

paradise

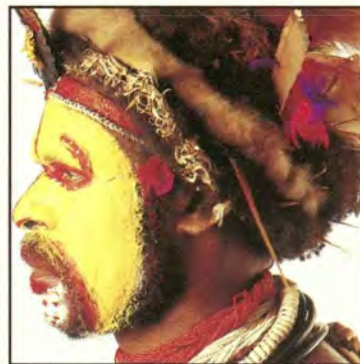
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Cover: Young Mendi woman, wearing traditional clothes for bride wealth ceremony, Yore Village
Photograph by Chris Rainier





Welcome Aboard!

In March and April Air Niugini will introduce two new Dash 8-2000 aircraft to its fleet. The new aircraft, together with a new airline schedule commencing in March, bring a double plus for our valued customers. The acquisition of the new aircraft demonstrates Air Niugini's decision to pursue an aggressive policy to improve customer services, productivity and efficiency.

We are confident that our passengers will find the new 36 seater Dash 8 a most satisfactory aircraft in which to travel. Its greater speed will enable faster flights on the routes currently operated by the Dash 7. The aircraft is quieter and more comfortable than the Dash 7. It is especially suited to the country's hot climate and high altitudes. Before choosing the aircraft, Air Niugini conducted an extensive evaluation and found the Dash 8 to be the most suitable type of aircraft to provide the required services in the Papua New Guinea flying environment. Passengers travelling to Lihir Island, Mendi, Tari, Kundiawa, Daru, Wapenamanda and Popondetta will welcome the change.

The commencement of the new schedule in March also brings a new philosophy into the development of the airline's scheduling. With the push to meet customers' travelling requirements, a completely new approach was adopted. Comprehensive passenger information data was compiled to determine the basis of the new schedule.

Improvements due to the new scheduling philosophy include the introduction of more direct services and operation of the majority of flights between 7am and 5pm daily. In addition, two smaller 'hubs' will be established in Lae and Madang for additional passenger connections and to support our Port Moresby base. Port Moresby will continue as the primary base and the main centre for overnighting of aircraft. Other changes resulting from the new schedule provide for increased capacity across the Mount Hagen, Goroka, Lae, Hoskins and Rabaul sectors. A redistribution of capacity on other sectors to meet better the travelling needs of the public has also been effected.

The changes described above are two further examples that Air Niugini management and staff are committed to pursuing excellence in customer service.

Let me extend to you our Bird of Paradise Service.

A handwritten signature in black ink, appearing to be 'M. Maladina', written in a cursive style.

Moses Maladina
Chief Executive and Managing Director





Simbu

Story and photographs
by Garth Leary

Pandanus palms in the foreground of the rainforest walk on Mt Wilhelm expedition

If you have ever wanted to walk in pristine rainforest, visit remote traditional thatch villages where time seemingly stands still or explore magnificent caves by torchlight, then you must visit the Highlands. Majestic mountains, wild white-water rivers, mist forests, alpine grasslands alongside small lakes, wide fertile valleys and a diverse array of cultures and languages, the Highlands is an exotic destination that can challenge your concept of reality.

Simbu, translated as 'very pleased', and earlier known as Chimbu, is the smallest and 'newest' province in Papua New Guinea, established as an administrative unit in 1966. It lies in the Central Highlands between the Western and Eastern Highlands Provinces. The Bismarck Range forms a spine which runs east/west through the centre of the island. The highest peak in the country, Mt Wilhelm, is in northern Simbu.

At 4,509m Mt Wilhelm is rarefied air, yet for the adventurous, quite accessible without equipment.

The population of Simbu in the 1990 Census was 183,849, 95 per cent of whom still live a traditional village culture with subsistence

farming the main means of survival. Kundiawa, the capital of the province, with a population of approximately 5,000, is the fifteenth largest town in the country. Two major rivers — the Simbu and the Wahgi — surround the town.

Children at a village en route





There are direct flights from Port Moresby to the Kundiawa Airstrip in the middle of the town next to the Papua New Guinea Banking Corporation. The airstrip is a sloping runway nestled between mountains and gorges and overlooking the Wahgi Valley and River — a breathtaking arrival and departure point.

Limestone mountains around Kundiawa and Chuave (half an hour east down the Highlands Highway) contain many excellent caves. Bibima Cave is 1,220m long and, at 494m, is the third deepest cave in Papua New Guinea. Ancient burial caves at Noganigle and Mt Elimbari are still in use. The skulls of 'The Fathers', as traditional custodian and guide Elias called them, guard the entrance to the Keu Caves, adding mystique to the visit. You will not be disappointed by the large stalagmites and stalactites, rim pools, straws, underground rivers, enormous chambers and colonies of bats. With Elias, torches and spare batteries at hand, these caves are an amazing adventure.

A three-day trek through the mountains from Noganigle to Kerowagi can be undertaken. At Namalufula Amphitheatre, near Chuave, there are ancient rock paintings.

The Highlands have been inhabited for at least 30,000 years and the inhabitants gardeners for over 10,000 years. The people of Simbu are renowned for their gardening abilities. They cultivate crops perched on steep, high altitude slopes and have developed ways of draining and enriching the soil that allow continuous cultivation of crops of sweet potato, many fruits, vegetables, sugar cane and a recent introduction — coffee. The pineapples are the best I have tasted.

Left: *Keu Caves deep inside the limestone mountain at Chuave*
Below: *The fertile Wahgi Valley*





The main meat is pig, eaten chiefly at ceremonial feasts and cooked in earth ovens called mumus. Pigs are a measure of personal wealth. A man can purchase anything with them, including a bride; pigs are the main item used to pay compensation claims or to prevent physical payback for a wrong by an individual or clan.

With a bewildering array of cultures and languages — 19 in Simbu alone and approximately 800 throughout the country — it is not difficult to understand the problems faced in unifying all these tribal factions. Kuman is the dialect spoken by the largest group of people in Simbu but Tok Pisin is also widely spoken.

Trekking in the Highlands is some of the best you will experience, passing through lush verdant rainforest with colourful flowers. Papua New Guinea is home to over 3,000 varieties of orchid. You may see a bird of paradise. If you don't, you will certainly hear one. Crystal clear streams and clean mountain air are full of the sounds of birds and insects.

Above: 'The Fathers', as traditional custodian Elias called them, guard the entrance to the Keu Caves.

Below: Pigs being cut up for distribution after being cooked in earth ovens



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Kegsugl where there are several choices of accommodation. I stayed at Lake Vaundo Trout Farm for K45 per day including all meals. You will be entertained by hosts Betty and Ken Higgins while you dine on fresh or smoked trout or chicken and vegetables. The servings are generous and very tasty. From Kegsugl, a four-hour trek through rainforests, tree fern

Kundiawa has one of the world's most spectacular runways.

Walking through remote villages creates much interest and you are always greeted by smiling faces and inquisitive children. You may encounter groups of warriors, traditionally dressed and colourfully painted, who shake your hand and are happy to be photographed. Their friendliness is in stark contrast to their fearsome decoration and savage weaponry of delicately carved bows, arrows and spears.

For many, a visit to the Highlands would probably not be complete without a trek to Mt Wilhelm. No technical climbing ability or ropes are needed, but the walk to the hut at Lake Piunds (3,600m) and final assault on the summit are strenuous so you should allow 3-4 days for the expedition. From Kundiawa you travel north, preferably by 4WD, on the Gembogl Road to

forests and alpine grasslands brings you to the hut (K5 per day) at Lake Piunde just below the tree line. A rest day or two here to acclimatise to the high altitude is a good idea.

