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Welcome Aboard!

The masked mudmen of Asaro in the Eastern Highlands have developed into a cultural motif and a tourist attraction in recent times. Their origins are explained in this issue by the grandson of an original mudman.

When a sportfisherman dreams about faraway, exotic locations and untouched, unspoiled sportfish, the list of areas is fairly short and getting shorter. Papua New Guinea is such a location because of the important interaction between the fresh water rivers and the ocean. The aquatic food chain has an abundance of life and the best sportfish anywhere.

Ethnic communities create an Asia in miniature within the back streets of Singapore. Major cuisines of the Asian continent are found in the cafes and hawkers' stalls. Enjoy the visit to Singapore and the articles on the following pages.

Have a pleasant flight.

Dieter Seefeld
Chief Executive & General Manager
Air Niugini

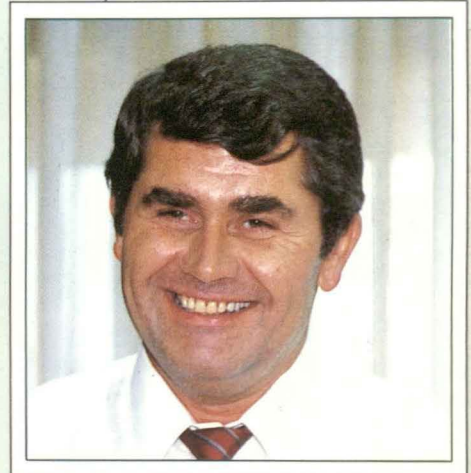
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Cover: A Hedemari villager in the Tari Basin, captured on film by a high school photography expedition. Photograph by Ron McKie.

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RAISING THE

Story by Frank Butler.
Photographs by
Marie-Helene Butler



GLOMARIS

I get to see more than my fair share of sunken ships. As manager of Rabaul Dive Centre I spend most days tour-leading divers onto sunken Japanese World War II vessels. These historic time capsules provide divers with an opportunity to explore some of the best underwater shipwrecks in the world.

When the offer came from long time friend, Mark Tickell, to dive on a 'new' shipwreck, that of the Glomar, I jumped at the chance. This would be a different experience for me — diving on a ship that had just gone down. Part of the reason for making the trip was to investigate the possibility of salvaging the vessel and its cargo.

In the early hours one morning last year, the Glomar hit a reef. It was presumed that there had been no serious damage, so the vessel continued its journey. A few hours later the crew noticed that the ship had taken on water and the pumps were unable to discharge the excess.

In an attempt to save the vessel, the skipper decided to



Above The Glomar, refloated and ready for towing.

ground the Glomaris on a reef just off Kolai Plantation, near Gonale on the south coast of East New Britain. To some extent this was successful in that passengers and crew were able to abandon ship without any injury. Rough seas and a southeast wind made conditions hazardous and the Glomaris, unable to hold in the beached position, slid off the reef, listed to starboard and sank. The cargo contained rice, canned meats and fish, frozen foods, beer, a multitude of spare parts, a motor van, a bulldozer and a drillrig.

Glomaris was lying on her side on a shallow reef packed with colorful corals, sponges and sea fans, and multitudes of fish. The vessel appeared to be intact with little or no damage to the main structure.

It was decided that the first item to be recovered would be the drillrig as it was the lightest and most accessible piece. The theory we worked on was simple: air is lighter than water and will always tend to rise. One cubic metre of air will lift a little over a tonne in salt water. Then we had to find out how much the item weighed, take a little bit off because it would be lighter in the water and we could calculate what volume of air would be needed to lift the item. By the way, you need something to put the air into! We chose a big steel drum.

Below Aft deck rigging breaks the surface.



Above Hawsers help pull the ship upright in shallow water.



Above Partly refloated, the Glomaris is secured near the beach.

The drum was floated out to the drillrig, positioned over the top, slowly sunk down and attached to the rig. All we had to do was pump air into the drum and in no time at all we had a floating drillrig. We towed it to shore, hooked up the bulldozers and towed the entire rig up the beach. A little bit of a cleanup and the drillrig was ready for shipping to Lae.

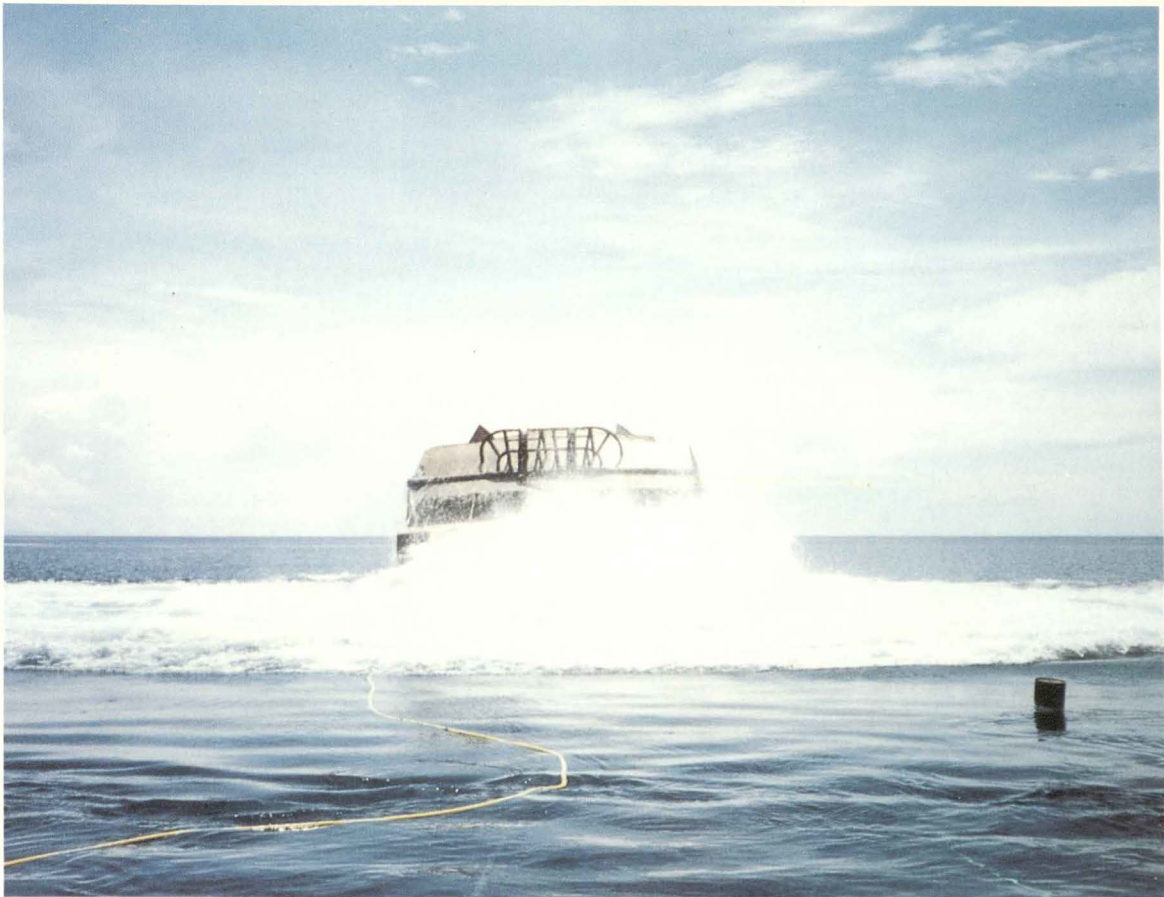
We all felt very confident at this stage. Next on the list was the retrieval of the bulldozer. Before too long the bulldozer was sitting on the beach ready for a cleanup.

We all knew that the ship would not be as easy to raise. Glomaris was designed to carry fuel and palm oil in the huge below-deck tanks, hence all we had to do was to make the tanks

airtight and pump in air. All of the air vents, filling ports and sounding caps had to be sealed. Sounds easy, but after a while one starts to feel like the little boy with his finger in the dyke. As one area is sealed a leak starts somewhere else. Eventually we accomplished an airtight seal on the main tanks. Now we could make the lift.

Frank Butler, Manager of Rabaul Dive is a PADI dive instructor with an interest in shipwrecks, in particular the World War II Japanese wrecks in Rabaul. Rabaul Dive Centre, PO Box 400, Rabaul, East New Britain. Tel: 92 1100.

Below The bridge showing the effects of immersion in sea water.
bottom The Glomaris breaks the surface.



We were ecstatic! We had done it — well almost. There were still the repairs to the damaged hull to be carried out. We left Glomaris at anchor. At 6.30 next morning the work crew assembled on the beach. Alas, no Glomaris; she had sunk again! Glomaris was now in a different position: sitting on its keel, the bow in 18m and the stern in 33m. It meant that we would have to start from scratch with a whole new set of rules. Back to the drawing board!

After we had everything sealed we attempted the lift once again. The bow came up first and the stern stayed submerged. It was obvious that we did not have enough lift on this, the heaviest section. The vessel was extremely unstable and some of the air was dumped out. To our extreme disappointment the Glomaris sank again, this time in deeper water — 45m.

We hooked up the hoses into the engine room and forward tanks to the wreck and turned on the pump and waited, and

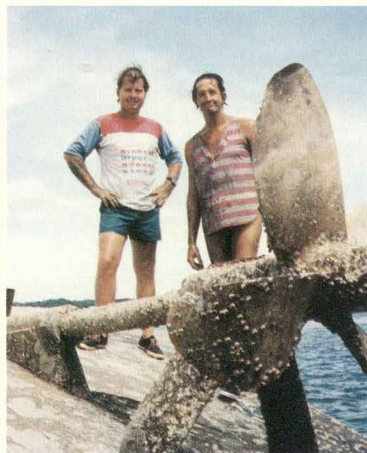
waited. At that depth, 45m, the air we were pumping from the surface was only displacing one-sixth of its surface volume.

We waited for four hours, staring out to sea, waiting for a sign. Then it came: a huge ball of air heading for the surface. The sea around the pontoon was bubbling, boiling and frothing. It was as if someone had opened the world's largest champagne bottle after first shaking up the contents. The stern of the Glomaris broke the surface and

it was better than champagne.

The crew of the sister ship, Cosmaris, took over and pumped out the engine room and pipe tunnel and the Glomaris was well and truly afloat. The decks were cleared of loose debris and the ship was made ready for the 18-hour tow home.

Funny how you become attached to something. That's how I felt about Glomaris. Elated that we could finally raise the vessel, and a little sad as I saw her towed away from Kolai. Mark and I stood on the beach and watched as she and the Cosmaris rounded the point, and were gone.



Left The author and Mark Tickell on the underside of the hull.
below Sister ship Cosmaris takes the salvaged Glomaris in tow.



