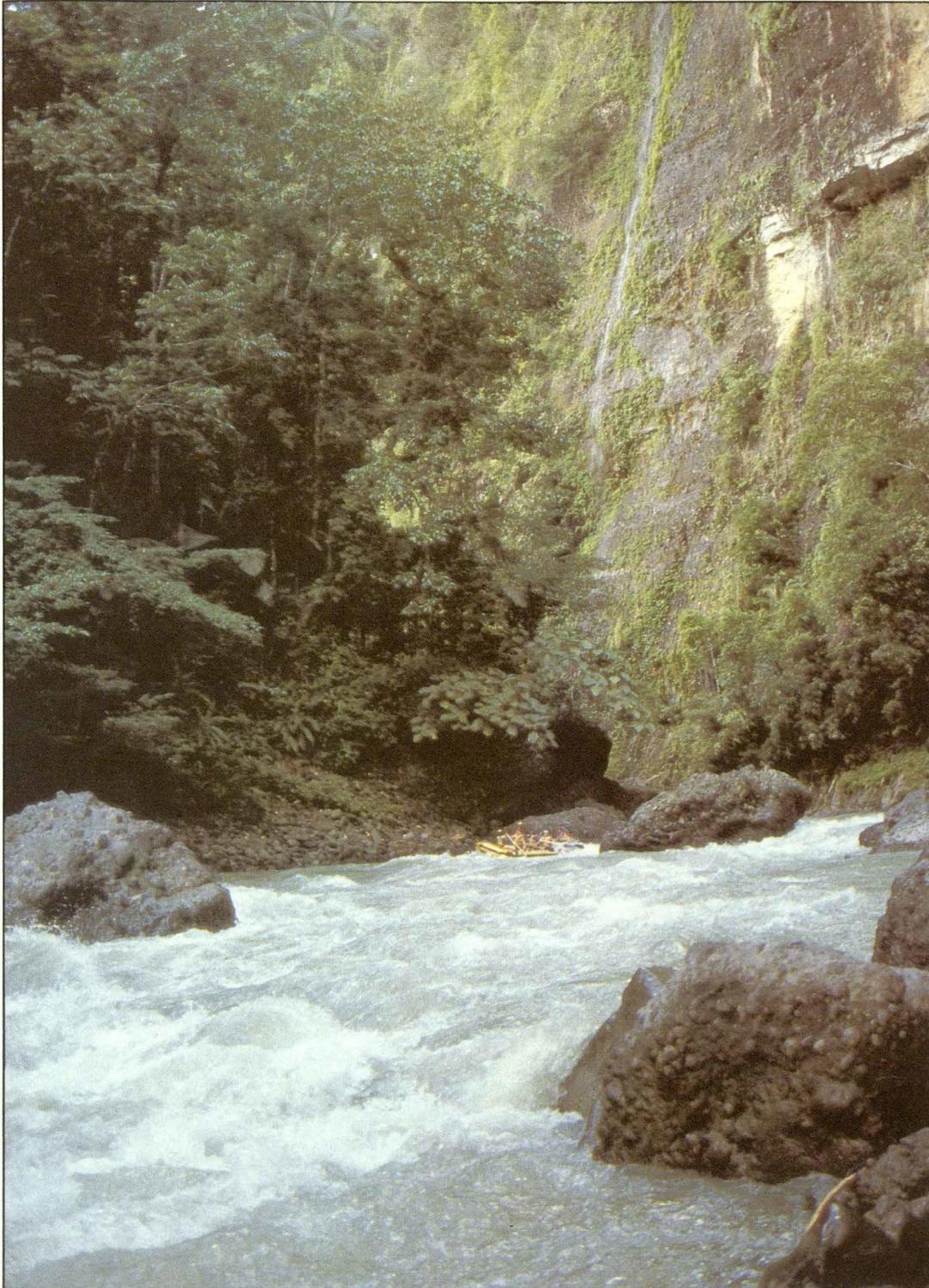
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*The Angabanga lives up to the canoeists' expectations. The adventure seekers negotiate the rapids, past towering water, jagged rocks and breathtaking water-filled gorges.*



itself. Charlie, with his local knowledge and trained eye, spots our first crocodile, 1.5 metres long. It sees us at the same time and flops lazily into the water. Its gnarled head surfaces, less than a metre from the boat, jaws agape, grinning at us. We stay there transfixed; I realise it has probably never seen men before, but this is no time for social exchange. Dave jabs it on the snout with his paddle and we make a fast getaway. Further downstream a piece of petrified wood suddenly comes alive: another crocodile. These freshwater crocs show no aggression and are content to watch this strange yellow object float down the river.

Mountains give way to plains and jungle gives way to kunai grass. After a couple of hours we see a clearing, young banana palms, and a small garden house. This is our first sign of civilization and an indication that we are nearing journey's end.

We're feeling elated by now. David laughs quietly to himself: "It's the river," he says, when asked. "It's so much better than I had ever hoped for."

We have discovered the perfect weekend jungle river run, through uninhabited, untouched rainfall wilderness, enough excitement for any enthusiast, yet relatively safe; beautiful wildlife and paradisaal waterfalls.

Inquiries about Angabanga River rafting can be directed to Pacific Expeditions, PO Box 132, Port Moresby. Telephone 25-7803.

