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Winner, 1989 PATA Gold Award,
Best Travel Story
Winner, 1990 PATA Gold Award,
Best Travel Story



No 87 July-Aug 1991

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Welcome Aboard!

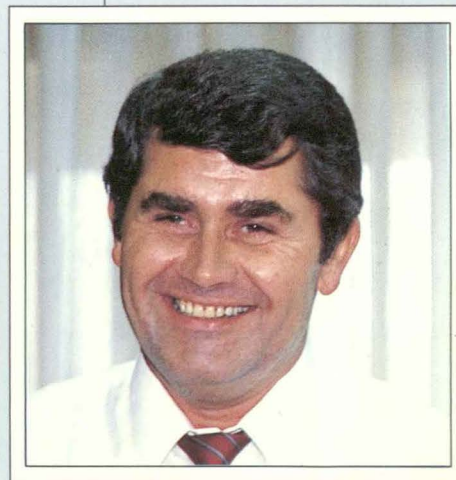
One of our more distinguished contributors, former Anglican Archbishop of PNG, the Right Reverend Sir David Hand, tells us in this issue of the dedicated men and women who started the Church in our country 100 years ago.

We mark another milestone – the 15th anniversary of Paradise magazine. We review the first editions and the stories which have made this in-flight publication a recent winner of international awards.

Read also about Port Moresby artist, Larry Santana, and his visit to an exhibition of PNG art which inspired gallery audiences in the United States.

Enjoy these and other articles and have a pleasant flight.

Dieter Seefeld
Chief Executive & General Manager
Air Niugini



Dieter Seefeld
Chief Executive & General Manager
Air Niugini

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IN THIS ISSUE:

- 4 15 YEARS OF PARADISE**
Air Niugini's in-flight magazine marks another milestone.
- 11 PACIFIC POMPEIIS**
Volcanic ash yields pictures of the past.
- 17 ANGLICAN CENTENARY**
Church and community celebrate an historic year.
- 23 FILMING WILDLIFE**
BBC Natural History Unit records the rich variety of PNG's flora and fauna.
- 31 LARRY SANTANA**
Reaching out to the world through art.
- 37 MARKET OF PLENTY**
Produce markets are testimony to the earth's fertility in PNG.

Cover: Brightly colored yarns on sale at Goroka market become beautifully woven bilum bags. Photograph by Liz Thompson.

15 years of paradise

Story by
Frank Senge



A GREAT WAY TO FLY



THE man in the left hand seat surrounded by grey panels and gauges, cranes forward in his seat and peers over his right shoulder, then his left. He speaks to no-one in particular. "Clear three". A stab from the man's right hand unleashes the 1120 horse-power of the number three Pratt and Whitney engine. Outside the yellow-tipped black fibre-glass blades of the big paddle-like propeller whirr into action.

"Clear four". And the process is repeated. "Clear two". The aircraft develops a gently swaying motion as the Pilot and the First Officer in the right hand seat continue to run through their pre take-off checks. "Clear one". Now the last row of gauges in the group of four in front of the two men becomes active. Needles jump and numbers tumble.

In unison the two men slip on their headphones like big

padding ear muffs. The noise from the engines changes almost imperceptibly, the brakes are released and the aircraft is underway.

The aircraft is the most modern short take-off and landing stol aircraft in the world, the Canadian built de Havilland Dash 7. The man in the left hand seat is Air Niugini's Chief Dash 7 Pilot, Captain Ian Phillips. The flight is the inaugural Dash 7 passenger service be-

tween Port Moresby and Mount Hagen.

As Captain Phillips turns onto runway one-four-left the tower clears him for take-off and the 2,700 metre expanse of concrete stretches out in front.

It's 6.49 a.m. local time but the digital clock ticking away the seconds on the instrument panel indicates that it's 20.49.40 Greenwich Mean Time.

From outside the sound from the engines increases ever so



Below The original Air Niugini symbol, now replaced by a more modern version (see page 7).

Because of countries like Papua New Guinea, credit for the Westerners' discovery of new lands and peoples does not always go to the sailing ship and the rugged sea-farer. Here the chain was broken. True, the sailing ship discovered the island originally but its sailors did not discover the country.

It was the 'balus' — big bird — the kiap and gold miner who brought black and white man face to face in dramatic encounters in the heart of the Highlands as late as the 1930s.

First Prime Minister, Michael Somare, wrote in 1976: "For many of the people of PNG, the aircraft first indicated that a force of change was about to overtake our country."

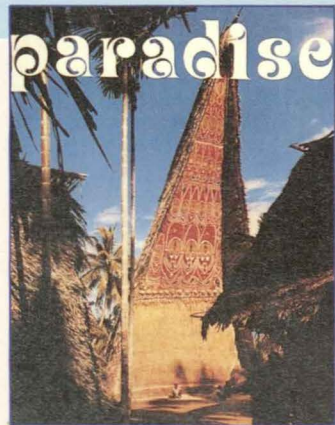
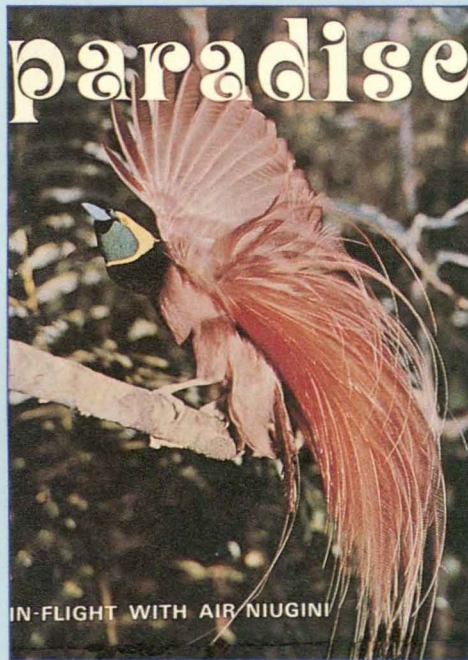
"Village people who helped in the task of clearing bush airstrips wondered what was to happen when their work finished. But after initial amazement, the aircraft became part of our life. Isolated pockets of people were linked. News and machinery for development, from places never seen before, were carried to our villages. The aircraft opened up new possibilities in PNG and dramatically introduced rural people to the machine age."

That role has not diminished. Each day, hundreds of flights are made into some of the most rugged areas of the country, often in abominable weather. There are individuals in PNG who have never seen a car or a boat but who grew up with the aircraft. The aircraft was one of the true unifying forces of the country.

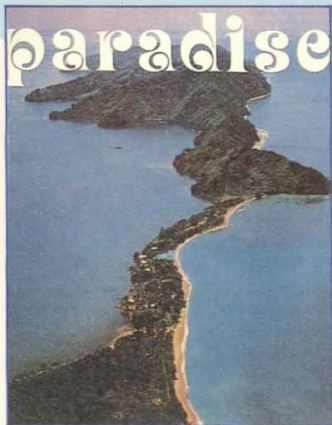


Left Paradise introduces the Canadian-built de Havilland Dash 7 to the Air Niugini fleet. **above** Boeing 707 which helped the airline build its international routes.

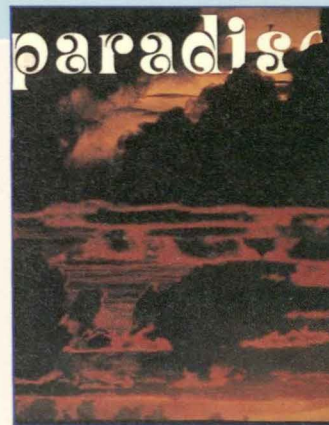
Right Paradise issue No 1, July 1976, with the symbol of Air Niugini, the Raggiana bird of paradise.



Issue No. 2
October, 1976



Issue No. 3
January, 1977



Issue
No. 4
March,
1977

In 1973 when the country became self governing, Air Niugini was formed with the amalgamation of Trans-Australia Airlines and Ansett Airlines' Papua New Guinea networks. At Independence in 1975, flying the young nation's colors, the bird of paradise lifted off on its first international flight, signifying PNG's entry into the world of nations. But only one small aspect of the national airline has been truly consistent over the years.

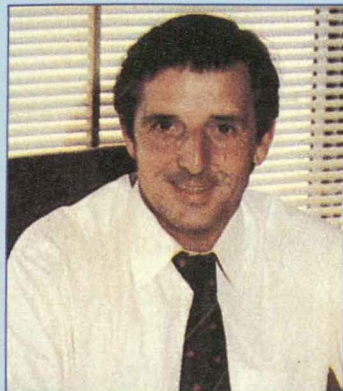
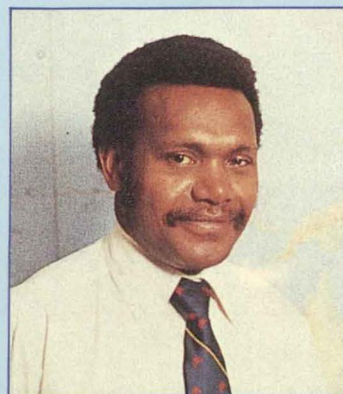
The people and the aircraft of Air Niugini have changed. Prime Ministers have come and gone - Michael Somare, Julius Chan and Paias Wingti, with the incumbent now Rabble Namaliu. General Managers have served their contracts and then left in the likes of Ralph Conley, Bryan Grey, Jerry Fallscheer, Joe Tauvasa and Masket Iangalio, the reins now held by Dieter Seefeld. Ministers of State from the late Sir Bruce Jeffcott to Bernard Vogae and National Airline Commission Chairman, Paul Pora, Ben Sabumet, Bart Philomen and Joe Tauvasa have given their service. The lumbering but hard working DC3s and long haul 707s have been replaced by more efficient and faster F28s and the latest, economical A 310-300 Airbus.

So, what is that one consistent aspect of the airline, synonymous with service, color, beauty, unity and promotion of nationhood in PNG and abroad? You are holding it as you read this article - Paradise magazine. This is the magazine's 15th anniversary and time for a brief look at itself.

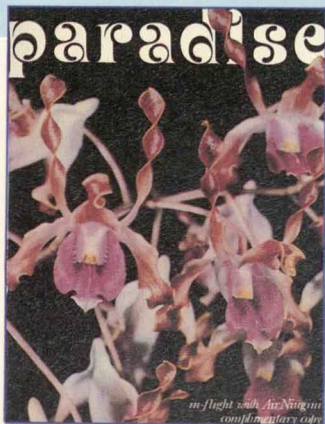
Paradise has introduced visitors and nationals to the colorful, the mysterious, and drawn them into the depths of the ocean and deep into the beauty of PNG. From the first edition to the present, Paradise has taken visitors ahead of their schedules in Port Moresby and explained life in the capital city, unique for being the only capital city not connected over land to a neighboring town - more evidence of the reliance on aircraft.

Paradise has taken readers to the top of Mt Wilhelm and dived to the depths of the Pacific and sailed across the inland seas at Lake Kutubu and panned for gold with Bulolo Wau alluvial miners and bulldozed for copper on the now closed Bougainville copper mine.

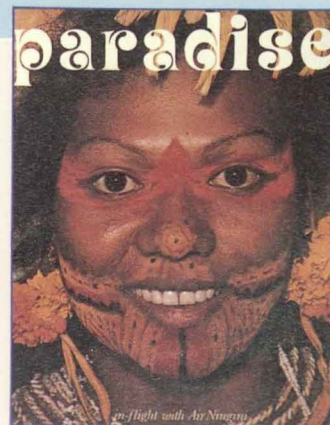
It has crisscrossed the country from the Trobriand Islands



Above, from top Former General Managers, Gerald Fallscheer, Joseph Tauvasa and Bryan Grey.