Setting out around 1am a further 4-5 hour trek should see you at the summit of Mt Wilhelm around sunrise *if* the weather is kind, the rarefied air doesn't affect you — altitude sickness is a real factor and can be extremely dangerous — and your fitness is up to the continual uphill slogging. Apparently on a clear morning it's possible to see both north and south coasts of the island but this would be rare, as not long after sunrise the clouds start rising from the valleys where they had descended during the night.

It is a beautiful feeling being washed over by moist cloud as it races through and around you on its own way to the summit above. During the day Mt Wilhelm is usually shrouded in cloud.

Crystal clear, cold drinking fountain — a piece of bamboo wedged into a stream



At high altitude, the weather can change very quickly and it gets very cold. Take warm, waterproof clothing and boots. Local guides and porters are readily available for all trekking in Papua New Guinea. For a Mt Wilhelm expedition they can be organised at Betty's for a very reasonable price. As with mountain men the world over, you will be amazed at the strength and agility of these men as they effortlessly carry your gear uphill for you. Hunting with their slingshots for small birds throughout the trek, ever smiling and joking, always ready with a helping hand and mindful of your need for regular rest stops, they are indispensable.

The Highland Provinces have four major cultural shows — the Enga Show, the Mt Hagen Show, the Goroka Show and the recently revived Kundiawa Show. Each is a sight and sound spectacular. Cultural groups in traditional dress from all over the country gather for a gigantic display of heritage that should not be missed if you want to experience in one spot the cultural diversity that is Papua New Guinea.

There are two seasons in Simbu — the dry season from April to November and the wet season from December to March. Even during the dry season there can be short, sharp daily showers, usually in the afternoon. The average annual rainfall across Simbu is 2,792mm. It can get very humid but this is tempered by the refreshing mountain air. At night it can get cold and in the morning, chilly. The average daily temperature range at Kundiawa is 14.6 to 26.1°C and at Mt Wilhelm 3.9 to 11.3°C.

If you want adventure, wilderness and unique traditional culture, then you must see Simbu. Simply awesome!

When Garth Leary visited his parents who were on an AESOP Aid Project in Kundiawa, he spent two months travelling in the Highlands and became totally enchanted by the area.

Air Niugini flies to Kundiawa four times a week. Contact the Tourism Promotion Authority (3200211) for the dates of the Highlands Shows in 1997.

we tread very lightly



Thousands of people and tonnes of equipment have been flown into the Kikori River basin to develop Papua New Guinea's oil industry. Yet today, Lake Kutubu, the river and the rainforest remain as beautiful as ever.



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The Rainforest Habitat

i s o p e n f o r v i s i t o r s



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Situated at Unitech in Lae, the exhibit encloses 3,000m² of rainforest, more than 50 species of birds, reptiles and other animals, which you can discover on the 250m of walkways.

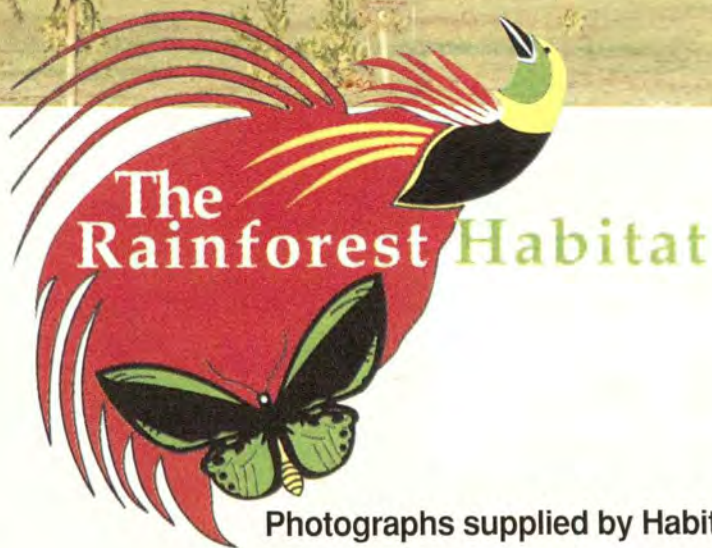
Come and see the Birds of Paradise, butterflies and crocodiles or enjoy a drink in the forest near one of the waterfalls.

Welcome to The Rainforest Habitat!

For group bookings, schools, functions
or any special occasions,
please ring 457 830 or 457 430



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Photographs supplied by Habitat staff



Situated on the University of Technology campus, nine kilometres from Lae town centre, the Rainforest Habitat forms part of a ten hectare Insect Farming and Trading Agency project. Approximately 15,000 plants, mostly indigenous but with some exotics for extra colour, have been planted at the Habitat under shade cloth around a concreted lake which is fed by a freshwater underground bore.

Over thirty species of birdlife including magnificent Raggiana Birds of Paradise, Queen Victoria's Crowned Pigeons (a goura pigeon, the largest in the world), hornbills, parrots, brush turkeys, cassowaries and fruit doves live peacefully under the eleven metre high canopy. Forest wallabies, flying foxes, green frogs, crocodiles and myriads of insects and coloured butterflies drink

from the lake where native fish and turtles swim below ducks and other waterbirds. Raised walkways and waterfalls add to the excitement of a jungle walk and refreshments may be served among the foliage.

More than a quarter of the land is being kept solely for the development of public exhibits with the Rainforest Habitat being the centre piece. School project sheets and conducted tours aim to foster environmental awareness of the rainforest.

Outside the rainforest canopy other habitats have been constructed for breeding of endangered native animals. Besides the breeding of butterflies for export, Northern Rainbow Fish, Black capped Lories, Short necked Turtles, Buff Banded Rails and Rainbow Lorikeets have been bred successfully. It is envisaged that cassowaries and birds of paradise will also find the area compatible.

The Rainforest Habitat forms part of the Insect Farming and Trading Agency which is a community development project providing income for over 1,200 people in fourteen provinces in an ecologically friendly way that keeps the indigenous rainforest intact.

Above: Exterior buildings, grounds and interior of the Rainforest Habitat
Below left: The entertainment area inside the Habitat

Below right: Queen Victoria Crowned Pigeon sitting on the walkway

Currently over 300,000 insects are kept in stock for sending to more than twenty-five overseas countries. Insects are marketed as specimens or set in frames and many are now exported as live pupae to hatch out in simulated rainforest exhibits all over the world. A new training facility constructed with funds from the European Union will help increase villager participation in the insect industry to a target outreach level of 3,000 people. In addition,



research into other forest friendly village based business activities is being carried out.





Top: Two Dusky Lorries enjoy their food.
 Middle: New Guinea Freshwater Crocodile
 Bottom: Big-eared Flying Fox

The Rainforest Habitat and the insect farming and trading project are the culmination of one couple's dream, with the help of many who believed in them from the Department of Environment and Conservation. The Habitat also owes its existence to the sponsorship of British Petroleum PNG, PNG Forest Products, Boinamo, BHP Steel and other Lae business houses.

When Peter Clark came to Papua New Guinea in 1973 to work as a *Didiman* (Rural Development Officer), he gave advice on growing cattle, rice, coffee and vegetable cash crops to people living in the East Sepik Province. Always interested in insects, he was drawn to the huge variety and colour of the local butterflies and beetles, starting a collection on his second day in the country. He began helping the Maprik people to grow, collect and market their

insects overseas and, by 1976, about one hundred people were participating in this unusual business.

In 1978, in liaison with the Wildlife Division, the first government insect marketing agency in the world began operation at Bulolo, Morobe Province with Peter as its manager. People from all over the country began marketing their insects through this new Insect Farming and Trading Agency (IFTA). Peter and his wife Dianne became interested in birds and other

wildlife, starting in 1986 what has become Papua New Guinea's most

comprehensive zoological collection. Under licence, they maintain animals as varied as tree kangaroos and birds of paradise along with over half the world's captive population of the rare and endangered New Guinea Echidna.