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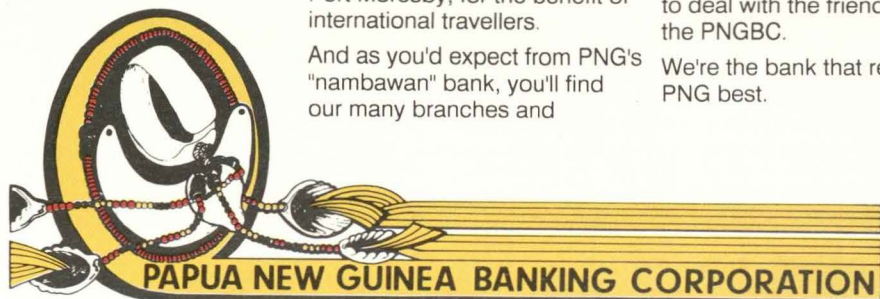
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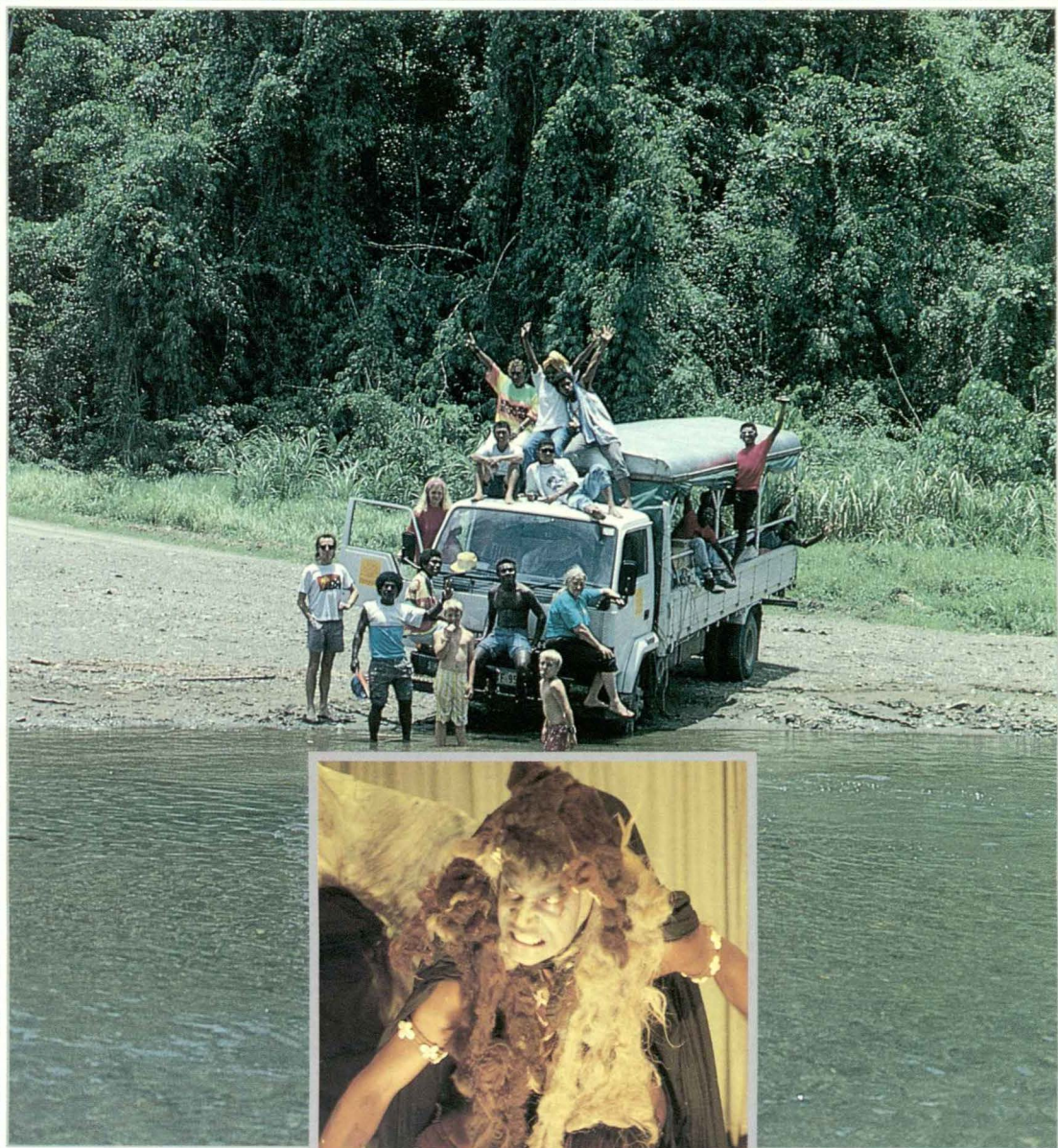
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Below The cast of *Tawarina: Island of Spirits* cools off in the Tapo River on the way to a performance in Madang. **inset** Malevolent island spirit, Kali (Rob Kawi).

Story by Rosalie Everest
Photographs by Reg Everest

BUSH

Shakespeare

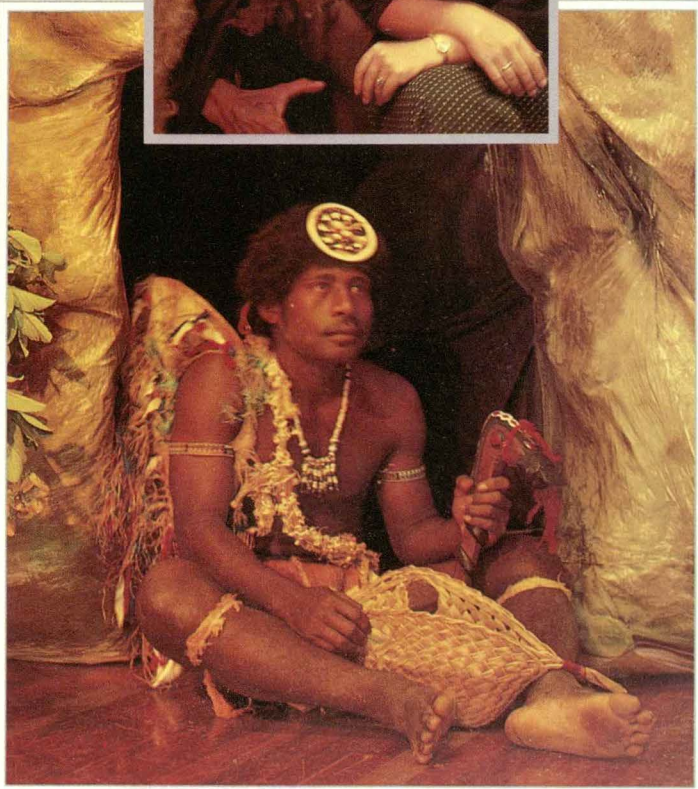


With a long, tangled mane made from a sheep's fleece; a ragged black cape trimmed with pigs' tusks and cassowary feathers; and a malevolent grimace; the limping and grovelling spectre of Kali is thrown into focus by the chilling red light.

A horrified gasp rises from the audience. Then, suddenly, the menacing spell of evil is shattered by the manic laughter and mischievous nature of Kapakle who delights the audience with his gravity-defying and gymnastic antics.

Kali and Kapakle were the central characters in Aiyura National High School's musical drama production, *Tawarina: Island of Spirits*, an adaptation of William Shakespeare's dramatic romance, *The Tempest*.

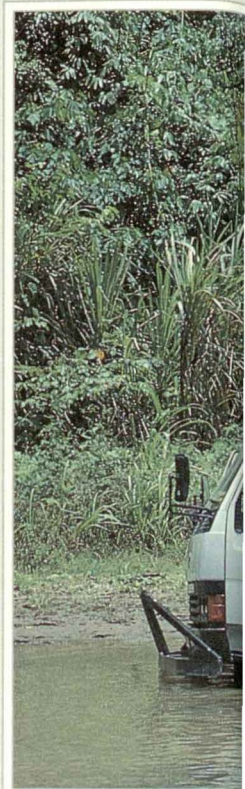
Shakespeare wrote *The Tempest* in his later years when he turned from tragedy to the romance form in which the characters are not so much realistic as symbolic. With the elements of a fairytale, *The Tempest* has a rather fantastic plot. Although on the surface it is a charming entertainment adorned with music and spectacle, it explores the universal themes of the importance of love as the healer of wrongs and of the beauty of human charity and forgiveness. It is this universality of theme which makes all Shakespeare's plays so suitable for adaptation and *The Tempest* provided rich material for adaptation to a Papua New Guinean setting.



Top Segi (So-on Paniu) the greedy businessman and his seedy partner, village councillor Aripa (Hohora Sari). **centre** Author Rosalie Everest and Kali. **right** Yevi (Kalu Namun) epitomises wisdom and integrity. **Facing page, top right** Kasable (Fred Oa) the 'boskru' (captain) of Segi's ill-fated boat. **top right** Tawarina maiden Wama (Robyn Sela) is wooed by Marcus (George Fakepo). **lower** Crew truck stuck for three hours in Tapo River.

Inhabited by wild and unruly nature spirits, Tawarina is an imaginary island somewhere off the coast of PNG. The forces of evil, represented by the brutish, subhuman Kali, jostle for control of the island with the forces of good, represented by the light and ethereal Kapakle. Their world is suddenly intruded upon by a diverse band of contemporary Papua New Guineans cast ashore on the island as a result of various mishaps in the modern world of the mainland. The stage is set for the unfolding of conflicts that inevitably erupt when old meets new or when traditional life is confronted with modern values and attitudes.

Among the intruders is Yevi (who stands for wisdom, integrity and tradition) and his brother and foil, the rather comically corpulent businessman, Segi (who stands for greedy opportunism and disloyalty). The tragic breakdown in their brotherly relationship, through to repentance and forgiveness, and their final heartwarming reconciliation, forms the main story line of this play. Added to this are the extra ingredients of romantic



love and ironical humor which help in rendering a rich and revealing tapestry of human foibles.

Aiyura National High School, in the Eastern Highlands Province, is one of PNG's four senior schools where students come from all over the country to complete their secondary education. The Aiyura National High School Theatre Group, made up of 22 Grade 11 and 12 students, worked on rehearsals for the Tawarina production for about two-and-a-half months under the direction of drama teachers, myself and Ana Kila; and music teacher Br Paul Bongcaras.

The diverse cultural backgrounds of the students added a special dimension to the production, giving it a truly national appeal. Many of the actors contributed songs and dances from their home provinces, teaching them to the rest of the cast.

After performing for highly appreciative audiences in the Aiyura Valley, the theatre group toured the production by road to the coastal centres of Lae and Madang where it also was received

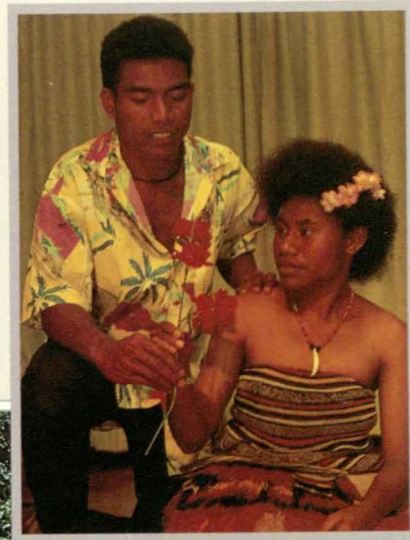
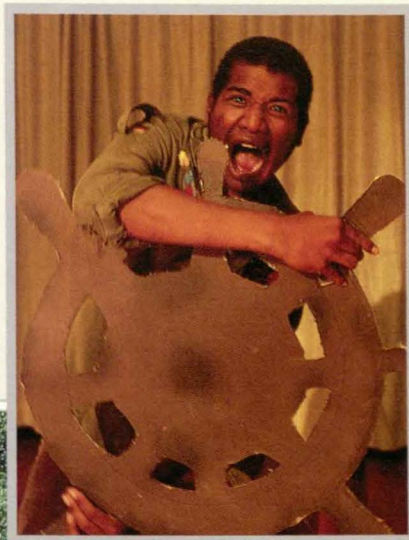
with great enthusiasm. In all, Tawarina: Island of Spirits was seen by well over 2,000 people.