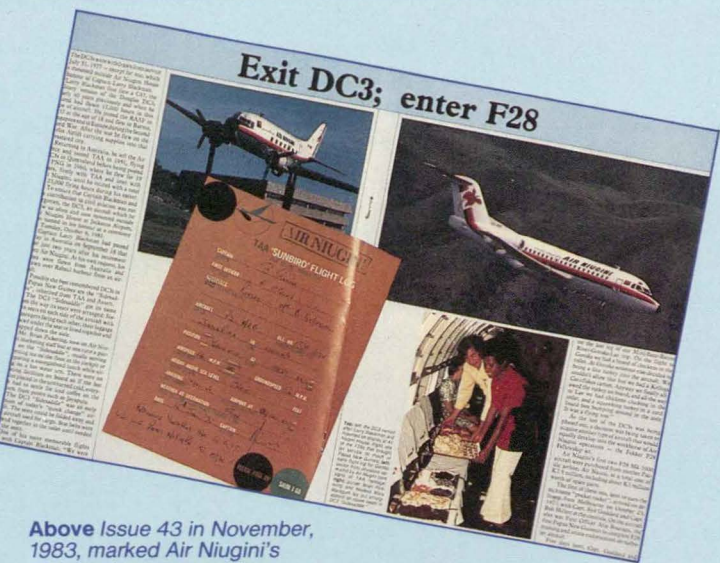


Issue No. 5
May, 1977

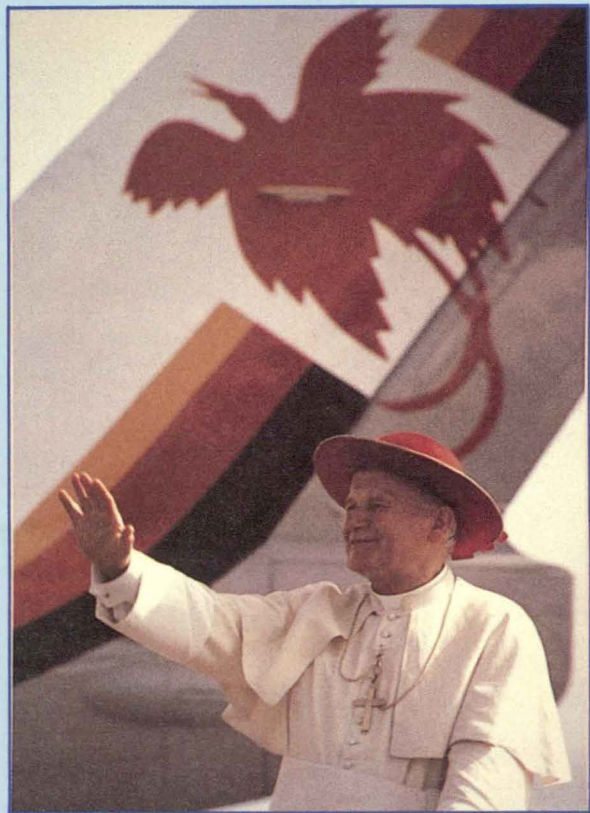


Issue No. 6
July, 1977

Above Queen Alexandra's birdwing butterfly, the world's largest, from issue No. 71. Many PNG natural history articles have been published in Paradise.



Above Issue 43 in November, 1983, marked Air Niugini's 10th anniversary and the change of aircraft six years earlier. below Pope John Paul II arrives in PNG in May, 1984.



the love and laughter filled yam festival to the enchanting Sepik river craftsmen and rafted down the rough Wahgi River in the interior of the island. It has descended into the huge caves of New Britain with Frenchmen and floated down into the depths of the Pacific Ocean bed with the best divers in the world to meet women who tangle with sharks.

Readers have come face to face with the mysterious Bainings fire dancers of West New Britain and followed the escapades of Errol Flynn. They have

witnessed crocodile meat lunches at Kokoda Motel Inn and watched the paintings of Simbu elder, Matias Kauage and the sand paintings of Enga.

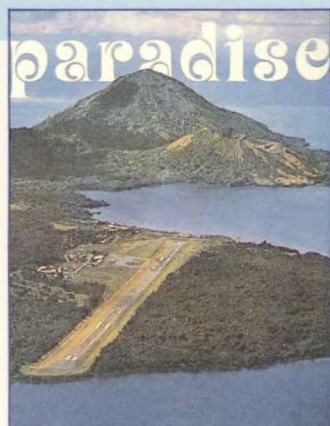
In Paradise magazine, botanists have introduced rare and unique collections of PNG orchids and lepidopterists have had fun with the biggest butterflies in the world.

Readers have dived for war relics and flown on the last fateful flight of Japan's Admiral Yamamoto from Bougainville and then revisited the remains of his aircraft in the jungles of Bougainville where it crashed after being shot down by American fighters.

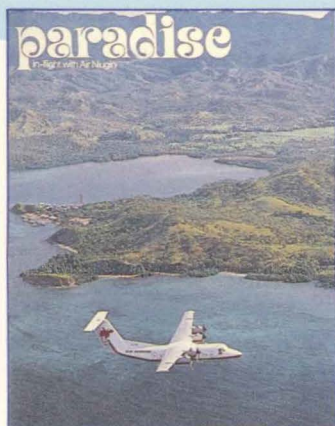
Those who have dutifully collected Paradise copies over



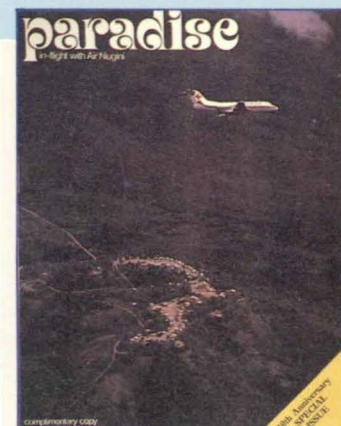
Issue No. 43 November, 1983



Issue No. 7 September, 1977



Issue No. 35 May, 1982



the years have had for themselves a slice of the history, diversity, uniqueness and beauty that is the real PNG minus the confusion of introduced Western forms of government, economy and social systems.

For its efforts, Paradise in 1986 and 1987 received special commendations from the Pacific Asia Travel Association (PATA) as a good in-flight magazine.

In 1988 it received the prestigious Gold Award from PATA as the best in-flight magazine.

In 1989 and 1990 Paradise dominated a new gold category in the PATA Award system by being awarded gold for the best article in an in-flight magazine.

Over 50,000 copies of the glossy magazine are published every two months and distributed world-wide with a private subscription nearing 3,000.

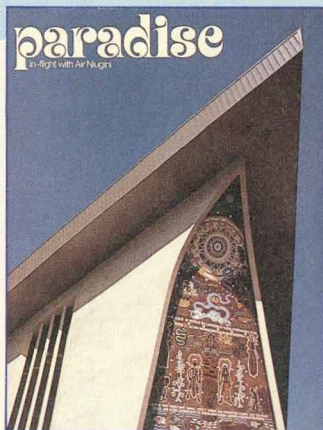
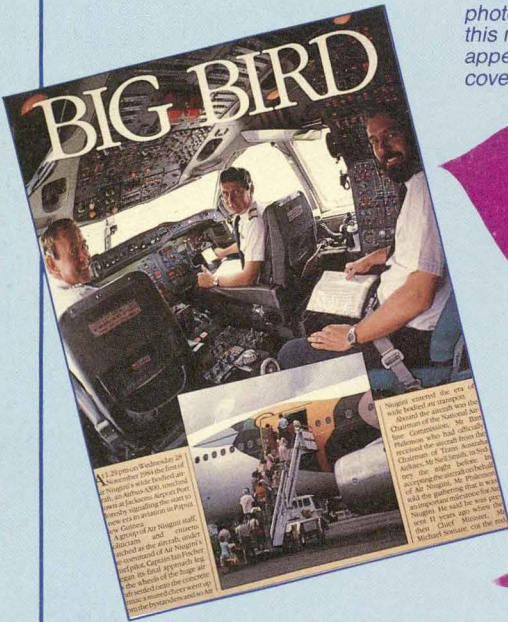
Current editor, Geoff McLaughlin MBE, said: "Paradise has maintained the same format as that set up by Gerry Dick, the original editor, maintaining its policy of publishing only articles relating to PNG its people and the destination cities to which Air Niugini flies."



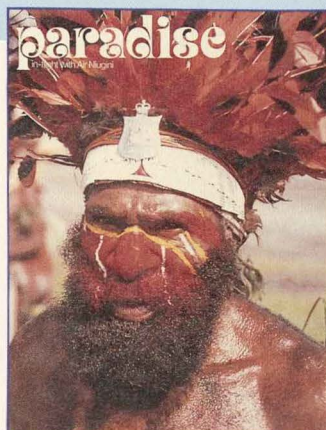
Left Air Niugini enters the wide-body age with its first Airbus A300. right First photograph ever taken of this new orchid hybrid appeared on issue No. 82 cover.



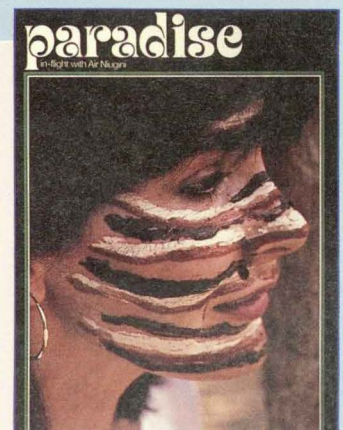
Above New Dash 7 arrives in Morobe Province to become a workhorse of the fleet.



Issue No. 48
September,
1984



Issue No. 49
November,
1984



Issue
No. 51
March,
1985

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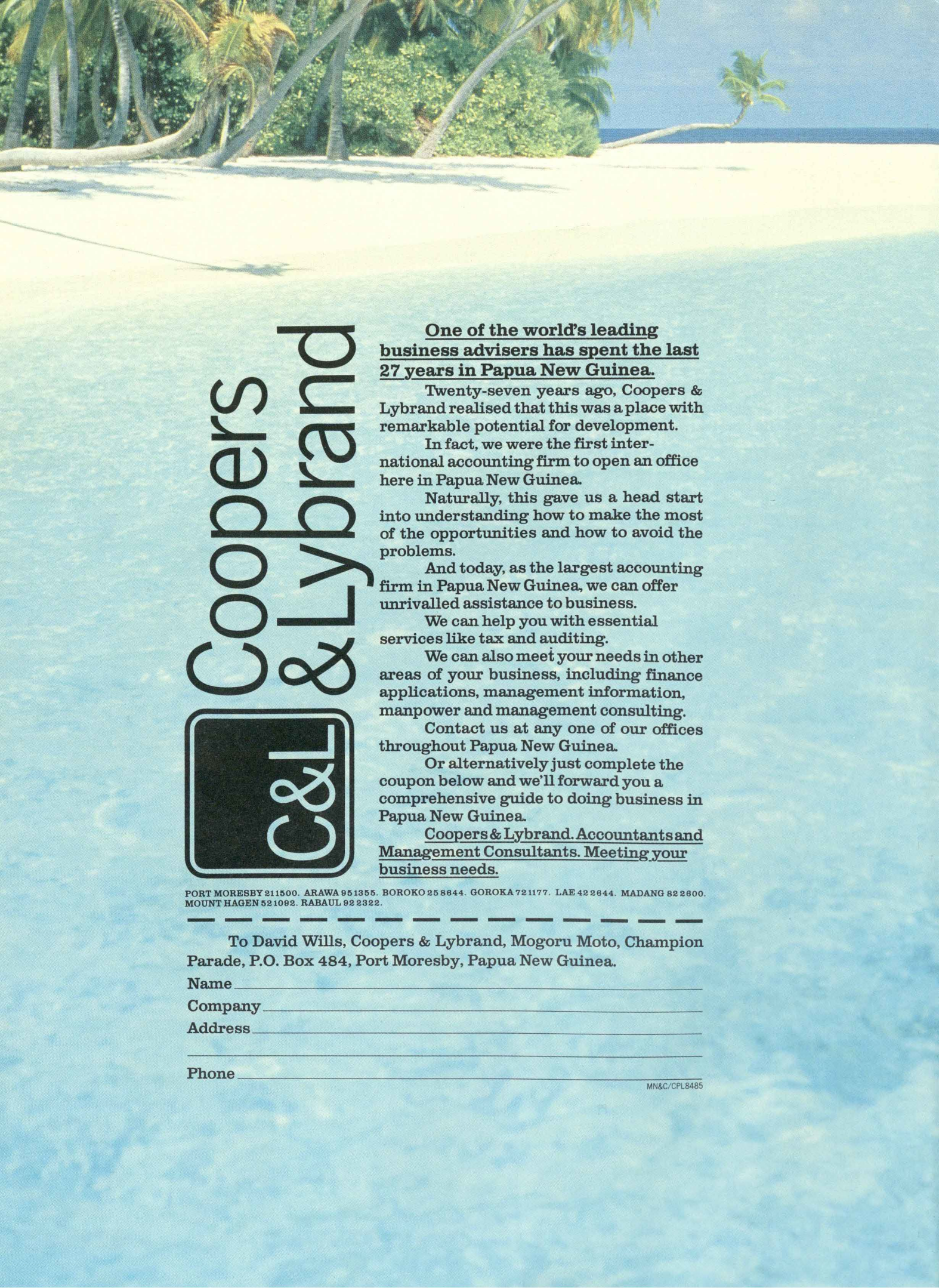
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Pacific Pompeii