Tummy of a New Guinea Echidna

IFTA became part of the University of Technology in Lae in 1989 and with this change came ten hectares of land on the campus.

Besides buying insects from local people, entomologist Martin Wiemers has a butterfly breeding programme at the Lae Agency. Some of the pupae are left to form into beautiful butterflies while others are collected and carefully packed for export to overseas countries for collectors or museums — perhaps, for example, to be part of an educational exhibit in manufactured tropical conditions in cold Scotland. In breeding areas, colourful plastic beads encourage the adults to eat a sweet substance in bowls scattered among shady greenery growing under regularly watered shade cloth.



Ornithoptera goliath female butterfly feeding on sugar solution in the greenhouse



Left and above: *The caterpillars are two different species.*

Right: *Parthenos sylvia pupae (cocoon or chrysalis)*



Top left : *These eggs will hatch into caterpillars.*

Left: *The caterpillar is a *Papilio ulysses* (2nd instar).*

Right: *The caterpillar is a *Papilio ulysses* (final instar) before becoming a pupae.*



Butterflies eating fruit

Whether it be for a relaxing afternoon or an educational experience or just to become aware of an environmentally friendly business, a visit to the Rainforest Habitat at Unitech Lae is a memorable event. When in the area, make time to go. For school tours, make sure to book in advance. (Telephone: 4757839)

Below: *Both butterflies are *Ornithoptera goliath*. The left is a female and the right is a male.*





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MUSEUM NEWS

Things to See at the National Museum

Story by Mark Busse

Photographs by Martha Tokuyawa

The National Museum and Art Gallery is the number one tourist attraction and public education facility in Port Moresby, the national capital. Located next to the National Parliament in Waigani, the Museum is a popular destination for overseas tourists and for residents of or visitors to Port Moresby.

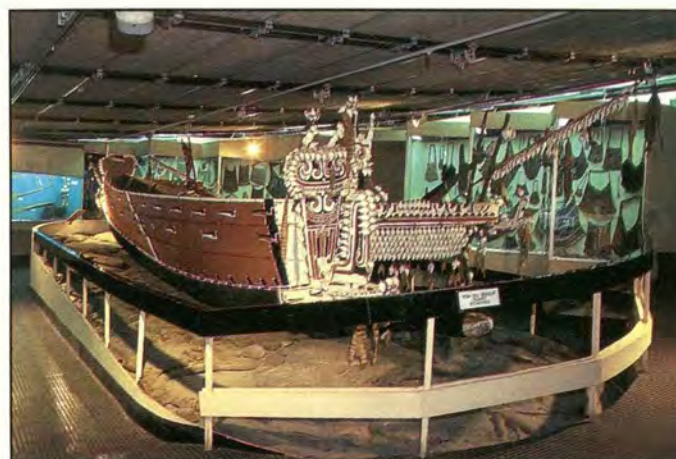
The primary purpose of the National Museum is the preservation of the country's cultural and natural heritage through research, education and enforcement of cultural heritage legislation. The Museum is an independent statutory authority established by an Act of Parliament and governed by a Board of Trustees made up of prominent citizens.

The Museum's permanent exhibitions include displays on Papua New Guinea's prehistory and natural history as well as over one thousand objects from the national ethnographic collections.

The **Prehistory Section** provides interesting information about the 50,000 years that people have lived in New Guinea. A map in the gallery shows the differences in sea levels between 50,000 years ago when people arrived in New Guinea and today, and reveals that Australia and New Guinea were part of the same land mass until about 6,000 years ago. Examples of the kinds of stone axe blades used



Traditional carvings



*Traditional canoe in front of bilum display
(Photograph by Wally Ainui)*



Malanggan bird figure (Photograph by Wally Ainui)

by people in New Guinea 30,000 years ago are also on display, as are photographs of the Kuk archaeological site near Mount Hagen in Western Highlands Province where evidence of the earliest agriculture in the world has been found. Almost 10,000 years ago, people living around Kuk dug large ditches to drain the valley swamps so they could plant their crops. Finally, there is information about the prehistory of the Port Moresby area which includes examples of the type of pottery, including Lapita pottery, that have been important for our understanding of the settlement of the area.

The **ethnographic exhibitions** include a variety of objects that show the artistic genius of the people of Papua New Guinea. The objects on display in the Masterpiece Gallery are among the finest examples of New Guinea art on display anywhere in the world. Accommodated by the Museum building's dramatic sloping roof, the Masterpiece Gallery includes an exhibition of carved poles and house posts as well as shields, canoe prows, masks and other carvings from many parts of the country. On the walls high above the gallery are beautiful painted facades from ceremonial houses in the Maprik and Lower Sepik areas of East Sepik Province.

The **Independence Gallery** contains many smaller objects including displays showing the great variety of musical instruments made and used in Papua New Guinea — slit drums, flutes, rattles, bullroarers and shell trumpets, to name but a few. There is also a large exhibition of string bags, or *bilums* as they are known in Tok Pisin. This display not only shows the great variety of types of string bags but also explains the materials and techniques that are used to make them.

Probably the most dramatic object in the Independence Gallery is the full size *kula* canoe from Milne Bay Province which is beautifully painted and decorated with hundreds of white cowry shells. This canoe was used by men in Milne Bay during their famous *kula* expeditions in which shell necklaces (*bagi*) and shell arm bands (*mwali*) are exchanged by important men living on various islands throughout the eastern Milne Bay area.

Probably the most popular part of the Museum is the courtyard at the centre of the building which houses a variety of Papua New Guinea's indigenous flora and fauna. Among the animals currently living in the courtyard are birds of paradise, goura pigeons (the world's largest), Eclectus parrots and a hornbill. Various non-poisonous snakes and lizards are kept in glass cages around the courtyard edge. A new exhibition in the centre of the courtyard is the home of a spiny echidna, one of only three species of egg-laying mammals in the world.



Main entrance walkway across a beautiful pond of waterlilies



Courtyard at the centre of Museum houses some birds and other wildlife.



Spiny echidna, an egg-laying mammal

In addition to these permanent exhibitions, the Museum has a changing series of temporary exhibitions. Currently on display is an exhibition about archaeological research that was done on Garua Island near the Talasea Peninsula in West New Britain Province. (See Museum News in *Paradise* Issue 117 for a detailed account of this interesting exhibition.) Temporary exhibitions scheduled for 1997 include a photographic exhibition on migratory birds of Israel, an exhibition of art works from Kerevat National High School in East New Britain Province, an exhibition of arts and crafts by Papua New Guinea master artists and crafts people, a UNESCO photographic exhibition and an exhibition on Enga Province.

For tourists, the National Museum and Art Gallery, with its variety of educational and artistic exhibitions, is an excellent place to begin or end a visit to Papua New Guinea — to get information before visiting other parts of the country, or to put experiences in perspective at the end of a visit. For local residents, the Museum offers public programs and temporary exhibits intended to keep them returning to the Museum.

The public galleries are open from 0900 to 1500 Monday through Friday and from 1300 to 1600 on Sunday afternoons.

For more information or to arrange a special visit for your school or community group, contact the Museum's Public Programs Division on 323 5890.