BENSBACH RIVER

Daru FLY RIVER

Kiunga

Ok Tedi Mine

Tari PORT MORESBY Mendi

Mt Hagen

Kundiawa Vanimo

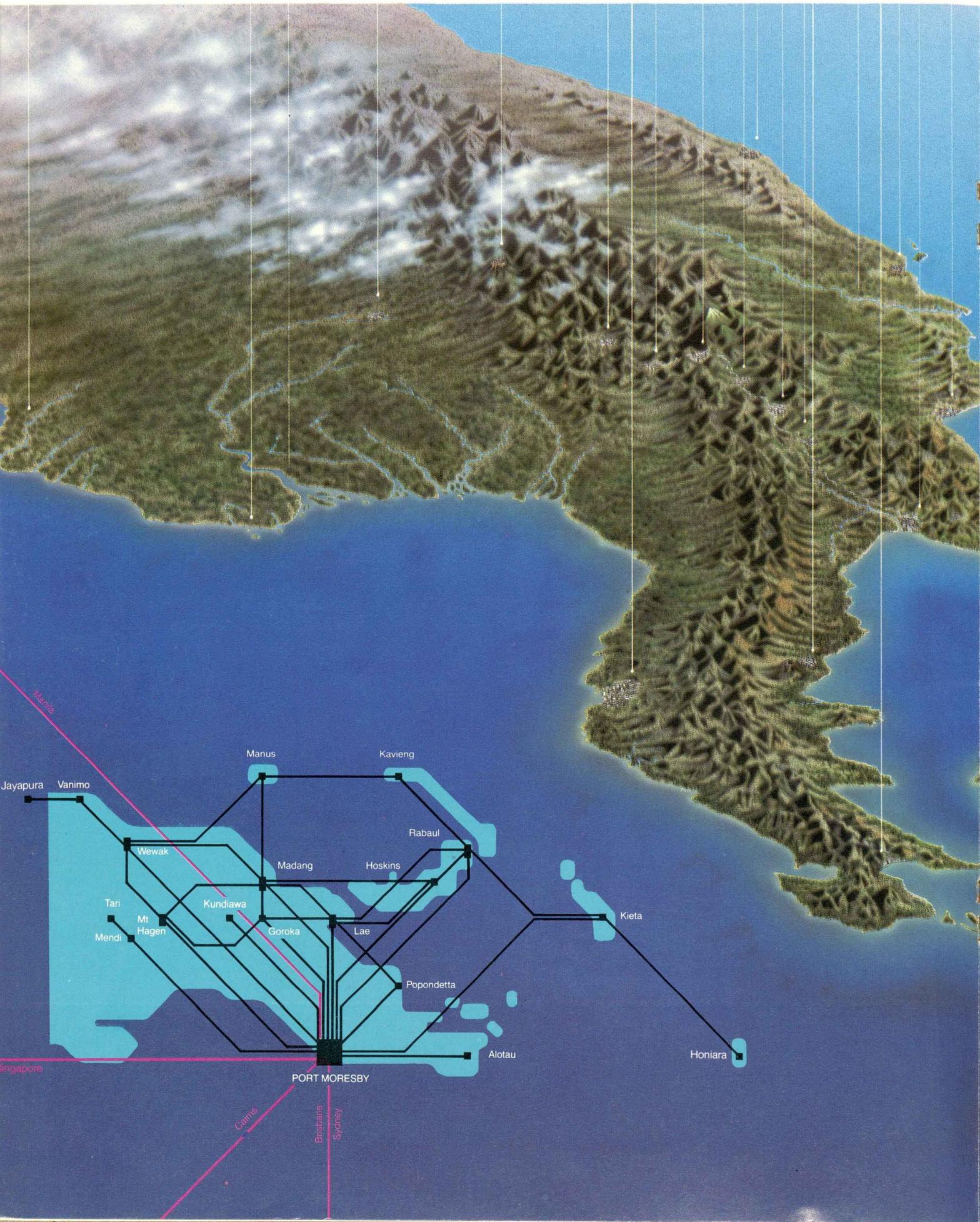
Goroka

Kainantu Popondetta

SEPIK RIVER

Alotau Wewak

Lae Madang



Jayapura Vanimo

Manus

Kavieng

Tari Mendi

Mt Hagen

Kundiawa

Goroka

Lae

Popondetta

Alotau

PORT MORESBY

Honiara

Kieta

Rabaul

Hoskins

Madang

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NEW BRITAIN

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MANUS ISLAND

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Rabaul

Kavieng

NEW IRELAND

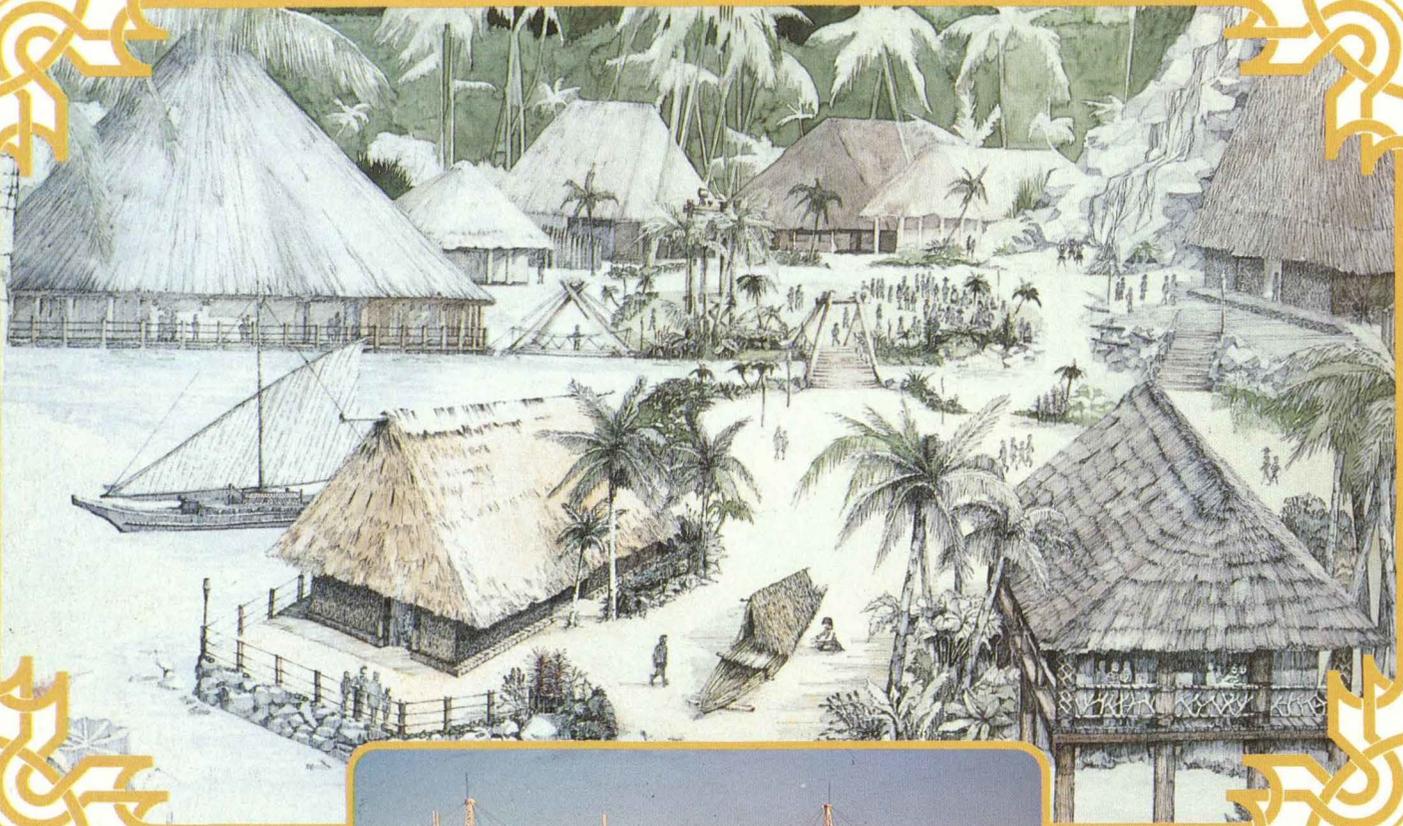
Panguna

NORTH SOLOMONS

Kieta

# Papua New Guinea

Air Niugini Route Network

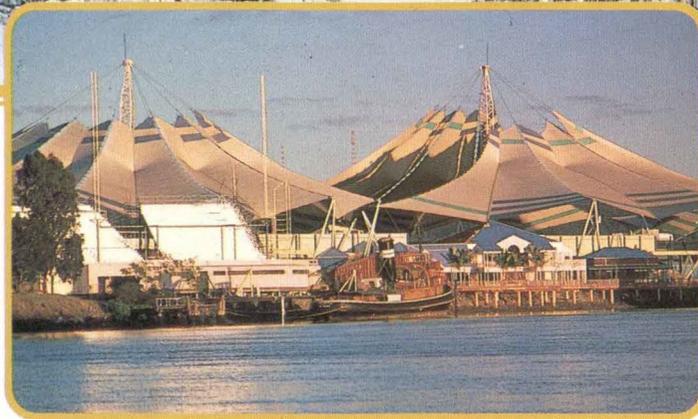


A tropical paradise will be recreated for thousands of Australians and overseas visitors when Papua New Guinea joins six of its South Pacific neighbors at World Expo 88, to be held in Brisbane from April to October this year.

As well as PNG's exhibit, Fiji, Tonga, Cook Islands, Solomon Islands, Western Samoa and Vanuata will display the beauty and mystique of their cultures with a sparkling lagoon surrounded by grass huts, caves and waterfalls.

PNG has four "core" exhibits: mining, fishing, agriculture and timber. The resulting display maintains a serenity, achieved primarily through clever use of lighting, water, greenery and pavilion design. The style is on simple lines to enable points of interest such as artifacts displayed in alcoves to be presented not as quaint items of traditional culture but as items of art. These traditional objects provide the physical link between the core exhibits.

Natural backgrounds have been chosen to achieve authen-



## A Village In Paradise

by Peter Colton

ticity. For instance, coral jewellery has been displayed on sand with background provided by raw coral in a water-environment tank.

The aim of the display is to emphasise the sophistication of the PNG artifacts on show. During design stages, it was of major importance to ensure the display was in no way deceptive, but simply presented the picture as it is.

The artifacts are rare and highly regarded within the na-

tion. They possess strong religious and cultural significance and emphasise that PNG is proud of its traditional culture and values.

There are no more than two or three objects in each alcove of the display. Sometimes one object is shown alone, to capture all the attention and to allow the viewer to really study and appreciate the piece's value and uniqueness. Objects include rare head pieces which involved careful negotiations

before approval was granted for their display at World Expo 88. This inclusion of the past is important.

The display shows PNG as a high achieving nation which has not depended on high technology to accomplish great things.

The audio visual used in the final part of the exhibit illustrates World Expo's theme of "Leisure in the Age of Technology" as well as emphasising the importance of both work and leisure opportunities.

For those employed within PNG's major industries, leisure opportunities are highly enhanced. The audio visual demonstrates this interweaving between the nation's lifestyle and its attitude to leisure. It shows that PNG is a leisure-driven society within itself both from a traditional and modern point of view. This adds to the uniqueness of the nation.

**Top** the recreated South Pacific village. **above** World Expo 88 is expected to attract thousands of visitors from around Australia and overseas.

Peter Colton is PNG Commissioner-General, and was instrumental in organising PNG's involvement in World Expo 88.

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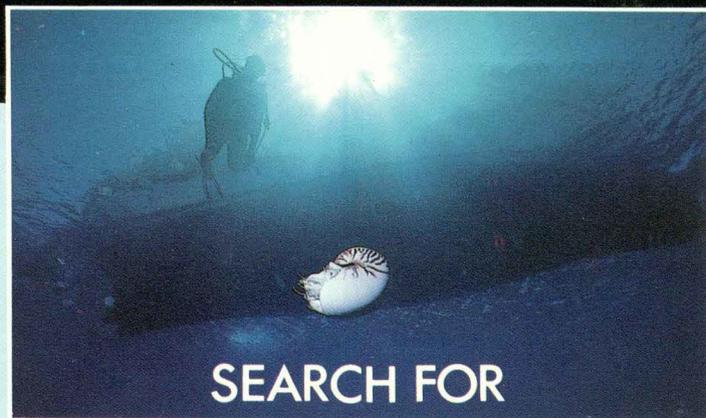
a gift



*Beautiful and mysterious, the nautilus **above** has roamed the ocean depths for a half a billion years. **below** Specimen is released after brief captivity.*

**N**autilus shells, found washed up on beaches around Papua New Guinea, offer lucky beachcombers both beauty and mystery. These shells have been around since before man evolved but it took until recently for scientists to catch a live specimen and thus begin unravelling the nautilus' intriguing secrets.

Our new port-of-call Manus offered my wife Dinah and I a chance to help in this fascinating research. Our intro-



## SEARCH FOR NAUTILUS

Story and photographs by Bob Halstead

duction came through Manus resident Ronnie Knight, whom I had not seen for 10 years.

The last time I met Ronnie, he had been a serious and determined 14 year old, attending one of my scuba training courses at Madang. A "natural" in the water, he could never learn fast enough and was always ready for the next instruction. Ronnie later became the youngest diver to graduate from the prestigious Ocean Corporation's Commercial Diver Training School at Texas,



*Nautilus scrobiculatus*  
**above** is so rare this is one of  
 few living specimens seen by man. **below** Diver checks trap.



USA. After a short spell oil-rig diving in the Mexican Gulf, Ronnie returned to the family business in Manus to provide diving services in the area.

After anchoring our charter yacht M.V. Telita in Lorengau Harbor, the capital of Manus Province, I took our small speed boat to the Knights' sprawling residence and workshop on the beach nearby. In place of the eager young student I remembered, I met an energetic muscular man, married and father of three,

who told me of his discoveries when diving locally. When enthusiastic shell collector and former commercial diver, Ron Knight snr, joined in, we were soon discussing the beautiful nautilus shell.

Ron snr has been collecting

beach specimens of the common *Nautilus pompilius* for several years. What makes his collection particularly interesting are his specimens of the rare species, *Nautilus scrobiculatus*. The distinguishing feature of these shells

is a large "umbilicus" or hole at the centre of the shell which reveals the earlier growth spirals. The common nautilus has a pearly button in the same place.

Although the *Nautilus scrobiculatus* was named in 1786 from a beach specimen, until recently no live specimen had been collected. The only description of the animal had been from a dead and decomposed specimen found in Milne Bay in 1902.

Ron's research pinpointed



*Nautilus shell cross section **above** is unchanged after millions of years. **below** Setting a trap off Manus Island.*



areas where the *Nautilus scrobiculatus* was likely to live and this information was passed to geologists Professor W. Bruce Saunders of Bryn Mawr College, Pennsylvania, and Dr Larry Davis of Washington State University. These gentlemen study the nautilus because of the similarity of the modern shell to its early fossilised relatives. Modern shells, sliced vertically, perfectly fit similarly cut shell fossils from half a billion years ago!

