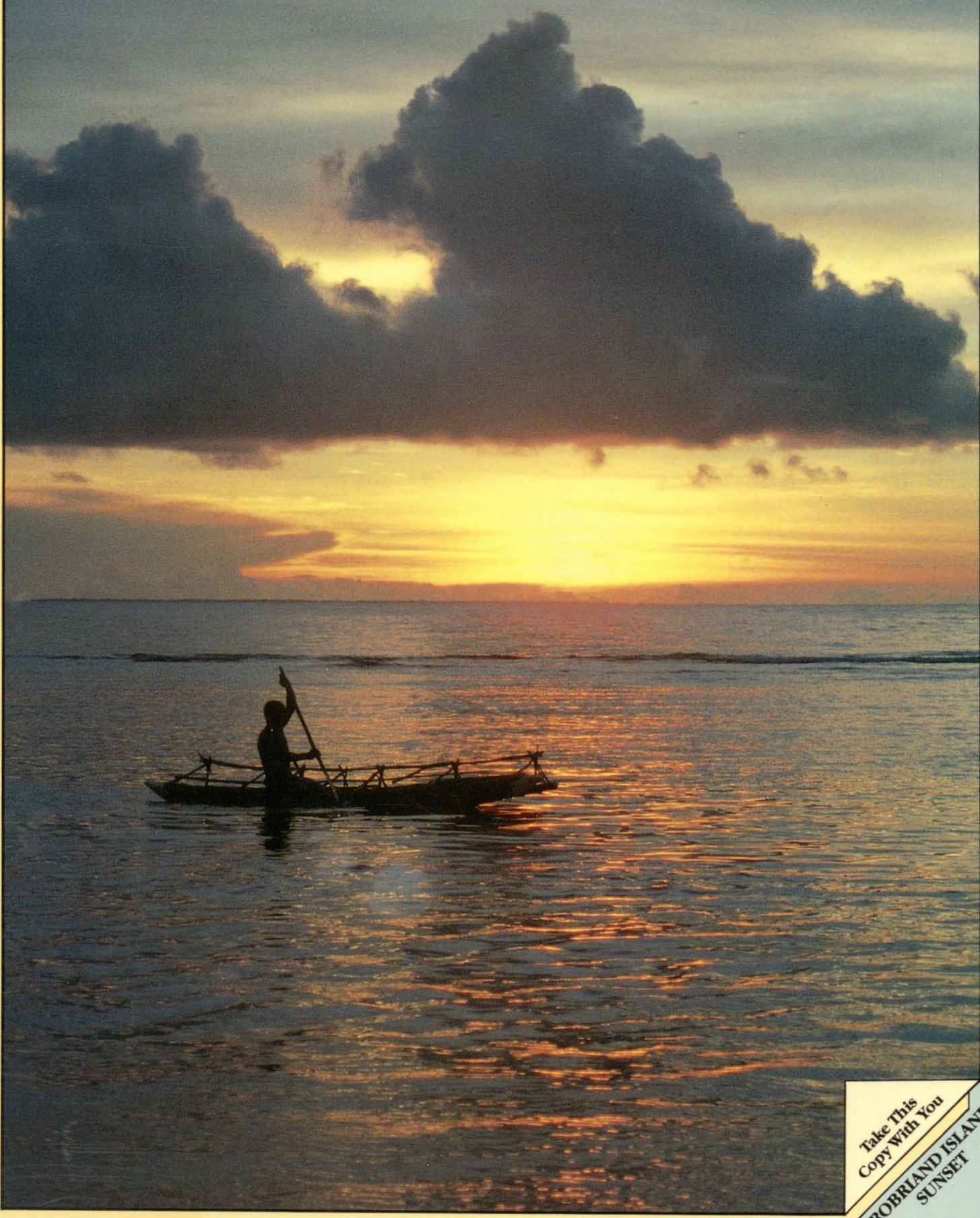


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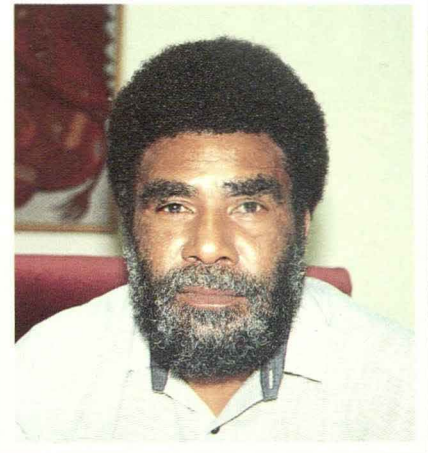
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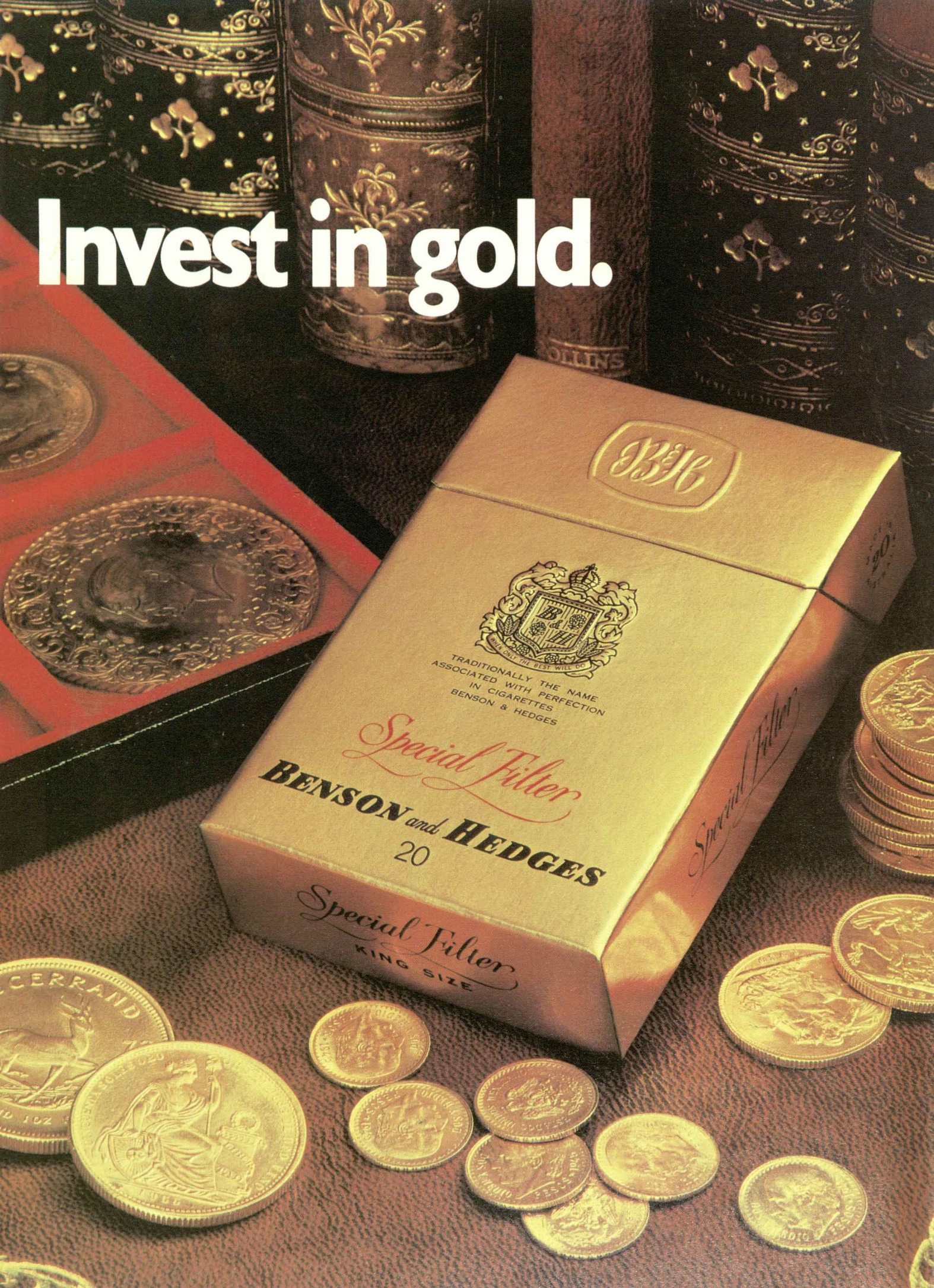
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Photograph by E. Lloyd Sommerlad.

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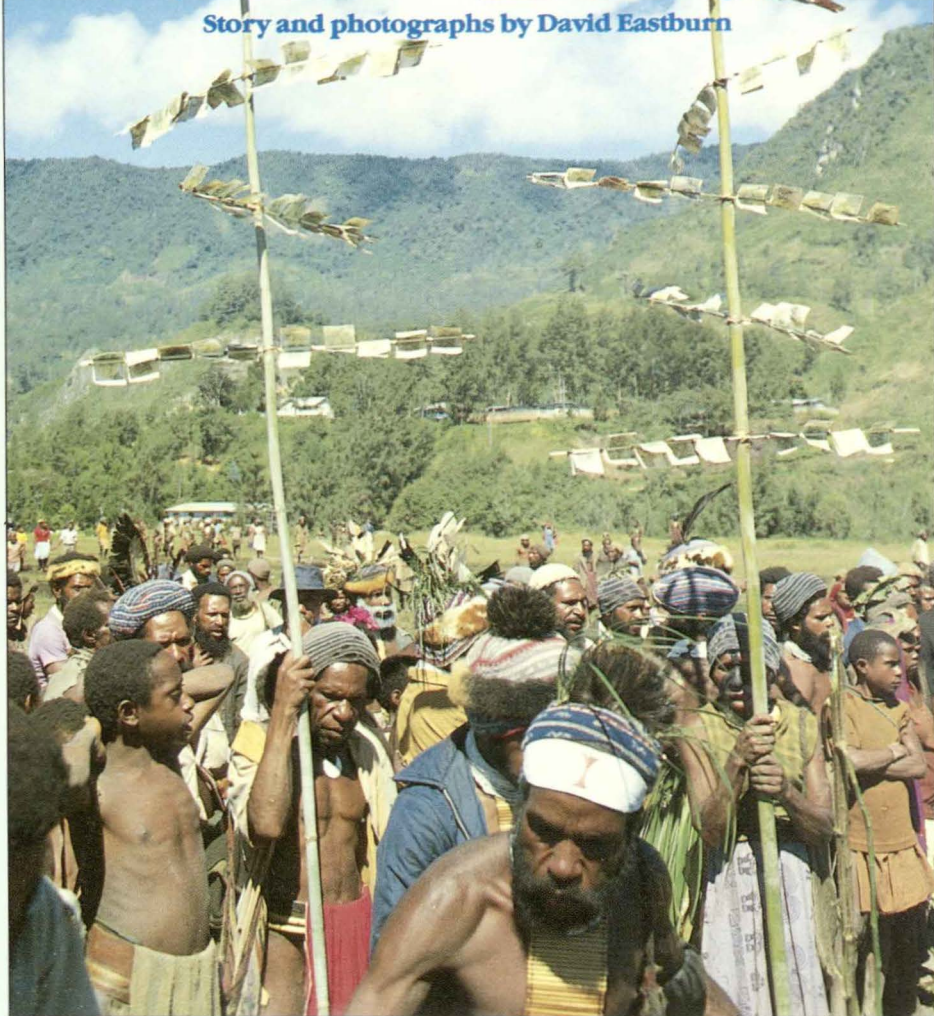
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KINA TREES

Story and photographs by David Eastburn



In April 1975, Papua New Guinea introduced its own currency in preparation for Independence. The kina replaced the Australian dollar and the toea, the cent.

The units of the new currency adopted the names of two important forms of traditional shell money. The toea is an armband cut from a large cone shell, usually the leopard cone which was used for trading along the coast of Papua. It is still used as part of some bride price payments, especially in the Central Province.

Kina is a pidgin and Kuanua word for the shell of the goldlip pearl oyster which was cut into crescent shape and used for both traditional 'money' and also personal decoration.