Going on tour with this group of lively and talented young people was a fabulous experience and a special camaraderie developed among the members. Crammed onto the back of the school truck and jostling for space with stage paraphernalia, musical instruments and food rations, the Tawarina troupe sang and laughed and bumped its way back and forth through the magnificent Markham Valley and up and down the steep inclines of mountain ranges.

Their enthusiasm and joy was not dampened when the truck came to a halt in the middle of the Tapo River just a half hour's drive from Madang, the venue for the final two performances of Tawarina. The troupe was not mobile again until the students had spent three hours cheerfully digging the truck's wheels out of the wet sand by hand. Such were the tribulations and the joys of being a theatre company on the road.

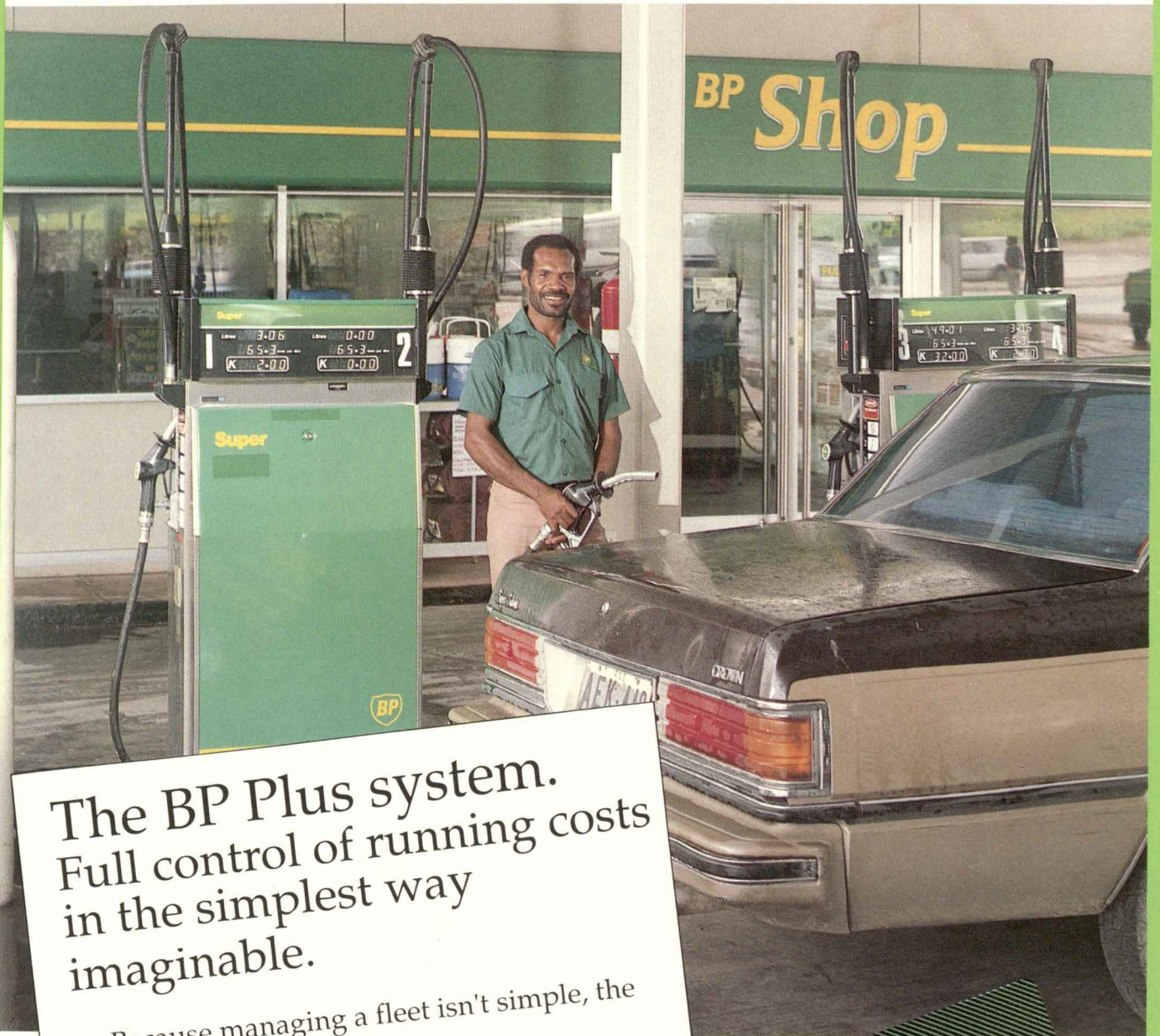
Although on a balmy evening in Madang, the curtains finally fell on the last performance of Tawarina: Island of Spirits, its colorful images and haunting

music could not easily be erased from the minds of the audiences. Tawarina: Island of Spirits was a highly successful entertainment which featured PNG's cultural heritage through music, song and dance. It also expressed the concerns of a young nation trying to reconcile the values of modern life with those of traditional life. It imprinted itself on the hearts of those who saw it and of those who participated in its creation.





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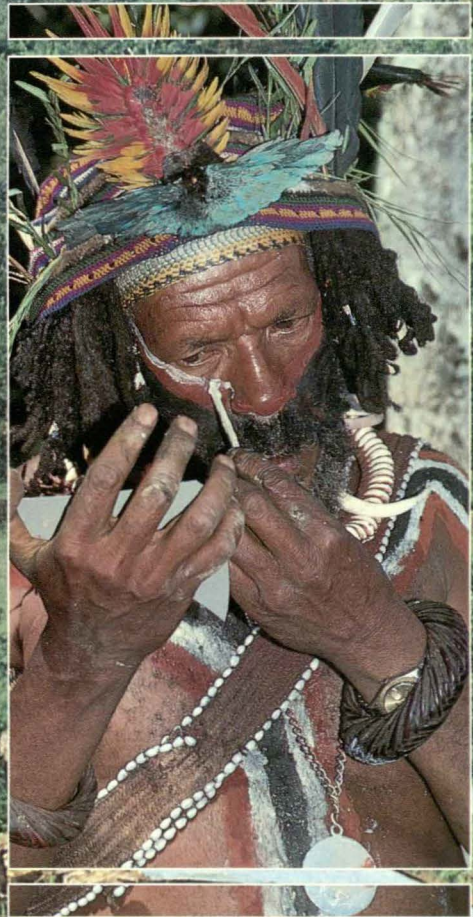
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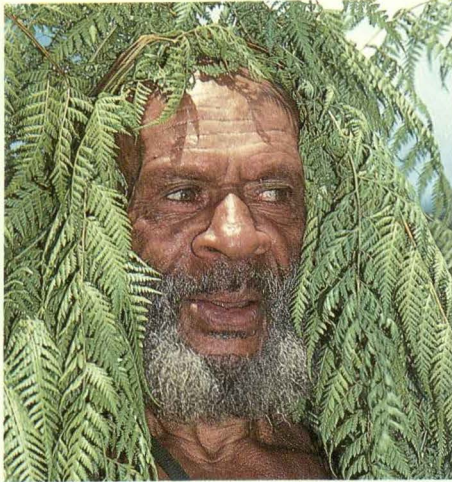
Story and photographs
by Georgie & Ron McKie



Aborigine Makeup and dressing for a spirit dance can take hours.

One of the courses offered to Year 11 students at Port Moresby International High School is a two-year comprehensive photography course. The unquestioned highlight of the course is a three-day field trip designed to give the students many different and interesting photographic opportunities.

Above Lakwanda Lodge in the Tari Basin.

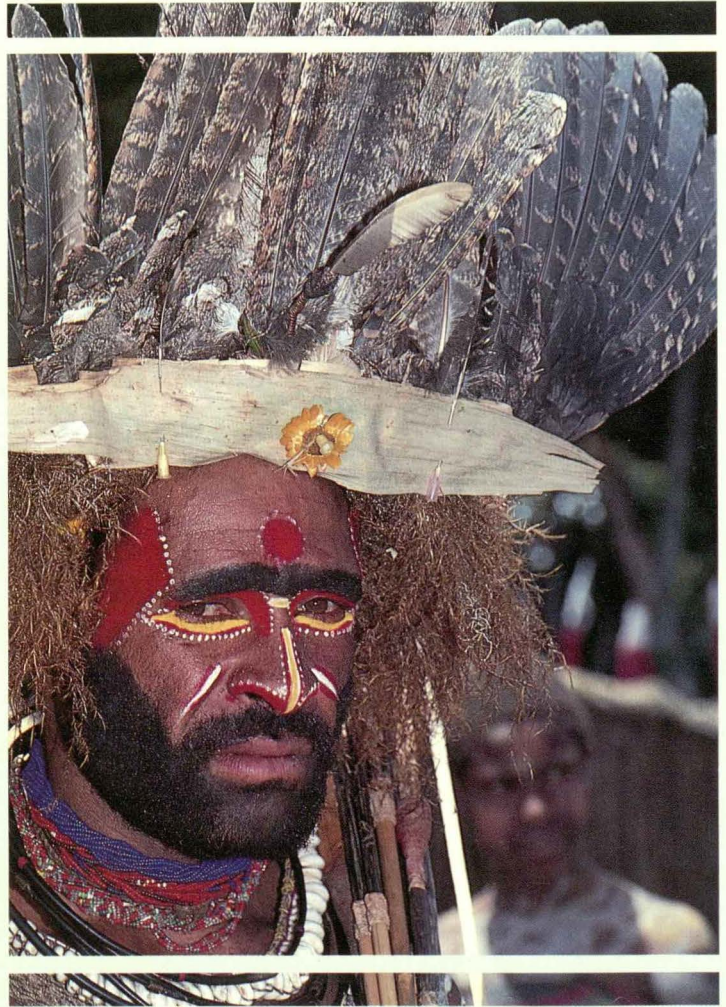


Above Fern fronds serve as temporary headdress for village elder.

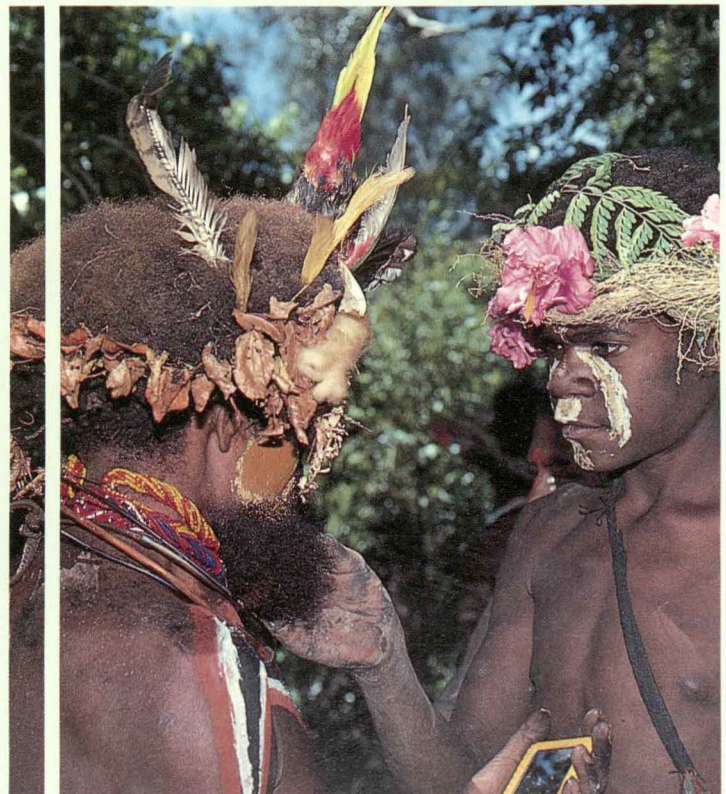
And so the decision was made to take 16 students to Tari in the Southern Highlands, the home of the flamboyant, spectacular Huli people. Some Huli people, in response to the growing tourist industry, have established village guest houses, offering budget priced accommodation and the opportunity for guests to live within a Huli community for a few days. Hedemari villagers opened Lakwanda Lodge mid-1989, offering visitors a unique experience.