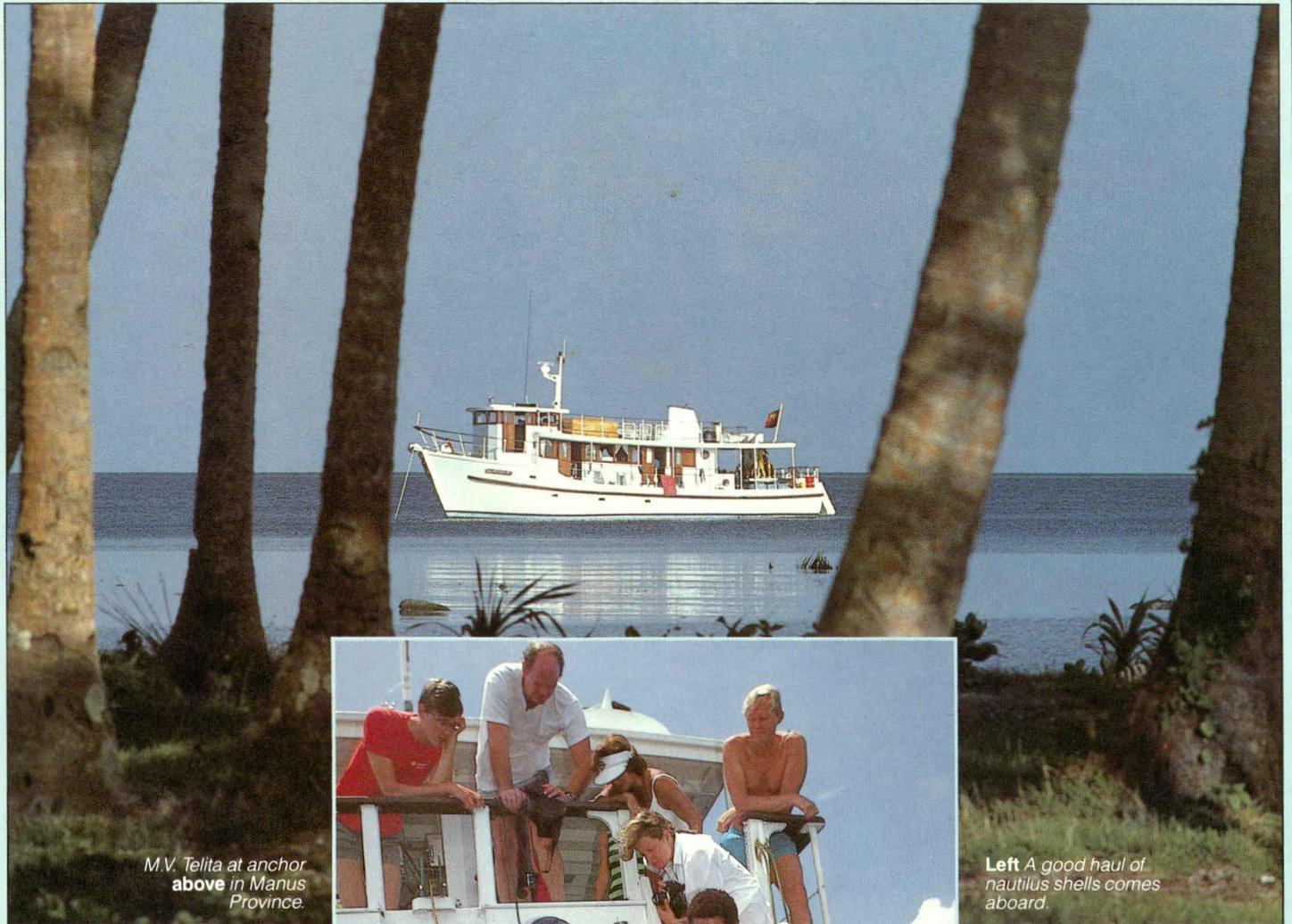
Bruce Saunders devised a method of trapping live nautilus using wire cages set in deep water and successfully obtained live specimens of the common nautilus in Palau. With Ronnie Knight organising the boats and dive gear, Bruce

Saunders conducted three successful expeditions at Manus, collecting specimens of *Nautilus scrobiculatus* from its natural habitat 200 to 400 metres deep. For the first time, the living animal was seen.

The Knights' enthusiasm

was infectious so we invited Ronnie to join us as dive guide for our stay in the Manus area and suggested he bring aboard his traps and lines to teach us the fine art of nautilus catching.

With our new group of adventurers, we set off for the Hermit Islands, exploring reefs on the way and photographing an unusual species of shark and a possible new species of garden eel. At the islands the traps were set outside the outer reef and two spectacular catches of common nautilus were



M.V. Telita at anchor above in Manus Province.



Left A good haul of nautilus shells comes aboard.

made. The nautilus apparently suffers no harm in being brought from the deep but does not survive for more than a few hours if kept in warm surface waters. We photographed and released them; their water jets, pulsing steadily, propelled them down to the depths again.

Returning to Manus, Ronnie made a smaller trap for us to keep aboard Telita to enable us to collect nautilus in various parts of PNG. After departing Manus for Kavieng, we stopped at Drove Islands where the first successful trapping of the rare nautilus had taken place. Our first trap revealed a strange arrow crab but no shells. We put the next trap much deeper and, with great excitement, found two rare nautilus. These were quickly transferred back to the water and photographed.

The nautilus is certainly a strange animal. Its tentacles have suction flaps and not

suckers like its relative and chief predator, the octopus. The nautilus suspends itself upright in the water and can adjust its buoyancy by controlling the amount of gas in its internal chambers.

Nautilus scrobiculatus has a thick layer of moss-like substance covering most of its shell, not seen on the common

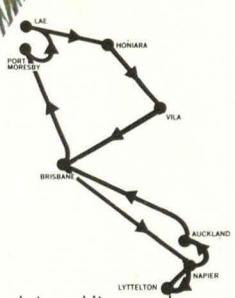
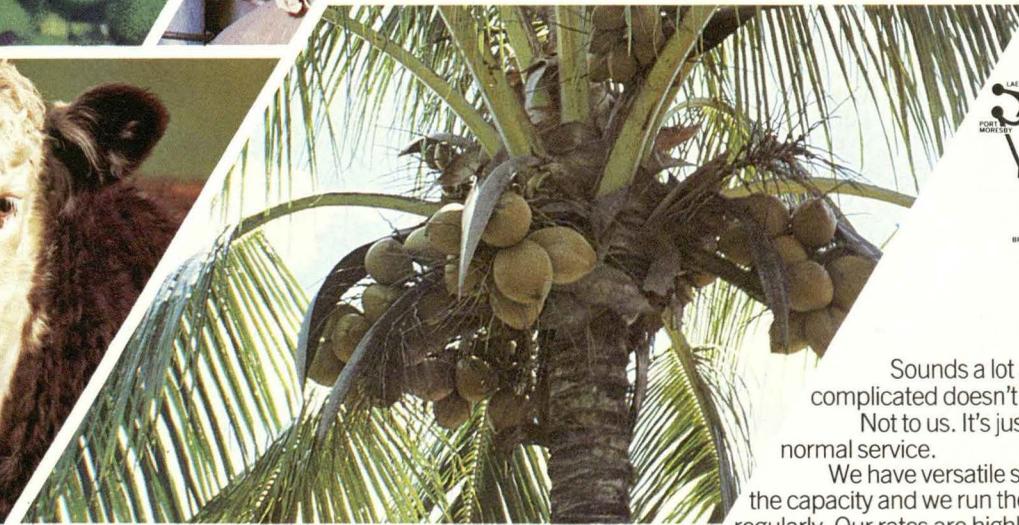
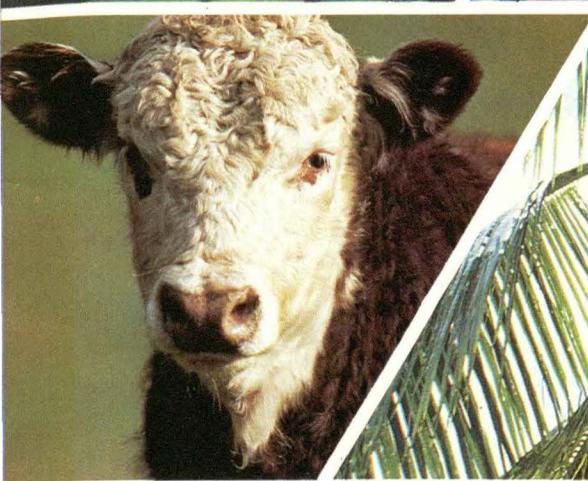
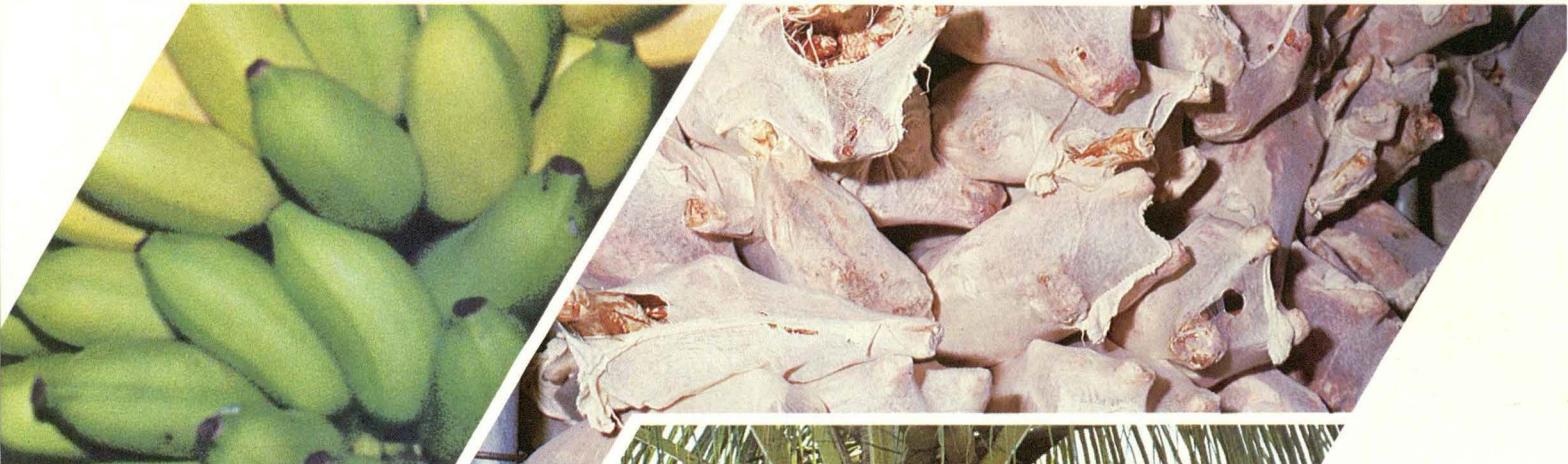
species. The function of this is not known. Once the "moss" is removed the natural colors and patterns of the shell are brilliantly preserved. The nautilus apparently scavenges dead animals on the ocean floor; as they are slow and clumsy movers, it seems unlikely that they could catch live creatures. When the

nautilus dies, its shell floats to the surface and drifts until cast up on a beach. They are often found on PNG's shores and can be bought for around 50 toea from coastal villagers.