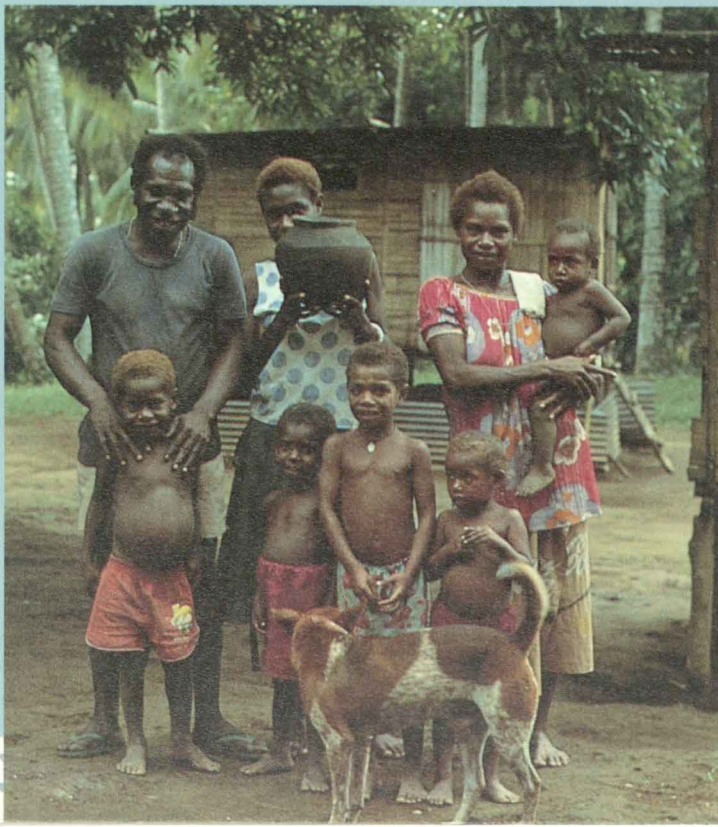
Story and photographs by Robin Torrence, Jim Specht and Richard Fullagar

About 3,500 years ago the inhabitants of West New Britain, Papua New Guinea, witnessed one of the most massive volcanic eruptions to have occurred during the time of *Homo sapiens*. Mt Witori literally blew its top off; ash was spewed over hundreds of thousands of kilometres and fast-moving flows, appropriately nicknamed 'glowing avalanches', destroyed everything in their wake for hundreds of kilometres around the volcano. Not surprisingly, this single event had a profound and possibly long-lasting effect on human adaptation in this part of the world.

Centuries later, archaeologists are grateful for volcanic events because of their unique role in preserving the past. One only has to think of the famous site of Pompeii, which was sealed intact under the ash of the eruption of Mt Vesuvius in AD79. Sudden falls of volcanic ash can freeze a single segment of time and preserve everything in place for millennia. What a difference from the sites that archaeologists normally study. People usually abandon settlements deliberately, leaving only their garbage behind.

Thanks to the violent eruptions of Mt Witori and other volcanoes in West New Britain,

Right Lapita pottery fragments give clues to human colonisation of the Pacific Islands (photo courtesy Australian Museum).
below Leo Metta, the team's main guide, with his family.



Pompeii-like sites are not uncommon there. Archaeological fieldwork in 1988–89 has revealed that landscapes spread over thousands of square kilometres have been preserved under a series of ashes from several different volcanic events over the past 10,000 years. Although nothing so spectacular as Pompeii has emerged, we have discovered buried settlements, quarries and workshops. From the finds unearthed so far, we can begin to speculate about the impact of these dramatic events on shaping human history.

The area around Talasea provided the focus of our investigations because it holds a special significance for Pacific prehistory. Obsidian derived from outcrops nearby was widely distributed throughout the Pacific from 20,000 years ago up to the present. At its greatest extent, the prehistoric distribution network of Talasea obsidian covered an area stretching 7,000 kilometres. One aim of our project is to trace changes in the way obsidian was extracted and manufactured at the sources as a way of reconstructing the cultural mechanisms responsible for distributing it over such a large area.

At Bitokara Mission we found a remarkable layer cake of history. Our three-metre-deep trench revealed three distinct ashes clearly separated by well-developed soils. The distinctive color and texture of the middle layer of ash eruption identified it as coming from the Witori eruption. A radiocarbon date on charcoal from just below the ash correlates with a date for the eruption at about 3,500 years ago. The excavation revealed waste by-products of obsidian tool manufacture sealed in the dark soil horizons both above and beneath the Witori ash. Slightly further uphill a new road conveniently cut further slices into the well-preserved layers of prehistoric landscapes.

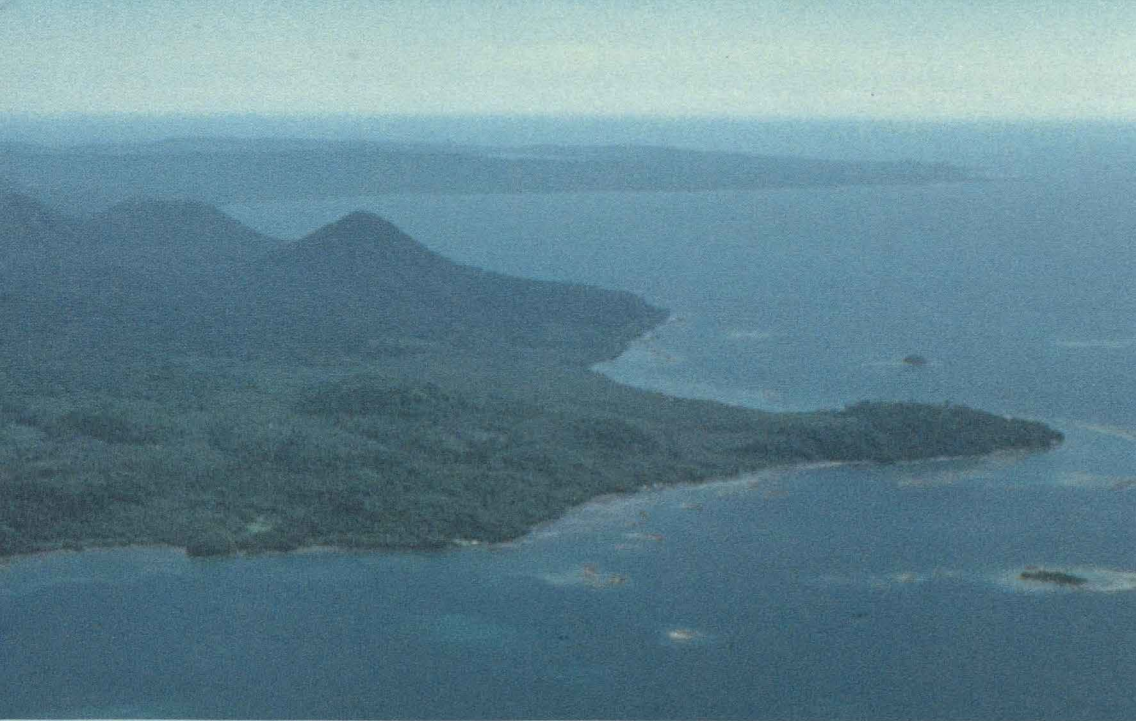
Malaiol Stream on Garua Island provides an ideal setting for studying how techniques of obsidian quarrying and tool manufacture changed through



time. At one locality we found a series of stratified working floors directly adjacent to an outcrop of obsidian and buried under the Witori ash. The greatest density of working material accumulated before the ash fell and the obsidian source was buried. Stemmed tools were recovered throughout the working floors under the ash. Not far downstream from our trench, two tools were discovered lying on a ground surface immediately below the ash. After the Witori ash was deposited, obsidian-working at the Malaiol Stream site declined, possibly because people were forced to dig down to the obsidian.

We have discovered several settlements sealed under the Witori ash. At one site, located on the hillside above Malaiol Stream, two pieces of decorated pottery were discovered directly above the Witori ash. The style of the decoration is Lapita which is





dated to the period from about 3,500 to 2,000 years ago. Given the dates we have for the Witori eruption, Lapita production must have begun at Talasea soon after the event.

Lapita sherds have also been found lying on the surface at Walindi Plantation, about 20 kilometres south of Talasea. In July 1989, excavations carried out by volunteers from The Australian Museum Society revealed yet another layer cake of Pompeiis. The earliest use of the site is represented by obsidian artefacts occurring in a sticky brown soil identical to that containing stemmed tools at Malaiol Stream. Next, the landscape was destroyed by the Witori ash. Around 2,000 years ago another village was built on top of the ash. The volunteers unearthed a hearth, post holes and large quantities of shells from coconuts and canarium nuts, but to everyone's dis-



Top Active volcanic landscape around Talasea. **far left** Enormous depth of volcanic ash from a catastrophic eruption. **above** Obsidian outcrop in the bed of Malaiol Stream. **right** Jim Specht and Neville Baker with West New Britain villagers. **below** Obsidian tools come in all shapes and sizes (photo courtesy Australian Museum).



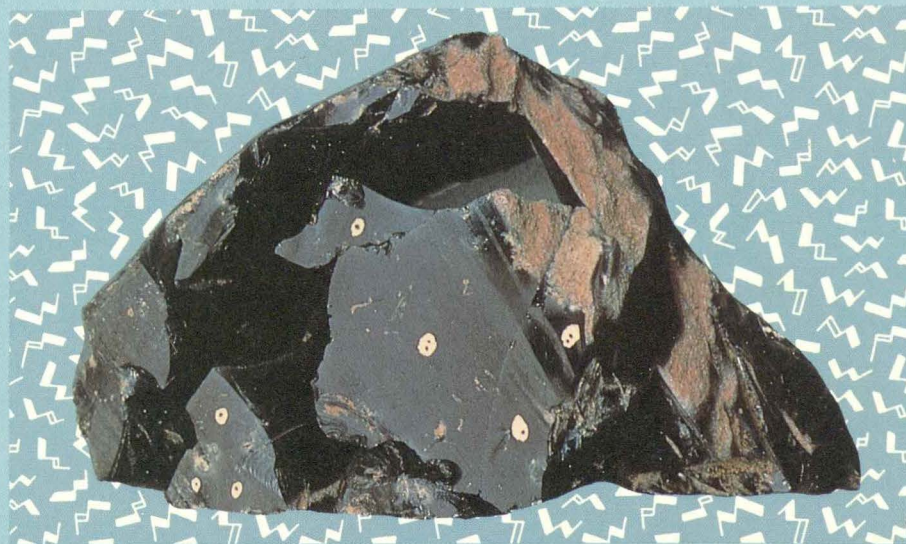
appointment there was very little pottery. By the time of the next volcanic eruption, this village had already been abandoned. On top of a second layer of ash we found obsidian and pottery belonging to a settlement occupied sometime during the last 200 years or so. Local oral history states that this was the ancestral village to modern Kilu, which is now on the beach about two kilometres away.