The kina was the most important traditional currency in the western half of the Highlands. Kinas were used for bride price, compensation payments and, most importantly, in complex ceremonial exchange systems. These exchange systems, called tee by the Enga, mok-ink by

the Mendi and moka by the people around Mt Hagen, involved the exchange of often thousands of kina shells for pigs, to gain status for the clans involved.

Kinas still are used in exchanges in the Highlands, but are not nearly as important as in the past. Today they compete with other forms of wealth, including paper and metal kina.

Before the arrival of Europeans, shells were not plentiful in the Highlands. Each shell had to be



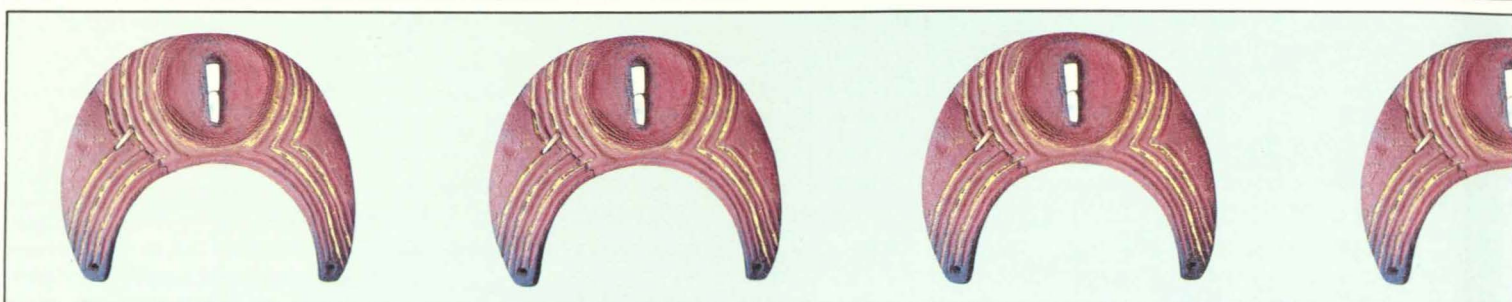
traded from the coast through many hands. Only very important men possessed many. Recollections of older village people, and the written and photographic records of the first European visitors, reveal that cowrie shells were relatively common but kinas were rare and usually in poor condition. Even broken pieces of kina were scarce.

The Mendi people, from the South Highlands, mounted slivers of the rare kina shell on wooden crescents to create 'shomps'. It was hoped that the 'shomps', with the help of some magic, would attract complete shells. If a complete shell did eventually arrive, the original sliver was taken from the crescent and mounted with tree resin on the new shell and called a 'shell shomp'.

'Shomps' were very highly valued and were paraded on important public ceremonial occasions to show clan wealth. They began to drop out of circulation in the early 1930s, as more and more complete high quality kinas were traded from European sources. A few Mendi clans retain these rare heirlooms.

According to the gold prospecting Leahy brothers, the widespread belief in the western part of the Highlands when they arrived in 1933, was that kina shells grew on trees. Some of the first men contacted in the Upper Waghi were keen to accompany the Leahys back so they could obtain some kina tree cuttings for themselves. Their belief was supported by legend.

Legends often explained the origin of kina shells as fruit or bracket fungus which grew on magnificent glowing trees with beautiful red leaves. The groves of kina trees were owned by spirit beings who occasionally provided shells to favored humans. Within the groves sang the most beautiful birds.





Fallen leaves beneath the trees, on closer inspection, were revealed to be broken pieces of shell.

The legends frequently included a misunderstanding or the breaking of a taboo by the humans which resulted in the loss of access to the trees and their precious fruit.

According to a Foi legend from Lake Kutubu, following the breaking of a taboo a landslide carried the shells into the Kikori River which washed them to the Papuan Gulf. From that time on, the Foi people received only a few kina shells which were slowly traded back from the coast.

An embellishment to this once common belief was told by Pumas of Karel, the first Mendi man to work with Europeans. Pumas returned to his village from Mt Hagen in the 1940s and brought kina shells, hard

navy biscuits and a mirror. He is reputed to have told his people that he had been to the land of the dead where there were trees which bore kinas as their fruit. He went on to explain that the kinas grew in pairs and within each pair was enclosed a biscuit!

Shells, and especially kina shells, were the key to the relatively peaceful exploration of the Highlands by the Australians. Had they not been able to provide shells, which were so valued by the Highlanders, they would not have been nearly so welcome.



Title page 'Kina tree' of banknotes. **far left and below** Rare 'shomps'. **top** Kinas on display. **right** Foi woman with kina necklace and toea armshells.





Above Mendi ceremonial dress includes both kina and bailer shell decoration.

At first factory goods, such as beads, knives, axes and colored cloth, were carried on patrols as trade for food and labor. These were frequently rejected by the Highlanders who were confident about the quality of their own fine stone axes. Bamboo made excellent knives and their own decorations were more than equal to the beads and cloth offered by the Australians.

The choice of manufactured goods, which were acceptable as trade along the coast, proved almost fatal to the members of the Strickland-Purari Patrol in 1935. Poor relations with the villagers once they

entered the Highlands, including difficulty in buying food and numerous conflicts as the patrol passed through the Tari Basin and Mebi Valley, were largely a result of not having shell to trade. In his book, 'Papuan Wonderland', Hides wrote :

"All these people wanted pearl and cowrie shell, though I could see little of this among them. They held up little broken pieces of pearl shell, and with a questioning look, asked us if we had any. I had to tell them that we had not; but their quick searching eyes discovered the pearl buttons on our clothes, and before night had fallen we had no buttons left."

The following year, Ivan Champion and Bill Adamson led a patrol through the same region without incident because, after Hides' experience, they carried plenty of shells for trade.

James Taylor is reputed to have been the first to realise the value of shell as trade in the Highlands, after observing the way one Anga man examined a rope of money cowries. Shells were something the people of the interior of PNG valued. Shells, especially kinas, were to the Highlanders like gold to the prospecting Europeans. In February 1933, Taylor gave the Leahy brothers some shell for trade as they left Benebena on a prospecting expedition to Kainantu. He soon received requests for more!

The Highlanders eagerly accepted shells for food, building materials and labor. Cowries generally came from around Rabaul and kina shells at first came from Manus Island. As demand increased, kinas were obtained from the pearling centre of Thursday Island in Torres Strait.

The shells from Thursday Island arrived whole, in wooden cases. The Highlanders had to be shown how to cut, clean and polish them and soon began to prefer uncut shells to the finished crescent which was originally received.

In 1934, the Leahy brothers chartered aircraft to bring shells from Thursday Island to use as trade during their gold prospecting expeditions in the Highlands.

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People around Mt Hagen named the Leahys the 'Shellmen' as aircraft with cases of kinas began to arrive.

Missions became involved in the shell trade in 1934 to service their Highland stations. Children from mission schools along the coast collected shells for use in the Highlands.

Millions of shells (some say as many as 15 million) of all types were brought into the Highlands by the Australians between 1933 and 1963. In 1936, the Leahy brothers were flying in about 500 kinas per month to meet their food and labor bills. The famous Hagen-Sepik Patrol of 1938-39, the largest patrol in Papua New Guinea history, carried with it about 800 kilograms of shell for trade.

Shells, unlike manufactured goods, took a lot of organisation to obtain and were relatively expensive by the time they were flown into the Highlands, but they were 'natural' trade items. Not all types of shell were universally accepted. White egg cowries (*Ovula ovum*) were highly valued in the eastern part of the Highlands but were unacceptable in the west where they were replaced as the basic currency by kina shells.

Some of the older Highland men can recall their excitement when they first received shells from the Australians. They could not believe their good fortune and would just look at the beautiful objects for hours. They wrapped the shells carefully in leaves and stored them in their houses but could not resist unwrapping and admiring them at every opportunity.

Interest in shells in the Highlands was intense and men spent hours discussing the qualities of various shells and handling them with the enthusiasm of connoisseurs. In the eyes of the Mendi, the quality of a kina shell was determined by size, thickness, the condition of the outside 'skin', symmetrical shape, a reddish-gold color and 'light' which made it glow in the sunlight. The color was enhanced by polishing and rubbing the outside with red ochre. The mother-of-pearl surface inside the shell was not important in



assessing a shell, in fact it was deliberately not looked at in case the outside turned white as well.

Kina shells were carefully packed in multi-layered wallets of pine bark and pandanus leaves and bound with dozens of turns of string. The unwrapping of each shell at an exchange was a long, deliberate process. As each layer was slowly removed, the anticipation and excitement of onlookers heightened. The shells were then laid out in lines on beds of broad dark-green leaves to show up their reddened surfaces. After long discussion, they were graded according to quality. Considerable time was spent re-arranging the lines of kinas to reach the correct order.

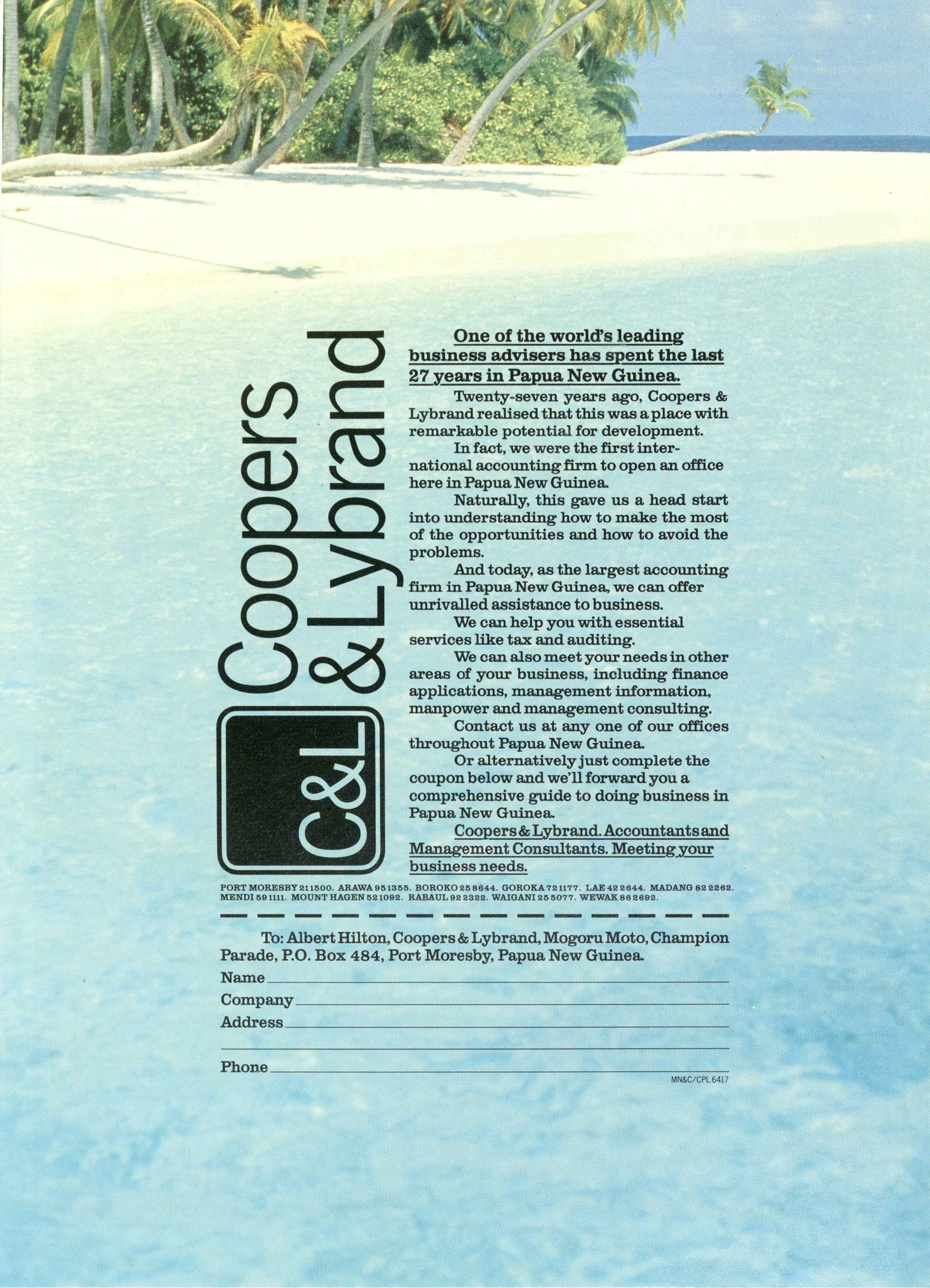
In 1947, District Commissioner James Taylor introduced cash (pounds, shillings and pence) into the Highlands as payment for goods and services, along with shells. At first people rejected the cash because there were few trade stores in which to spend it. When stores became more common, kina shells were one of their most popular items for sale. In the 1970s, shells could still be purchased in some trade stores in the Southern Highlands.