Anyone wishing to see these animals live, or just to sample the underwater delights of Manus Province, should contact Ronnie Knight at PO Box 108 Lorengau. Ronnie can supply boats, dive equipment and his unequalled services as a local dive guide.

Bob and Dinah Halstead live aboard their 20-metre charter motor yacht M.V. Telita where they conduct adventure tours exploring PNG's rich underwater regions. For further information, contact M.V. Telita, c/- PO Box 1644, Boroko.

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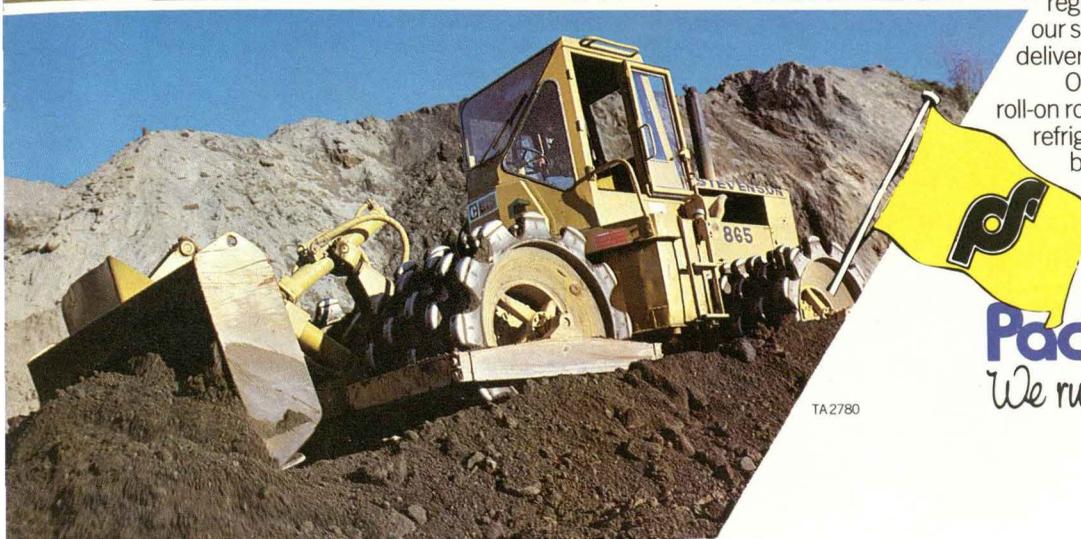


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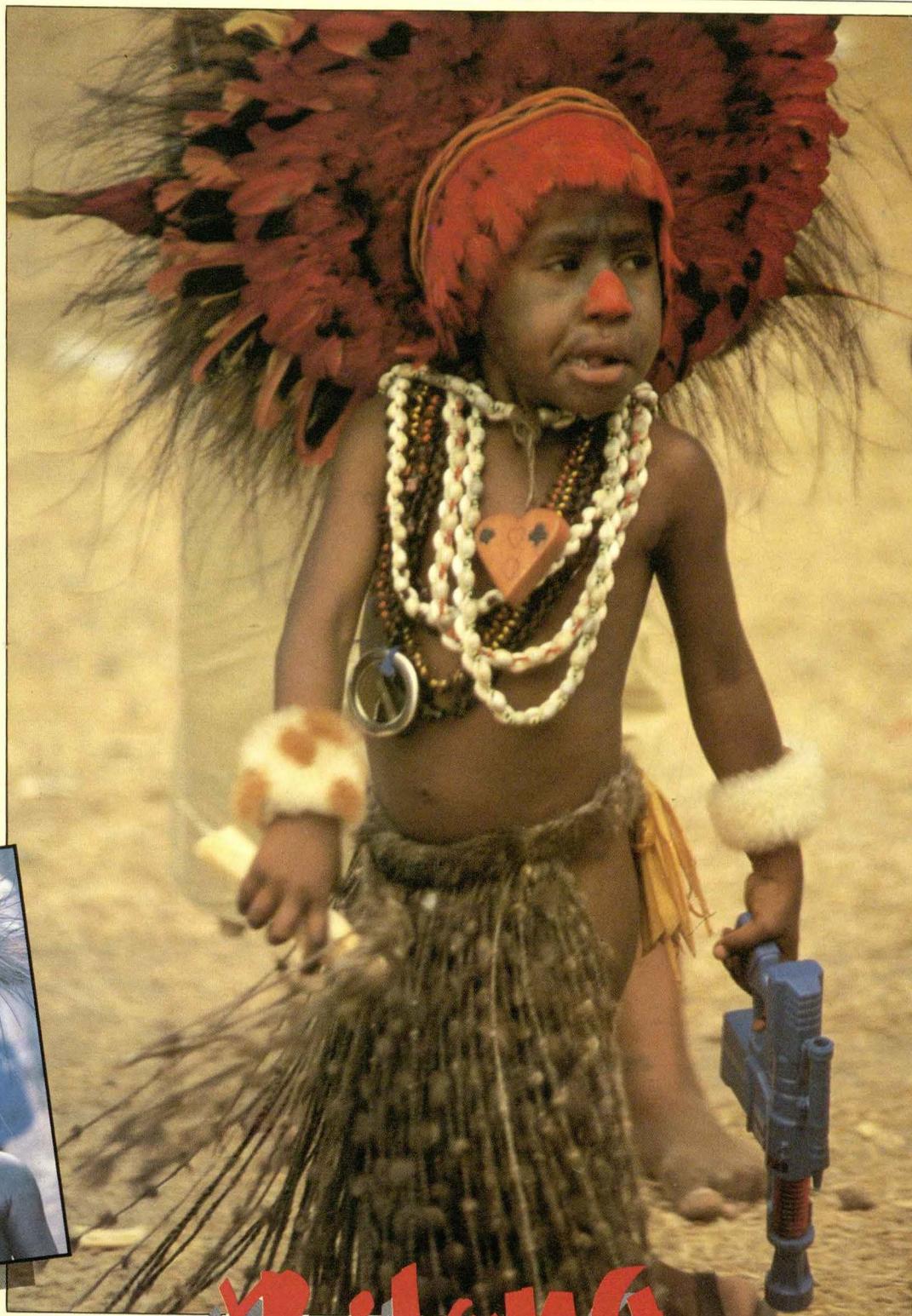
# Shell

**Story and photographs  
by Phil Robson**

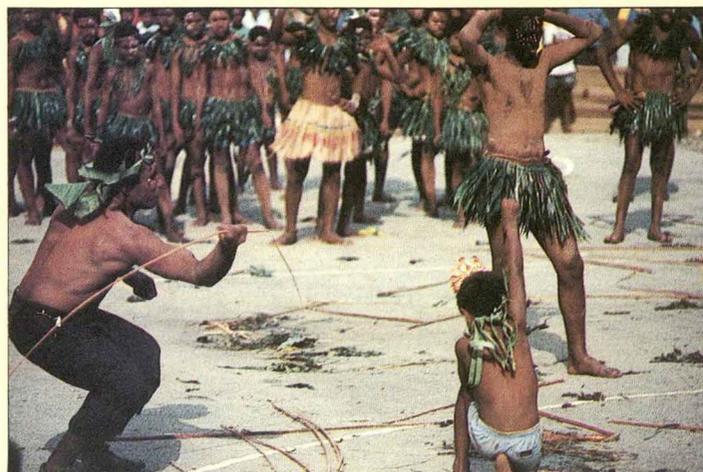
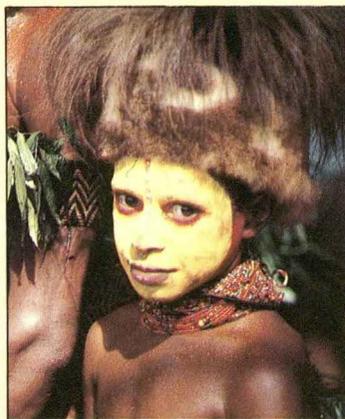
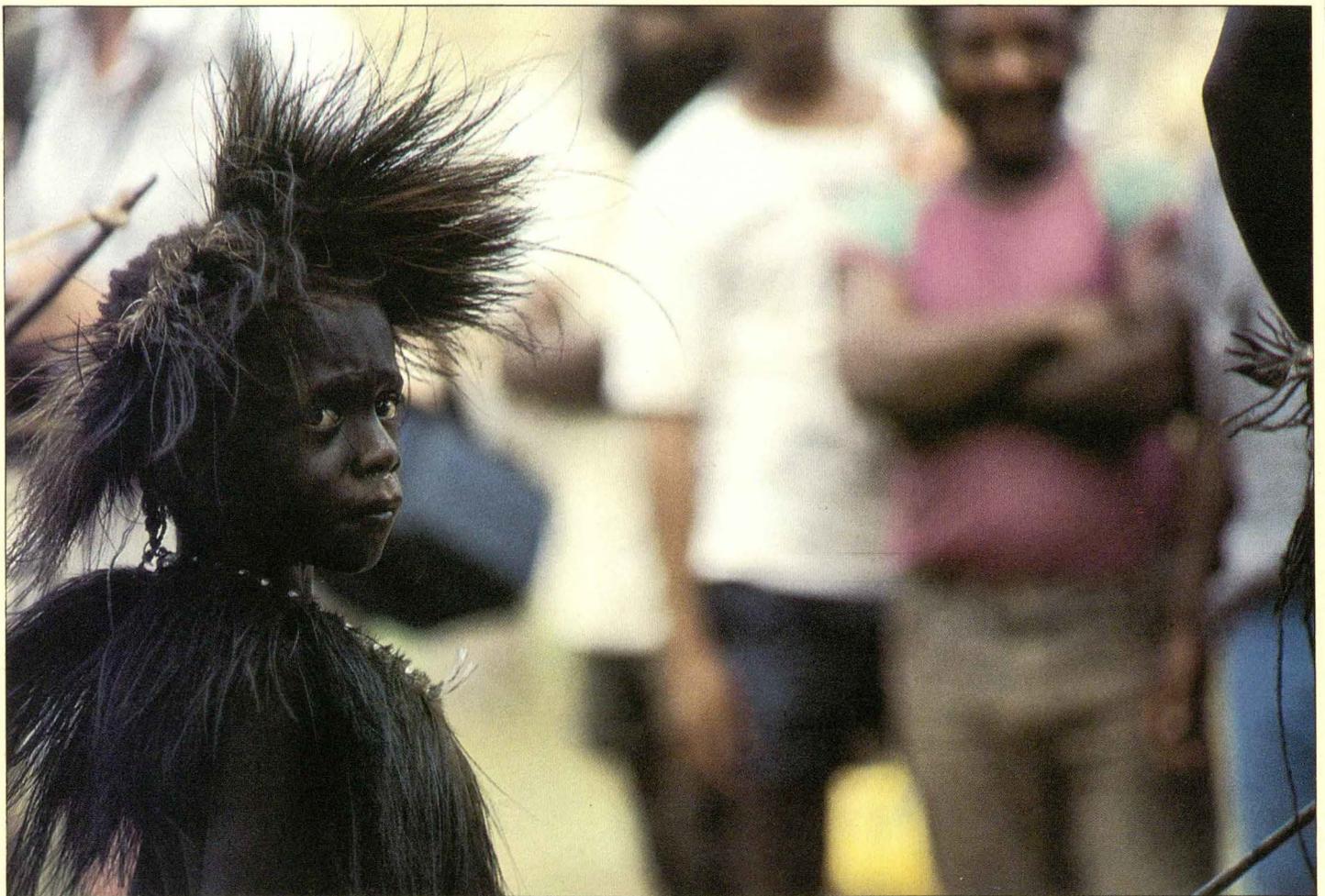
**A**t traditional gatherings, one of the most delightful sights is the pikinini (small child) dressed up in the finery of traditional bilas. Most traditional spectacles held throughout Papua New Guinea have a sprinkling of youngsters in full costume and these children, in all their splendor, are a great attraction for the visitor. Parents glow with pride as tourist photographers queue up for "cute" snaps. Adults seem to get as much enjoyment and satisfaction adorning their children as they get participating themselves.