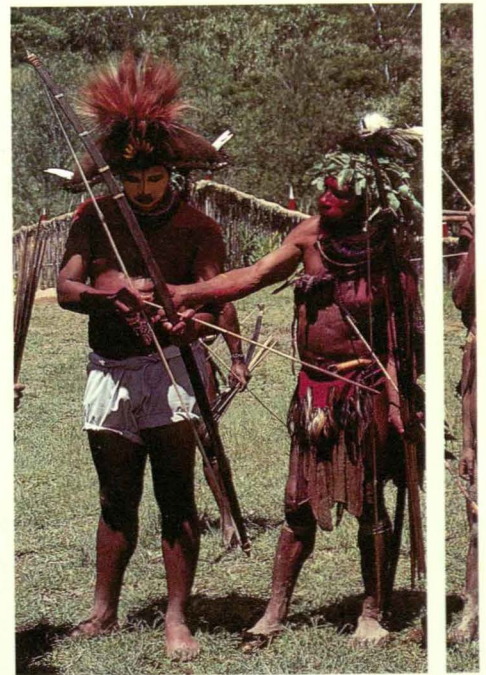
The students were a diverse group. Half were expatriates from Australia, New Zealand, America and Britain. The other half were Papua New Guineans from several largely coastal or island provinces and none had been into any part of the Highlands before. So it was with great excitement that the group assembled at the airport for the flight to Tari.

As dawn broke next day, everyone dressed quickly, picked up cameras and raced outside to see where they had been brought in the dark. They were delighted to find their huts overlooking a fast flowing river, the guest house buildings set on the side of a hill, surrounded by beautiful flower gardens. Mist was hanging around the mountain tops and the first rolls of film were exposed before breakfast. Lodge manager, Ronald Angu, directed us along a track to the riverside where village men were preparing for a singsing.



Above Huli face painting is both traditional and highly individualistic. below Young man helps an elder prepare for a spirit dance.



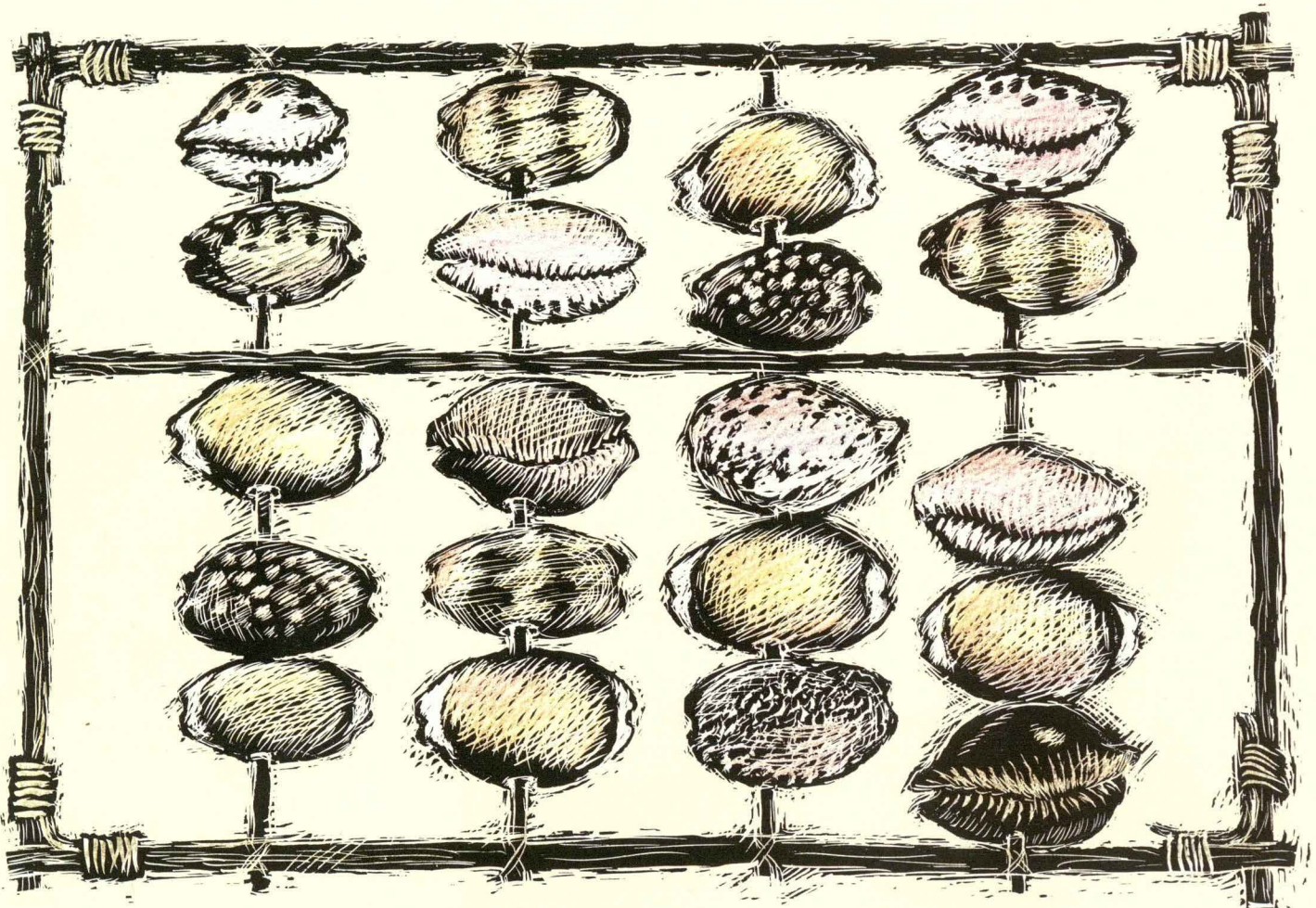


Left A swift river flows past Hedemari's Lakwanda Lodge. above 'Honorary Huli' Stephen gets advice on the bow and arrow.

Several hours were spent with the men as they prepared their faces and magnificent wigs. One old man, versed in magic, cast a spell over each dancer. Each man underwent a ritual cleansing of the body and a spell ensured that their paint and decoration would shine for the duration of the dancing. This preparation is painstaking and meticulous, with a white undercoat providing the basis for later layers of yellow, red and blue.

Several men also prepared four children who were to dance with the men. In this way children learn traditional dance and song, ensuring the continuation of a strong culture.

The dance mimics the display of a bird of paradise, and the body decoration and dress closely resembles the bird as well. Other items of uniquely Huli attire are worn, the hornbill beak worn between the shoulders of each man, the thigh bone of the cassowary worn as a dagger, the apron with pigstails attached signifying the number of feasts hosted.



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Above Student Christine undergoes a face paint transformation.

Most spectacular are the wigs. These wigs are made from hair grown by young men as they progress through various stages of their lives. Each younger man wore a decorated 'day' wig, the first to be grown. It curves gently downwards and is the most commonly worn. It is usually decorated with a few flowers or feathers, but when worn for dancing, it carries magnificent, precious bird of paradise plumes.

The breast feathers of the Superb bird of paradise are placed centrally on the front of the wig and all other items are placed around and behind it culminating in the glorious russet plumes of the Raggiana bird of paradise. More senior men dressed in ceremonial wigs. These curve upwards and are decorated differently, often with the tail feathers of the Ribbontail bird of paradise.

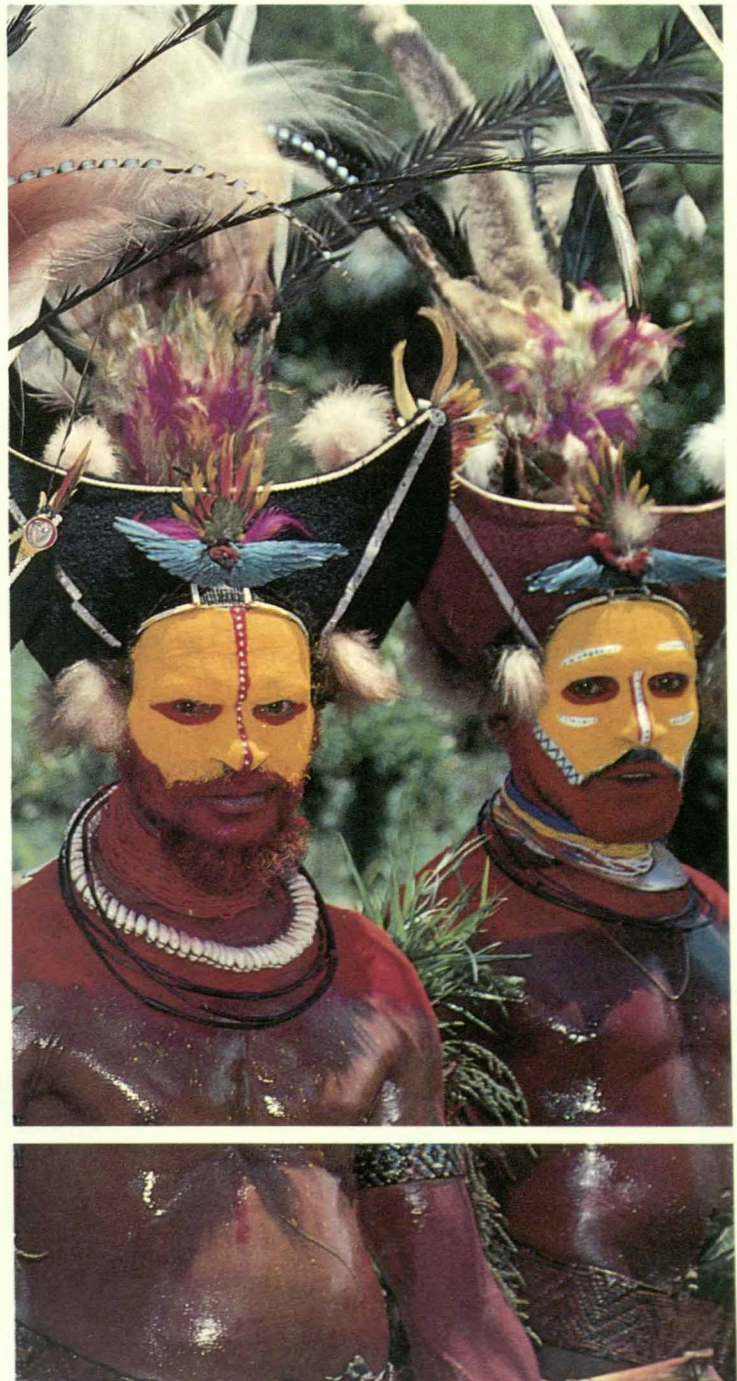
Below Making a ceremonial wig from human hair.



One of our party, Stephen, whose parents are from Milne Bay Province, dances and sings very well. He was asked if he would like to dance with the men. A wig was found and decorated, his face painted and, to everyone's delight, he joined the dancers.

To one side, we found two elders preparing themselves quite differently. They used a mixture of ochre, clay and ash to apply totally different body and face decoration. Their dance was one of spirits and gave a new dimension to the range of dance performed by Huli people.

Below Spirit dancers in full regalia.