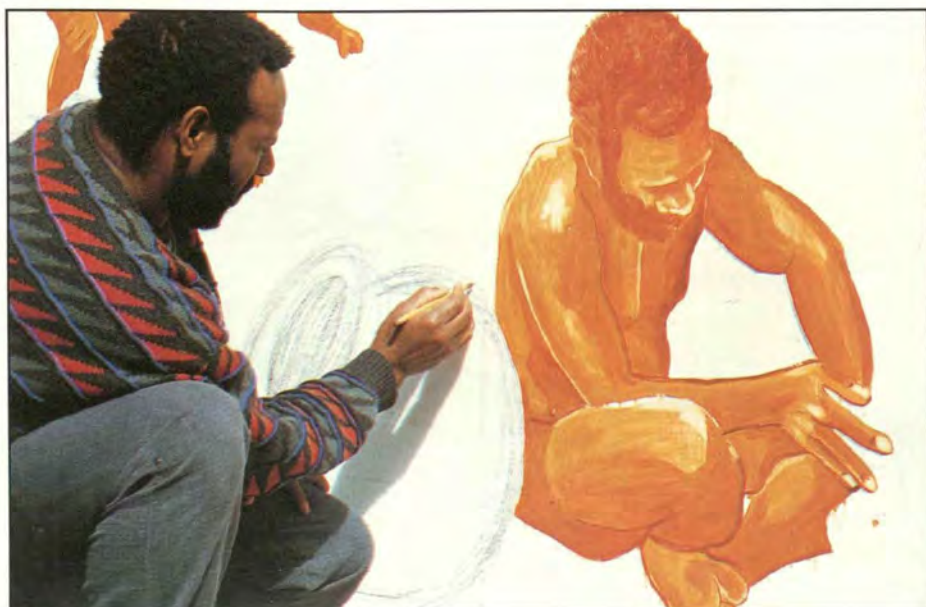
The Work of Thomas Pasemo

**Story by Margaret Stevenson
Photographs by John Bastable**

When most people decide to paint a building, the most difficult decision they face is usually what colour to choose. In the case of Thomas Pasemo, on the other hand, the decisions are more complex. For Thomas, originally from Henganofi near Kainantu, is one of Papua New Guinea's foremost mural artists.

After leaving the Faculty of Creative Arts at the University of Papua New Guinea in 1990, the first big project which Pasemo undertook was the painting of the murals at Nadzab and Jackson's airports to commemorate the South Pacific Games in 1991.

After this promising start to his career, he was employed by the Catholic Church to create a series of murals in Kavieng and Vunapope — many commemorating the life and work of Peter To Rot, the first Pacific Islander to be beatified, the first step on the path to sainthood. Thomas' work in Vunapope was interrupted by the volcanic eruptions of September 1994, but he is due to go back there to complete it.



Top: Thomas putting finishing touches to a mural at Goroka International School

Left: Thomas working on a mural of men making pots at Goroka Museum



Above: *Mural at Goroka Museum*

Below: *The left section of the mural*



The main project on which Thomas is currently working is at Goroka Museum, where he is creating a series of four murals along the front of the building, showing different stages of human civilisation. The first one depicts humans as hunters and nomads; the last will show a scene from the present day. As with all his murals he is painting, his backgrounds are in water based acrylics and his figures in oils.

In Goroka, where Pasemo now lives, he has been busy working at the Goroka International School where he was employed as 'Artist in Residence' working with children from grade one to grade eight to produce three external murals. Almost every child in the school has been involved in some way. In addition to helping with the actual painting, the older ones contributed ideas for the design and Thomas helped them to combine their ideas into a mural, supervised the painting and added the finishing touches. The library too has recently come in for the Pasemo treatment with a splendid internal mural.

Below: *Thomas at work with students of Goroka International School*



A mural celebrating music by Thomas Pasemo at Goroka International School



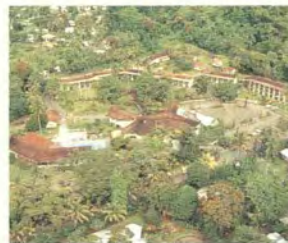
The popularity of his murals and the demand for his commercial painting has left Thomas less time than he would like to develop his own creative work, but he is currently building his own studio and art gallery close to Goroka Hospital which he is aiming to open this year. Within the next two or three years he hopes to find the funding to hold an exhibition overseas.

Thomas Pasemo would be happy to hear from any school or organisation which would like to find out more about his mural work and his availability as 'Artist in Residence'. He may be contacted through John Bastable at the International School of Goroka on 7321452.

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Find Me If You Can Camouflage and Deception in Animals

Story and photographs
by Eric Lindgren

In the world of nature the chances of survival may be slim if an animal population is not well adapted to its environment. It must use a combination of skills in behaviour, physiology and ecology to be able to avoid the constant pressure of predators, the vagaries of climate and the change in food supplies and habitat throughout the annual cycle of life.

The wildlife of Papua New Guinea differs little from other countries in its constant struggle to meet everyday needs. Though a rich tropical country with probably the richest fauna and flora anywhere in the world — certainly per square kilometre and in comparison with other islands — the animal and plant inhabitants encounter similar problems in attempting to survive in a fast-moving humid ecosystem as their cousins do in more temperate climates. They have adapted in similar ways. It is often remarked that the seasons show little influence in the lowlands of the island, unlike the spectacular changes through the annual cycles in latitudes away from the equator. Yet I have witnessed trees in the lowland jungles shed all their leaves over a period of a few days, at the same time each year — a phenomenon which some may feel only occurs in the cool climes of the Temperate and Arctic Zones of Our Planet Earth. Similarly I have seen the tropical deer of the swamps and plains of the Tonda Wildlife Management Area drop their antlers at the same time each year, and follow the same annual ritual of reproduction as their relatives in the Old World.

These are physiological responses to small nuances in the environment which we humans seem unable to detect without sensitive equipment. The responses are brought about by changes in daylight, rainfall, humidity or air pressure and superbly adapt each species for survival. They have little to do with other species sharing the same ecosystem. In contrast, the camouflage and deception which animals (and, to a much lesser degree, plants) adopt to survive are responses to other species and to their own species.

In the following boxes are some examples of ways in which animals in Papua New Guinea attempt to deceive the co-inhabitants of the ecosystems they prefer. The photographs are selected to show the animal rather than present a picture where nothing can be found, as in life.

IN THE OCEAN: Colour



Living always on the same species of pink Sea Fan, the **Long-nosed Hawkfish** has adopted the same colours and a criss-cross pattern similar to the host. The sea fan filters small particles of food passing through its mesh; the fish no doubt takes advantage of the efficiency of the coral's food gathering mechanism and scavenges on leftovers.



In contrast the **Crocodile Flathead** is a ground-dwelling predator which may occupy any part of the reef as long as it blends in with the background. It lies in wait, almost invisible, and pounces upon passing prey. It has a surprisingly large mouth with which to gulp down the small fish or crustacean which wanders too close. The shadow in the picture reveals the outline of the fish's jaws. Normally when pressed close to the reef the animal is all but invisible.



Feather Stars are common on the reefs and this Grey Feather Star is the home for immature wrasse. Sheltering in its fronds, these small fish are probably baby **Diana's Wrasse**, a pretty species which grows to 25cm and has bold black or white spots on its fins. The pattern of the babies is remarkably like the bright/dark patterns cast by the feather star.

IN THE OCEAN: Transparent



One way of avoiding being seen is by not being there. These **Purple Shrimp** are climbing over a Bubble Coral which rests on the floor of the ocean. They have transparent bodies which give the illusion that they are not there, but their movements and the delicate purple spotting on their claws and bodies give them away. They probably clean the coral with their claws and feed on anything suitable they find.



Sea Whips are very distinctive and belong to the same animal group as the Sea Fan above. Their appearance reminded early zoologists of the reeds around swamps and marshes and prompted their scientific name *Junceella*, after *Juncus* the reed.

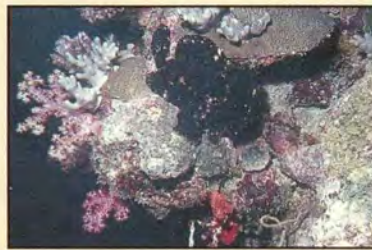
Almost always a sea whip is the home of a tiny goby, in this case possibly **Yonga's Sea Whip Goby**. Often a male and female occupy the same whip. They sally forth from the frond to catch food which passes by.