Understandably elders and parents are concerned with the lack of exposure to traditional cultures that "city kids" have. Singsings and dance festivals are seen as opportunities to pass on some of the ways and

*Old and new. Right Space-age weaponry for one traditional warrior and inset a cool can for another.*



**Bilas Bileng  
Pikinini**



**Above** Cassowary plumes from Goroka. **left** Two spectacular paint and feathers bilas. **below** Tolai whip dance.

customs of the clan, but it can be very difficult for the young school groups to keep the bilas strictly traditional. Still, many groups do remarkably well considering Port Moresby's limited bush material resources.

Wantoks are especially helpful. Bubus, aunts and uncles, friends and relatives come to their aid and provide the youngsters with the many items needed for traditional dress. Prized and valuable headdresses, paradise plumes, kundus, armbands, necklaces, grass skirts, spears, bows and arrows, tapa cloth and many other items are contributed. Help is also needed with the special facial and body tattoos. The intricate mix of colors and designs must be carefully and correctly painted on. There is no doubt that school Tradi-

tional Days, which are well planned and prepared for, are as spectacular and colorful as their adult equivalent.

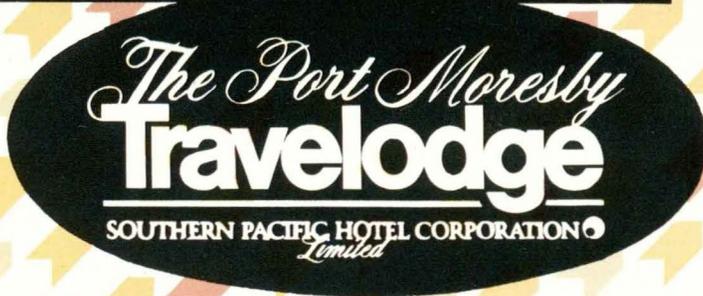
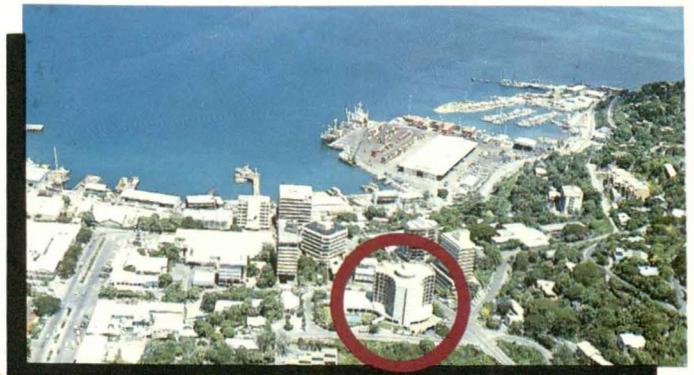
Community schools and secondary schools throughout the country are important for the preservation and teaching of tribal culture and traditions. Parents and helpers, with time and expertise available, are encouraged to come to the schools to instruct both the staff and students. Leading up to the event, headmasters often will set aside an hour or two a day for practice. During this time the usual classroom silence is replaced with the springy boom of kundu drums. The drums, plus the cacophony of young voices around the school, can stir up quite a noise.

Traditional Day arrives and parents and offspring gather at school. Some look a little bleary-eyed and weary; many would have spent much of the previous night busy in preparation. A Tolai group I witnessed

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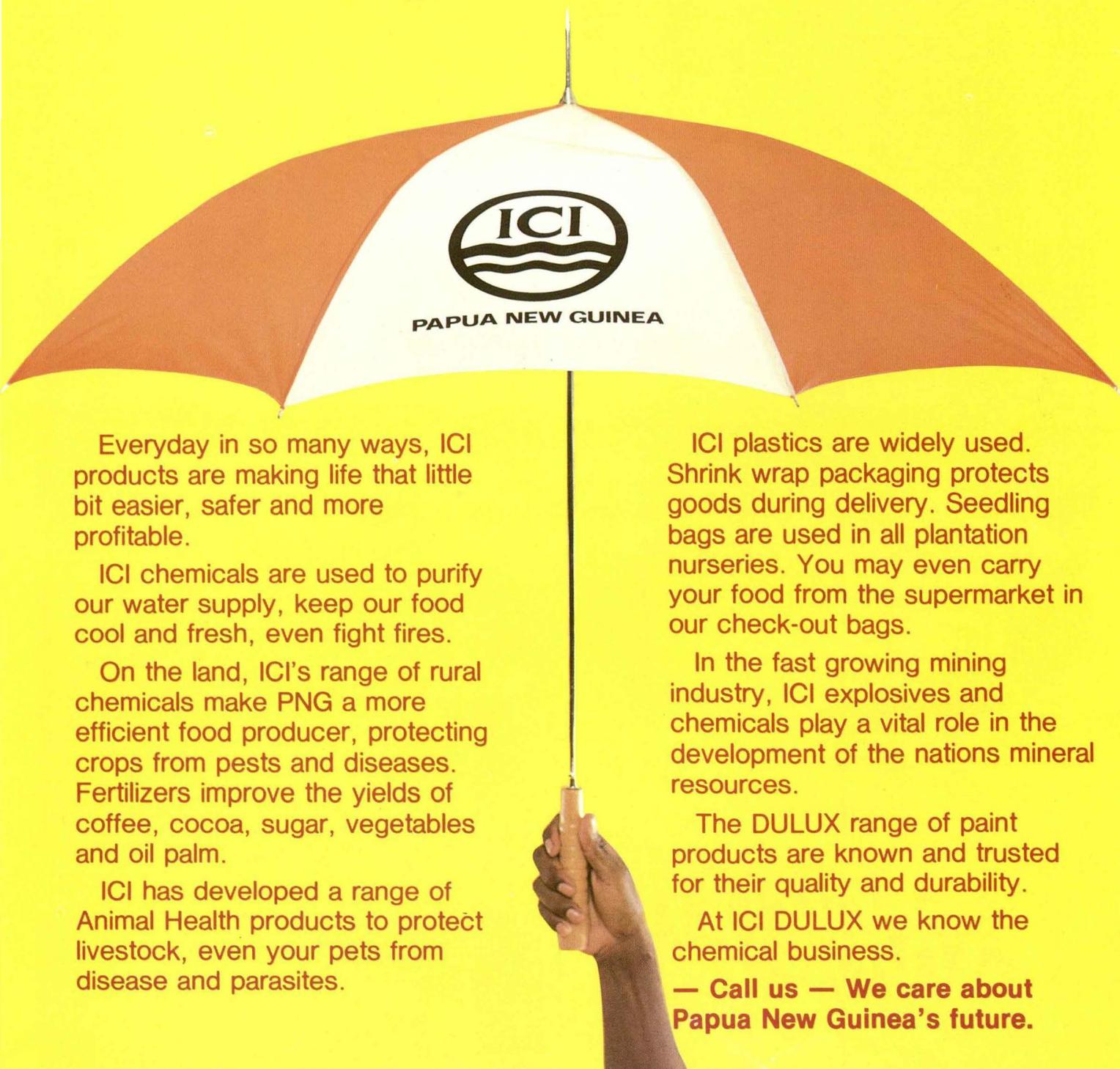