Dances were performed on a large flat area and we were pleased to see many women and children join the audience. Several men, gathered to one side, gave a fine exhibition of archery, firing slim unfletched arrows into targets. Several students tried their luck but few had the strength to pull the bow string.

Later we were invited to the men's house to join them in a mumu. Mumu cooking is traditional and involves cooking food wrapped in leaves by the heat of stones buried under the ground.

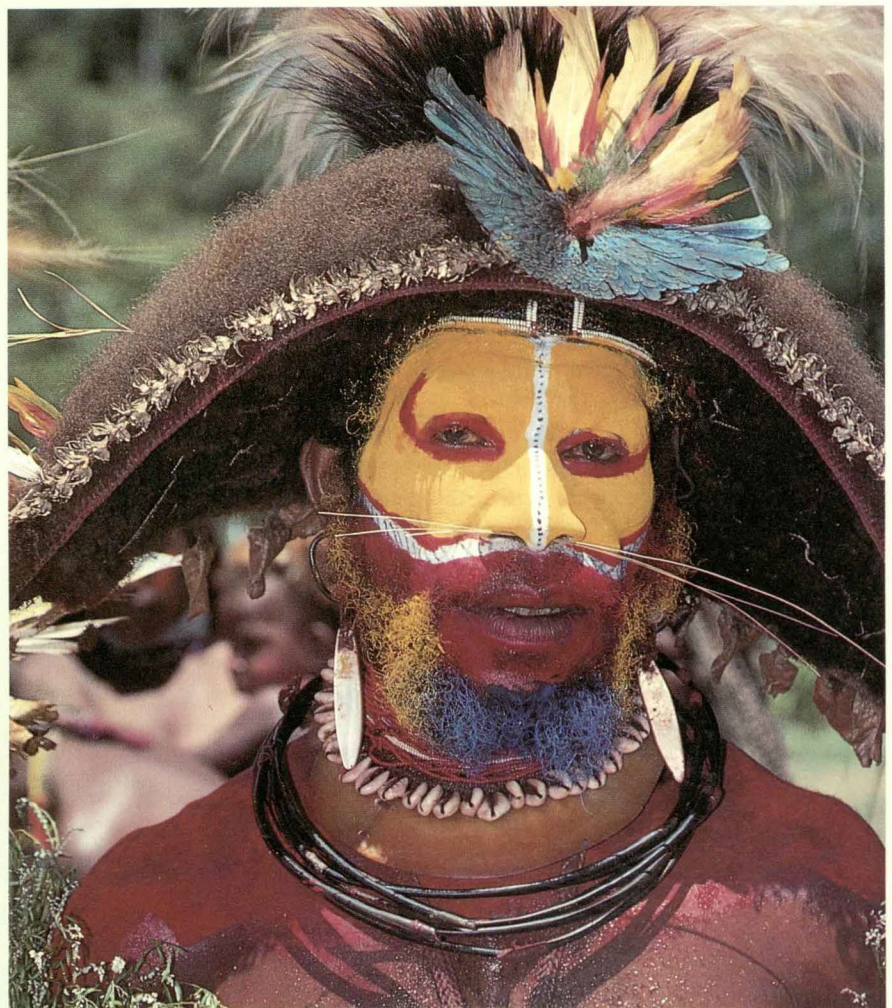
During the evening the party was invited to return to the men's house where we were formally welcomed by the headman, Peter Payabe. Elders sang songs welcoming us, improvising verses about our visit. Other traditional songs were sung including one that is sung to young boys to encourage their hair to grow so that they can make a fine wig. The school party had brought a gift of percussion instruments to be given to the community school. In return, the teachers recorded the singing for us, allowing us to increase our collection of traditional music in our own music department.

Clearly the field trip was a resounding success. The headman presented two spears to the school party, to symbolise and protect the warm relationship that exists between the people of Hedemari and the students at 'Pomhi'.

Bookings can be made by contacting the manager of Lakwanda Lodge, PO Box 103, Tari, Southern Highlands Province, PNG. Air Niugini operates regular air services to Tari from Port Moresby.



Top Resplendent village elder. *right* Father helps son prepare for spirit dance. *below* Blue breast feathers of the Splendid bird of paradise are a common feature of day wigs like this young dancer's. *bottom left* Student Sandy (right) gets instruction in bilum making.





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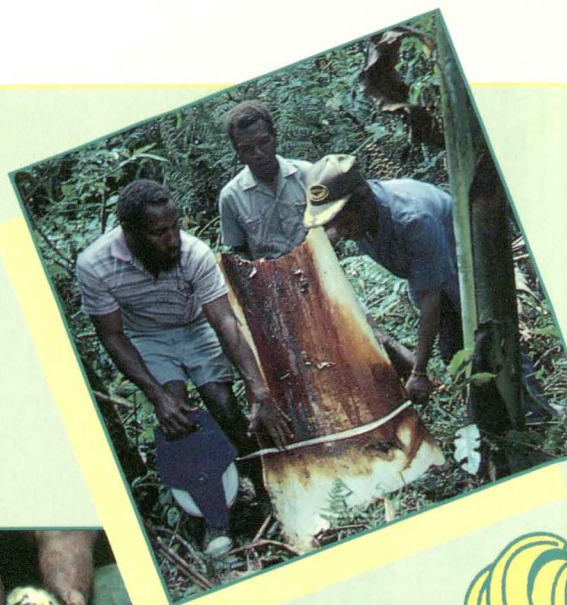
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Left Two men dwarfed by the towering 'trunk' of a giant banana. **right** A section of leaf sheath indicates banana plant size.



Left Giant bananas are full of hard black seeds. **facing page, top** Banana leaves make good food wrappings for earth ovens. **facing page, lower** Common bananas grown only a metre or two high.



Bananas come in all shapes and sizes, particularly in Papua New Guinea. However, nothing comes close to matching the grandeur of *Musa ingens*. This wild relative of our cultivated bananas grows an amazing 18 metres high. *Musa ingens* is so tall that it sometimes reaches above the tree canopy, making it visible from afar.

It is easily twice as large as any other banana type known, which makes it the largest herb in the world. Being a herb there are no woody tissues, so the plant must support itself with its many leaf bases which clasp together to form the pseudostem. Above the pseudostem is the crown of large broad leaves out of which the bunch eventually emerges.

A mature bunch of fruit can weigh 30 to 60kg. This is relatively small compared with the size of the plant and it is not good to eat as the fruit are full of hard black seeds as is the case with many other wild species of bananas.

One specimen we felled to collect seed for further scientific study came down with an almighty crash just as would any large timber species. A mature plant would weigh about three

to four tonnes — not exactly what a banana grower would be wanting for his plantation.

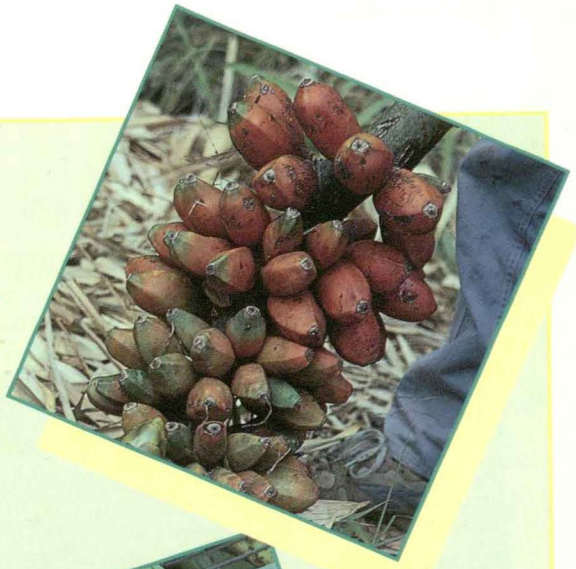
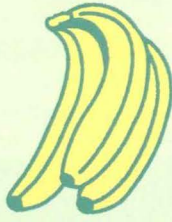
Relatively unknown to most people, this antediluvian monster awaits those who venture into the Highlands rainforests of PNG. It can be found in various parts of the Eastern and Western Highlands including Kassar Pass, Aiyura, Bundi Kara, Mt Piora, the Kubor range, Kamang, Minj Valley and above the Tsau River north of Banz. It grows in the rainforests at these locations at altitudes of 1,000 to 2,100 metres above sea level. *Musa ingens* will not survive at much lower altitudes because it is completely intolerant of the continuous high temperatures experienced in the lowlands.

I had the opportunity to see *Musa ingens* while on a trip to PNG sponsored by the International Board for Plant Genetic Resources (IBPGR) and I am indebted to them. IBPGR have recently completed a series of banana variety collecting missions to PNG to conserve the unique varieties of bananas present. Thus this marvel of creation will be around for many years to come.



GIANT

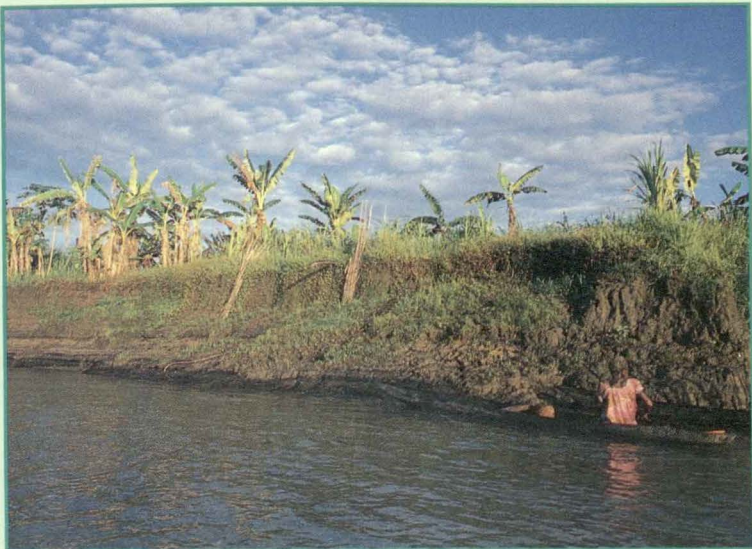
BANANA



Story by Jeff Daniells
Photographs by Jeff Daniells and Liz Thompson



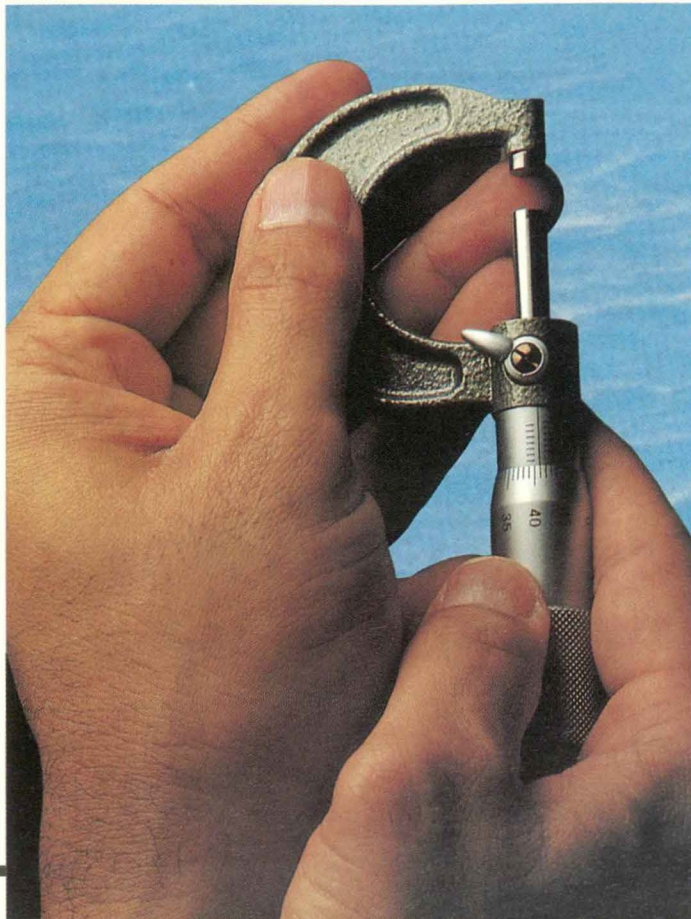
Top A bunch of small lowland bananas. **above** PNG bananas come in many shapes and sizes. **right** Schouten Islands bananas. **bottom** Lowlands bananas ready for the cooking fire.