Kina shells are losing their importance in exchanges in the Western and Southern Highlands and Enga Provinces. Today




banknotes, trucks and other valuables are displayed next to kina shells. The magic kina trees of Highland mythology have been replaced by man-made 'trees' displaying banknote leaves.

Top Discussing and assessing the attributes of kinas at a ceremonial exchange. **above** Anga man displays wealth in the form of cowrie shells, tree kangaroo's teeth and pig tusks.



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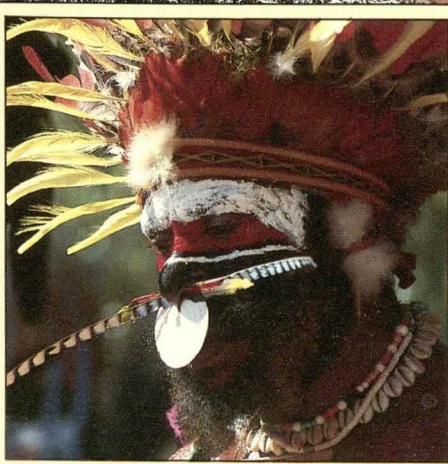
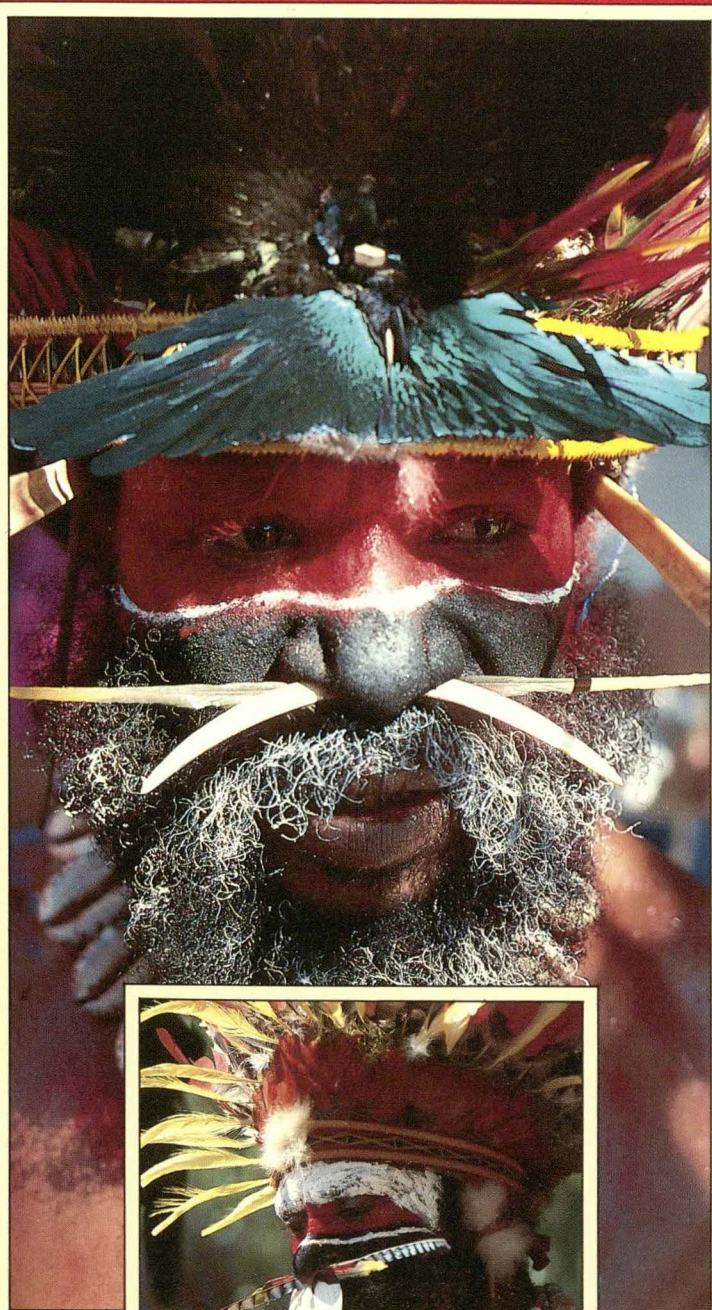
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SOUTH PACIFIC



Story and photographs by Liz Thompson

'Pacific Achievement' was the theme of the fifth Festival of South Pacific Arts, held in Townsville, Australia. The theme was an acknowledgement that the peoples of the Pacific were succeeding in promoting cultural pride. It was acknowledgement also that traditional culture and art were being perpetuated.

Focusing on dance, theatre, music and craft, the fifth

Festival was an extravaganza celebrating not only traditional art but also the continuing evolution of art. The Hawaiians called it 'preservation and perpetuation', the survival of South Pacific culture and the struggle to preserve it in the presence of outside influences.

Unlike any festival before it, the 1988 event had a more serious note, a political forum in which issues, primarily about the South Pacific quest

ARTS FESTIVAL



for self determination, were discussed. As Mali Voi, the Director of Papua New Guinea's National Cultural Council put it: "This festival is double-barrelled. On the one hand it is about cultural performance, dance, crafts and on the other there is the forum and in-house issues; Australian Aborigines talking about land rights, Maoris talking about treaties, Hawaiians talking about United States involvement.

"Papua New Guinea, though independent and with indigenous peoples constituting the majority of the population, has also had to consider in the late 20th Century how best to

teach and promote culture. As more people move to urban areas and village life is no longer the only way, it is important for Papua New Guineans to retain links with a cultural heritage, to take pride in it and to participate in its evolution. The establishment of the National Cultural Council and the National Arts School was part of the process of 'perpetuation'."

A member of the Hawaiian delegation was heard to make the observation: "Cultural

Title page PNG Highlanders whose singsings enthralled the Festival. **this page, top** PNG's celebrated Raun Raun Theatre performers. **above** Vanuatu dancers.

pride is the key to survival in the Pacific in the 21st Century."

Both in festivity and in discussion the fifth Festival was about reinforcing, directing and perpetuating cultural pride. PNG performers made their contribution, 15 groups representing the country. Each was from a different province and with the other 21 participating nations they created an extraordinary event of cultural celebration and exchange.

While PNG Highlanders swayed to the rhythm of snake skin drums beneath the shade of the mango trees, potters from the Eastern Highlands



Cultural Centre drew crowds at the Festival's craft village. Surrounded by other delegations, Tongans beat mulberry bark into tapa cloth, Hawaiians made necklaces from thousands of tiny Ni'ihau shells and Central Australian Aborigines twisted lengths of hair onto which they threaded red bush-berries.

Two PNG women worked on bilum bags of thinly twisted and dyed bark. Necklaces of shells, wild pineapple seeds and pieces of swordfish spine were displayed and huge crescent shaped kina shells, like yellowing ivory, were modelled by the Mt Hagen dancers. Everyone was indus-

trious: the Cook Islanders wove fans of pandanus around mother of pearl shells; Tahitians, wearing crowns made of flowers and sun-dried pumpkin vine, wove food baskets from banana palm in preparation for a traditional wedding and earth oven 'mumu'. Passersby wandered in the late afternoon, and Samoans playing small guitars invited them to try their hands at weaving coconut frond sunhats.

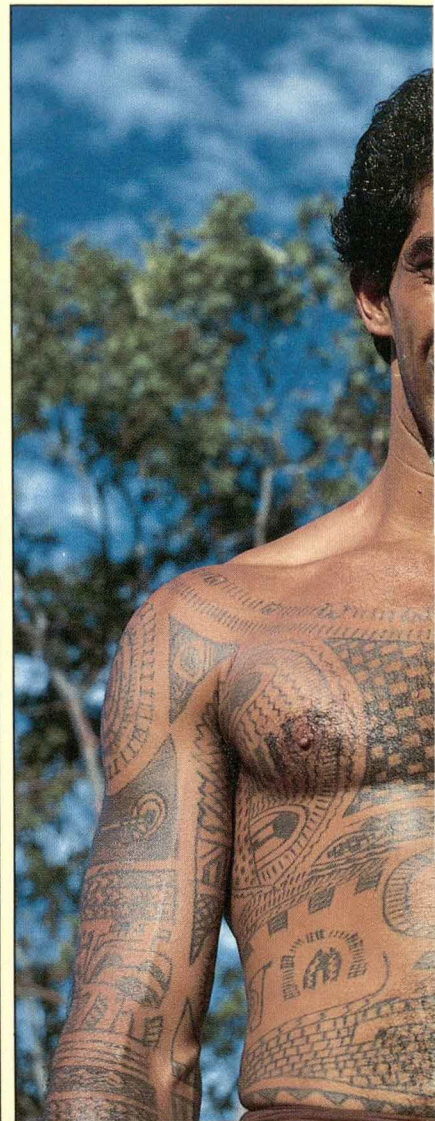
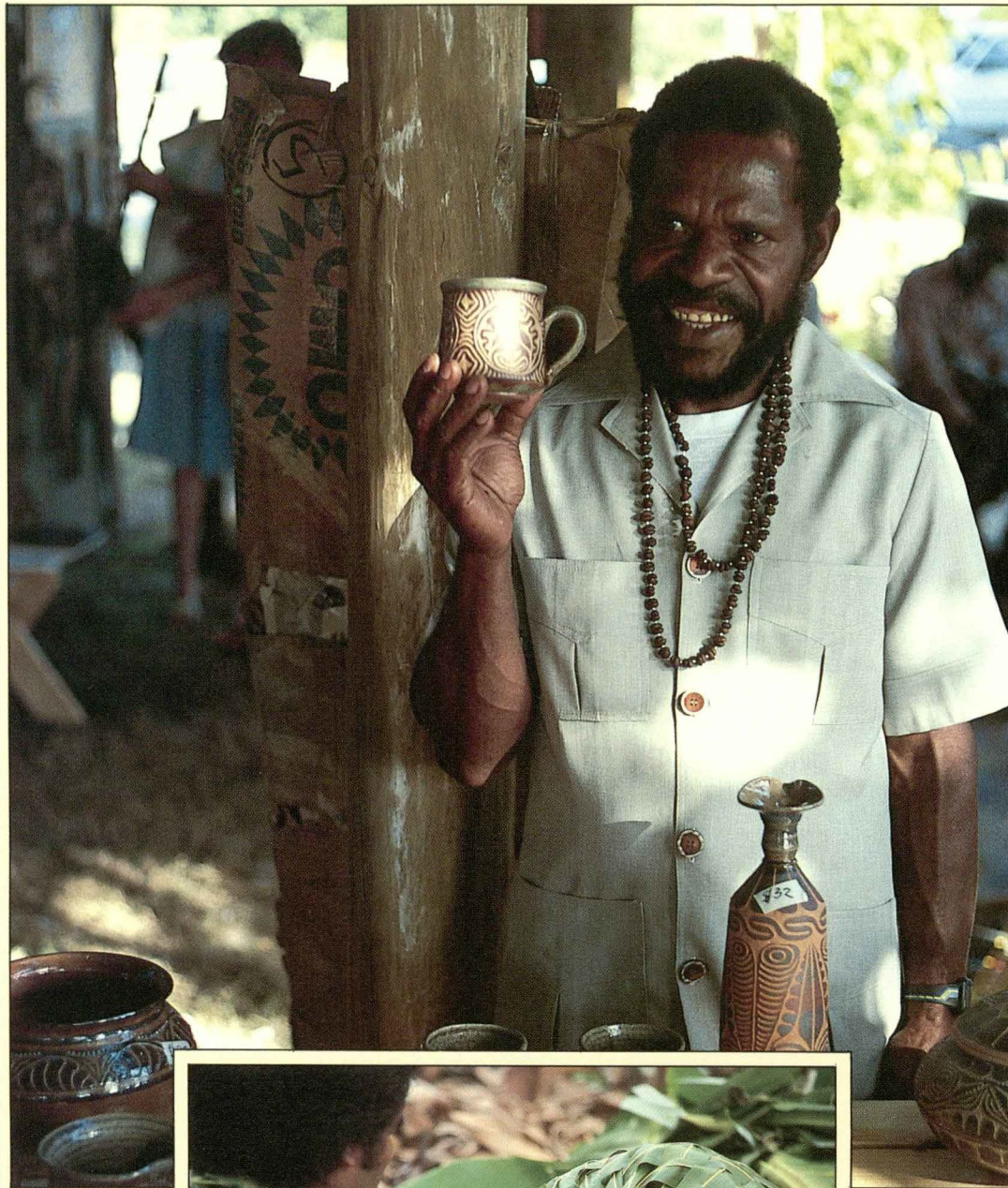
Alongside traditional crafts were the modern. Tayus, a Highlands potter, threw bowls and vases on his wheel, adding to his display of beautiful cups and jugs. Next to him a PNG coastal woman made coil pots,

several in the shape of lime gourds complete with casowary-bone dipper. Silk batiks were made by women from Utopia in Australia's Northern Territory, using crescents and circles painted in beeswax, dipped into dyes and then left to dry in the breeze. Beautiful smelling, polished sandalwood containers carved by Alapai, a young man from Hawaii, were displayed next to padded quilts made of thousands of tiny cotton hexagonals depicting traditional designs. Demonstration areas provided a place to learn and participate in the making of crafts. Participation was emphasised

and the craft village was not the only place in which it was encouraged.