IN THE OCEAN: Camouflage



Decorator Crabs pick something from their environment and place it on their body, encouraging it to grow and camouflage the host. Commonly a Sea Anemone or Sponge is chosen and this passenger benefits as the constant wandering of the crab in different parts of the reef presents a larger food-gathering territory for an animal which normally stays in a fixed position throughout life. This **Decorator Crab**, however, has chosen a massive soft coral, here retracted, for camouflage. The crab faces left and an eye can be seen below the staghorn coral. The body is covered with pale brown weed and two legs extend towards the bottom of the photo.

Surely bizarre creatures, two different types of **Angler Fish** represent a family which ranges from shallow reef waters through to the abyssal deep. Some of the strangest fish of the ocean belong to this family, in the deepest trenches of the ocean.



Nearly all share the same fishing-rod structure above their eyes from which they get their name — a short mobile rod with an enticing bait at the tip is slowly waved about above an elegantly camouflaged fish. Curious prey are attracted to the slow motions of the bait and, venturing too close, are gobbled up by the hidden fish. Studies of this family in aquaria have shown one species to have the fastest reaction in the animal kingdom: from visible prey quietly going about its own business to morsel of food in the stomach of the Angler took less than one two hundred and fiftieth of a second. To the watching scientists nothing seemed to happen, except that the innocent prey disappeared. Slow motion videos with accurate time tracking showed that as soon as

the Angler perceived the prey to be in the correct position it opened and closed its mouth in that fraction of a second and that the accompanying suction meant death to a fish and food to an Angler.

IN THE OCEAN: Shape



The **Smooth Flutemouth** has one of the most unusual shapes of any fish. It may grow to be over a metre in length yet seems to be little thicker than a finger. As it sways and drifts with the currents it looks forever like a stick, and no doubt uses this to deceive nearby prey for it has a very efficient sucking mouth and can gulp down anything which approaches too close. It often inhabits beds of seaweeds of similar shape and colour, becoming almost invisible as it blends in with its environment.



On the bottom in the weeds and corals of the reef the **Pipefish** moves slowly about seeking food. It is a relative of the Sea Horse and the Sea Dragons, having a similar hard skin and long pipe-like mouth. Colour and pattern, and a tendency to drift with the movements of the water, make it difficult to see.



The masters of disguise in the animal world are the squids and octopus. These can not only change their colour almost instantaneously but also change their shape at the same time. To witness a squid flushing through its patterns of colours must be one of the most marvellous experiences for a naturalist. Here a **squid** hovers over a coral head and assumes its colour and texture. A minute later the squid was over sand and became smooth and white.

ON LAND: Deception and Mimicry



Hunter of the night, the **Barking Owl** (above) has striking golden eyes similar to many species in the family. Their large size indicates adaptation for nocturnal hunting and the black pupil catches a reflection of light coming through the canopy of the forests it occupies.

In the same forests the **Owl Butterfly** (right) takes advantage of the reputation of the owl as a predator and has developed its own set of eyes on its hind wings. To the casual observer in the dimness of the forest floor, this appears to be not a butterfly morsel of food but a dreaded hunter, something to stay clear of. Even to the pale patch between the eyes — the deception is superb!

The **Zodiac Moth** (right) is unusual in the moth for it flies during the day. Known as the Day-flying Moth, this species is mimicked by a butterfly which lives in similar habitat and flies at about the same height. This is a member of the Swallowtail family, known only by the scientific name of *Papilio laglaizei* and found only on the islands of New Guinea and Waigeu. The butterfly is rather rare yet the moth is common. Even from underneath the pattern is remarkably similar for the moth has a rust-red abdomen which is evident at rest. The butterfly lacks this but when at rest an orange patch on each hindwing occupies the same position as that of the moth's abdomen.

The photograph on the right shows a Zodiac Moth drinking from mud near a stream. In the photograph of pinned specimens (below), compare the moth (left) and the butterfly (right).



ON LAND: Camouflage

Mother: An adult **Masked Plover** (right), concerned for its nearby chick, adopts a pose pretending to be looking for food. It will even peck at imaginary insects on the ground to prove that there is really nothing nearby that a predator may find interesting. Other species in the plover family may resort to the 'broken-wing trick' whereby the adult feigns injury and flutters off with a wing dragging along the ground. Accompanied by painful calls the deception is continued until the predator is well away from vulnerable chicks, then suddenly the wing heals itself and the parent bird flies off to safety. Unlike the coloured adult a Masked Plover chick in its downy stage is a neat mix of habitat colours. Soft grey, brown and buffy colours combine to camouflage the chick (below) so that hopefully danger passing by will be ignorant of its presence.



A pair of **Toad Bugs** in their mating embrace occupy the habitat they prefer and from which they derive their name. These two (right) were photographed on the Laloki River near Rouna Falls and their presence was only discovered because of the unusual movement of mud which caught the corner of my eye. Toad Bugs are equipped with a nasty pair of pliers-like claws to pierce their insect prey. They hop like a miniature toad, will enter water with impunity to delve in the mud on the bottom of streams and ephemeral pools and may even be found in damp leaf litter a considerable distance from water if there is sufficient food to occupy their time.

Unlike the ground-dwelling Toad Bug, this spider on the left, an arboreal **Wolf Spider**, lives only on the bark of rain forest trees. The spider's body is just below the centre of the photo and its legs are fully extended evenly about the body.



ON LAND: Camouflage



The **Puss Moth** (above left) is named for its hairy leg, somewhat like the legs of a cat, while the **Orange-line Moth** (above right) gets its name for obvious reason. These individuals were attracted to the lights of the Australian High Commission building in Port Moresby and chose to rest on the white textured walls during the day. In a natural habitat they would probably seek out a pale encrusting lichen on a forest tree-trunk so that they blended in with their environment.

On the damp floor of lowland rainforest **Leaf Grasshoppers** (below) are surprisingly common but easily overlooked.

The patterns on their wing covers, like those of the Masked Plover down, merge well with the untidy greys and black of the forest floor, hiding them from birds and lizards which are probably their main predators.

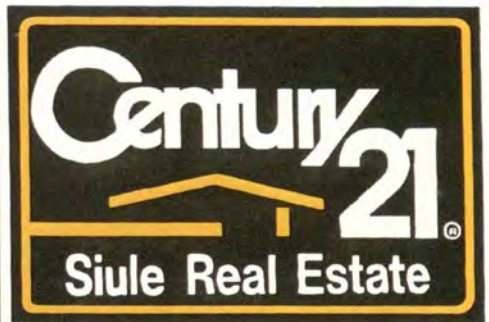


ON LAND: ?

Look at the photograph on the right. Is it the end of a fox's tail? Could it be something for the bald man to wear on his head? Perhaps it is the modern hair-style worn by a grunge teenager?

The answer is in the PUZZLE ANSWERS' box on page 48.

Dr Eric Lindgren, a freelance author-photographer, is a regular contributor to Paradise. During his 26 years in Papua New Guinea, he developed a deep interest in the land and its history. His special interests are wildlife and war history.