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a festival of FOOD

The small island of Singapore sits at the bottom of Malaysia, between the Straits of Malacca and the South China Sea. A relatively small island, it is culturally very diverse, a richness reflected in the culinary delights it has to offer. Driving into the city from the airport, the long stretches of freeway and fast developing city skyline are misleading. They do not hint at the numerous and tightly knit ethnic communities, the little countries that create a world within the back streets.



Story and photographs
by Liz Thompson

Below Food stall ready for the day's custom. bottom Dining tables become games tables in mid-afternoon. far right Chinatown vegetable store.



In Singapore one can dabble in Asia. Wander into the labyrinths of Chinatown, take in the smell of burning sandalwood incense in Little India, drink Malay coffee at the riverside hawkers and buy fresh fruit in the colorful, vibrant Singaporean open markets. While food from all over Asia is available here in one city, the kind unique to the country is nonya-style cooking.

A preparation which mixes Chinese ingredients with Malay style, it developed with the recruiting of the Chinese laborers last century. Many married Malay women and this resulted in a unique kind of cooking, usually

very hot and spicy. Most nonya-style recipes are based on rempah paste which is made of various spices including hot chillies, spring onions, lemon grass, candlenuts, tumeric, lengkaus and blacan.

This kind of food is sold everywhere, on street corners, in restaurants and from hawkers' stalls. One of the most pleasant, cheap and easy places to eat is at the hawkers' stalls next to the river which runs through the centre of the city. A scene of great urgency, waiters run backwards and forwards carrying huge bowls of soup and stir fry. Stalls display foods — breads, sweet biscuits, desserts or glutinous rice and coconut milk, noodles, rice and fish of every shape, size and description. There are stir fried vegetables, cabbage leaves stuffed with bean curd, soup made of boiled yellow beans. Home made noodles float in large vats of stock.

The atmosphere is frenzied, the cooks sweat over steaming pots and pans. One small Indian-looking man meticulously changes his highly polished woks depending on the orders he prepares. Waiters skid on the slippery floor, delivering pint size glasses of bright green, frothing sugar cane juice which everybody seems to drink.

Blackboards tell what is on offer at the riverside Yong Tou Foo food stall. Fish soup, fish porridge, vermicelli, silver fungus in sweet soup and nasi lomek or coconut rice. A seafood stall displays fish with crab sauce, prawns in chilli bean sauce and large, deep bowls of laksa, a mixed seafood soup. Rice is the staple accompaniment but murtaba, rotis filled with savory filling, are also as common in Singapore.

Straight from the offices, in well tailored suits, young men and women collect takeaways. Soups in plastic bags with string handles and the obviously very popular noodles in small cardboard boxes lined with plastic.

Late at night, music lovers leaving the nearby Concert Hall come to drink Guinness and smoke cigarettes.

After being completely immersed in this, it is fascinating to find that after wandering for no more than 15 minutes one can find Little India. Close to famous Bencoolen Street, Little India is a maze of entirely different smells and sounds. Street vendors thread strands of sweet smelling, creamy white jasmine and deep yellow marigolds which worshippers buy to place before their deities. Classical Indian sitar and the beat of the tabla can be heard from the numerous cassette stalls. The air is thick with incense. One expects, any moment, to see rickshaws and cows wandering the streets.



Left Cooks and kitchen hands work at a frantic pace. **right** Fast food outlets on the river bank.

Numerous restaurants make their contribution to Singapore's culinary diversity. True to Indian form, tali is most commonly eaten. A traditional dish, tali comprises numerous curries which are served with a huge mound of rice. Eaten from a banana palm, the rice is served first, then, just as in India, waiter after waiter approaches with a bucket. Each bucket has a different curry, each one labelled onto the palm leaf until the diner indicates that there is enough.

On top of all this are piled chappatis, popadams, chillies, chutney and yoghurt raita until the whole meal is in danger of spreading onto the surface of the formica table. It is a wonderful



Top left Indian flower stall. **top right** Carcasses that will become delicious meals. **right** Typical Asian food stall.



meal, eaten with the fingers which, the Indians argue, allows you to experience the full flavor of the food. As soon as space appears on the leaf, the waiters and their buckets are back.

With this meal one has to be disciplined not to reach bursting point. It is usually accompanied by hot and very sweet tea and cumin seeds eaten to cleanse the pallet. Apart from tali, a large variety of other Indian dishes is served. Southern Indian idli, small steamed cakes of rice served with chutney and often eaten for breakfast and dosa, thinly fired rice pancakes, often filled with onions and potatoes are two of the most common.

At the entrance to these restaurants, large cabinets of Indian sweets are displayed. Pyramids of neat, colored squares, many of which consist of little more than solid condensed milk and various flavorings. Little India is frequented not only by the large expatriate Indian community but by many of Singapore's Asian population.

Only 15 minutes from here is Chinatown. So many of the world's cities have a Chinatown and given the large Chinese



Top A row of food stalls offers wide choice. above Little India family group. left Little India sweets stall.



population in Singapore it is not surprising this one is so vibrant. Many restaurants have small tables on the street and classic restaurant windows displaying racks of oily red ducks.

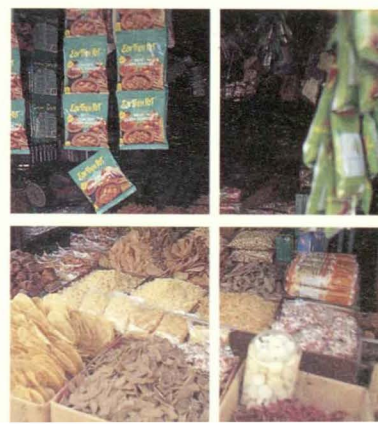
Old Chinese men eat large bowls of noodles with chopsticks. Dishes of crispy seaweed are served with almonds, lotus leaf savoury rice, Cantonese steamed spare ribs with black bean sauce and white Chinese cabbage with chilli are all on the menu. Small shops display Chinese herbs for sale; old Chinese doctors weigh out bits of fungus, seahorse and a variety of strange concoctions that make up their healing remedies.

Within walking distance of Chinatown are numerous other enclaves of character and culture. Singapore offers food from many of the countries surrounding it. While certainly one of the most modern and efficient capitals, it has not lost character. The character is demonstrated through the multicultural flavor of its cooking and the often fascinating environments in which it is prepared.

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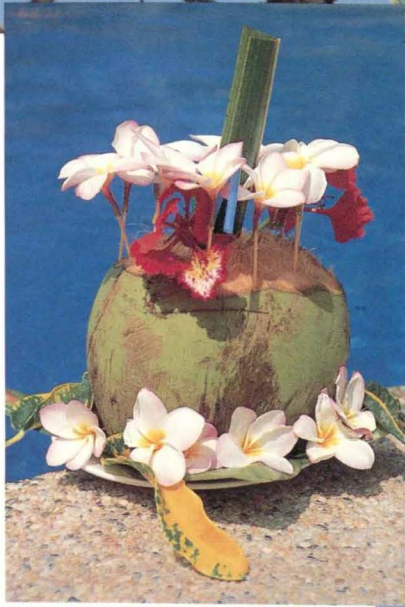


Left Meals are served night and day. below Dried foods on sale in Chinatown.



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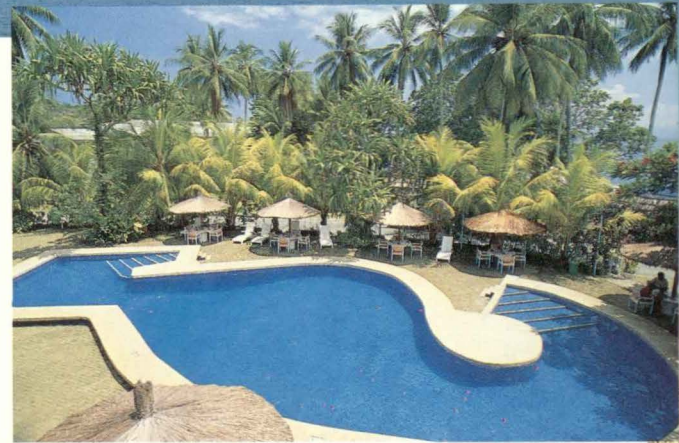
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Below The sight that terrified enemy villages two generations ago now thrills tourists.

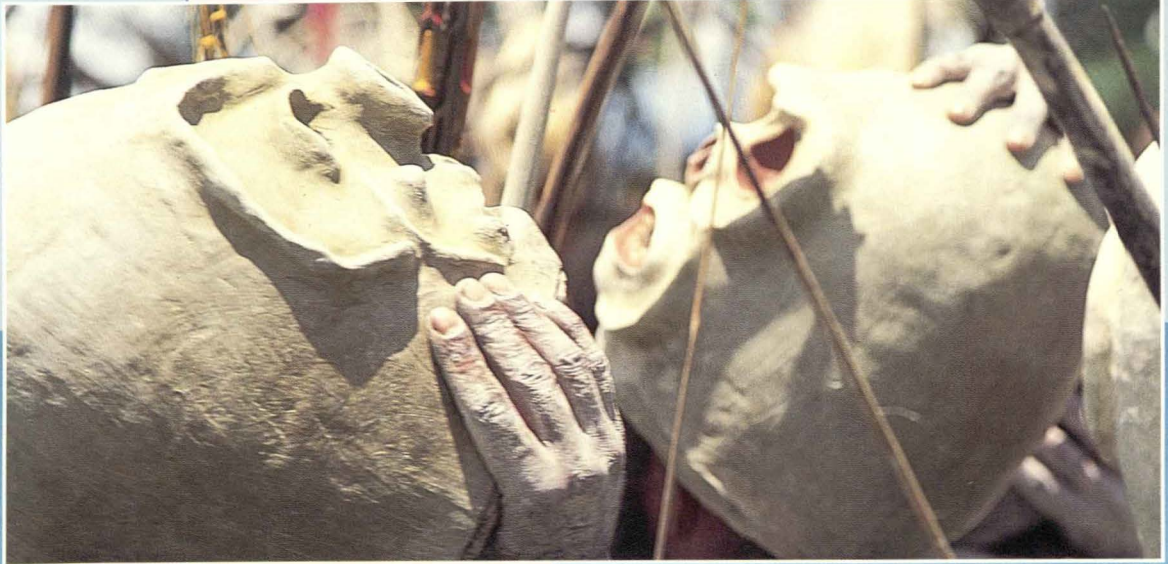
Story by
Atairo Kanisuwo

H O L O S A

Photographs by
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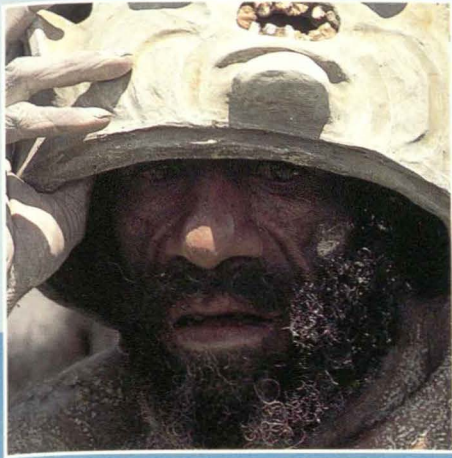
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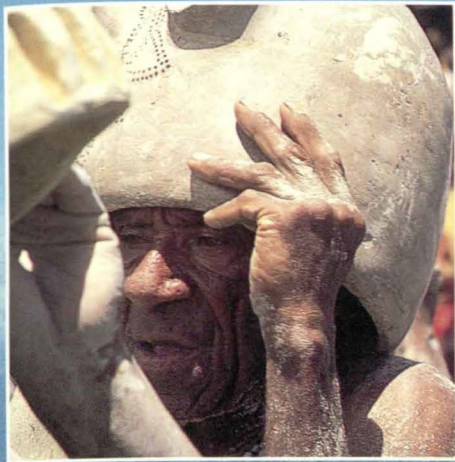


Now that the Asaro mudmen have become one of Papua New Guinea's premier tourist attractions, I will tell you my small history about how they came to be.