One of the Festival's most attractive venues was the Rock Pool, a stage built across the water at the far end of Cleveland Bay. A show was held there each night as the sun went down. Raun Raun Theatre, one of PNG's national theatre companies, entertained

Top Lunch break for performers. **above left** On the bus at the end of the night's performance.



crowds with dances gathered from various provinces. Ending on a high note guaranteed to excite the audience, they performed a Manus Island dance, an unashamed simulation of lovemaking. Many in the audiences accepted the invitation by John Doa, one of the performers, to join in.

Impromptu gatherings also provided interesting entertain-

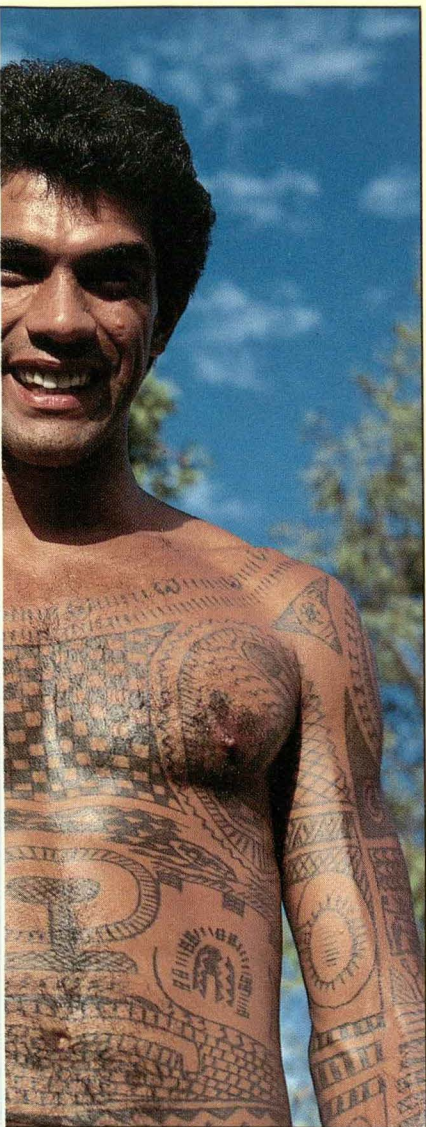
ment. As in the activities on stage, the emphasis was on teaching participants and adding to the wonderful spirit of the 10-day program.

At the forum too, despite its more sedentary nature, this exchange continued. Mali, who headed the PNG delegation, talked of looking to the future. What was important, he pointed out, was not to build

peace on the violence of reverse discrimination, but to aim for unity and understanding among all groups and to do it through culture, culture to be seen not as a stagnant thing but as something which evolves through time and through people. Peace frequently equated with justice was, he suggested, unrealisable without understanding. "To

have unity we first have to understand and respect each other's basic values and the South Pacific Festival of Arts is the place to start learning," he said.

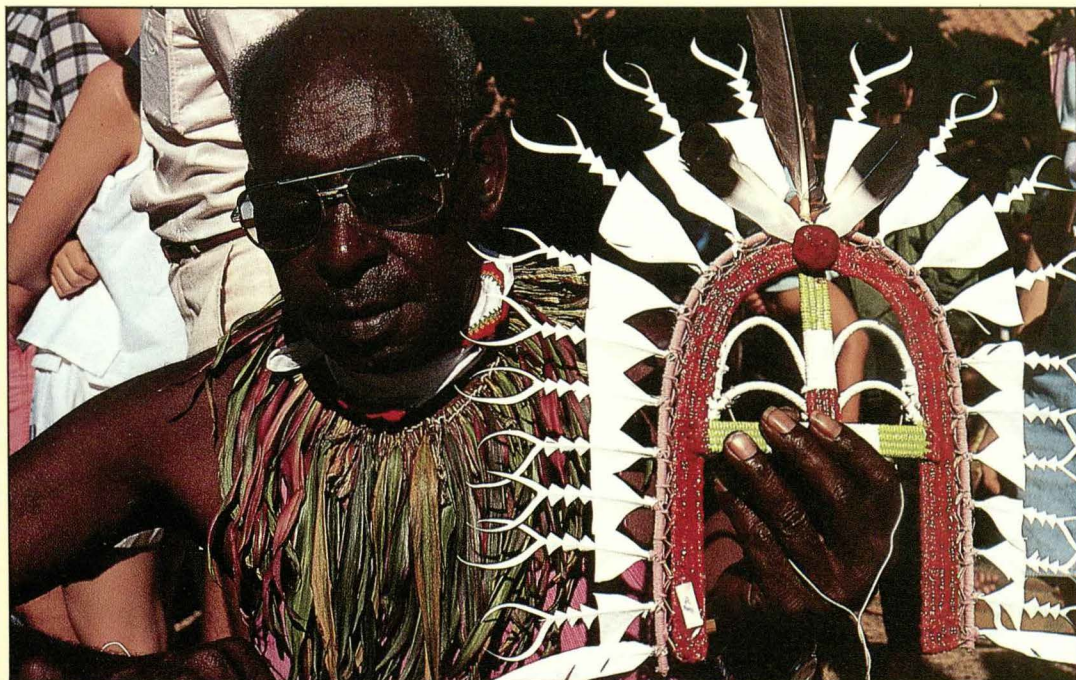
While many delegates talked about peace on a national and international level the PNG delegation emphasised the importance of peace closer to home. "I think the essence of it is that understanding has to be created through the mother, father and the children and they have to understand the culture in which they are operating," said Mali. "One cannot expect a wider community to understand unless we first understand on a personal level. In order for us to really understand the wider Pacific unity, we would like to have peace and understanding starting inwardly with the self and it is only from that basis



we can move out to a wider community and start promoting it.”

Apart from the preservation and perpetuation of culture, the Festival set out to promote peace, justice and unity. The realisation of such notions grows increasingly complex. In the case of the South Pacific there are frequently differences of opinion among indigenous groups as to how these objectives should be achieved. Economic and political issues, strategies for realising these objectives highlight the inevitable diversity amongst people of a kind. As Mali pointed out, the personal perspective is the base from which most people can effectively operate to attempt to bring peace, justice and unity into their lives and their relations.

On the closing night, Western Australia's Aboriginal



band, Modern Tribe, played to crowds at the Soundshell, an open-air music venue. “Bob Marley,” said the lead singer. “The great man came down to me one night in a dream and gave me the first verse of a song and told me to give it to the people.” There was silence and darkness. As the stage lights brightened the first bars of ‘Unity’ could be heard and everyone began to dance, Fijians with Tongans, Papua New Guineans with Tahitians, Aborigines with Vanuatans. However complex the issues, however realisable the aims of the South Pacific Arts Festival, such a moment allowed participants to have faith in a better world. It showed that

despite the problems and the diversity, many South Pacific Islanders are beginning to have their say and to some degree determine their future. The Festival created a feeling of solidarity, of people in many various ways striving for much the same thing, primarily respect, a retention and transmission of their culture and a degree of self determination.

Conceived by the Fijian Government, the first Festival was held in Suva, in 1972. Its success encouraged the South Pacific Commission, a 26-member regional body based in Noumea, New Caledonia, to sponsor the event on a regular basis. Aotearoa (New Zealand)

provided the second location in 1976; Papua New Guinea the third in 1980 and Tahiti the fourth in 1985. The fifth, in Townsville last year, will be followed by the sixth in the Cook Islands.

Far left Tayus, potter from Eastern Highlands Province **(top)**; Samoan weaving leaf cooking basket. **centre** Samoan with traditional tattoos. **this page, top** Torres Strait Islander and headdress. **above** Fijian dancers.

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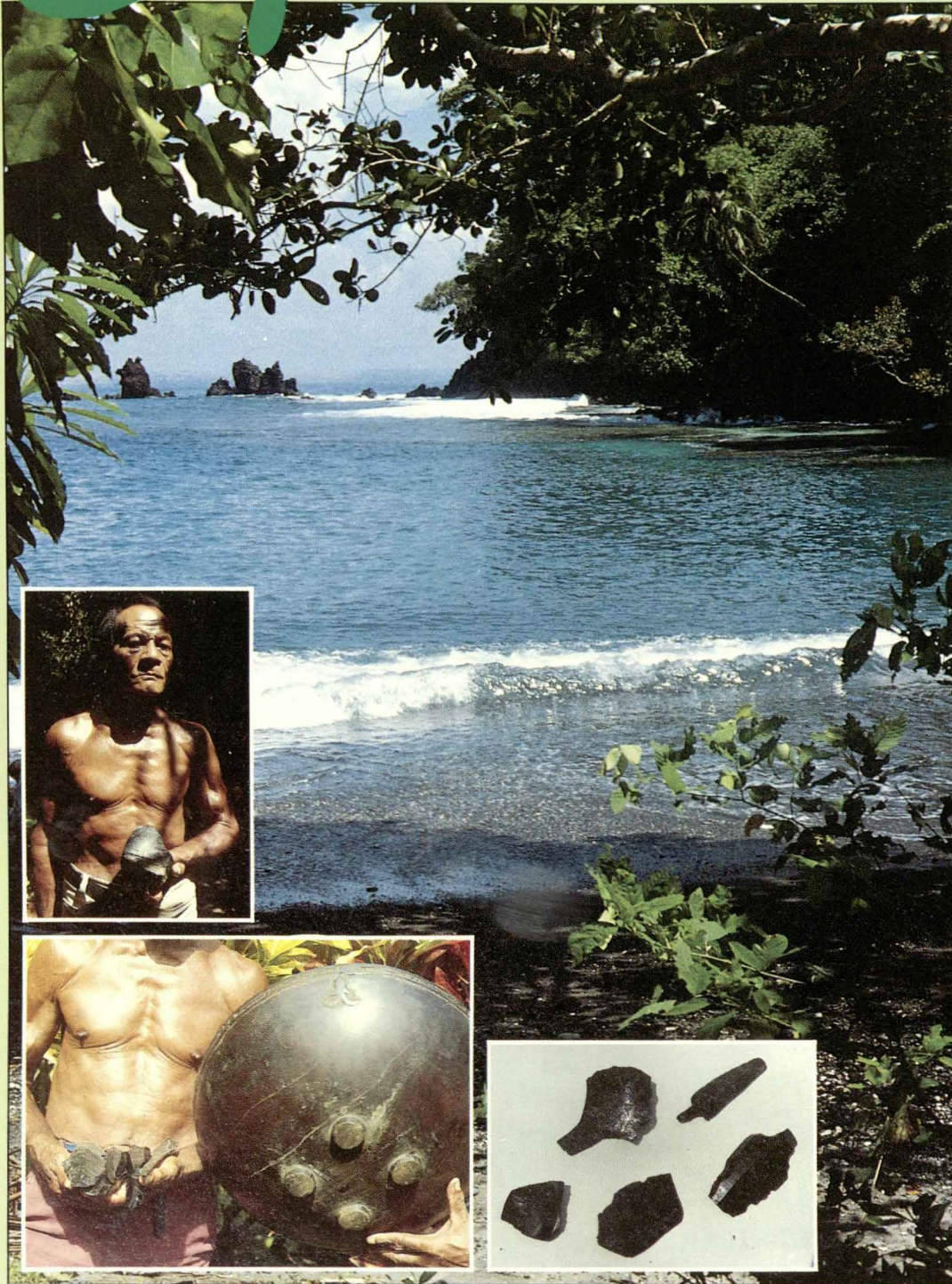
Spia Botol

Story and photographs by Colin De'Ath

If we sailed 400km from Wewak, 900km from the North Solomons and 2,700km from Vanuatu and went back 3,000 years in time, where would we be? On Lou Island of course, in the south-eastern portion of Manus Province, Papua New Guinea. And what would we find on this tiny 3,200ha, verdant island? Probably a hive of activity as the population busily mined and processed volcanic glass - otherwise known as obsidian or, in pidgin, spia botol (literally, spear bottle). From Lou Island obsidian knives, spear and arrow heads were exported to the above places and many more in Irian Jaya and Micronesia.