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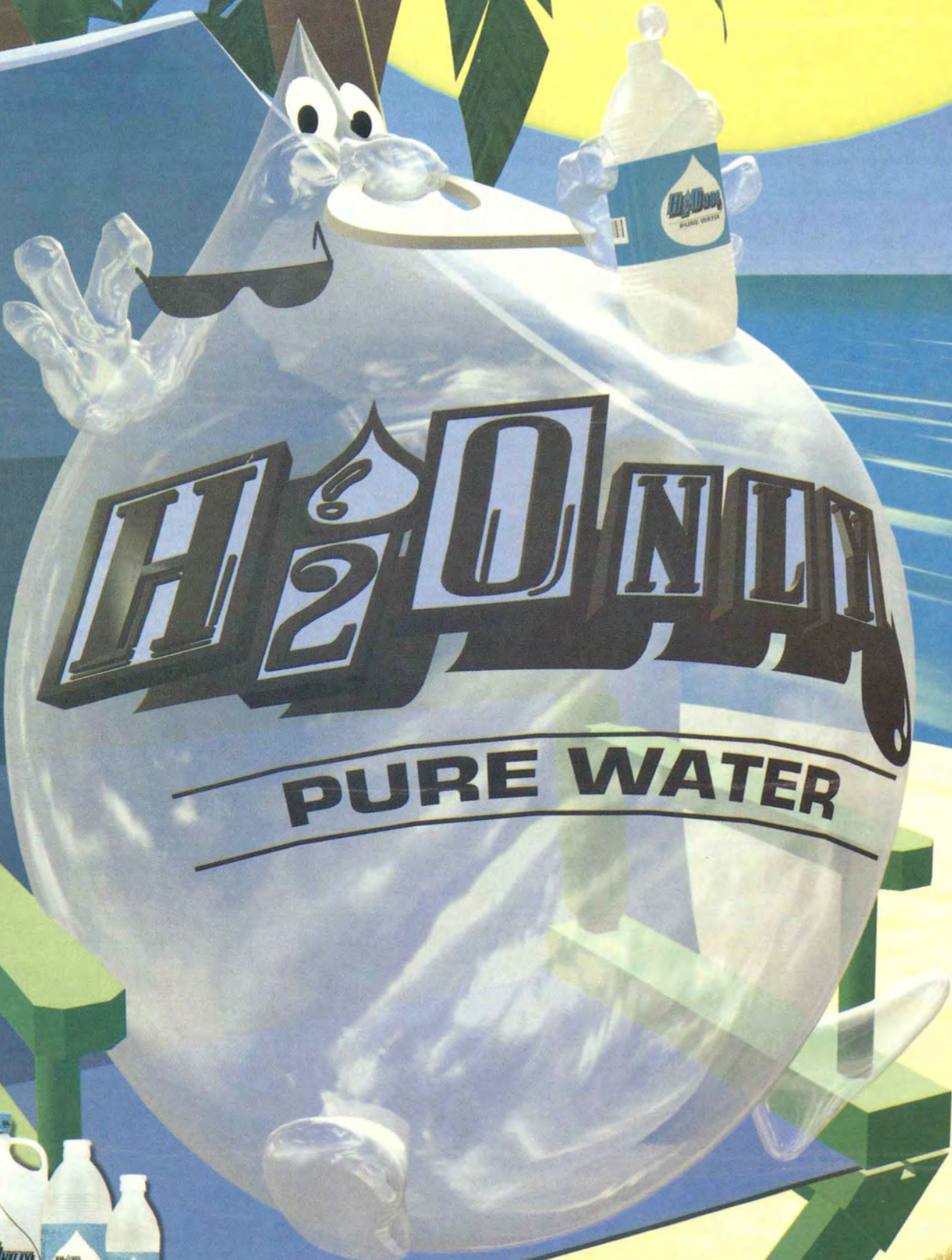
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BOOK REVIEW - by Katherine Lepani



Where Masks Still Dance: New Guinea

Photographer Chris Rainier describes his work as that of a storyteller who uses a camera to present a personal interpretation of the art and lives of tribal people across the island of New Guinea. An extraordinary collection of over one hundred black and white photographs, *Where Masks Still Dance: New Guinea* is a powerful story that speaks of Rainier's own artistic perspective but also portrays a universal message about cultural diversity and the human need for ritual meaning.

The title of the book comes from Rainier's sense of urgency to capture images in a place 'where masks still dance', where the range of human emotions continues to find expression through ritual. From the Asmat and Dani tribes in West Papua to the Sepik River, Wahgi Valley and the coastal and island regions of Papua New Guinea, Rainier's pictorial story represents a journey throughout New Guinea that comprised eight trips over a period of ten years. While he spent a few weeks to several months living in a particular community, absorbing the flow of daily life and sharing

stories, most of the photographs are carefully studied compositions of ceremonial dress, ritual enactments, cultural landscapes and artifacts. Rainier's stunning visual images are complemented by a series of self-reflective, thematic 'forest stories' in which he describes his mental impressions and moments of revelation and recounts significant events of his journey.

On initial viewing, the haunting beauty of the black and white images suggests a timelessness, a solemn link to an ancient past. But Rainier's compositions are not static; they vibrate with an intensity of spirit and emotion that is grounded in the present. They speak of rituals still alive with meaning and expression. And while the sharp contrasts inherent in black and white photography readily symbolise the encounter between two different cultural realities, Rainier's compositions help the viewer's eyes to recognise the tremendous variety and richness of hues and shades and the continuity of one form with another. The use of black and white also works to represent the blending of the people with their

landscape — of their partnership with nature, a cultural quality that Rainier praises in his essays.

Rainier acknowledges the limitations of the camera's place in human exchange, explaining that there were times when it was not possible nor appropriate to tell the story by capturing a photographic image. Yet there is a profound sense of reciprocity throughout the book; each image captured by the lens represents a relationship of mutual trust and understanding between the storyteller and the subject. Rainier's images are neither intrusive nor voyeuristic; they are deliberate, exacting expressions that clearly reflect a cooperative partnership with the people whose story he tells. His strong respect for the artistic integrity of his subjects is immediately apparent, as is the shared respect for the significance of the captured moment. Many of the portraits command direct eye contact with the subject, giving the images an immediacy and dignity that speak of active exchange in the work of storytelling.

Rainier identifies the cultural value of restraint as an important message in his work, a message exemplified by the Nabi forest people of western New Guinea, who would not allow Rainier to journey into their land with his camera, simply requesting that their isolation from the rest of the world be respected. The measured sparseness and carefully controlled quality of Rainier's compositions reflect the value of restraint. However, in their clarity the images reveal extraordinary detail, diversity and depth of meaning.

The book is prefaced with a moving essay, *From Two Worlds*, by Meg Taylor, Papua New Guinea's ambassador to the United States from 1989 to 1994, who is actively involved in rain forest conservation work. Taylor's frank words capture the essence of Rainier's black and white images and provide the reader with a strong visual metaphor of the *bilum* (string bag) as the diverse cultural fabric that weaves together the common



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Melanesian values of reciprocity and family obligations and contains the rituals through which values find expression. In a moving tribute to her land of birth, Taylor reaffirms that the continuity of ritual is found in one's identity with place, the personal sense of connectedness — 'the distinct pull of New Guinea the place, the land where earth and spirit combine'.

While foremost a work of art, *Where Masks Still Dance* is an important pictorial record of a pivotal moment in time when New Guinea's traditional societies are more than ever challenged by the destructive pace of change. In addition, the supplementary notes on the photographs provide well-documented ethnographic information about the rituals and customs portrayed.

CHRIS RAINIER is a photographer and writer who documents the last of the earth's wilderness areas and indigenous cultures, as well as civil conflicts and wars from Somalia to Sarajevo. His work has appeared in *Life*, *Time*, *National Geographic*, the *New York Times* and numerous other publications. His photographs are displayed in major collections around the world. From 1980 to 1985, Rainier was photographic assistant to the late

Right: Three men in tatanua masks used in a Malanggan celebration honouring the dead, Bol village New Ireland

Ansel Adams, one of the greatest photographers of all time. Rainier's first book, *Keepers of the Spirit*, was published in 1993. He makes his home in Aspen, Colorado.

Where Masks Still Dance: New Guinea, a Bulfinch Press Book published by Little, Brown and Company, was launched at the National Museum and Art Gallery by Sir Michael Somare on November 15, 1996. The book may be purchased at the Museum or at Brian Bell, Boroko, for K69.95.