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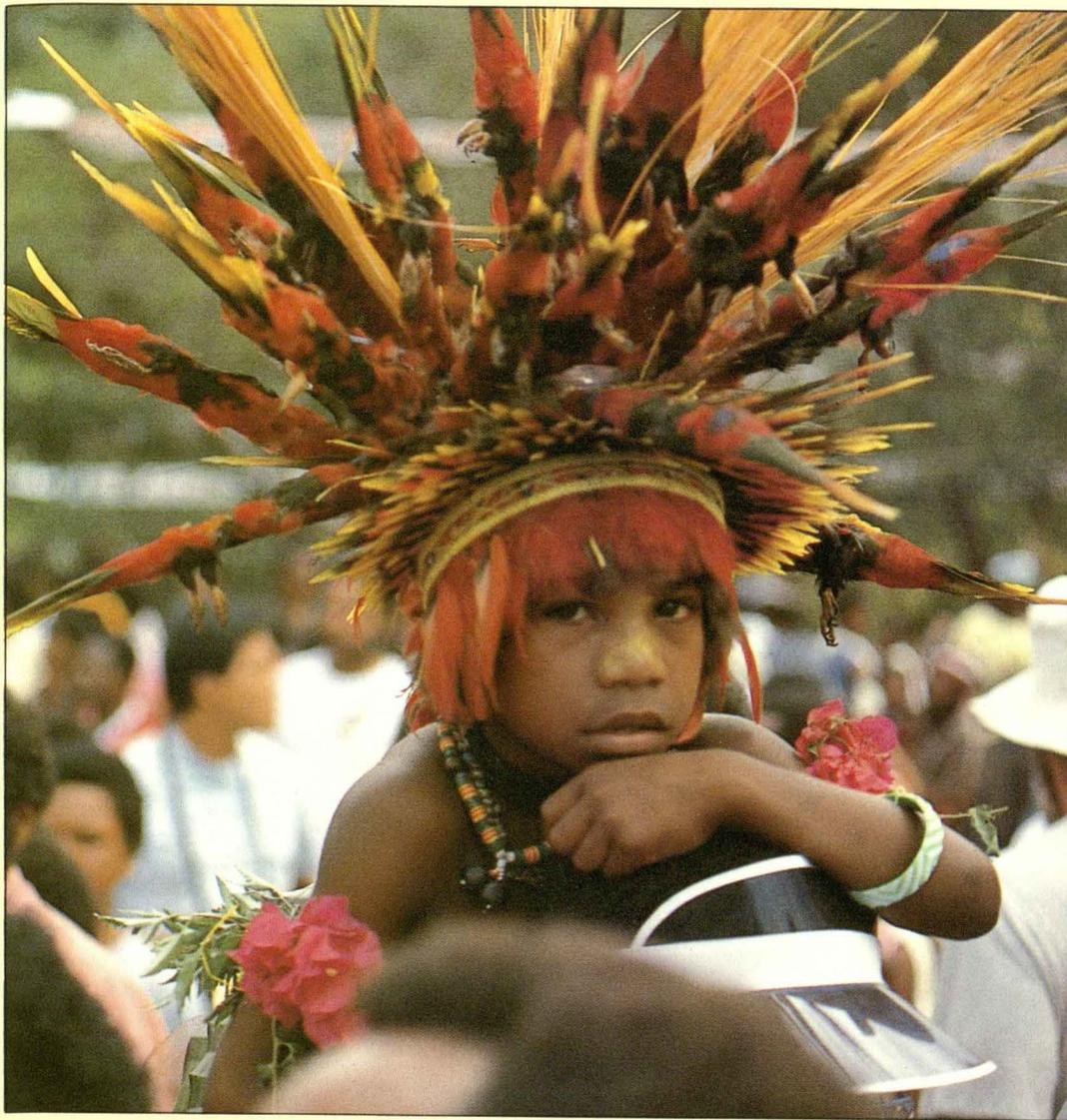
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**Above** A dramatic feathered headdress worn by a proud but tired performer at the 1987 Port Moresby Show. **right** Mothers pass on traditional face decorations to daughters.



at one school Traditional Day needed quite a bit of preparation. As a prerequisite for their New Britain whip dance they were required to fast and isolate themselves (especially from the women) for a period of time. Normally this would take many days but because this was not possible at school, the group spent the night before in the bush.

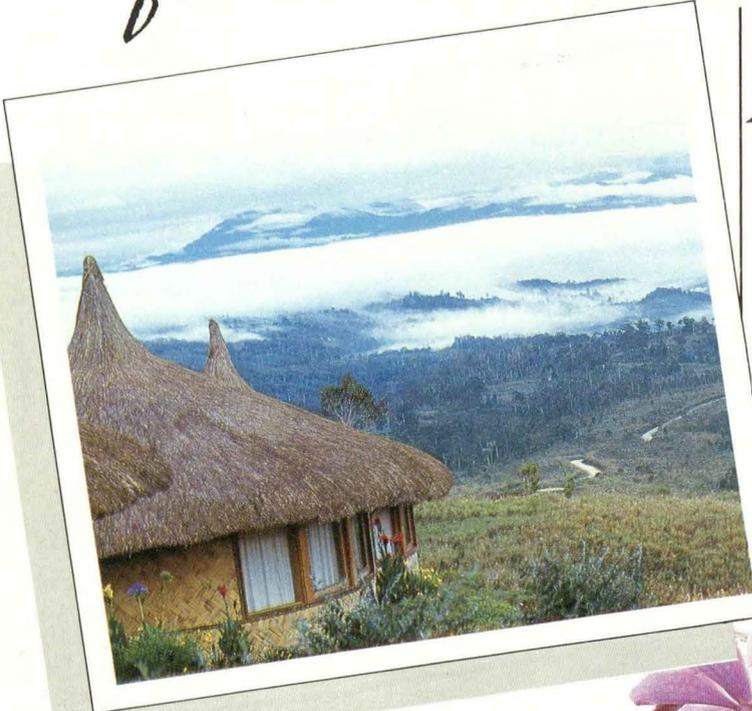
The whip dance is a ceremony whereby the young men proclaim their manhood by withstanding the stinging lash of the labar. The labar is not unlike a large version of the ginger plant. It grows long and slender and is very flexible. After dancing for a short time, the boys take turns to step forward, kneel down and raise an arm or expose their middle. An adult accompanying the boys, then selects a labar and cracks it around the arm or chest. As the crack rings out, the young lad stands up, puffs out his chest and lets go a spray of ginger that he has been chewing. Even the very young boys stepped forward amid applause and laughter. The labar-wielding Tolai man had to crouch down low for the young lads. Red welts were the only visible sign of the boys' ordeal and these soon disappeared.

It was hard to imagine that these splendidly bedecked youths, dancing and singing in a wonderful display of noise and color, were the same students who, the previous day had been sitting passively behind a desk busily copying their homework for the night. The transformation was quite remarkable. The students took obvious delight in breaking from the normal routine of the school day. A chance to impress their parents, wantoks and friends was an added bonus!

Mi tingim gut singsing tum-buna long time mi stap long school (I have good memories of these days at school): a sentiment often repeated by ex-students. Everybody has a good time and the young girls and boys create lasting memories for themselves.

# Two Great Lodges

*-for the traveller extraordinaire*



**A**mbua Lodge, at 7000 feet, has its head in the clouds and looks down on a valley that first saw Europeans less than 50 years ago. Completed in 1985 the lodge has 20 spacious cabins with private modern bathrooms and huge picture windows that look out over the Tari basin. This is home to the Huli people whose body decoration is still a part of everyday custom - bold,



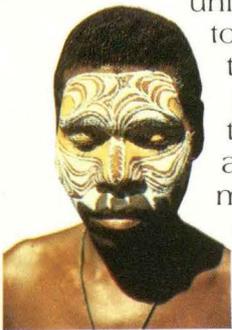
dignified and quite startling. The surrounding mountains are frequented by 13 species of the Bird of Paradise and these can be seen in the orchid studded forests behind Ambua Lodge. Send for our brochure "Papua New Guinea - tomorrow it won't be the same"



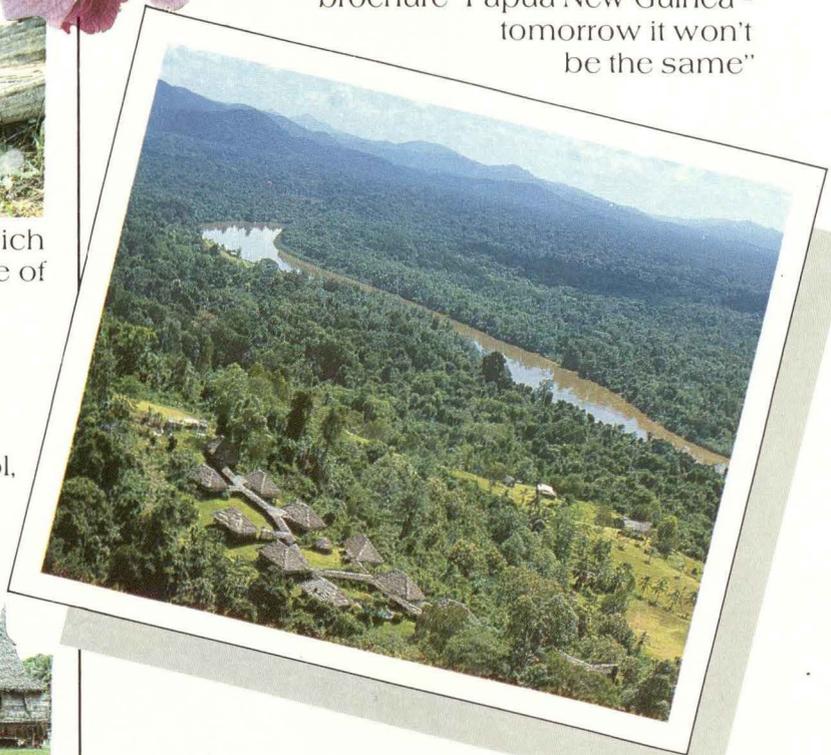
**K**arawari Lodge takes its name from a tributary of the legendary Sepik River. It is renowned the world over as a luxurious base occupying an



unforgettable setting from which to explore the unique culture of the Sepik basin. The main lodge is designed as a traditional haus tambaran and guests enjoy all the modern comforts of bar, dining and swimming pool, etc. amid stunning examples of Sepik sculpture and folk law.



Karawari is built on a ridge, high above the river, the view goes on forever. Each of the 20 guest rooms have private bathrooms and verandahs - the ideal place for early morning tea with fresh cinnamon rolls. The river is your roadway to villages and people who delight to show you their culture and skills - a glimpse of life generations from the 20th century.



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Everyone has a favorite place in Papua New Guinea; ours is Woitape, a place to meet new friends and re-greet older acquaintances, and to stay at the Owen Stanley Lodge, which has fresh flowers throughout and home-grown strawberries for dinner.

The flight to Woitape is not new to us. We have made this journey seven times during the past two years so we watch, with amusement, at the astonishment of two tourists asked to stand on the scales. Flying in light aircraft means weighing bodies as well as baggage. Operations manager Trevor Douglas offers coffee while we wait for our plane to be fuelled and loaded.

Britten Norman Islanders, sturdy twin-engine aircraft designed to fly from high altitude airstrips, are the main workhorses on this run. After takeoff we turn north for a spectacular 30-minute flight through the valleys and arms of the Owen Stanley Range. The further north we fly, the more rugged the scenery becomes. Clusters of tiny bush-material houses appear on ridge tops,



**Top** Local girls Elizabeth and Claudine with high-altitude strawberries. **bottom** Woitape village house.

passengers. Many villagers recognise us, shake our hands, ask how long we are staying, and anticipate the photographs that we will give them, records of our previous trip.

The lodge is only a few metres from the strip so in a matter of minutes we are inside, new folk being introduced and oldtimers greeting the staff. Freshly brewed local coffee and a tempting array of Kerrie's biscuits and slices are offered. To us, Ken and Kerrie Weaving have only one mission in life, to double our weight by the time we return to Moresby.