The Witori eruption clearly had a profound impact on the way people extracted obsidian and manufactured tools in the Talasea area. Not only did they stop producing stemmed tools after the eruption, but also large-scale quarrying of obsidian at two localities seems to have been abandoned. What other effects could this eruption have had on human life in this region? Although we do not know the original thickness of the Witori ash that fell around Talasea, the depths preserved in our archaeological sites are sufficient to have destroyed all plant life in the area. Tropical plants have been known to recover quickly from such



disasters, but it would take several months, if not longer, to re-establish gardens. People at Talasea, as well as their neighbors over hundreds of thousands of square kilometres, would have faced certain starvation. It seems likely that everyone would have been forced to leave the area.

We still know very little about the people who returned to the Talasea area but it is extremely interesting that they possessed Lapita pottery. It is important to note that, at the



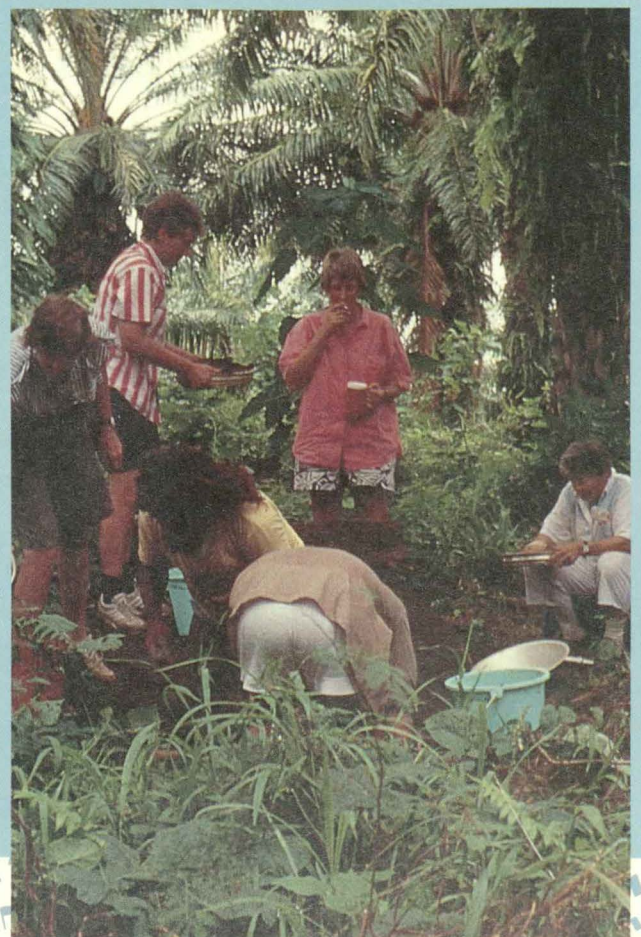
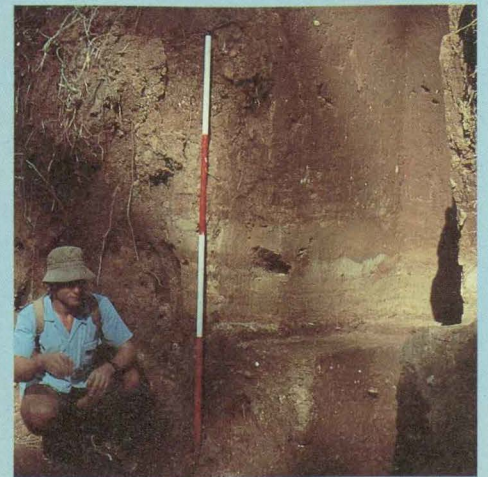
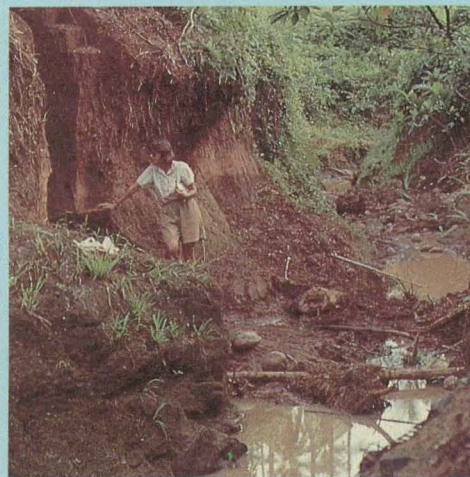
Left Obsidian block, partially reconstructed from flakes which were used as tools (photo courtesy Australian Museum). below left & right Malaioi Stream revealed layered sequences of past landscapes sealed under volcanic ash. bottom Excavating a site at Walindi Plantation near Talasea.

same time that people were recolonising the northern coast of West New Britain, groups bearing Lapita pottery were beginning to settle some of the remote islands of the Pacific for the first time — places like Fiji, Samoa and Tonga. What is similar about these two different areas is that they were both risky places for colonists. In the case of Talasea, the eruption had destroyed all the potential sources of food. People would therefore have had to rely on imports until new gardens were established. For the remote Pacific, people faced enormous hazards in travelling long distances to small islands. Having landed safely, they still had to keep themselves alive in an unfamiliar environment.

It seems likely that the pioneers in both areas would have actively sought to keep in touch with people who could provide backup assistance in times of hardship. The widespread distribution of Lapita pottery and of obsidian may be an archaeological signature of the communication networks that linked small communities of pioneers to each other and back to their home bases. Because the designs on Lapita pottery are similar throughout the large area in which it is found, the people who decorated the pots must have shared ideas and been in relatively frequent contact. Similarly, the obsidian found on sites spread over a

large area of the Pacific at this time comes from only a small number of sources. It could only have been obtained by travelling to the source area, considerable distances in many cases, or by exchange with other groups. Perhaps the people recolonising Talasea actively promoted the use of obsidian in order to create a reason for people who were potential sources of aid to keep in contact with them.

The prehistory of West New Britain, like many areas of the Pacific, is a story colored by cataclysmic volcanic events. It is fascinating to see how over many millennia people have reacted to these disasters. By learning about how prehistoric people interacted with their environment, archaeology can help the crisis managers of the future assess potential hazards and perhaps even suggest strategies for coping with them.



paradise

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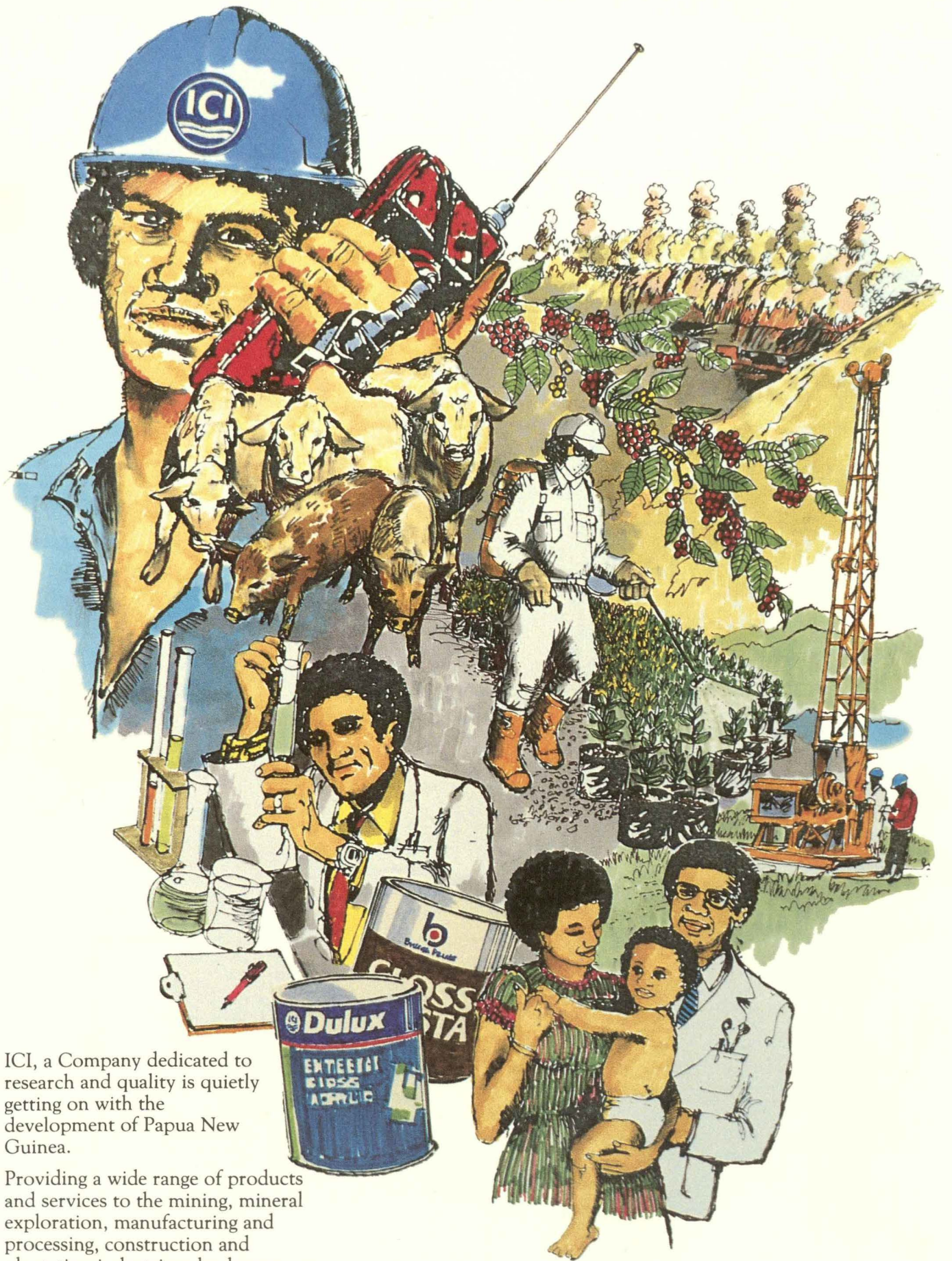
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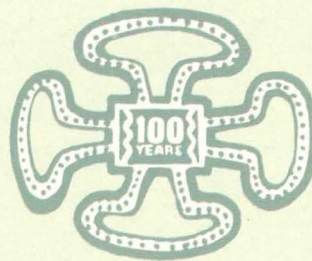
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Anglican Centenary



Story and photographs from the
Right Reverend Sir David Hand

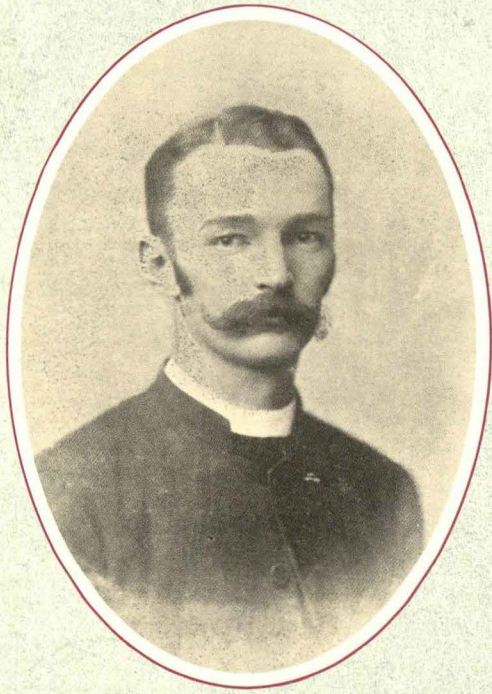


The 35-toea PNG stamp issued this year depicts a man falling off a capsizing canoe — the inauspicious start in 1891 of a great missionary enterprise.