Katherine Lepani is an anthropologist currently working at the Papua New Guinea National Research Institute on gender, family and population issues.



Short Story Competition

Contributions are invited by *Paradise* magazine for a Short Story Competition.

Conditions of entry: Open to Papua New Guineans;
Maximum length of story — 1000 words;
Closing date — 31 March 1997;
If possible, stories should be typed in double spacing;
Decision of the judges will be final;
Stories will not be returned to authors.

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All stories received will be considered for publication in the magazine.

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Runner-up — Books to the value of K150 and K200 cash
Best Story by a School Student — Books to the value of K100 and K200 cash

(The cash prizes are in lieu of writers' fees. All prize-winning stories will be published.)

KUMWAKALAKEDAKEDA

Story by Martin Buluna

The legend of Kumwakalakedakeda is the most famous legend associated with the exchange system involving bagi necklaces and mwali armshells of the Kula Ring in the Milne Bay Province. The legend, of which there are several known versions from a number of islands embodying minor differences, is filled with accounts of adventure, bravery, jealousy and deceit, resourcefulness, romance and love, malice and vengeance. It is a classic in Milne Bay traditional folklore and may be compared with the exploits and adventures of Jason in his search for the Golden Fleece in Ancient Greek mythology.

The central figure in the legend is one Kasabwaibwaileta, a middle-aged man, sickly and disabled, from the legendary Island of Tewala in the D'Entrecasteaux Group. The people of

his fellows. Despite this setback he eventually acquires the much sought-after Kumwakalakedakeda after exchanging his betelnut Bwakapu for this great bagi with Maiyatete, an old



William Duigu (grandson), Laisani Patrick (the old woman Maiyatete) and Richard Salum (Kasabwaibwaileta)



Shirley Tauwaigu (Kasabwaibwaileta's mother)

Tewala organise a special Kula expedition to sail to Vakuta Village in the Trobriand Islands to search for and acquire Kumwakalakedakeda, the most famous of all the bagi necklaces circulating in the Kula Ring. Kumwakalakedakeda was so famous it was dubbed the 'bagi of all the bagis'. Thus, sometimes, some name the legend 'Kasabwaibwaileta'. The pitiful Kasabwaibwaileta joins the others in the expedition, hoping to secure the great bagi with nothing more than one solitary betelnut fruit known as 'Bwakapu' which had been presented to his mother for him by the kind spirits of Tewala during her sleep.

The single canoe expedition heads north for the Trobriand Islands, survives a fearful storm on the way and finally reaches Vakuta. At Vakuta the more able men of the expedition go to their partners to conduct 'une', the art and practice of negotiating and exchanging the Kula valuables of bagi necklaces and mwali armshells. Kasabwaibwaileta, due to his disagreeable unhealthy condition, is forced to assume a lesser role, to care for their canoe and await the return of

lady of Vakuta. After their success the men return to the beach and board their canoe for the return trip to Tewala. They sail to a distant uninhabited island and there display their bagi necklaces in public to determine who has acquired Kumwakalakedakeda.

Much to their surprise and anger, they discover that Kasabwaibwaileta, the least among them, has acquired Kumwakalakedakeda, the most elusive of the bagis. Jealous of him, they conspire to leave him on the island. This comes to pass. He is hopelessly stranded and faces certain death if not rescued. Night comes on and in his desperation for escape from the island and return to his mother on Tewala, he appeals to the heavenly bodies for help. As the stars and the moon parade across the night sky from east to west, Kasabwaibwaileta appeals to them for a ride back to Tewala. First, he appeals to the grand Evening Star, who rejects him on the grounds of his crippled limbs. Next he tries to ride with the gentle Moon who, despite her gentle, soothing appearance proves haughty and proud and rejects him entirely, again on account of his disabilities. Finally,



Barbara Tanby (*Morning Star*)

deliverance is at hand, with the arrival of the brilliant Morning Star and approaching dawn. She arrives on a throne carried by male porters and surrounded by dancing female attendants symbolising other stars. Kind Morning Star not only sympathises with Kumwakalakedakeda in his plight, she also falls in love with him, takes him up into the sky and marries him there.

For Kasabwaibwaileta, return to Tewala is now out of the question as he marries Morning Star and fathers three sons by her. They are happy for a time until one day Kasabwaibwaileta inadvertently sees his home Tewala through an opening in the sky that his wife had cleverly covered up with half of a large clam shell. Seeing his chance for freedom, he escapes down the hole using the length of the long bagi Kumwakalakedakeda to climb down to Tewala, alighting first on the betelnut palm Bwakapu on Tewala. Back at home on Tewala, he is welcomed by his close relatives who agree to make a feast in his honour. All his enemies, unsuspectingly, come to the feast and, during the course of the festivities and merry-making, he casts magic spells on all the men changing them into birds — the birds that today are the totemic symbols of the clans of Milne Bay.

Author's Note about the play and the legend:

The Milne Bay Provincial Theatre Group gave its first performances of the play *Kumwakalakedakeda* at four venues in and around Alotau town in May 1996. This production followed a very successful Theatre Workshop held in February, which was guided throughout by six senior instructors from the National Performing Arts Troupe, Port Moresby under the able leadership of Joe Mararos. The play was directed by Kiloru Susuve and Robson Ubuk and choreographed by Norman Toru. Music was directed by Sebastian Miyoni.

Funding came from the National Cultural Commission and the Interim Milne Bay Provincial Government. Organisational and technical assistance were provided by the Office of Home Affairs of the Department of Milne Bay, while Steamships Automotive Pty Ltd sponsored publicity of the performances.

The performances were a mixture of brilliant success, enthusiasm and hope for the Milne Bay Provincial Theatre Group which has membership of about 30 young men and women from various parts of the Province. Many of the members are relatively new to theatre. The acting, led by the principal actor Richard Salum as Kasabwaibwaileta and his female counterpart, Shirley Tauwaigu as his mother, was acclaimed of high standard.

Following the success of the play in Alotau, the Milne Bay Provincial Theatre Group was chosen to represent Papua New Guinea at the South Pacific Festival of Arts held in Western Samoa in September 1996. As part of the rehearsal process before the Festival, the play was performed at the Waigani Arts Centre, at Don Bosco in Kaugere, the Bomana Police College and in villages outside Port Moresby.

A number of lessons and morals are to be learned from this legend, one being the reassertion, reaffirmation and predominance of matriarchal values and sentiments in Milne Bay culture. Indeed, the legend portrays the fact that in traditional times, Milne Bay women enjoyed a higher status in their societies than their sisters in other parts of Papua New Guinea. This is symbolised in the close relationship and attachment between Kasabwaibwaileta and his mother throughout the play. Certainly, the mother-son relationship was very important and crucial in all Kula ventures, suggesting that although Milne Bay women generally played a lesser role in these ventures, at least on surface appearances, they were in fact the mainstay in the business of 'Une' in the Kula Ring.



Morning Star coming to rescue Kasabwaibwaileta

Martin Buluna is a founding member of the Milne Bay Provincial Theatre Group and performed in the play. He is also a freelance writer with prodigious knowledge of Milne Bay folklore.