Over time, Lou has been far from quiescent. Its 11 volcanic cones (more if we include the adjacent appearing-disappearing Tuluman Island) have played havoc with the Austronesian settlers' gardens and with their obsidian mining. As recently as 1953 there were six active volcanic islands in the Tuluman group. Now there are only two because of subsidence and erosion.

The Lou people, and the megapode birds with whom they share the island, have learned to harness the heat which for eons has accompanied the creation of silica-coke and other kinds of ash and pumice. In south-eastern Lou, ground fowls, as their name suggests, build mounds of earth for their nests and the



Left Volcanic basalt outcrops in Lou Island surf. insets Korup, obsidian cutting instruments and four-legged food bowl.



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heavy daggers, was heavily suppressed. Force met force. The mining and manufacture on Lou of weapons was forbidden and a German officer, after formal annexation in 1912, went there and gathered all of the weapons and obsidian cores and dumped them in the sea! Korup said his father was executed in Lou by a German policeman from Buka. By the 1930s the Manus-wide trading system, based in the south on the skills of the Titans (the original Manus or Moanus), also began to collapse as Western goods replaced traditional artefacts.

No longer is it easy to find:
 - large, round, carved, four legged bowls used for kava and collective taro eating;
 - finely carved coconut shell ladles with handles in the form of human hands and fingers;
 - the large, barn-like men's houses, with truncated ends, built directly on the ground;
 - the fine carved and etched motifs such as; bamboo (sharpness), eagle (cruel-brave), the frigate bird (far-ranging trade), spirals, nested figures in four-pointed stars, pendant seed cases with dogs' teeth, crocodile and pigs' and dogs' heads;
 - women's truncated cone head ornaments and beaded

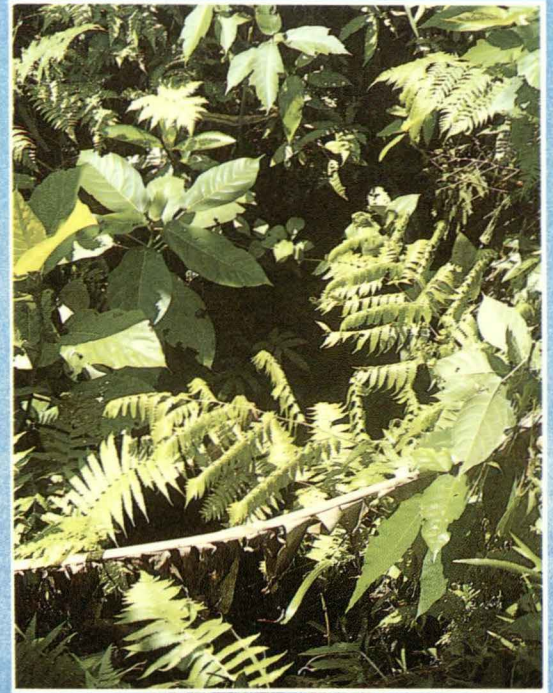
(previously tambu shell) arm and leg bands;
 - finely shaped coconut shell water carriers and double decker, kasta (tree gum)-covered, coconut shell oil containers;
 - a variety of clay pots and two-spouted, unglazed water pots.

The Lou people, however, have developed a new boat design to replace their traditional outrigger sailing canoes. The design of the 'mon', as it is known, is based on the pattern of former long-oar whaling skiffs. The new 'mon' design includes provision on the stem for an outboard motor. The boat is not built out of planks as its prototype was but rather out of the hollowed-out log of a single large tree. In the heavy seas of the strong south-east and north-west winds,

they are ideal for transporting the fresh food Lou produces for the Manus capital, Lorengau and for cargoes of cacao and copra. These brightly painted boats also seat 12 to 15 people when the removable seats are installed.

The Lou people, thanks to good food supplies and good health services, are healthy and appear to live long lives. But I wondered, as I left, whether the quality of life of the past could ever again be recaptured.

Insets, from left 'Mon' design boat is carved from single log; lush Lou Island jungle; taro plant; Lou Island's unique betel nut.



geothermal heat hatches the eggs. Villagers eat these eggs but practise conservation to prevent over-harvesting. Residents of Solang and Baon villages have warm springs and a hot lagoon to bathe in. To prepare a 'mumu', an underground pit for cooking food, they need merely to dig a hole in the ground.

Lou Island, like the rest of Manus Province, has gone through many changes. Only the people can put a value on the consequences of these changes. When I visited Lou I was fortunate enough to glimpse the past through the eyes of 73-year-old Korup of Rei Village. From what he showed me, and from what he talked about, I detected a certain nostalgia for the excitement of the past. As we walked over the porous, waterless but fertile island he told me about a previous era. When we reached the site of the abandoned mines with their deep, two metre wide, vertical shafts reaching down through the tightly packed pumice, he told me about the birth and death of the obsidian industry. Lou Islanders traded the substance and Korup sharpened the hardest rocks used to flake the obsidian.

He said that in the beginning

the people of the island's west coast saw what they thought to be a shoal of fish. They ran to get their nets and in due course dragged a large piece of obsidian out of the sea. It was shiny, pure and high quality. It was taken up to a fortified village and placed outside the lapan's (leaders) house. During the night the lapan had a dream, that the shiny chunk of core spia botol was really a masalai, or guardian spirit. The spirit told the lapan that the gift of a white pig would persuade it to stay in the village and help the people. Next day the hereditary chief told his wife, the pilapan, about the masalai's wish.

They searched everywhere but could not find a white pig. So they resorted to trickery. They took a black pig and covered him with white lime - kambang - used to chew with betel nut. They gave it to the obsidian masalai but the rains

came and washed it off and the spirit knew that it had been deceived. That night the lapan had another dream. In it he was told that his trickery had been discovered and that the obsidian masalai was going to bury itself deep in the ground. To find it the villagers would have to tunnel down 20 pram (the distance between the finger tips when a man stretches out his arms equals one pram) into the earth.

The first person to commission such a hole was Sike, Korup's ancestor. The first miner was Logi. Different groups divined where the vertical shafts should be. Other groups specialised in digging the shafts and removing the pumice in plaited baskets, from the horizontal shafts at the base of the long vertical shafts, and in the flaking and hafting of spears and knives. There were many grades of obsidian and much of the

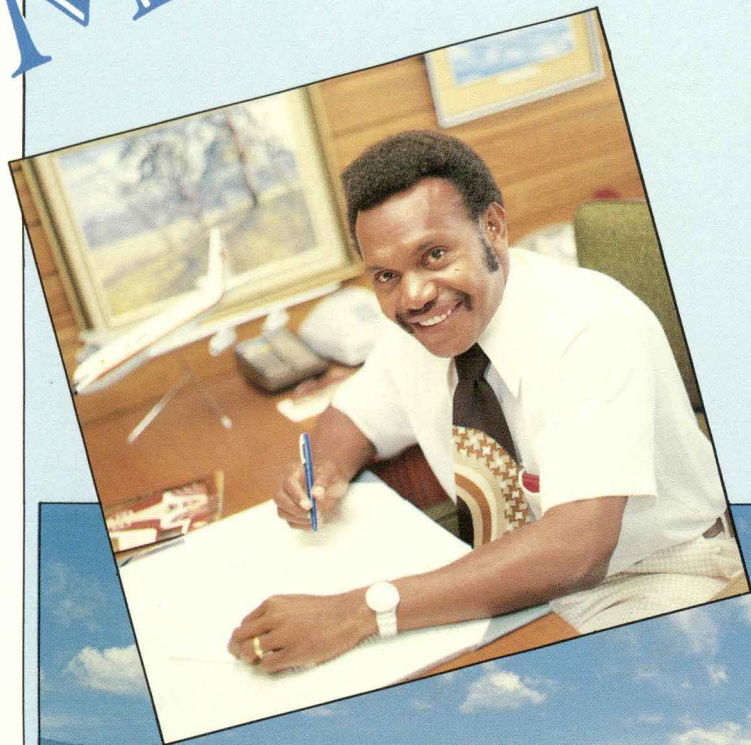
inferior grades could not be used.

The cutting, stabbing and puncturing (but not chopping) tools and weapons were displayed on elaborately carved beds prior to bartering and distribution. They would then be exchanged in trade with the landless Titan traders (from mainland Manus) for dogs' teeth tambu (tiny shells woven into coils), armlets and other forms of 'permanent' wealth. Some obsidian also was exported in bulk for flaking elsewhere. Prisoners and corpses were also brought to Lou as tribute to the owners of the valued obsidian. Korup remembers the other products which Lou traded for mainland products - yams, betel nut (a special red-skinned kind), coconuts, coconut oil, ground fowl eggs, pigeons and carved woodwork made from cedar and callophyllum.

In German times, from about 1870 onward, tribal warfare, based on the use of long and short shafted obsidian-headed spears and

air niugini MILESTONE

Mr Joseph Tauvasa
(below) first Papua
New Guinean General
Manager of Air
Niugini. **bottom** The
versatile Dash 7.



Air Niugini, celebrating its 15th anniversary, is unlike any other airline in the world. The places it serves and the people and cargo it carries make it unique. Air Niugini plies international routes linking some of the world's most modern cities. It also serves airstrips carved into mountain valleys and palm-fringed coasts.

Passengers are diverse. The Pope, politicians, soldiers, wigmen, mudmen, globetrotting businessmen and people riding for the first time in a vehicle of any kind have all flown Air Niugini. The cargo holds have carried gold bullion, live animals, farm produce, household furniture, mining machinery, pianos and rolls of fencing wire.

Air Niugini began operations at the end of 1973 with a fleet of war surplus "Goonybirds" and workworn Fokker Friendships serving a few domestic centres. Now, 15 years later, it is a respected regional, international and domestic carrier capable of operating and servicing the most sophisticated commercial aircraft in existence.

When the airline puts into service its new A310 Airbus in March, this year, it will be operating the most advanced passenger aircraft in the world. The A310 uses advanced technology emanating from space research programs. It has electronic and computer wizardry that makes flying safer and more economical than ever before.

Many of the world's airlines are symbols of national achievement. Some newly independent countries have created airlines almost as proof of their existence as sovereign states. In the case of



Air Niugini the airline was a reality two years before Independence.