In 1886, the Anglican Church of Australia had declared its intention to share in the evangelization of British New Guinea (Papua). Three years later Father Albert Maclaren, a Scot working in Queensland, volunteered to lead the new mission.

To survey his proposed new sphere of work, Maclaren visited Port Moresby in 1890 and acted for some months as private secretary to the Governor, Sir William MacGregor. He made friends with two great pioneers of the London Missionary Society, Dr Lawes and James Chalmers. At a formal meeting with them and George Brown of the Methodist Missions, a comity was declared, under which the Anglican Church

Above Montague John Stone-Wigg (centre), first Bishop of the Anglican Church in PNG, with Peter Rautamara (left) and Gregory Terois, the first PNG priests.



accepted responsibility for the north-east coast from East Cape to the German boundary; the Methodists retained the Islands; and the LMS the south coast from Samarai to the Dutch New Guinea border. It is of significance that the (now) United Church Missions at Kwato (Samarai) and in the eastern islands also celebrate their centenaries this year.

Maclaren returned to Australia to seek support. There he enlisted his fellow-pioneer, Copland King, a Sydney priest and great-grandson of Governor King of New South Wales. Maclaren and King were commissioned by the Bishop of Sydney in his Cathedral on 1 July, 1891. They arrived in Samarai from Cooktown by schooner and landed by canoe at

Kaletia Beach, Bartle Bay, on August 10 — St Lawrence's Day of the Anglican Church in PNG. A shrine now marks the spot. On August 10, 1991 — the centenary — a new shrine is being dedicated.

The people of Wedau village, whom Maclaren had met during the previous year, led the pioneers up to Dogura Plateau. At 75 metres above sea level it commands what must be one of the most beautiful and majestic views in all PNG. There, together, they built their first bush-material house and chapel. One corner post of the chapel took root, and is still growing in 1991. In Wedau language called Modawa, it symbolizes for PNG Anglicans their church and its growth.

Maclaren and a carpenter,



Top left Copland King, founding father. centre left Walter Siba (centre), Bishop of Popondota with two of his priests, Fr James Ayong (left) and Fr Tennyson Bogar. lower left St Peter & St Paul Cathedral, Dogura. above The first mission station, Dogura.

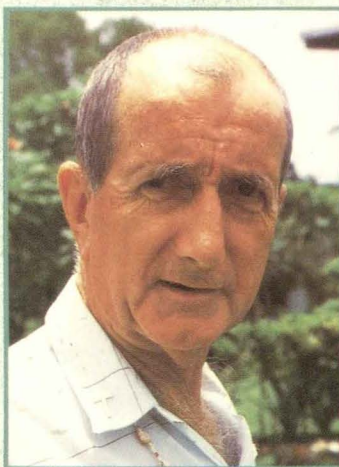
Johann Lehmann, died of malaria within six months, after King, also had been invalided to Australia with malaria. Staff members Samuel and Elizabeth Tomlinson, who had joined them in October 1891, stood fast until King returned against all advice, medical and other. King served Papua for 27 years, Samuel for 47 years and Elizabeth for 49 years. The first Bishop, Montague John Stone-Wigg, was appointed in 1898.

From that humble beginning and despite acute shortages of staff and money, and the devastations and martyrdoms of World War II and the Mount Lamington eruption, there has developed:

- An ecclesiastical province of five dioceses, with four national bishops and well

over 150 national clergy, in parishes and missions in all five regions of PNG;

- Newton post-secondary Theological College at Jonita near Popondetta;
- Kerina Lay Evangelists' Training College in the Western Highlands and a Christian Training Centre at Haruro near Popondetta;
- An Education Division, covering teacher-training, high schools and many community schools;
- A Medical Division, covering training schools for nurses and other health workers, health centres and aid posts in many areas;
- A strong, well-knit, well-led nationwide Mothers' Union;
- Steady growth of the religious orders for men and women;

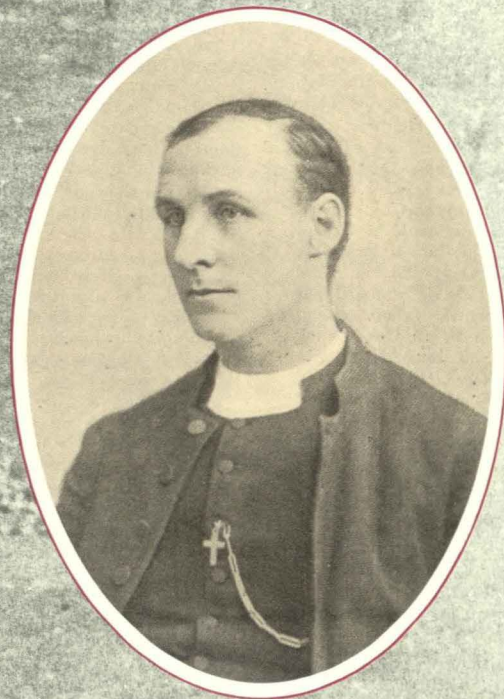


Above The present Archbishop, Bevan Meredith. **lower left** The PNG Bishops at Canterbury Cathedral for the 1988 Lambeth Conference. **lower right** Albert Maclaren, founding father.

- Latterly, promising growth in youth and community work, and in Christian renewal.

PNG's Post and Telecommunications Corporation is issuing this special series of stamps in 1991 for the Anglican Centenary.

The 20t stamp depicts the Cathedral Church of St Peter and St Paul at Dogura, erected in 1934-9 to commemorate the Golden Jubilee (50 years) of Anglican work in PNG. Built throughout in reinforced concrete, it is longer than St Andrew's Cathedral, Sydney. The work was entirely undertaken by shifts of unskilled labor from all Anglican areas in Papua under the supervision of one expatriate builder. It was dedicated in 1941. Since 1977, it has



been the Cathedral for the separate Diocese of Dogura, which embraces all Anglicans in the Milne Bay Province; but it still holds its place in the hearts of all PNG Anglicans as the Mother of us all.

The stamp pack depicts the mural above the high altar of Dogura Cathedral, painted by Father James Benson, monk and missionary priest, as a thank-offering for his own and the Church's preservation through

World War II. All his missionary colleagues from the northern half of the Kokoda Trail (men and women, expatriates and national) were executed by the Japanese army; he was imprisoned in Rabaul and miraculously survived. The paintings represent Christ, crowned as king and robed as priest, blessing the PNG Church, various episodes and personalities of whose history are depicted.

The 35t stamp depicts the

Kaieta Memorial to the first landing, and also Maclaren falling off a canoe in the process! On the fascia board of the shrine, carved by Fr Japhet Koibua of Wedau Village, are two Bibles, one closed and the other open. The words between — 'Bada, a viviegalauem' — mean 'Lord, we thank you' in Wedau language.

The 70t stamp depicts the first chapel on Tavara Point, Dogura, out of whose corner

post grew the Modawa Tree.

Each design includes our centenary logo. It represents, in tapacloth style, the 'Canterbury Cross', a very ancient cross discovered in Canterbury, UK, a bronze replica of which is sent to every cathedral in the Anglican communion around the world, as a symbol of unity and togetherness.



Above Murals above the high altar, Dogura Cathedral (top left) and the commemorative stamps.

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surface coatings. The external surfaces have been coated with 3 mm Granogranit, applied by L&A Bricklayers Pty. Ltd. which gives the offices a top quality finish as well as protection from the harsh environment. Whilst internally GranolImpact Rolana was used to create a stylish and modern interior. Granosite products are marketed in Papua New Guinea and the Pacific region by Rebma Pty. Ltd. Contact Rebma Pty. Ltd. to discuss your next project or to request literature and samples of the preferred products.

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WILDLIFE

Story by Neil Nightingale.
Photographs by Neil Nightingale and Michael Pitts.

Wandering through the forest of Varirata National Park at dawn is a tricky job. The park is only a 40-minute drive from Port Moresby but it is a world apart from the capital city. The land rises and falls in a series of steep hills and valleys. The earth underneath is wet and slippery. Yet, as I found out on my first day in the country, a journey to

the centre of the forest so early in the morning is well worth the struggle and a muddy backside. It is one of the easiest places to observe PNG's most famous animal — the Raggiana bird of paradise.

The males display in a cacophony of sound and color that lasts for about an hour each morning. The spectacle is quite incredible when viewed with the naked eye and even better through a

pair of binoculars. But trying to film it is another matter. The birds are very high up in a tree with strong sunlight shafting in from behind and several branches and leaves obscuring parts of the display perches. It was a tricky first job for my cameraman, Michael Pitts, who spent many mornings patiently waiting for just the right combination of sunlight and behavior. But it certainly was not to



Title page Sepik River floodplain. **above** Michael Pitts and giant sponge. **right** Michael filming Sepik River pink water lilies. **far right** Clown fish and anemones.

be his last such difficult task in the coming two years of filming in PNG.

I had been fascinated by the unique animals and plants of PNG for many years and had the opportunity to turn that fascination into two films and a book on the subject for the BBC's Natural History Unit. The idea was to tell the story of how the island of New Guinea came about in the dim and distant past and how it has since

evolved such an unusual collection of animals and plants.

If we were to start at the beginning, volcanoes were a must because it was volcanic forces that lifted the island out of the sea in the first place about 30 million years ago. So, after finishing at Varirata we based ourselves at Madang where the coastline is fringed by volcanic islands. Piloted by Mal Smith of Pacific

Helicopters we set off from Madang along the coast towards the island of Karkar early one morning to try to beat the clouds that inevitably bubble up over the volcano later in the day.

Descending into the crater in a helicopter was one of the most awe-inspiring moments I can remember. The walls towered high above us and formed a giant arena about three kilometres wide. In the centre there





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was a small cone, all that is left of the last explosion more than a decade ago. The day we visited there was just a whiff of smoke coming from its flank. In the floor of the crater small trees were beginning to colonise the harsh grey lava. After about half an hour exploring the crater Mal warned us that we ought to leave because once the clouds rolled in it would be almost impossible to get out. As we flew out, battling against 40-knot headwinds, Mike managed to film some stunning shots of the entire caldera beneath us.

We had also come to Madang for another reason. Sitting at a crossroads between the Pacific and Indian Oceans, just north of the Great Barrier Reef and just south of the coral encrusted islands of the Philippines, PNG has a richness of marine life almost unparalleled anywhere else on earth. That would

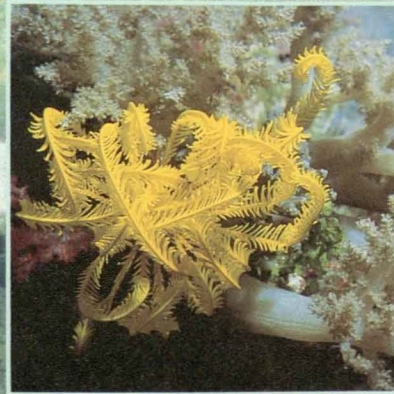
certainly be a strong element in our films and Madang was meant to be one of the best locations of all. We were not disappointed.

For underwater naturalists one of the attractions of diving here is that there's a huge variety to see within a short distance of the shore. We were based at Jais Aben Resort and the Christensen Research Institute. They were less than a 10-minute boat ride from some of the best diving.

Madang was also a good location for another wildlife spectacle we were keen to film — fruit bats. PNG is at the centre of world fruit bat distribution and has more species than anywhere else. Some are surprisingly easy to see and film. There is a roost of one of the largest species, the spectacled flying fox, in casuarina trees right outside the main police station in Madang. All we had to do was drive

up, park on the side of the road and put our tripod up on the roof of the jeep to gain a little extra height. From there we were able to watch them flying in and out and squabbling vigorously over the best perches. But not all fruit bat behavior was that easy to observe.