The lodge is a rambling old building set in extensive gardens. Trees, local orchids and introduced plants surround spacious lawns. Freshly cut flowers appear in every room of the lodge each day. The focal point of the building is a large comfortable lounge with ready access to a well-stocked bar. Large solid timber tables grace the dining area and

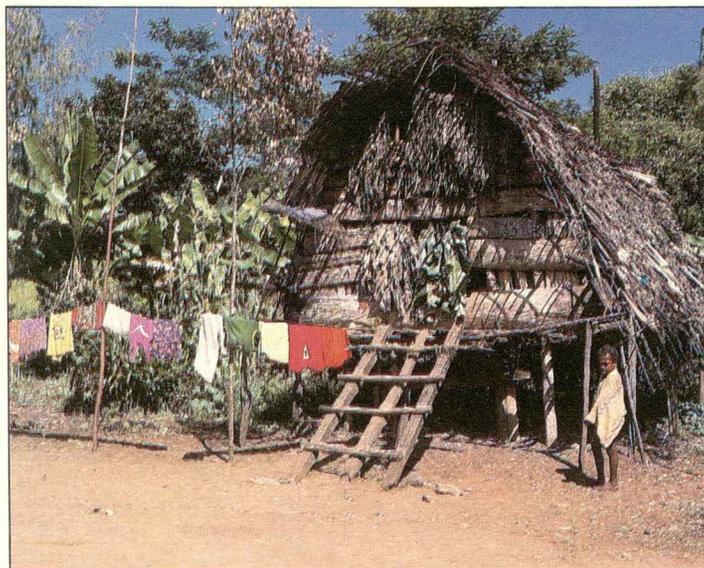
# STRAWBERRIES

## at 1500 metres

Story and photographs by Georgie and Ron McKie

isolated, connected only by foot tracks. Spirals of smoke pinpoint villages in timbered areas. Mist hangs across valley floors, hugging waterways. Ononge strip appears on the port side, perched on top of a ridge. It has a distinctive "dog leg" in it but planes still land there. At the side of the ridge Ononge Mission comes into view.

A few minutes later we are circling a broad valley and making our approach to Woitape. People start to appear, moving towards the airstrip to see who is arriving or to collect freight from the only means of transport linking Woitape to Port Moresby. We are greeted by the managers of Owen Stanley Lodge, who collect our bags and check on-going



local materials, polished floors, and a pot-bellied stove complete the cosy atmosphere. As Woitape is 1500 metres above sea level, the nights and early mornings are cold; we either reach for pullovers, or stand by the stove. But the temperature rises as the day unfolds, with clear blue skies through the dry season and cloud-cover from mid-afternoon in the wet season. At night we appreciate the thick continental blankets on each bed.

Woitape is an ideal retreat from the heat and bustle of town. It allows you to do everything: relax, sleep, eat, walk, swim, photograph, search for orchids, bushwalk — they're all available.

There are several villages within a few minutes walk of

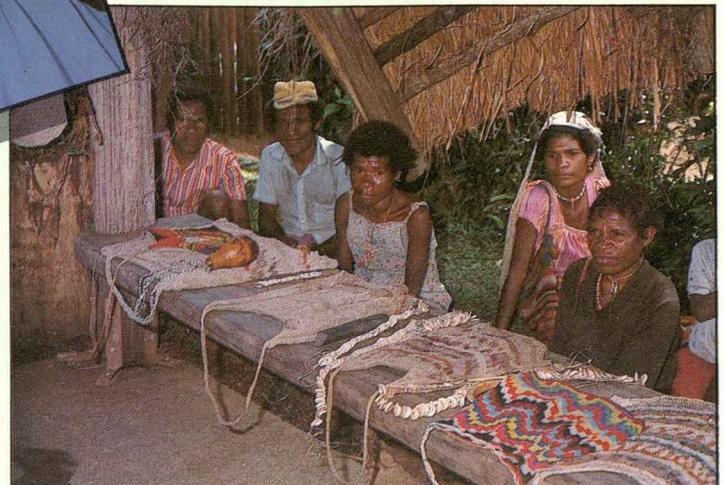
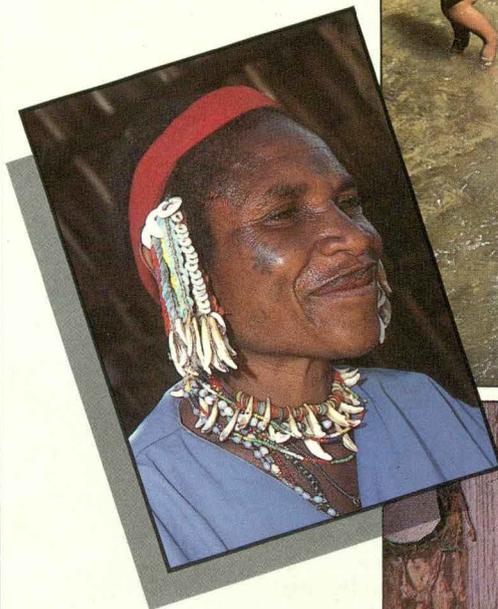
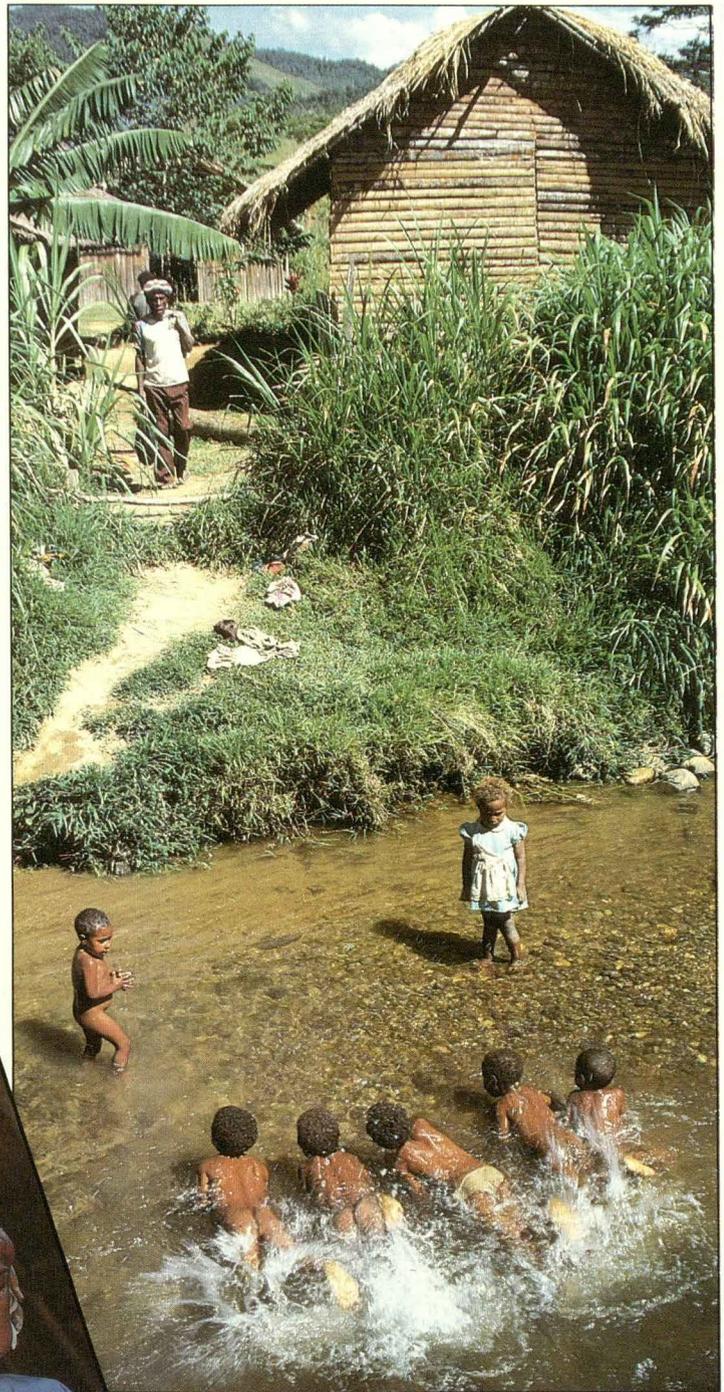
the lodge and you are made welcome in all of them. People will ask you to photograph them and rarely ask for any payment. We send copies of photographs back to the lodge for distribution and these are treasured by the people. Often lodge staff will walk with you to act as interpreters. The children speak English, but few older folk do; Tok Pisin is of little help.

Komaro lives some way up the valley. It takes just 20 minutes for him to walk to work in the mornings but it takes us a couple of hours to get to his family's holdings as we stop for photos and chats along the way. Ken can arrange for locals to take visitors further afield. With a guide carrying a picnic lunch, you can be escorted on a five hour return trek down the valley, over a ridge and into another valley to the village of Alo. Not a lot of people make the effort, but it is well worth the walk along the four-wheel-drive track to this village. As the village does not have many visitors, you are made very welcome indeed.

On our first trip to Waitape, we were befriended by a young man, Clement, who took us to all the nearby villages. He told us about attending the vocational centre and his plans to commercially garden some of his grandfather's land. Each time we have visited, Clement has arrived to take us to some new and interesting place. On one occasion he shyly asked if we would photograph his grandparents. What wonderful subjects they turned out to be: faces full of dignity, wisdom and character.

Midweek visitors are able to visit the community school located at the Fatima Mission. The three young teachers warmly welcome visitors to their classrooms. Head teacher Mary Isafa produces an atlas to explain to her pupils where we have all come from. No-one leaves without signing the visitors' book nor hearing the children beautifully sing many songs. The Goilala people are noted for their fine voices.

**Top** Cooling off in a stream. **bottom** Local bilums (woven bags) and artifacts for sale. **inset** Serene and dignified, a Waitape woman and her bilas (adornments).



Fatima Mission was established by a Swiss priest, Father May, more than 50 years ago. He is still there, well into his eighties, but looking 30 years younger. He loves to be challenged to a game of chess. The impact that this man, the first European in the valley, has had on this community is immense, and he is much loved and respected.