I heard this story from my father. The 'holosa', as the mudmen used to be called in my mother tongue, were started by my grandfather, Pukiro Pode. Originally the mudmen, the holosa, came from Komunive village in the Asaro Valley. There are four clans within the village, but the mudmen originated from my clan, Gavina. The other clans are Schayuha, Okorohayuha and Ganadiyuha.



Facing page, top Mudmen donning their masks for a show. **facing page, lower** Mudmen at the Goroka Show. **left** Resting after the exertions of a mudmen's dance.



During those primitive times, tribal wars between villages were common and severe. In order to live, villagers battled each other for land which, of course, is a big thing. The champion village then looted off everything wherever they found it. Their loots were usually pigs, crops, women and children, but usually male children were killed.

Then there came a time when two brothers, my grandfather, Pukiro Pode and Lupunuho Pode, created something new to help in fights against other villages. They explained their plan and suggestions with their clan men who accepted them. The next day, the whole village knew the plan and knew that the two men's suggestions would work out right and a whole mob headed towards a nearby enemy village, which was Kenetisaro.

The plan, of course, was for my grandfather and his brother to be holosa and terrify the enemy.

When people in the village saw the first mudmen, they fled in all directions leaving their belongings behind.

Truly, it was the very first sight in their lives of such horrific figures coming towards their village. Thereon, my grandfather and the men started shooting arrows at their enemies, killing all men and leaving almost an emptied village. The idea had really worked and truly it was a big success. So for years my ancestors used such ways of terrorising their enemies and killing them.



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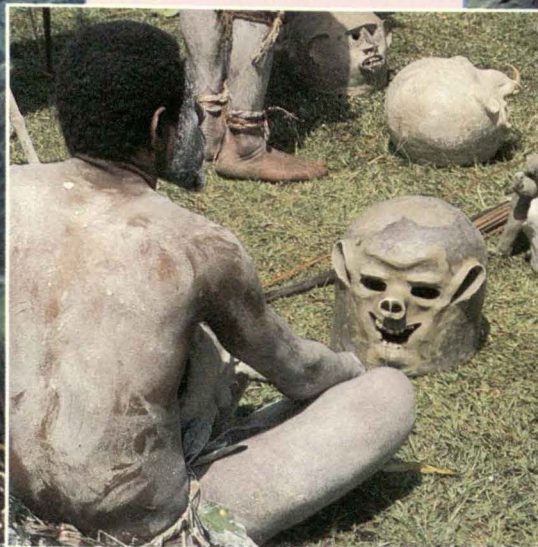


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The first mudmen used the 'gotaraha', which in my mother tongue is a garment, usually shaped with eyes, nose and a mouth. My grandfather and his brother coated theirs with white mud all over the head and the body.

When it came to my father's age, the way of dressing had a slight change. He and other holosa made masks out of raw bamboo which could be just fitted over the head. The bamboo frame was then coated with white mud.



Top Pig tusks decorate one mask (left), another (right) is modelled after a human skull. above A mudman mask with a pig-like face.

Nowadays we use permanent masks made of pure white or a gray mud. The masks can be 1 to 2cm thick and carefully shaped like big bowls. The nose and the ears are made separately and fitted on to the masks while holes are made for the eyes and the mouth. The teeth are usually pigs' teeth and tusks. Others prefer to use human teeth or cuscus teeth.

When you look at mudmen, what a sight it is. Sometimes you can never tell at all whether it is a human figure or a beast.

Some time ago, my fellow mudmen and I made several tours overseas. Our first tour was in America in 1978 and twice in Australia in 1979 and 1980. Back in PNG we also made several tours to other provinces to perform on big occasions such as the opening of a new building.

I am very proud of our culture and tradition as a whole. Therefore we have to remind our youngsters always to preserve our culture and traditions. We are planning ahead to boost our mudmen attraction to many more people, especially our tourists who might have heard of the mudmen but who have had no chance to see the reality.

With my final words I want to say that I like the name 'holosa' as it used to be. But we appreciate the name, mudmen, and that is now our registered name.



Top The modern face of a mudman's mask, with the hint of a smile. **right** By contrast, a mask with glowering, threatening features.

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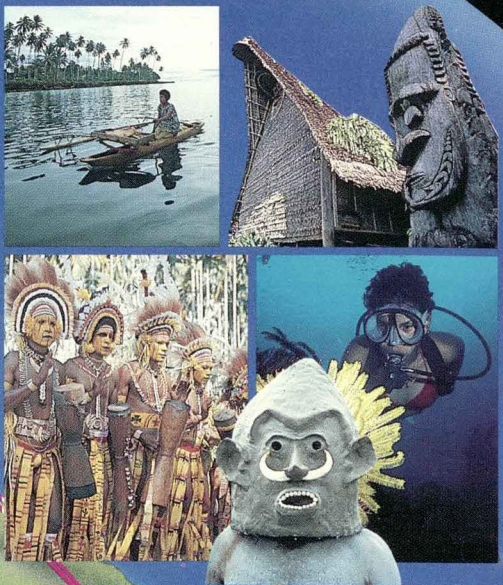
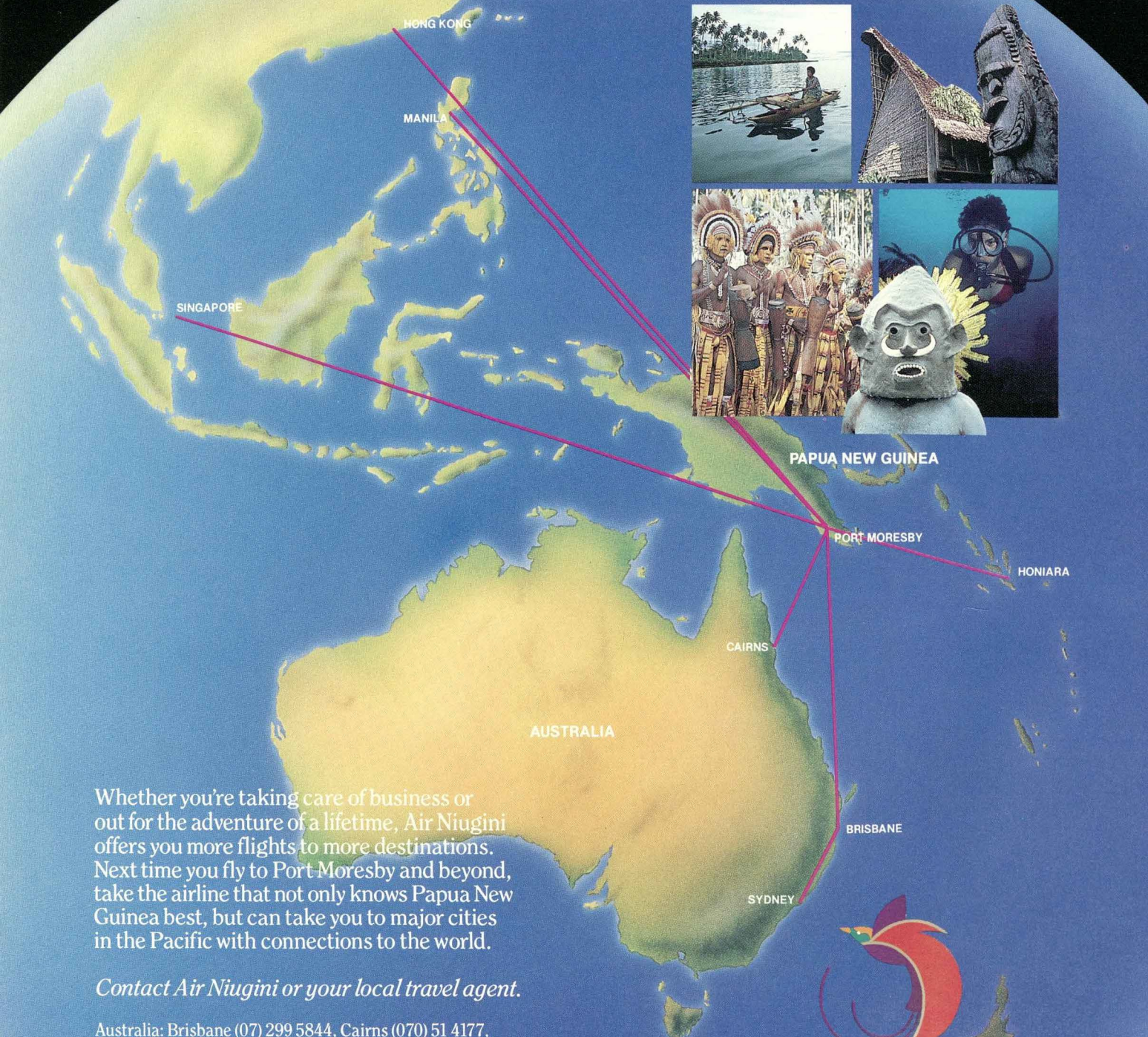


The valuable Kina Shell. Still used in trade and to pay bride price. Kina is also the name adopted for the national currency of Papua New Guinea.

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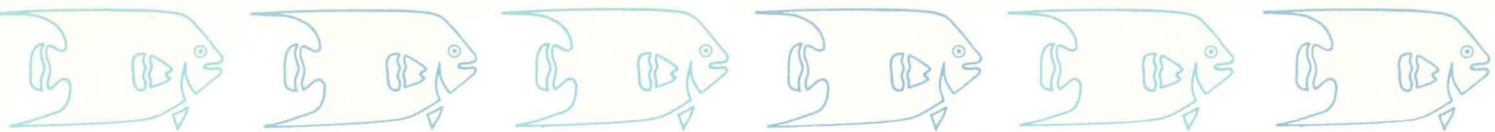
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Dream Fishing

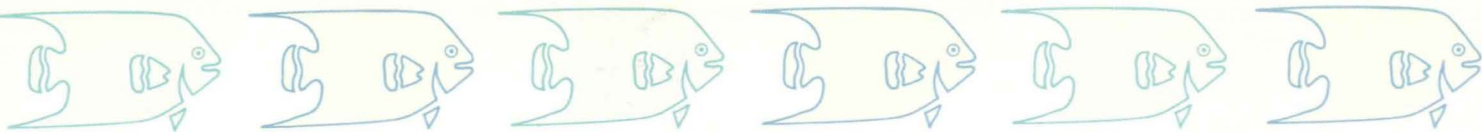
Story and photographs
by Dean Butler

When a sportfisherman daydreams about faraway, exotic locations and untapped, unspoiled sportfish, the list of areas is fairly short and getting shorter.