We wanted to film the feeding styles of some of the smaller species. They feed at night in the tops of trees, so this posed a problem. We decided to overcome this by catching some of the bats in a mist net and then placing them in a large enclosure in which we had positioned branches to build up a little bit of artificial forest, complete with some of their favorite food. They were unharmed by this and once we had finished we planned to release them. We caught one beautiful little individual called a blossom bat which, although a fruit bat, eats only nectar



Left Crinoid and coral. below Yimas Lakes fisherman about to spear fish for the underwater camera.



and pollen. We set out a banana flower to see if it would fly over to it. Within a couple of hours of dusk it was happily lapping up the nectar from the many tiny flowers on the banana blossom. It was certainly aware of our lights and camera but largely chose to ignore them. In this way we captured a charming little sequence that would have been impossible to shoot in the wild.

Our next stop was the Sepik region. One of the main themes of the programmes is to show how the geology of the island has affected its wildlife. Before about 2,000 years ago the Sepik area was an inland sea. Only when the sediments, washed off nearby mountains, filled in this sea did the river itself develop. Being so young in geological terms it has very few species of fish. The local people in turn have only a narrow choice of fish

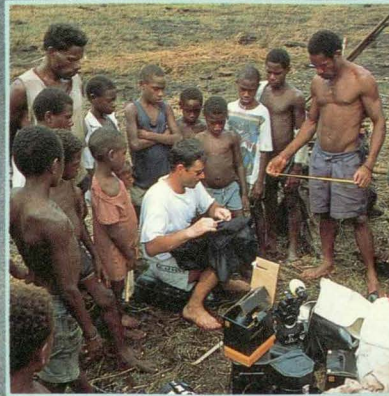
to catch. We filmed this story at the beautiful Yimas Lakes about 40-minutes' boat journey from Karawari Lodge, run by Trans Niugini Tours. The lakes themselves are magical places, still and quiet and covered in beautiful yellow and white water lilies.

The lodge had arranged with the Yimas villagers to show us their fishing techniques. We had asked for three or four canoes full of people but inevitably ended up with nearer 40! Everyone was very keen to be a film star!

Overall the Sepik region was a real gem for stories, whether it was the unusual floating vegetation of the Blackwater Lakes, the fascinating tale of the sago tree, or delicate little pygmy geese we filmed at Yimas on a day when we were there alone and all the birdlife swam so close to our boat.

But perhaps the ideal location was

Karawari Lodge itself where we were based. Much of the time filming wildlife requires long hours spent in cramped hides, or arduous hikes through dense forest but Karawari had a veranda that provided us with some of our most stunning shots while we remained in total luxury. Set about 60 metres above the Sepik plain it gave us splendid views both at sunset and sunrise. At times the sun shone on one section of the horizon while in another place there was a tremendous thunderstorm. The effect was dramatic. The whole scene was backed by distant mountains, layers and layers of them stretching as far as our binoculars and long lenses could make out. It is to those mountains that we are returning this year to complete the filming.



Top left Blossom bat feeding on banana flowers. **top right** Michael loads cameras before an audience of Blackwater River villagers. **below** Inside Karkar volcano, author (left), pilot Mal Smith (centre) and cameraman Michael Pitts.



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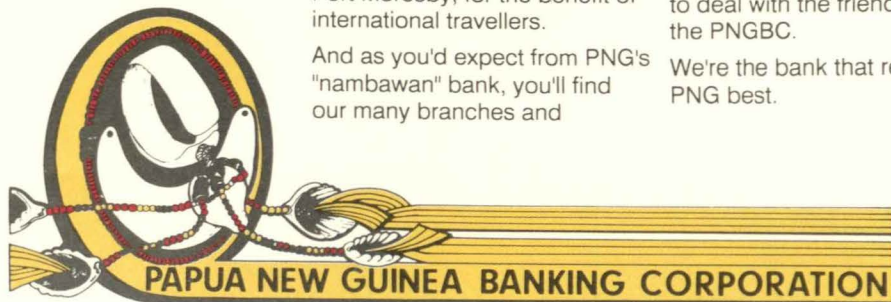
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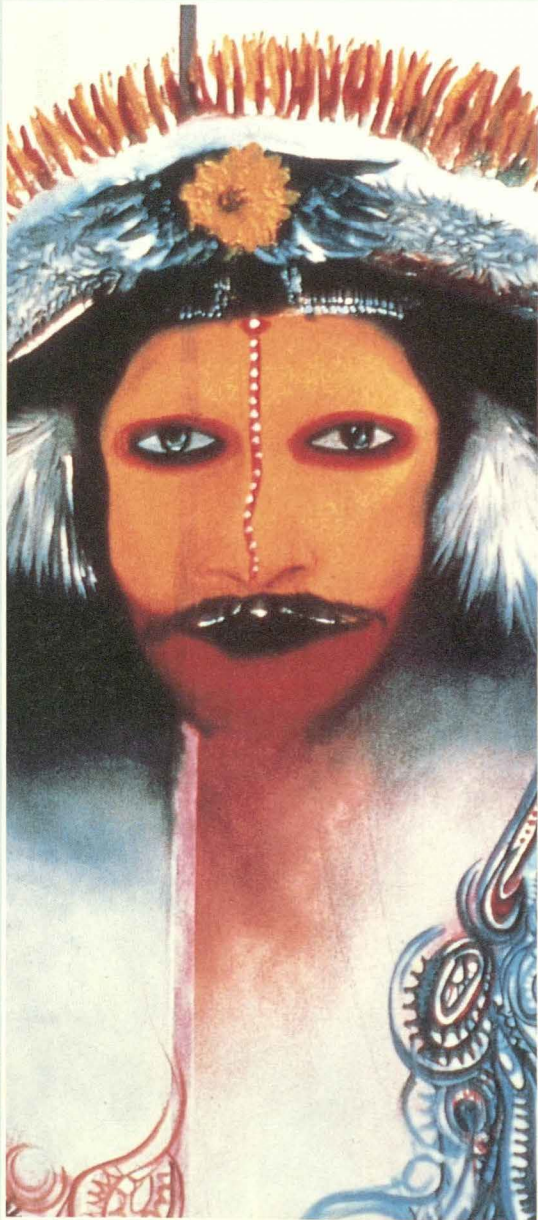


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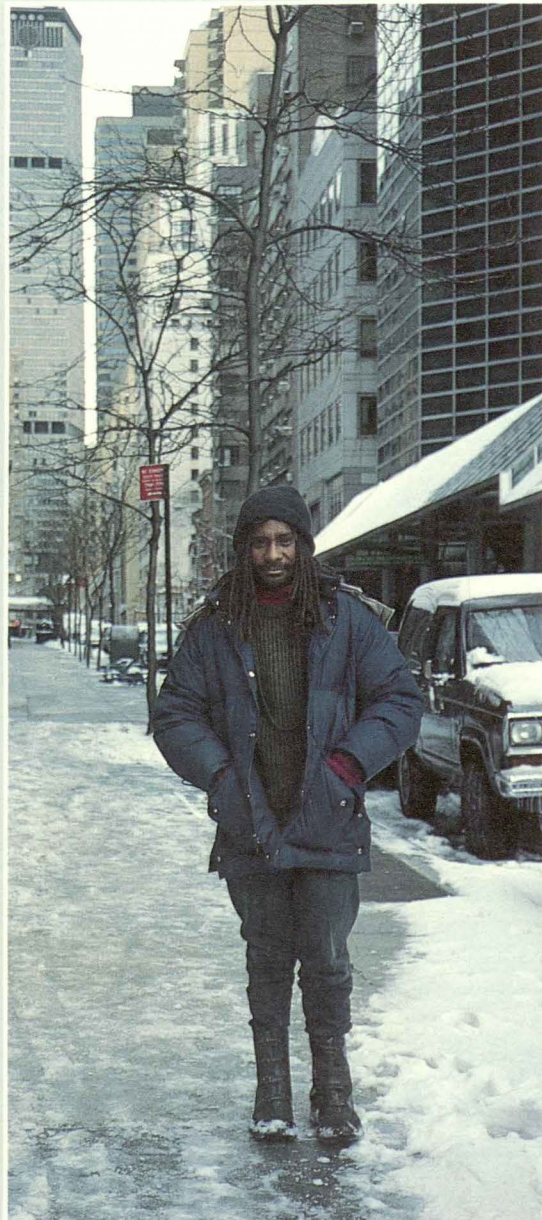
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Above left 'The Huli'
1986, acrylic by Larry
Santana. above right The
artist on East 44th Street,
Manhattan.



On a cold, winter morning at Newark Airport, New Jersey, USA, my husband and I greeted a young contemporary artist from Papua New Guinea, Larry Santana. Three years earlier, I first met Larry at the National Arts School in Port Moresby, where I was doing research on contemporary PNG art. He invited me to his house and for several months I returned often to discuss his painting and life as an artist.

Story and photographs
by Pamela C. Rosi

Larry Santana

This page Larry Santana at New York's Rockefeller Center; on the steps of the New York Metropolitan Museum; and painting at a Life Drawing class, Bridgewater College.

When I left PNG, we were good friends and I thought it would be some time before we would meet again.

Thanks, however, to the sponsorship of his employer, Larry was coming to the United States to attend the opening of an exhibition of contemporary Papua New Guinean art which I was curating at Bridgewater State College, Massachusetts. We were to be guests at the college for three days, giving Larry a special opportunity to speak about his art to Americans and to tell them something about PNG. I hoped that during his visit Larry would learn something interesting about Americans.

Suddenly, there was Larry walking towards us dressed in a warm winter jacket against the cold. He saw us, smiled broadly, and we embraced. Larry's two-week adventure in the United States had begun.

Monmouth Beach, our home, is a small seaside community where life is typically quiet and uneventful. It is, however, within commuting distance of New York so, before going to Bridgewater, my plan was to introduce Larry to the culture and colorful sights of life in the 'Big Apple'.

The morning after Larry's arrival, we took a train ride — Larry's first — bound for Pennsylvania Station in midtown Manhattan. As always, the place was packed and we waited in line half an hour to get a taxi. Then caught in the midday gridlock, our taxi barely moved and the driver, together with thousands of others, vented his frustration by continually honking his horn.

The unaccustomed noise was nerve-wracking for Larry but, as we moved uptown, he was able to catch a glimpse of some of

New York's famous landmarks — Times Square, Madison Avenue, Central Park and finally, the imposing facade of the Metropolitan Museum be-decked with enormous banners.

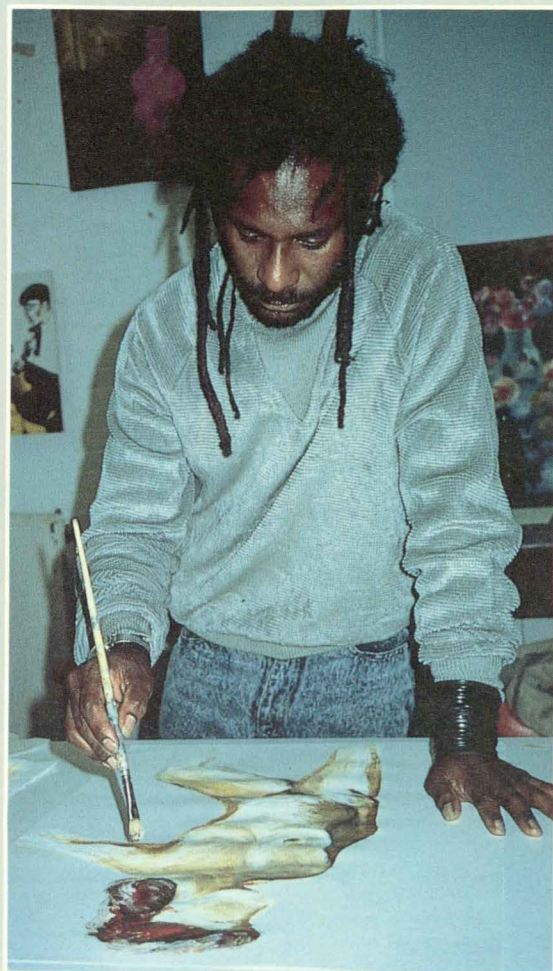
We started our tour in the new Michael Rockefeller Wing, built to house a magnificent collection of traditional Mel-



nesian art forms, many collected by the late Michael Rockefeller Jr during his last fatal journey to the Asmat. With the Fifth Avenue skyline silhouetted through the gallery's huge rear glass wall, the aesthetic effect created by the objects in this vast architectural setting is highly dramatic.