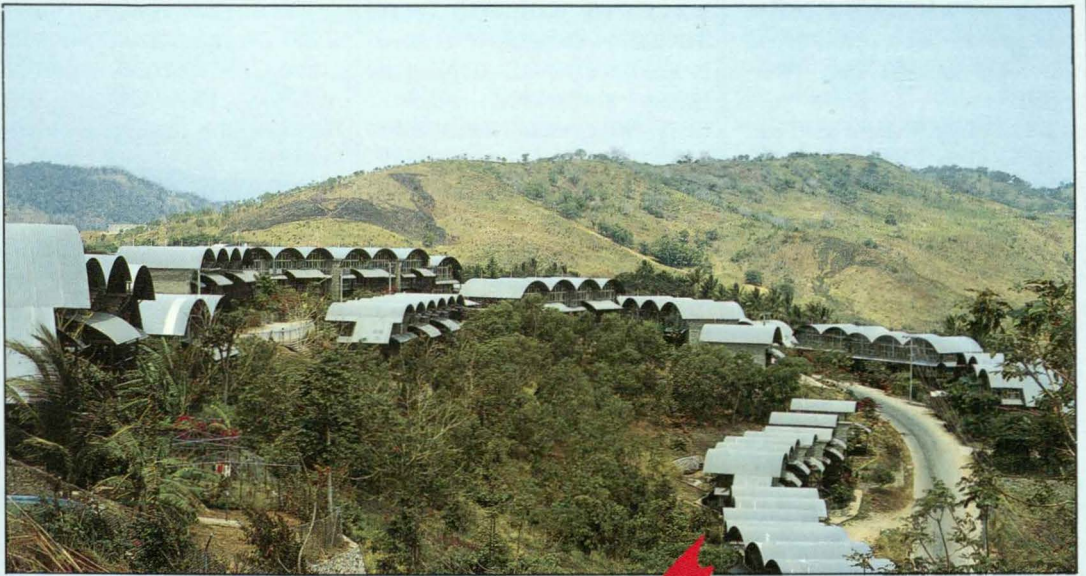
Until 1973, PNG's major internal services were provided by the Australian carriers, Ansett and Trans Australia Airways (now Australian Airlines). With the creation of the National Airline Commission, Air Niugini was formed. Its ownership was: PNG Government, 60 per cent; Ansett 16 per cent; TAA 12 per cent; QANTAS 12 per cent. The QANTAS and TAA shares were bought out in 1976 and Ansett's in 1981.

Air Niugini services were inaugurated on November 1, 1973, when flight PX100 left Port Moresby en route to Lae, Rabaul and Kieta. Mr Michael Somare, then Chief Minister of the Territories, cut the ribbon. "I believe Air Niugini will be more than just an airline," he said. "It will be a means of communication. Airline travel has always been, and will continue to be, a major unifying force within our country.

"The aircraft has flown over geographical barriers that previously left our people isolated from each other. It has brought together the people of the islands and the Highlands. It has helped to create a united Papua New Guinea far more than all the words of our politicians. Because of this I believe it is fitting that when we enter self government we will do so with our own airline."

When the airline started its domestic services, schedules previously geared to connections for flights to and from Brisbane, Australia, were reshaped to better serve internal needs. In its first year Air Niugini carried 350,000 passengers (85,000 more than forecast) and flew more than 27,000 hours. The fleet comprised 12 DC3s and eight F27 Fokker Friendships.

1974 - Air Niugini was in the black by 1974. It made a profit in its first calendar year, in spite of inflation and fuel



Above The Company housing project.

costs which put many of the world's national carriers into financial difficulties. The airline was able to add two more Fokker Friendships to the fleet.

1975 - Two Boeing 727s were wet leased (with crew and maintenance services) from Ansett and TAA to serve the Brisbane - Port Moresby route while a Boeing 707, wet leased from QANTAS, was used on the weekly service to Manila and Hong Kong. Air Niugini ran its own Fokker Friendship between Port Moresby and Cairns.

1976 - Brian Grey became the second General Manager replacing Ralph Conley under

Below Ground crewman working at Jacksons Airport, Port Moresby.



whose stewardship the airline had made an outstanding start. Mr Conley had previously spent 26 years with Ansett, seven of them in PNG.

In Mr Grey's first year at Air Niugini, orders were placed for four F28 Fokker Fellowships and a Boeing 707. Sydney was added to the list of international destinations and service to Japan was planned. In this year the inflight magazine, Paradise, was started.

1977 - The DC3 era ended on July 31 when they were withdrawn from service. One of these aircraft, named in

honor of Captain Larry Blackman, now stands as a monument outside Air Niugini House at Jacksons Airport. Larry Blackman, who had joined the Royal Australian Air Force as an 18-year-old in 1937, flew 17,000 hours in C47s, the military version of the DC3.

He flew in Singapore, Burma and Europe during World War II and flew in the Berlin Airlift after the war. He joined TAA in 1951 and flew DC3s in Queensland and PNG. He joined Air Niugini and when he retired in 1979 had a total of 23,000 hours in these aircraft.

The first two Fokker Fellowships, the replacement aircraft, arrived. The first had, as part of its crew, First Officer Aria Bouraga, the first Papua New Guinean to complete F28 training and attain endorsement on turbo-jet aircraft.

1978 - One of the most significant achievements of Air Niugini's localisation program occurred this year. Captain Minson Peni became the first Papua New Guinean to take command of an all-national crew in an F27 Fokker Friendship. His co-pilot was First Officer Lekwa Gure who later became a Dash 7

captain.

1979 - Mr Gerald Fallscheer succeeded Brian Grey as General Manager.

Air Niugini added two more F28s and two Boeing 707s to its fleet, opening routes to Singapore via Jakarta and to Honolulu (closed in 1984).

1980 - Mr Joseph Tauvasa became the first Papua New Guinean General Manager. He was an MBA and a graduate in Aeronautical Science from Embry Riddle University, Florida.

Air Niugini entered a tripartite agreement with Cathay Pacific and Philippine Airlines to fly scheduled passenger and cargo services with 707s between Hong Kong, Manila and Port Moresby.

1981 - Air Niugini introduced the De Havilland-Canada Dash 7 to its internal routes, taking delivery of the first three aircraft, followed by a fourth in 1982.

1982 - Rabaul was linked to the rest of PNG by F28 services. In partnership with Air New Zealand and Cathay Pacific, Air Niugini began flying a direct service linking Auckland, Port Moresby and Hong Kong (ended in 1985).

Air Niugini became involved in the Middle East, ferrying





Fijian peace-keeping units to Lebanon and Sinai in 707s.

1983 - The modernisation program continued with the installation of a K2 million computer system.

Dash 7s began scheduled flights to Kiunga, Mendi and Kundiawa (and later Tari) in the Highlands. Dash 7s worked as a cargo lifeline to the giant Ok Tedi copper and gold mining project. Drought had dropped the level of the Fly River making access by barge impossible.

F28 service to Hoskins in New Britain began.

Air Niugini signed a three-year management contract with KLM, employing four executives from the Dutch airline.

1984 - Mr Masket Iangalio succeeded Joseph Tauvasa as General Manager.

Pope John Paul II flew by Air Niugini F28 to Mt Hagen and Honiara.

The remaining four F27s were sold and at the end of the year an A300B Airbus was

leased from TAA giving Air Niugini its first wide-bodied aircraft.

1985 - The Airbus having begun operations, the two 707s were sold in Europe. This marked the passing of the 707 era in which Air Niugini emerged as a regional carrier.

Masket Iangalio introduced a Company home ownership scheme designed to provide greater employee self-sufficiency as an alternative to costly Company-provided staff accommodation.

1986 - A new Airbus was provided by TAA to replace the original. The fleet then comprised, in addition to the A300B, five F28s and three Dash 7s.

The first five national cadets for the National Pilot Training Scheme were selected.

Air Niugini declared an operating profit of K7.6 million for the year.

Mr Dieter Seefeld succeeded Masket Iangalio as General Manager.

1987 - One of the Dash 7s was sold and Air Niugini bought an F28-1000 to provide upgraded services and meet increased traffic demand.

A fifth weekly service to Cairns was introduced and a second weekly service to Singapore, Port Vila was added

to the international network.

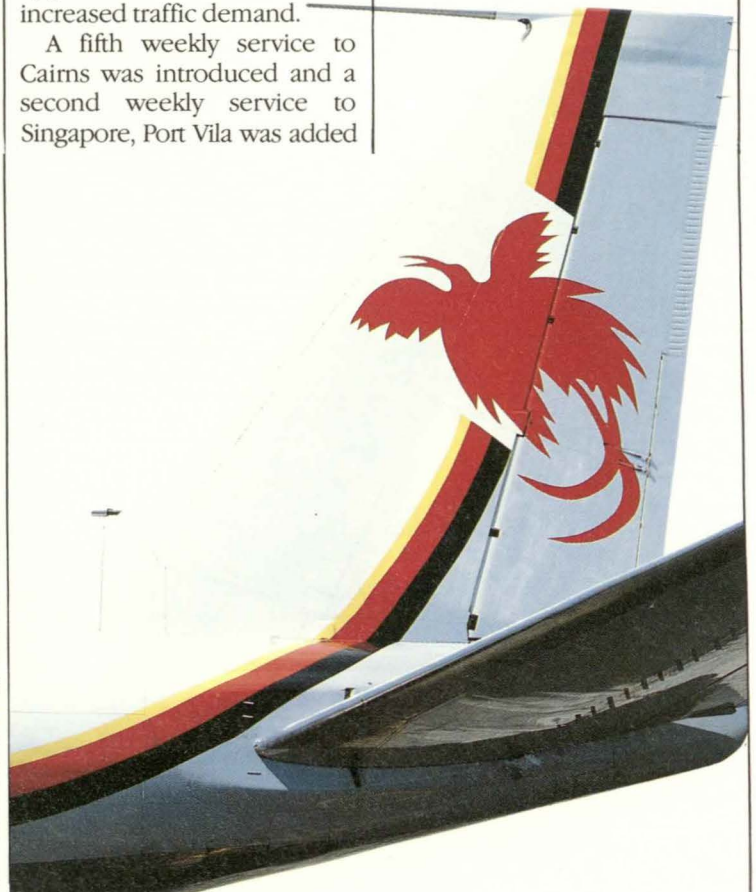
The first employees occupied their new homes on the Kanage Valley Estate, within walking distance of Port Moresby's airport. The project is the first of its kind in PNG.

1988 - Innovative low cost fares, introduced in 1987, were broadened to boost tourism in PNG and provide travel opportunities for thousands of low income earners and their families.

November 1, Air Niugini entered its 16th year of operations.

Top Air Niugini cabin crew enjoy Singapore's attractions.

Anti-clockwise from left Maintenance crew at work in Air Niugini hangar; Fokker Fellowship F28; A300 Airbus in its special livery; Boeing 707 tailplane with traditional Air Niugini bird of paradise logo.



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tracking the mountain GIANTS

Story and
photographs
by Tim Flannery

Papua New Guinea lies like a jewel in a diadem of islands that stretches from Asia far out into the Pacific. This vast island arc is one of the richest biological regions of the world and yields unknown and spectacular species to the enquiring scientist.

Since I first entered the enchanted rainforests of this region in 1981, my imagination has been captivated by some

of its most intriguing inhabitants. These islands are home to the world's largest rat species. Their diversity as well as their enormous size makes them very interesting. PNG has seven rat species that weigh more than a kilogram, one of which is the world's largest. It remained undiscovered until 1987.

At the end of the World War II, an adventurous young Kiap (patrol officer) named Captain

Below Giant tree rat from Ysabel Island, Solomon Islands.



Neptune Blood, who was extending Australian administration in the Mt Hagen Highlands district, sporadically sent specimens to the Australian Museum in Sydney and on 17 July, 1945 he collected an exceptionally large rat. Unfortunately, the significance of this find was not recognised. It was classified as a black-eared giant rat, then PNG's largest known species. When a thorough study of the giant rats was begun in 1986, the importance of the late Captain Blood's contribution became apparent. It proved to be the first specimen to reach a scientific institution and one of very few of an enormous new rat species collected. It will be named after Captain

Blood whose contribution to New Guinean zoology has remained unrecognised.