Sportfishermen are a strange lot who will travel the world in pursuit of a particular species. They will spend thousands of dollars to catch a fish bigger than anyone else. Talk to serious travel-orientated sportfishermen and they will all tell you that the areas they go to fish are usually the most beautiful and untouched places left on earth.

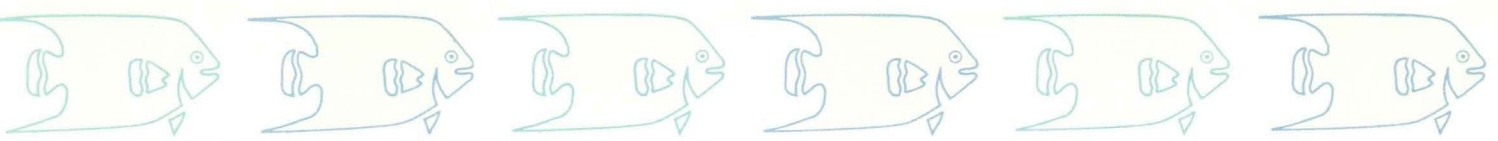
Left Barracuda with the lure it found irresistible.





Below left A 320kg black marlin clears the water. **below, right** Spanish mackerel ready for the landing net. **facing page, from left** Chris O'Keefe and trevally; Rod Harrison and 25kg barramundi; apprentice Kulu River guide and clients.





Sportfishermen practise catch and release, that is to say they are quite happy to return all fish to the water, unharmed. This means that the sportfish are a reusable resource. Such fishing has a low impact on the culture and the people of any given area and, properly managed, has no harmful effect on the environment. It does, however, create local employment opportunities.

What has PNG to offer the sportfishing world? Being a very young country geologically, it has many major river systems pouring millions of litres of fresh water into the ocean every day. The waters surrounding most of PNG are also some of the deepest in the world and are favored with rich ocean currents that carry an enormous amount of oceanic life.

There is a very important link between the freshwater flow of

ivers and the blue water that surrounds them. The basic food chain needed for any aquatic life to survive starts in the estuary. This is the nursery, where mangroves play a very important role in supporting many of the tiny creatures that the smaller estuary fish live on. These small fish become a major food source for larger fish and in turn attract the larger predators that are of most interest to the sportfisherman. This food chain ends up way out at sea, where great gamefish such as marlin and tuna can be found. All these factors make PNG a prime location for pristine sportfishing.

Nearly all of the major fish species found in the South Pacific are found in PNG. Two of the most powerful river-dwelling fish can be found nowhere else. They are the PNG black bass and the spot tail bass.

The barramundi, which is widely distributed around the 'top end' of Australia, is found in most of the Papuan Rivers running south into the Gulf of Papua. One of the best, and the only one reasonably accessible to people travelling to PNG, is the Bensbach River. It is a big, fish-rich water course, meandering through lowland forest and lush waving grassland, finding its slow way to the sea near the Irian Jaya border.

Less than 100km inland from the river mouth is the Bensbach Wildlife Lodge. Its deceptively simple design harmonising perfectly with its surroundings, it offers a well-equipped, comfortable base from which anglers can enjoy world-class fishing for lagoon barramundi.

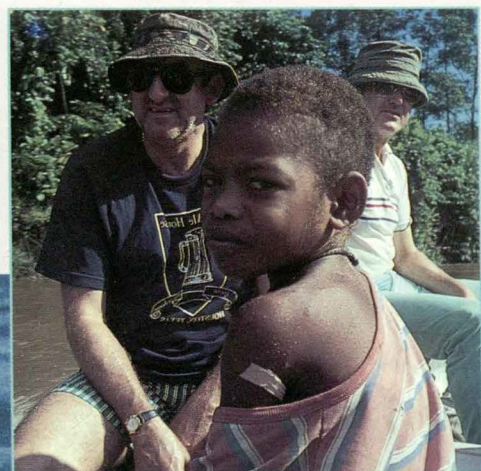
The other land-based fishing lodge in PNG is the Kulu River bass fishing lodge located in

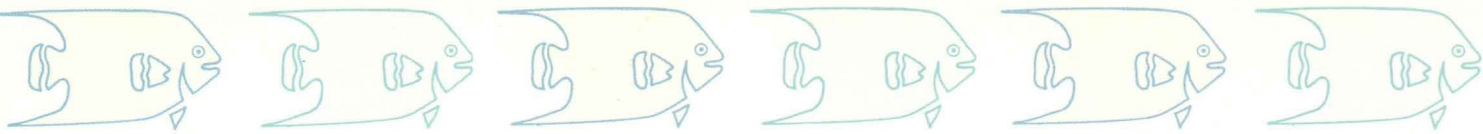
West New Britain and run by Sportfishing Adventures. It is where sportfishermen can be guided in the pursuit of the native PNG black bass and spot tail bass.

The bass is the classic ambush feeder, hiding behind logs or anything that deflects current and waiting for small fish, or any other creature to come past. They come out of cover at lightning speed, turn on the chosen prey and on the way back to the cover strike the fish or lure with such force that they can quite often break the 18kg line that is needed to catch them in a straight pull.

This is the challenge for the angler. There is not a trick in the book that bass will not use to escape.

Black bass are found in the brackish tidal sections of the lower end of the rivers down to





Left A strike at sunset. below A good-sized Bensbach River barramundi. bottom left A predatory Kulu River mangrove jack.

the mouth. The spot tail is found in the faster, upper reaches and both fish have the strength to give any angler a hard time.

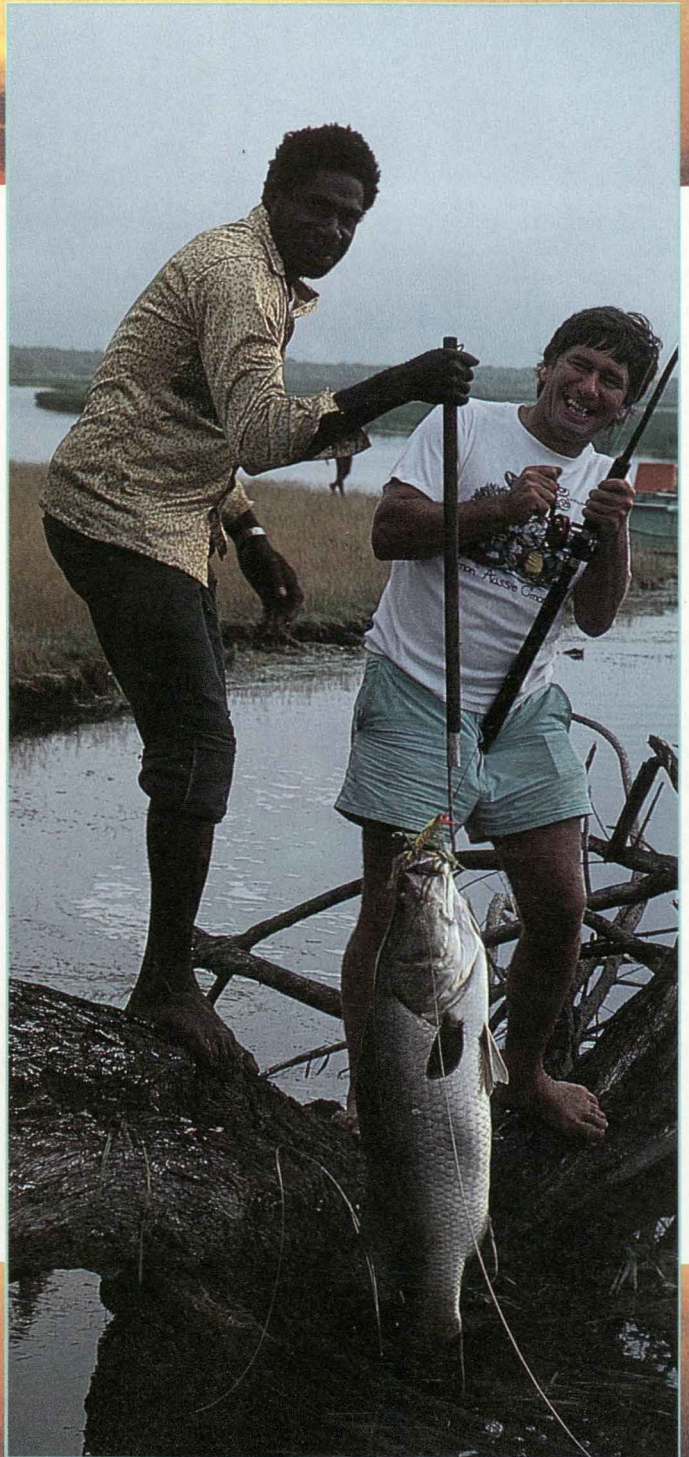
The Kulu River camp has proved to be quite successful and should produce stunning sportfishing for years to come. Other fish species encountered there include mangrove jack, giant trevally, queenfish and finger-mark bream. Outside the river mouth, clients fish for spanish mackerel, trevally, barracuda and many other species that put a bend in a fishing rod.

As good as the fishery is on the Kulu, sportfishermen are always looking for something better.

Sportfishing Adventures, with the support of Air Niugini, put together an exploratory trip that took them down the remote south coast of New Britain. From the research they did and

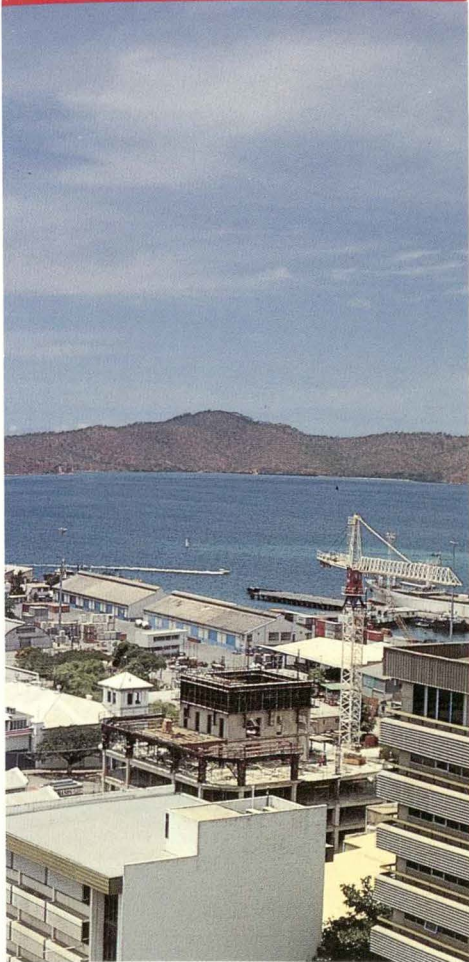
after many hours poring over maps, they believe that this area has the potential to be one of the greatest sportfishing destinations.

It would appear from what they have learned, there will be plenty of opportunities for anglers to pursue gamefish such as blue and black marlin, sailfish, wahoo, various tuna species, and numerous reef dwelling fish such as spanish mackerel, coral trout and giant trevally. Add to it the fact that there are hundreds of unfished rivers and creeks which should be loaded with the black and spot tail bass, all in an unspoilt environment. It makes for the sort of fishing of which dreams are made.



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Waigani Drive, Hohola. Fax: (675) 21 3835
P.O. Box 1981, Boroko, Telex: NE22288



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