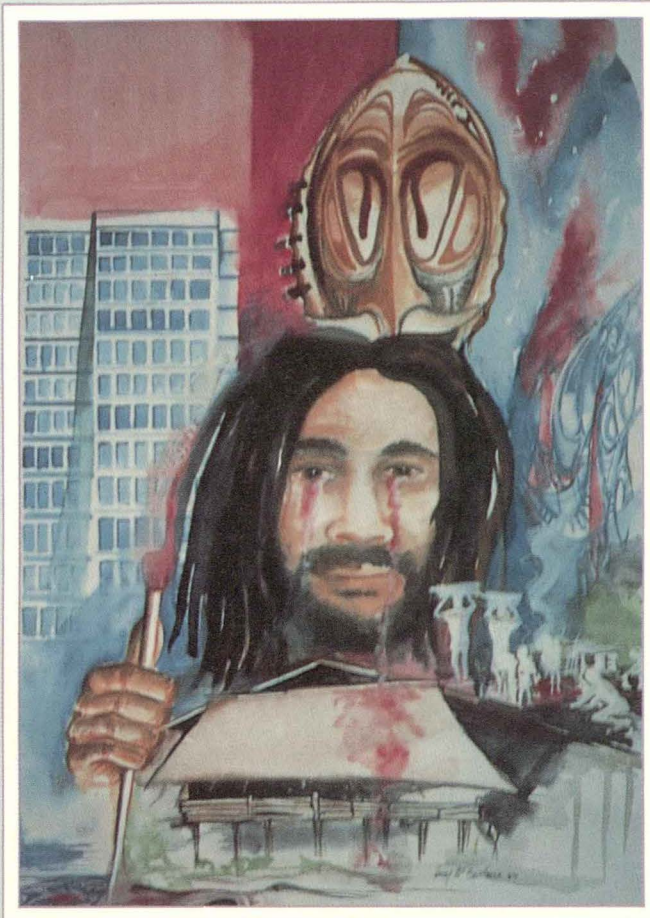
Leaving Melanesia behind, we walked on to view other artistic creations from civilisations unfamiliar to Larry — tribal Africa, Ancient Egypt and the Americas, Classical Greece and Rome and displays of European art from the early Renaissance to the shimmering and colorful image of the impressionists and post-impressionists. Although too many images in one encounter can overwhelm the senses, I hoped that Larry would leave the Metropolitan feeling that artistically he was connected to an elaborate and enduring tradition of human creativity.

We were up early on our first morning in Bridgewater because



Next page, top Painting by Grade 2 schoolgirl, Lynne Stevens, inspired by contemporary PNG art on display at Bridgewater. bottom Painting by Grade 4 pupil, Andrea Estes, similarly inspired.





Left Self portrait 'Struggle and Pain at the Six-Mile Dump'. above 'Immiwang, Bird of Warning' by Larry Santana.

the Art and Anthropology faculty were bringing their morning classes to the gallery and Larry and I were asked to speak informally about the PNG art on display. As well as meeting these students, Larry attended a Life Drawing class and participated in working with a professional model. This was a new experience for Larry

Below Larry Santana with the author (left) and Professor Steve Smalley, Larry's host at Bridgewater College.



who, welcomed and encouraged by the students, worked alongside them with easy rapport. With obvious interest, they asked many questions about his life in PNG and, naturally, everyone also wanted to know Larry's reactions to being in the USA. Trying to sum up such enormous contrasts, I heard him say several times: "Oh, it is so different here, I feel I am dreaming."

The highpoint of the day came that evening with the official opening of the exhibition. This included a reception and my introductory slide lecture, which provided a context for the art on display. I pointed out that many people consider art a universal language which automatically stimulates an aesthetic response in its viewers. However, the contemporary art of PNG is not just 'art for art's sake', but reflects the problems, conflicting values and aspirations of a new nation undergoing rapid social change.

Larry Santana, like other new artists in PNG, is a social critic; his intricate symbolic images reflect pride in the fundamental value of traditional village life and express pain at the confusion and contention of culture clash.

For example, Immiwang, Bird of Warning — one of Larry's exhibition drawings — illustrates a legend from his mother's people that symbolizes the dependence of humans upon creatures of the natural world. When interpreted in a contemporary context, however, Immiwang also warns of the need to protect the natural environment from the threats of invasive destruction.

Larry's 1988 self-portrait, Struggle and Pain at the Six-Mile Dump, selected for the cover of the Bridgewater Exhibition Catalogue, expresses the pain and suffering of being unemployed in the city with a young family to support. Although this image is personal, the predicaments of hunger, dislocation and social alienation which it depicts affect many others in Port Moresby and throughout the world. Larry Santana's art therefore addresses us all.



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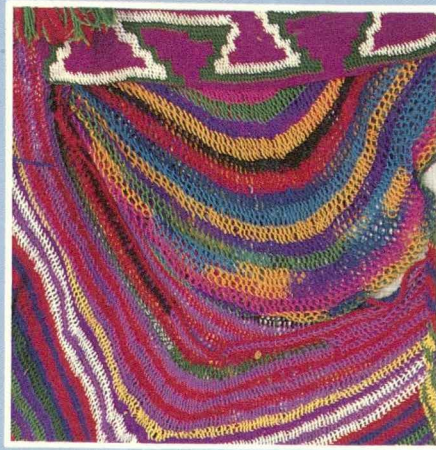
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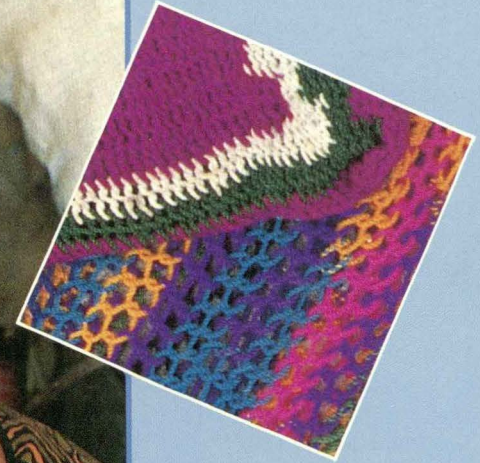


Market Of

PLENTY

Above Billum bags
for sale outside Bird
of Paradise Hotel,
Goroka.

Story and photographs by Liz Thompson



Left Taro sellers, Gordons market, Port Moresby.
below A sugar cane snack for women selling cotton dresses, Goroka market.



A woman with high cheekbones and dark dreadlocked hair is busy cutting small round slices from a long object covered in what looks like greasy green leaves. As she lays each one out flat one can see that the greenery surrounds pieces of pig flesh, the leaves simply serving as a convenient way to sell the much prized meat. Around her is the bustle and activity of Goroka market. Pigs wandering here and there, brightly colored fabrics, men standing in the coolness of the Highlands mountain air, drawing on long cigarettes rolled in newspaper. They wear the classic, small, round, woven Highland caps. It is a scene not so untypical of Papua New Guinea.

In these days of development, the markets retain their color and their character and are still heavily depended upon by the locals both as a source of income and source of fresh food. As the cities develop and large department stores become more prevalent it is refreshing to find men and women sitting crossed-legged, waving branches of leaves across piles of green spinach and watercress.

There remains a variety of shopping habits in PNG, from the street vendors sitting at curbsides selling bunches of betel nut to Port Moresby's Boroko shopping complex, a large, white building several floors high with hanging plants, pleasant, spacious coffee shops, ambient music and the shuffling feet of buyers.

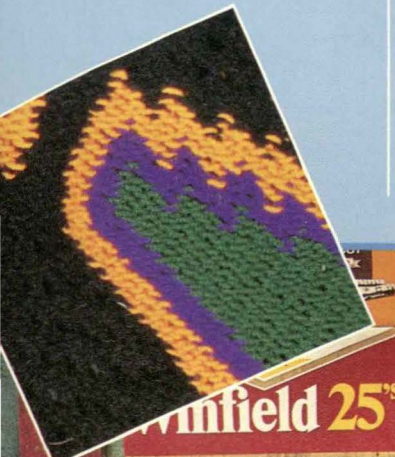
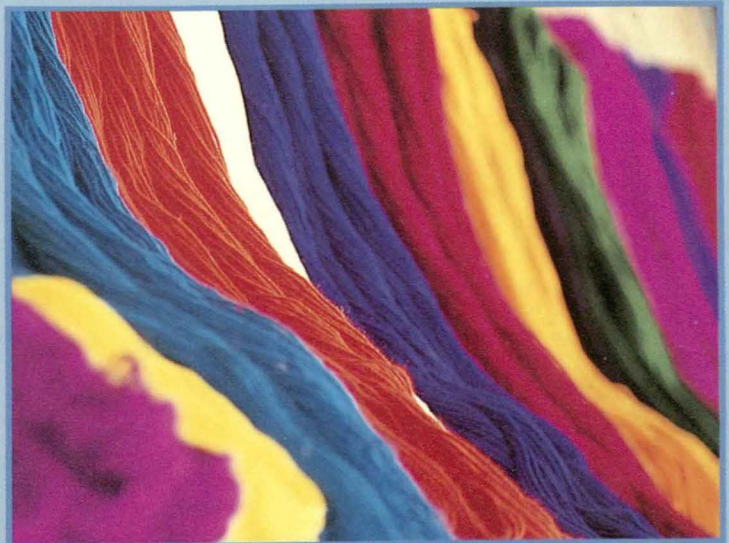
Between these two extremes are shedlike constructions on the sides of roads, selling cigarettes, crisps and soft drinks. But by far the most interesting remain the numerous produce markets scattered around the country.

Below Trade store, Port Moresby.

Goroka market is still one of the most renowned, the fruit and vegetables available in the Highlands being far more plentiful than in the coastal regions. Men and women sit behind fists of carrots tied together with pieces of twine. Branches of passionfruit, egg shaped and bright yellow, sit perfectly ripe. Long sticks of burgundy-colored sugarcane, pawpaws and tamarillo, bunches of deep green broccoli, onions, huge cabbages, ferns and

fungus lie in immaculate little piles along concrete benches. Open packets of cigarettes sit on milk crates, each cigarette costing ten toya, for those who prefer tailor-mades to newspaper and Spear tobacco. Fistfuls of peanuts are wrapped in cling film and sold with thin slices of ginger to enhance the taste. Women delve into cardboard boxes pulling out large, fat scones and doughy lumps of bread or fried patties of flour.

Below Colored yarns for bilum bag weavers, Goroka market.