If guests are interested in buying artifacts, Ken spreads the word and a variety of wares are brought to the forecourt of the lodge. Bush material bilums, dyed with local plant material, can be bought for a few kina. Occasionally, magnificently colored, patterned bilums are brought in, having been made from fabric unpicked and respun into colored yarn; Goilala women have a great reputation for using color creatively. Traditional weapons, including the local vicious club, can be purchased. This has a heavy stone head carved to resemble a spiky pineapple. Dog's teeth, scarce in most

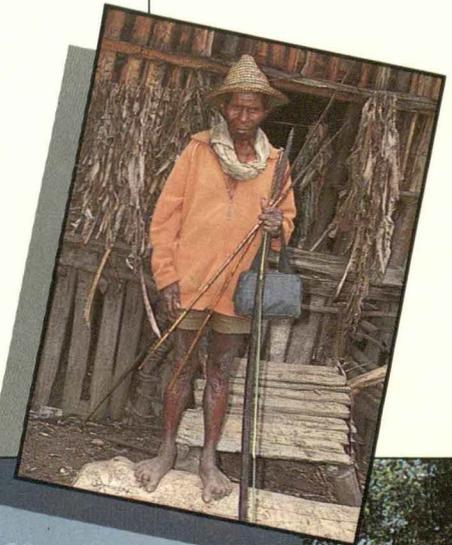
areas, are readily available at the going rate of three teeth for one kina. Elaborately carved pipes will be separated from their cigarettes and sold for three or four kina. The quality is constantly improving as the women realise that better prices can be obtained for good quality work. Bargaining is part of the dealing, with many laughs and lots of advice given.

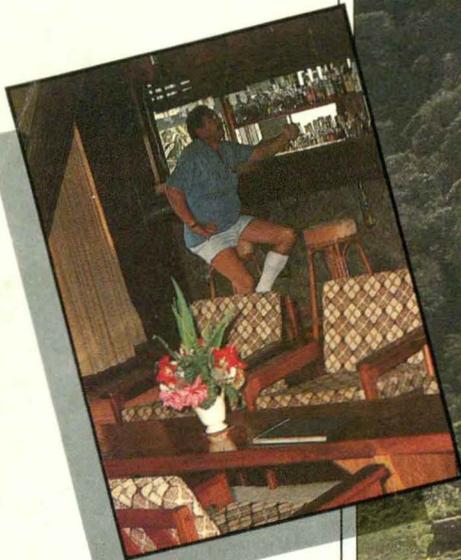
Much of the food prepared at the lodge is locally grown either by the villagers or by Ken and Kerrie. Potatoes, lemons, mulberries, passionfruit, oranges, tamarillos, pumpkin, pandanus nuts, etc. are available. The lodge cuisine features home-made jams, fresh fruit juices and tangy ice creams. However, Ken's crowning success has to be his strawberries. Between August and December, large luscious strawberries are harvested at a rate of 50 punnets a day. While many of these are sent to Port Moresby hotels, they feature prominently on the lodge

menu. The pre-dinner brandy alexander even comes served with a large strawberry hanging over the rim of the glass. Needless to say, with the availability of such wonderful fruits, desserts are out of this world. Take for instance the orange and yoghurt ice cream, or strawberry pancake with strawberry liqueur, a real gourmet's delight.

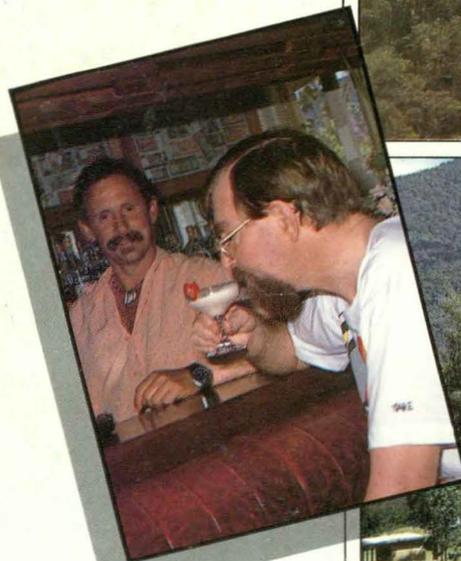
Christmas in Woitape is quite an experience. As if the splendid fare was not enough, last

**Inset** Village elder with bow and arrows ready for the hunt. **bottom** Early morning in the valley.





**Inset, top** Lounge and bar. **right** Houses on mountain ridge. **inset, below** Host Ken Weaving, guest, brandy alexander and strawberry. **bottom** Owen Stanley Lodge and landing strip.



year Douglas Air treated the valley to a present it will never forget. Senior pilot Stuart Leslie, a fanatic skydiver took a plane to fly 11,500 feet and free fell dramatically into the valley before opening his parachute. This emptied the churches, and had the people screaming with sheer excitement. Children ran in circles, crashing into each other, and yelling loudly. Stuart is a very familiar face on the Waitape run, but he has never made a more dramatic appearance.

Whether it is Christmas, school holidays or a weekend away, Waitape remains one of the most attractive and pleasant places to visit in PNG. The all-inclusive tariff is reasonable, bar prices modest, the hospitality unmatched anywhere, and the valley and its people still an unspoiled unique experience.

Inquiries for Owen Stanley Lodge, Waitape can be directed to PO Box 1179, Boroko.

# The New Islander Hotel

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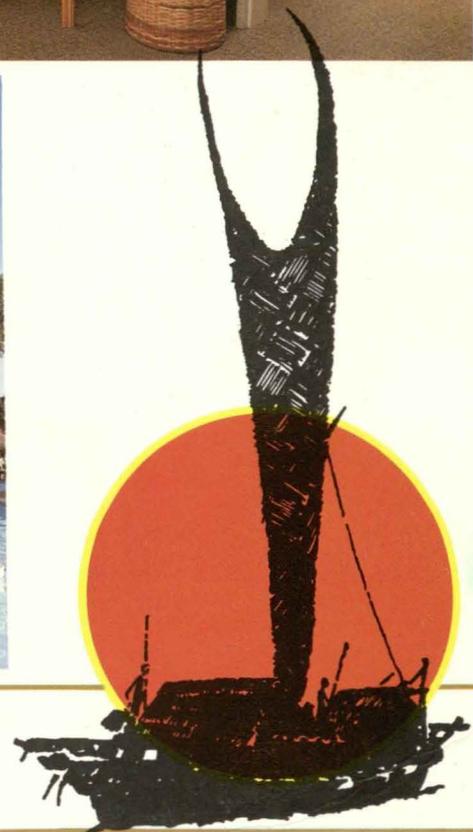
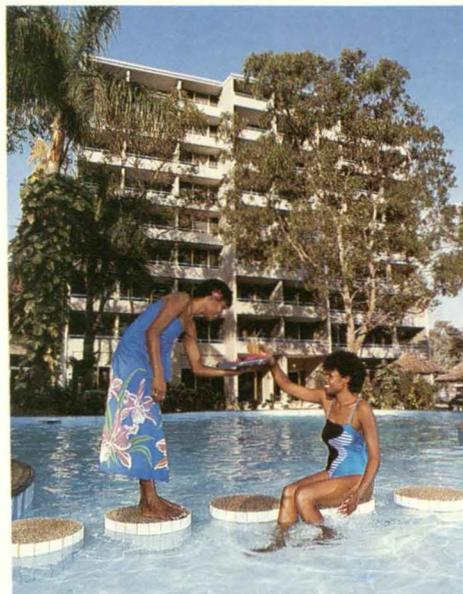
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**The Islander Hotel**

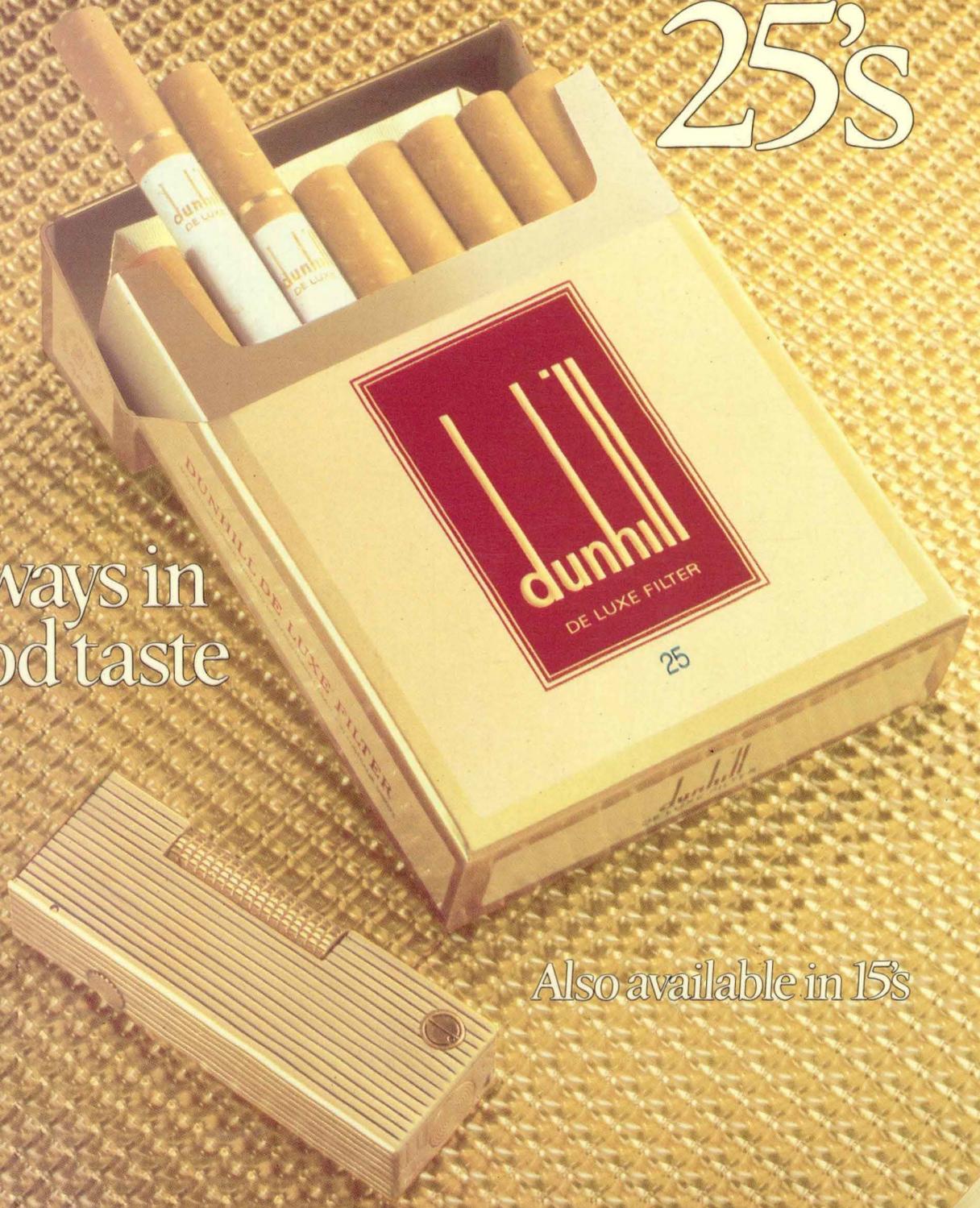
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