Our study revealed much about this unknown creature. It is the world's largest living rat. Specimens can be up to one metre long and weigh two kilograms. It remained hidden until now because of its habitat. It is a secretive burrower in the grasslands on the tops of PNG's Guinea's highest mountains. The lofty Mts Giluwe, Wilhelm, Hagen and Albert-Edward are its only

home, and thus it is unique to PNG. It must once have been more widespread. During the last Ice Age this frosty grassland habitat was probably continuous between peaks, but as the world warmed and the verdant rainforest crept higher the rat retreated to isolated summits. Unusual for rat species, it appears to have

only one offspring at a time. It is vegetarian, feeding on the grasses and herbs of the alpine meadows. Its beautiful silvery, dense coat and rather placid nature make it appear most unrat-like.



Further down the mountains, the other six gigantic rats can be found, including two relatives of the species found by Blood. These are *Mallomys rothschildi*, the black-eared giant rat, and *Mallomys aroaensis*, the grey black-

eared giant rat. These can be found in the same patch of forest. *Aroeansis* lives in burrows in the forest floor, while *rothschildi*, (named for Lord Rothschild, signatory of the Balfour Declaration which created the modern state of Israel) is usually found in tree hollows. *Rothschildi* makes up to three escape routes from its

nest in the trees to avoid its main enemy, the magnificent harpy eagle. In the Telefomin area of PNG's far west, some black-eared giant rats have most unusual coloration – a girdle of white fur around their middle.

The remaining large rats have become specialised to avoid competition. The large rock rat, one of PNG's rarest species, is found only in rock piles at lower altitudes. It forages at night for fallen fruit in the primary forest. The

uneven-toothed rat is even more peculiar; it lives in tree hollows at all altitudes, eating hardshelled seeds, particularly the karuka, or edible pandanus of the Highlands. Highlanders make an ingenious trap of frayed cloth which they strap to their pandanus trees. When the rat climbs up, its feet become entangled in the fibres.

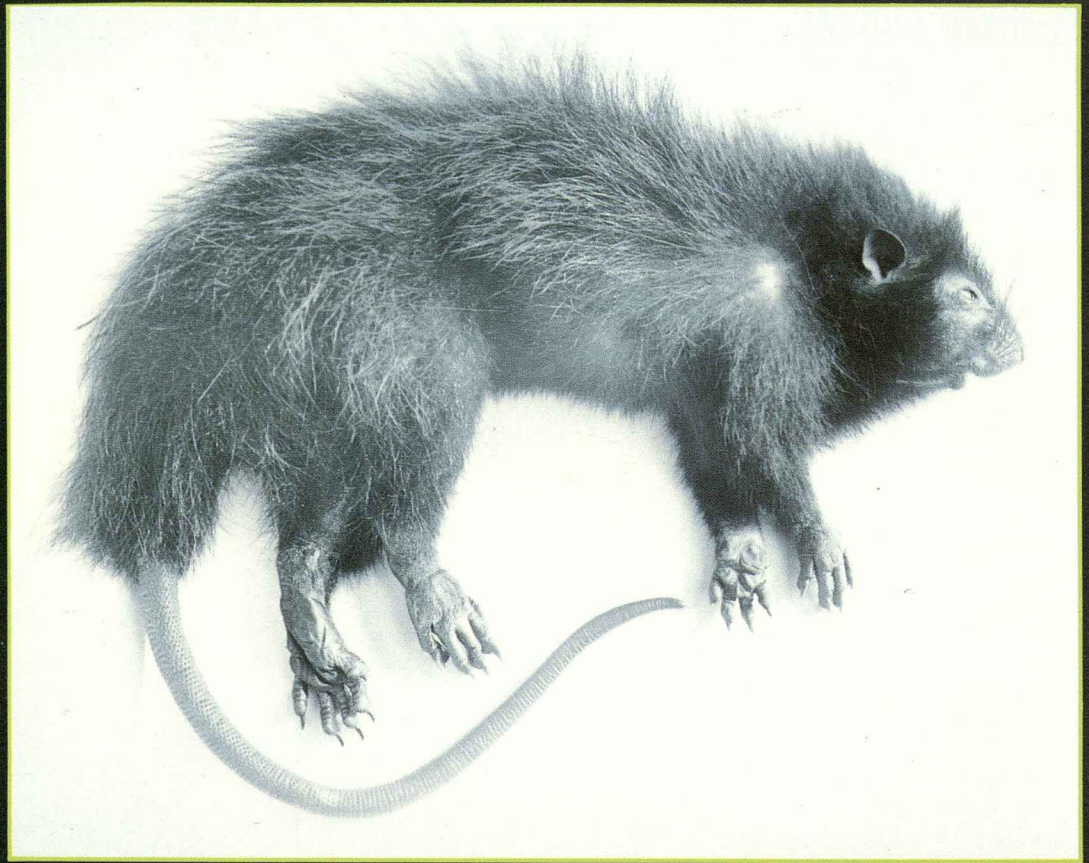
Of all New Guinea's large rats, the most intriguing is the newly recognised alpine species. Unfortunately, the future of this unique animal is rather uncertain. The warming of the earth through the "Greenhouse Effect" may further restrict its distribution. Human-induced changes are a further threat.



Left Black-eared giant rat from Telefomin, West Sepik Province.

On islands around PNG, giant rat species have disappeared, and continue to disappear. Four thousand years ago (while the pharaohs ruled Egypt) the Indonesian island of Timor had giant rats that rivalled those of New Guinea. The bones of at least four kinds of huge rodents have been found in caves on the island, left-overs from prehistoric meals. About this time goats and other domestic animals were introduced. The delicate balance was upset and the rats disappeared, including the largest rat of all time, *Coryphomys buelheri*. Buelheri was more than one metre long, to judge from its limb and skull bones. It was widespread in Timor, and its remains have been found in several locations. We will never know its habits, colors or diet; we have only dry bones to testify to its existence.

On the Solomon Islands another sad chapter in the disappearance of the giant rats is being written on the island of Bougainville. The island lies at the northern end of the Solomon Islands chain, and is part of PNG's Bougainville Province. Fifty years ago, Belgian missionary Father Poncelet began work at Buin at the southern end of the island. He obtained nine specimens of a then unknown giant rat, five of which were sent to the Australian Museum in Sydney. They were described in 1935 as a new species, *Uicomys ponceleti* known to the local people as nagara. At the time, Father Poncelet noted it was very rare but has it now been pushed over the edge to extinction? Evidence suggests it has declined severely in numbers. On Guadalcanal in the south Solomon Islands, similar large species have declined drastically during the past 60 years and may now be extinct. These large rats need large tracts of undisturbed rainforest, an increasing scarce commodity on these populated islands. The rats are also prey for dogs and cats, both recent introductions to the region.



On other islands in the Solomon's chain similar species may also be sliding to extinction. The sense of urgency brought to this work makes it all the more interesting. It will take many more years of tracking these besieged mountain giants before the full story is known. In many ways we are just beginning.

Dr Flannery is a research scientist with the division of vertebrate zoology at the Australian Museum, Sydney.

Air Niugini provided assistance to Dr Flannery for his fieldwork in Papua New Guinea.

Top Giant rat from Bougainville, collected by Belgian missionary, Father Poncelet. **centre** Extremely rare large rock rat from Mianmin, West Sepik Province. **bottom** Three giant rat thighbones compared with that of a common rat.

It takes more than paint to hold Papua New Guinea together

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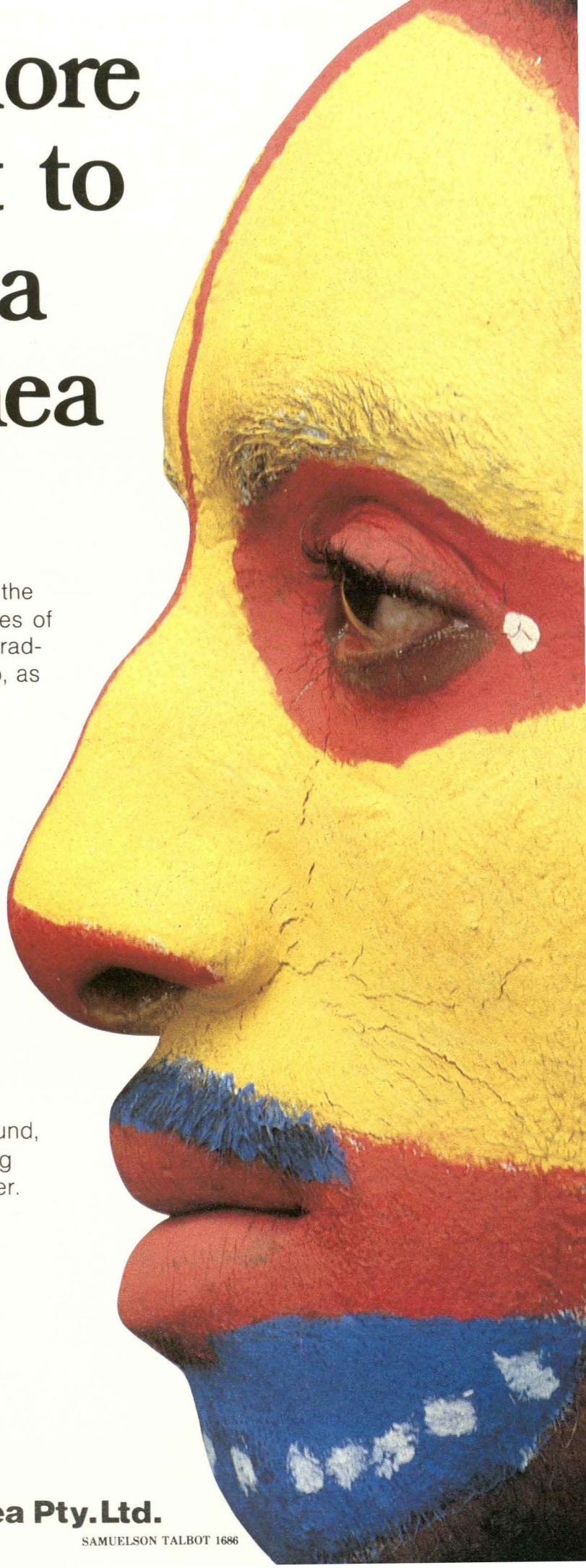
We sell explosives to break new ground, and adhesives, sealants and concreting products needed to hold things together.

All in all, there's a lot more holding ICI DULUX together than just paint. Rather like Papua New Guinea.



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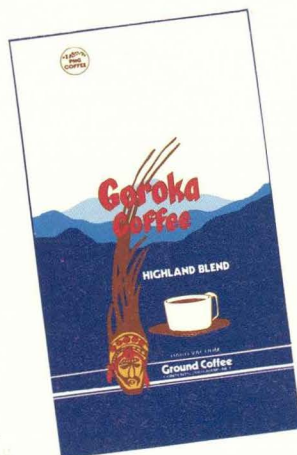
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TROBRIAND Islands Delight

Story and photographs by E. Lloyd Sommerlad



Traditional village life and customs, little changed for centuries, provide visitors to the Trobriand Islands with much more than an exotic holiday on a coral island amid warm sun and coconut palms. The Trobriands, part of Milne Bay Province, are in the Solomon Sea about 200km north of the eastern tip of Papua New Guinea. The largest island in the group, Kiriwina, is a raised atoll about 40km long by 10 in width, with a population of 20,000. Visited occasionally in recent years by cruise ships such as the Melanesian Explorer, it is now included in the itinerary of several adventure holiday packages and boasts its own newly established beach resort.

The air trip from Port Moresby to Losuia, the principal settlement on Kiriwina, is a spectacular introduction to a tropical vacation. The tangled jungles of the Owen Stanley Range on the mainland give way to island villages, gardens and palm trees and the ever changing colors of the Solomon Sea. Light green specks and crescents in the deep blue mark coral outcrops and, as the reef surrounding Kiriwina is approached, the colors range through purple, cobalt, azure and green.

In appearance the Trobriand Islanders are different from the mainland people; mostly lighter in color with more aquiline features. Their resemblance to Polynesians, and many of their customs, has given rise to speculation that their origins may trace back to sea-borne migrations from the South Pacific. The islanders relate many legends about their origins, a common thread being that their distant ancestors came from some hole in the ground. The chief of the village of Labai shows visitors the cave from which, he says, the various clans spread and which contains in clay pots the bones of some ancient chiefs, his ancestors.