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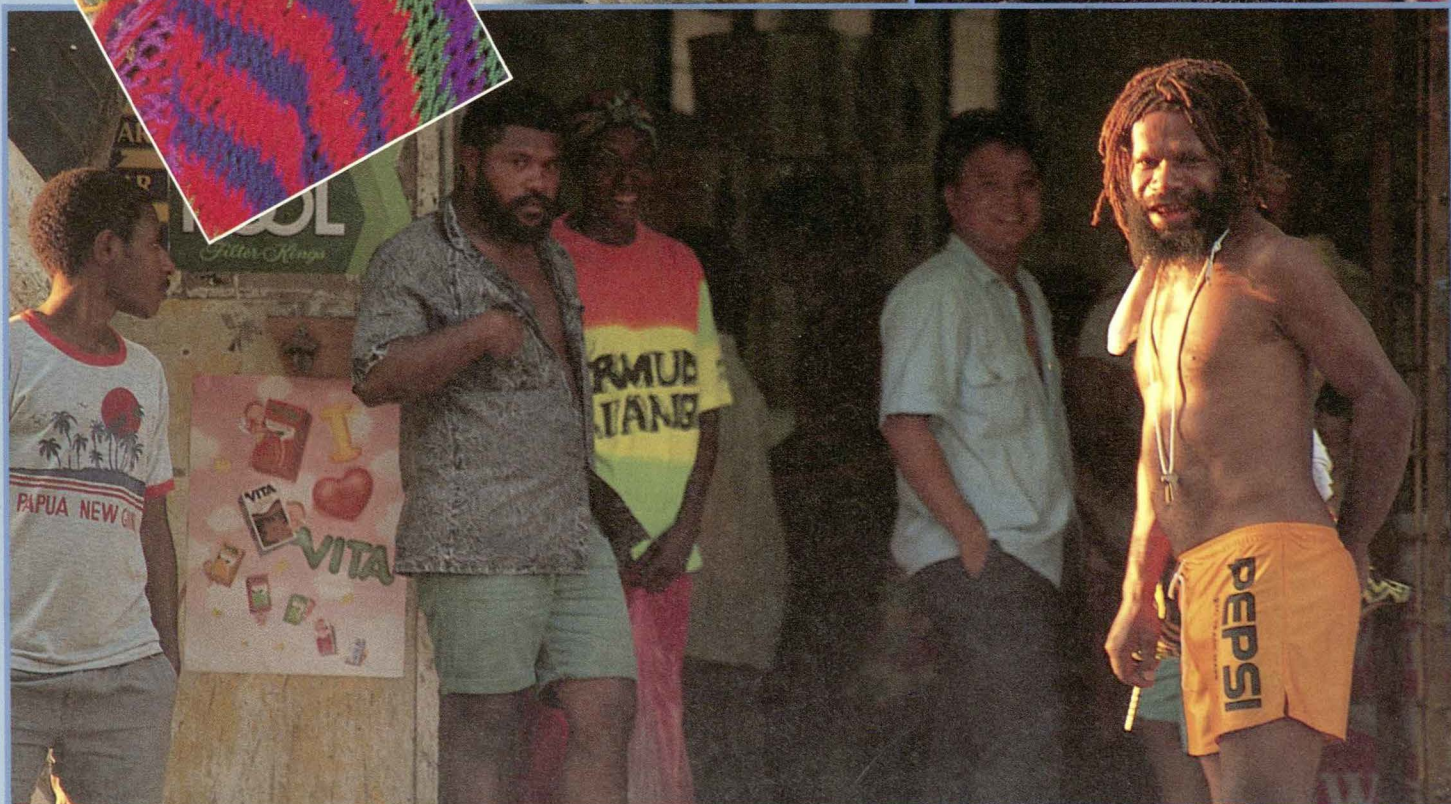
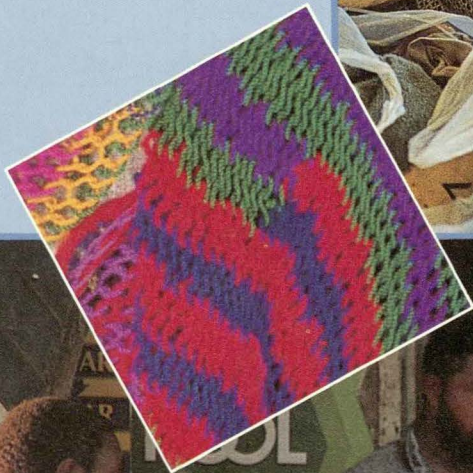
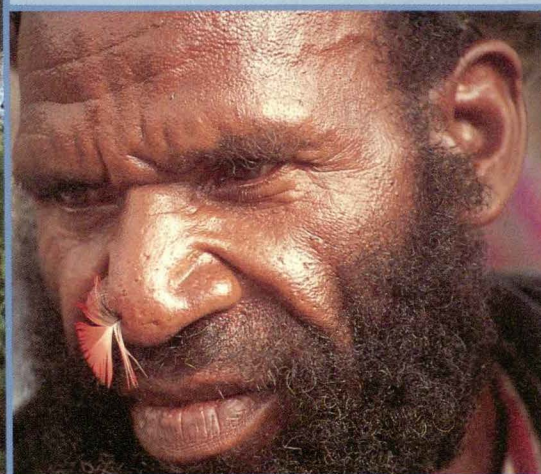
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In the live produce section of the market, pigs pull on the tethers which bind them and chickens run around the cages trying to avoid the hands reaching to grab them. Pigs are a very expensive commodity in PNG, having been seen traditionally as a sign of wealth. A woman buys six live chickens and carrying three in each hand makes her way towards her husband who is waiting for her by the gates. She looks intriguing in her flowered cotton dress, bilum across her head and mass of twisting squawking white feathers in her hands. Close to the animals are the dresses, rows and rows of flowered materials hanging on lines. The women sitting amid them in their own colored fabrics, their bright Highlands hats and their bilum bags, turn the scene into a confusion of color and design as they gnaw on sugar cane and attend to their children.

Surrounded by rolling mountain tops and tall, green pine trees and the pleasant coolness of the mountain air, Goroka and Mount Hagen markets are quite a different experience to those on the coast. In the lowland areas, fruits and vegetables are sparser and more expensive with more imported oranges and apples being sold. There, plenty of taro, yam and kau kau sit in

muddy piles. Huge bunches of bananas are usually available and often lots of leafy vegetables, watercress, spinach and lettuces. Sometimes watermelons can be found and beautiful soft, peach-like mangoes. Little bags of strips of dried mango replace the hunks of pig flesh sold as snacks in the Highlands. Ice cream trolleys sell plastic cups filled with flavored ice and rapidly melting ice cream in synthetic pink cones which children lick frantically. Tiny babies sleep, suspended in bilum bags in the shade, their mothers occasionally fanning them with leaves.

Below left Child sleeping at Gordons market, Port Moresby. *below right* Highlander at Goroka market. *bottom* Shoppers at a Port Moresby trade store.



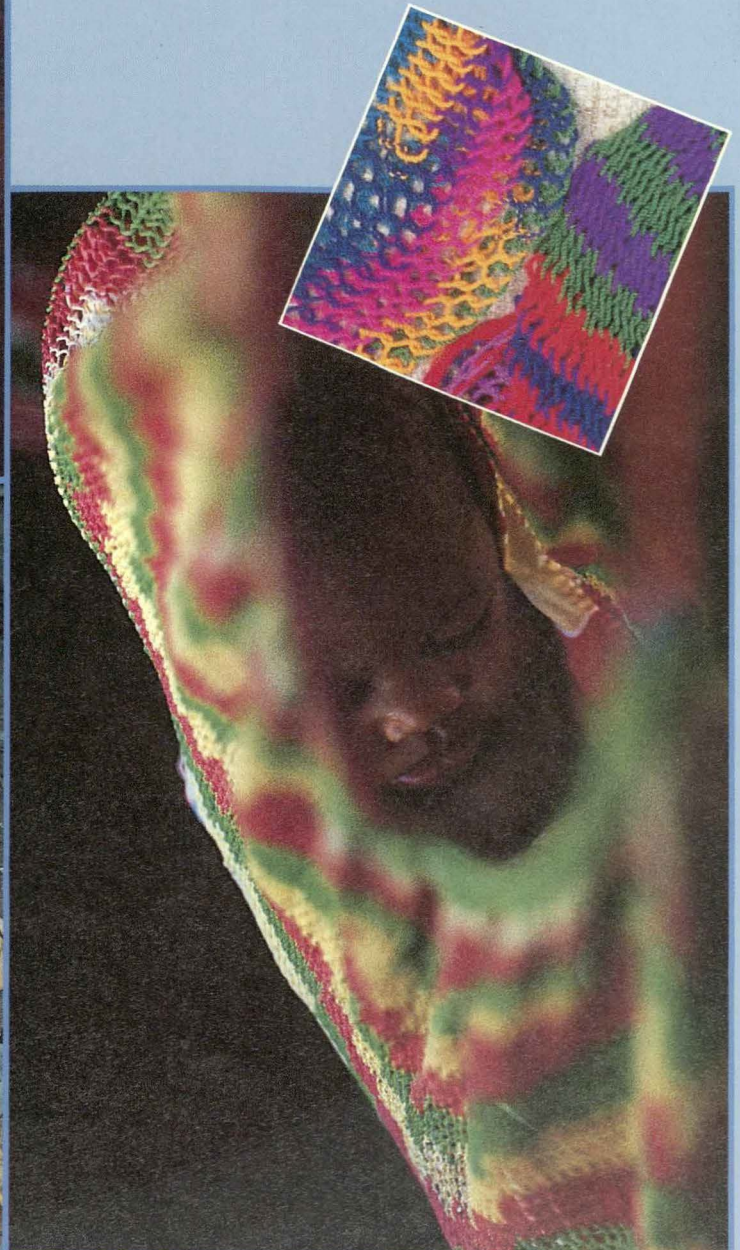
Unlike the Highlands these lowland markets often sell fresh fish. Large snappers at times, shiny redbacked mud crabs, tied with twine but still alive and often attempting to scurry off the sales table. Mussels are prized for their shells and threaded onto vine strings. The smell of fish is strong in the heat of the afternoon; flies abound and the vendors continually wave branches of leaves across the food. Meat is usually sold in the form of charred wallaby carcasses, tongues sticking out, stomachs cut open. Occasionally hunks of pig fat and various other bits and pieces, ribs and

legs, most of which are hard to identify, are displayed for sale.

Markets open early in the mornings and in some areas people walk several kilometres from their villages to attend. In the Highlands, in the early morning mist, people converge from afar; women, heads bowed, burdened with vast bilum bags stretched full of weighty root vegetables. They chatter and smoke as the mist rises and they lay out their produce. Each tomato, for the small pyramids

of tomatoes, is balanced in the hand to check that the weight of each little pile is as similar as possible. The women sit all day, smoking, talking, observing, feeding children and start to move only as evening settles and the sun begins to fade. PNG's markets remain full of charm and fascination and unlike the large food chains which are becoming increasingly popular, they are full of fresh, cheap local produce instead of often expensive, imported goods. The market places are a hive of activity, their color and variety a tribute to the earth and the hard working gardeners who produce such abundance.

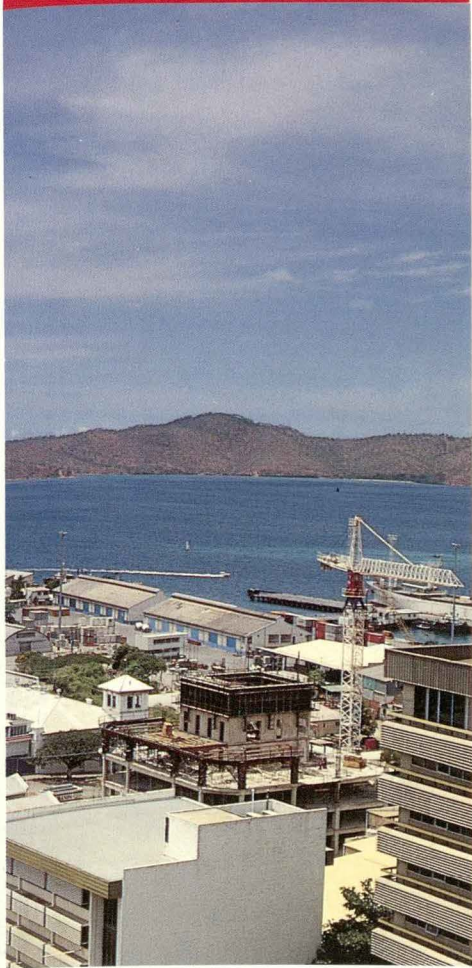
Left Smoked wallaby, Gordons market, Port Moresby. lower left Dried fish, Pagwi market, Sepik Basin. lower right Baby in bilum bag cradle, Goroka market.



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