The Trobriands are a matrilineal society, the heredi-



tary position of village chief passing to the son of the old chief's eldest sister. A boy's guardian is his uncle rather than his father and the boys of a family have an obligation to help support their sisters when grown up and even after marriage.

Gardening occupies a large part of villagers' lives and is a cooperative family effort, with division of duties established by custom. To maintain fertility the location of gardens is changed every year. It is the man's responsibility to clear and burn the tangled undergrowth. He plants the taro and

Title page Cruise ship (inset) anchored off Kaibola Beach; and village builders at work. **this page, left** Girls adorned for dance. **below** Dugout canoes with outriggers.



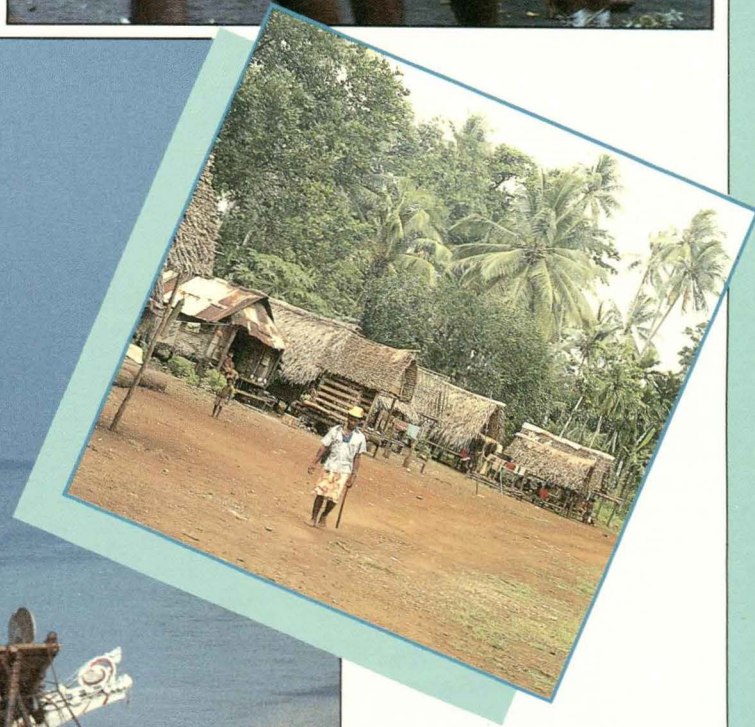
yams and erects the stakes on which the yam vines grow. The women plant corn, beans, tapioca and sweet potatoes and keep the gardens weeded.

A visitor wandering on the beach, through a village or along a track will come upon many examples of traditional activity. It may be a girl skilfully balancing on her head a basket of garden produce, a load of firewood or a container of water drawn from a deep spring in a limestone cave; or a boy carrying on his shoulder a bunch of bananas on both ends of a pole or fish hanging from a spear. In the village a girl may be stripping banana leaves for fibre or making a grass skirt, while a man intricately carves an ebony walking stick or a bowl from mangrove wood. On the beach, a dugout canoe and outrigger may be in course of construction, women may be washing clothes or men and boys fishing from canoes with

lines, or inside the reef with nets and spears. As likely as not, the catch will be roasted on a fire built on the beach and consumed on the spot.

The Trobriand Islanders take delight in wearing traditional costumes; leaf tapa cloths for boys and grass skirts or 'dobas' for girls, on special occasions. To help maintain their culture, children wear traditional dress to community schools one day each week. Dancing and celebrations take place in the villages from time to time, the most spectacular of which is the annual yam festival. At harvest time, in June or July, the yams are dug and heaped in the gardens.

Some exceptional tubers, the pride of their owners, may be a metre long. At the festival, the yams are brought to the village amid dancing and feasting, traditional gifts are exchanged and the yam houses filled, starting with the chiefs. The girls, in their colored short skirts have



Top Matawa village dancers.
above Kaibola village.

bodies oiled and powdered, faces painted and hair decorated with flowers and feathers; woven bracelets cover their upper arms, strings of shells hang from their necks and distended ear lobes are adorned with turtle shell and red discs. The boys, also in grass skirts for some dances, wear an elaborate head dress of cockatoo feathers. As the tempo of the drumbeat quickens the dancing becomes wilder and more sensual. Several villages combine for the festival and the feasting continues as the celebration moves from one to the other. It is a time of gaiety, courting and lovemaking.

The new holiday resort on the north-west tip of Kiriwina is a joint venture between the people of Kaibola village and an Australian couple, Robert McCormack and Janece Huntley. After visiting Kiriwina and recognising its potential, they were encouraged by the PNG Government and the local people to establish tourist facilities at Kaibola Beach, with an authentic Trobriand atmosphere. Bush timbers and traditional construction methods were used by teams of villagers to build seven family size 'bwalas', a long house, and a huge hut for dining, reception and offices – the largest native-style building ever constructed on the island. Timbers are secured with lawyer vine, roofs are thatched with kunai grass and pandanus palms; eaves, walls and mats are made from woven palm leaves. All the equipment for a modern resort was shipped in a container from Sydney and delivered to Kiriwina as deck cargo on a coastal steamer – tools, generator, pumps, plumbing and electrical supplies and fittings, mattresses and china. The construction team had never seen power tools before, but soon learned how to use electric drills, saws and planers.

One of the attractions of the resort is snorkelling and scuba diving to view the beautiful

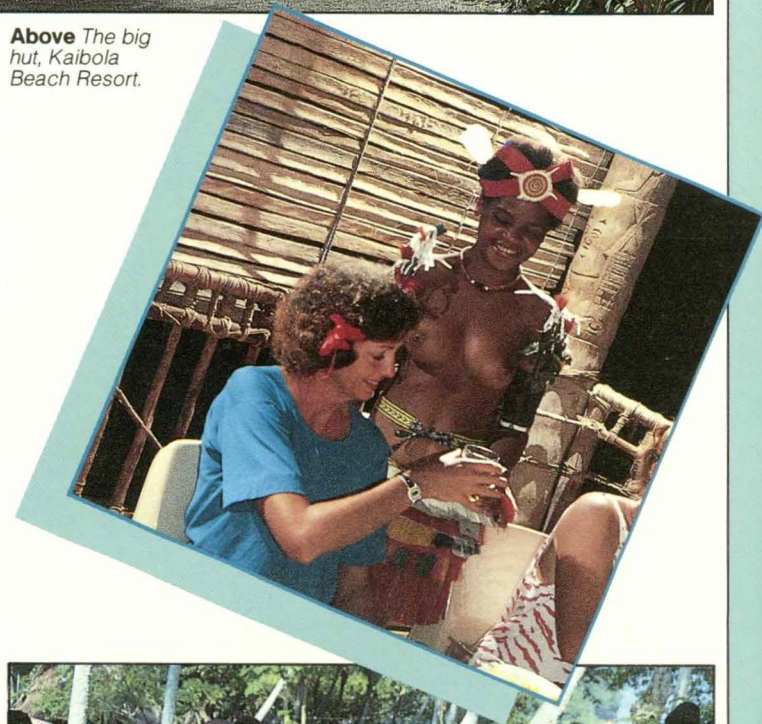


Above The big hut, Kaibola Beach Resort.

corals and colorful tropical fish only a few hundred metres offshore. For this purpose, a catamaran, powered by an outboard motor, has been built. Two large hollowed logs comprise the hulls and support a platform which houses a glass bottomed viewing box.

Staff for the resort are drawn from nearby villages whose chiefs are looking to tourism to generate funds to improve their living conditions. While the Trobriands are on the edge of development and tourism will accelerate the process, the islanders are confident that their unique culture, strong traditions and family bonds will resist unwanted influences.

(Further information about Kaibola Beach Resort may be obtained from Robert McCormack or Janece Huntley, P.O. Box 15, Losuia, Kiriwina.)



Centre Resort waitresses wear traditional dress. **bottom** Cockatoo-feather headdress gets last minute check.

The New Islander Hotel

papua new guinea's first truly international hotel

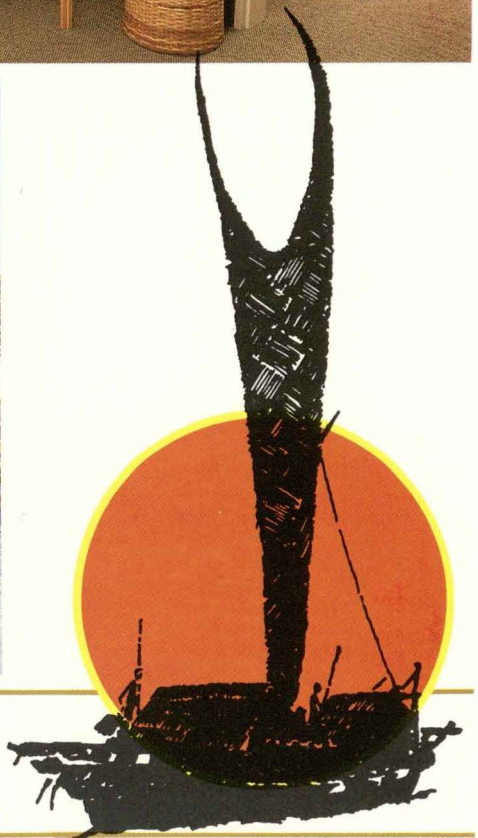
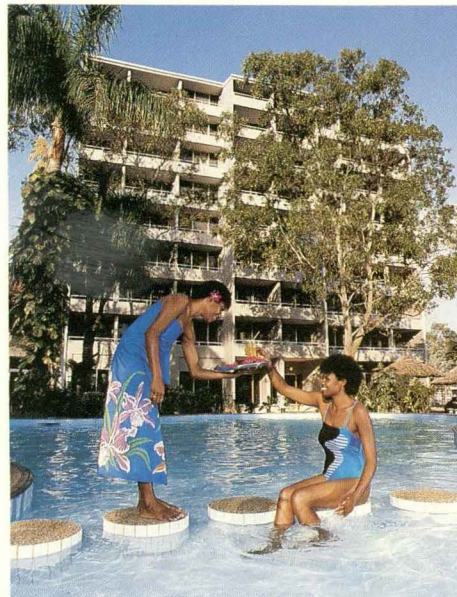
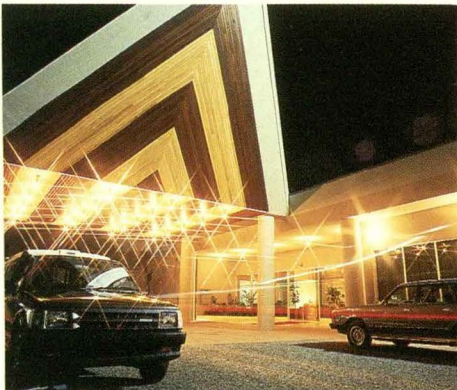
Set in ten acres of tropical gardens, the Islander is located midway between the airport and the city centre, within 5 minutes drive of Central Government Offices, Parliament House and the National Museum.

Facilities include:

- 186 deluxe rooms and suites
- Direct-dial telephones with computer modems
- Colour TV and in-house video
- Complete secretarial services
- Conference and banqueting facilities for up to 500 people
- Travel agency
- Florist
- Hire car service
- Hairdressing salon
- Boutique
- News agency
- Coffee shop
- Restaurant
- Cocktail bar
- Night club
- 4 glass backed squash courts
- 2 synthetic grass tennis courts
- Fully equipped gymnasium
- Swimming pool
- Complimentary airport transfers

The location is only one reason you will choose the Islander. The luxurious accommodations together with the superb cuisine, whether it be from our Kofi Haus Coffee Shop, from the elegant Sanamarie A La Carte restaurant, or from our 24 hour room service, and the professional service from our courteous staff are all reasons why the Islander is Papua New Guinea's only truly International Hotel.

The Pacific has great hotels... the Islander is the great hotel of the Pacific.



The Islander Hotel

PO Box 1981, Boroko, Papua New Guinea.
Telephone: 25 5955, Telex: NE22288, Cables: Islander

A member of the Davara group of hotels.

New

Dunhill De Luxe 25's



Always in
good taste



Also available in 15's

Created by our blenders
from tobaccos of exceptional quality