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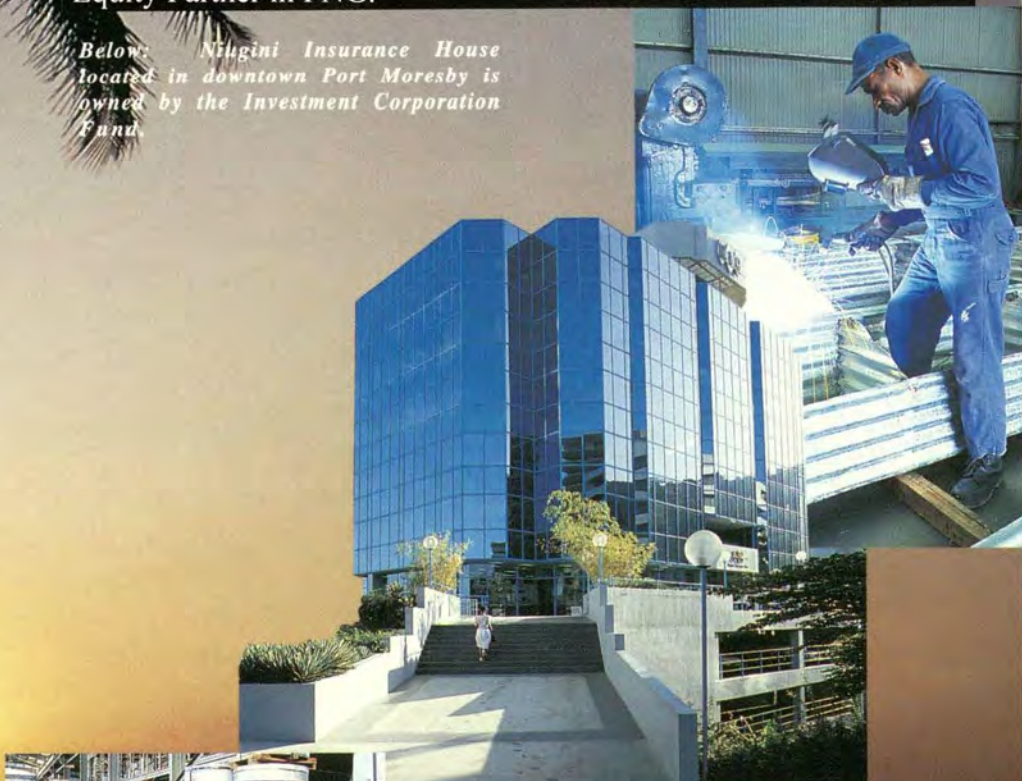
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LOCAL GOURMET FOOD - Eggplant



Eggplants are now widely grown throughout Papua New Guinea and can be readily found in most markets and supermarkets. The eggplant is a delicious vegetable, although I suspect many people are not familiar with the wide range of ways it can be cooked. It is best-known in Asian, Middle Eastern and Balkan cooking.

Eggplants originated in India but were cultivated in Italy by the fifteenth century. The vegetable had spread to Southern France by the seventeenth century and was reported growing north of the Loire River by the time of the French Revolution. In writing about the food of Sicily, Claudia Roden says that eggplants were introduced there by the Arabs, but that they went out of favour when the Arabs left. They were considered poisonous until the Renaissance when Carmelite monks, who had eaten them in their monasteries in the east, brought them back into vogue. Eggplant is today perhaps the favourite vegetable of Sicilians, who say they have a hundred ways of preparing them.

The English name of this vegetable is presumably due to the fact that there is a variety which produces white fruit almost exactly the shape and size of an egg. This variety is now rarely seen in Europe or Australia — I have never seen it in Papua New Guinea — but is very common in West Africa, where it is added as a vegetable to spicy soups or cooked with smoked fish in palm oil as

a stew. In Ghana the small white vegetables are known as 'garden eggs'.

The two main varieties are deep violet in colour, one round, the other long like a fat sausage. They can also be green, pink-and-white striped, bright orange, various shades of purple and purple-black. They vary considerably in size from pea-sized to about the size of a small pumpkin.

The eggplant is a nutritious plant: it has a low energy value (30 calories per 100 grams) and is rich in both potassium and calcium.

As a general rule you should always choose medium-sized eggplants that are smooth, very shiny and heavy for their size. Reject any that are wrinkled, bruised, have dull skins or holes near the stem, which might suggest worm entry. The flesh should give a little under gentle pressure. Eggplants keep well in the bottom of a refrigerator for several days.

Eggplants are rarely peeled, except for certain purées and salads. The skin provides flavour as well as holding them together. The green calyx is always removed and most authorities recommend salting the flesh before cooking to extract any bitter juices.

The eggplant is a highly versatile vegetable. It can be grilled, baked, fried, battered, layered in a gratin, stuffed, stewed or puréed. Some of the best-known vegetable dishes in the world feature eggplant, including the Provençal *ratatouille*, the Sicilian *caponata*, the Balkan and Greek *moussaka*, the Middle East's *baba ghanoush* or the Neapolitan *parmigiana*.

Here are a number of easy recipes using eggplant from a variety of different cuisines. All the ingredients are obtainable in the market or large store. I'm sure when you try these recipes you will become addicted to this wonderful, inexpensive vegetable.

Recipes by Roslyn Morauta
Photographs by Mekere Morauta

From India

If you like Indian food and ever see a cookbook by the famous Indian actress, culinary expert and cook, Madhur Jaffrey, buy it. I have seven of her books and am always on the look-out for a new one! The following recipe for eggplant with apple is hers.



Eggplants with Apple - Kashmir

550g long slim eggplants

2 green apples

$\frac{1}{2}$ teaspoon each of salt, ground fennel, turmeric and chilli powder

$\frac{1}{2}$ cup mustard or vegetable oil

Cut the eggplants crosswise into 1.5cm thick slices. Cut the apple into 6 pieces. Core but do not peel the slices.

Put the salt and spices into a small bowl. Add one tablespoon of water and mix to a smooth paste.

Heat the oil in a large frying pan over medium heat. Brown the apple wedges lightly. Remove with a slotted spoon and set aside. Put the eggplant slices into the same oil, as many as the pan will hold in a single layer, and brown on both sides. When browned, remove and reserve with the apple.

Put the eggplants and apple back into the pan. Add the spicy paste, mix gently and cook on low heat for about 10 minutes.

To serve, lift the eggplants and apple out of the oil with a slotted spoon and place in a serving dish.

Madhur Jaffery gives another recipe which goes equally well with Indian or European food. The tamarind chutney can be made in advance. It is also good spooned over yoghurt relishes as an accompaniment to curries.



Baked Eggplant with Tamarind

2 or 3 medium-sized eggplants
 $\frac{1}{2}$ cup vegetable oil
 $\frac{1}{4}$ cup tamarind chutney mixed with
 $\frac{1}{4}$ cup water
 shredded fresh mint

Cut eggplant into 7mm thick slices. Brush generously on both sides with oil and sprinkle with salt and freshly ground black pepper. Arrange slices in a single layer on an oven tray and cook under a preheated high grill on both sides until golden. Arrange in overlapping rows in an ovenproof dish. Spread with tamarind chutney and cover with foil. Bake at 180°C for about 20 minutes. Serve garnished with mint.

Tamarind Chutney: Break 120g tamarind into pieces and soak in $\frac{2}{3}$ cup hot water overnight. Press well through a sieve with the back of a spoon. Discard the seeds and fibrous tissue and mix the strained pulp with $\frac{1}{3}$ cup sugar, 1½ teaspoons roasted ground cumin seeds, $\frac{1}{2}$ teaspoon salt and $\frac{1}{4}$ teaspoon chilli powder. Store in an airtight jar in the refrigerator or freeze.

From the Middle East, the Mediterranean and India **Smoky Eggplant Purée**

There is an infinite number of versions of this purée, which can be served as a salad, dip or side-dish.

3 eggplants, roasted and peeled
 3 cloves garlic, salt
 $\frac{1}{2}$ cup finely chopped parsley (or a mixture of parsley and basil)
 juice of 1 lemon
 olive oil
 freshly ground black pepper

Roast the eggplant over a flame if you can as this gives it an incomparable smoky flavour. However, it can be baked successfully in the oven: put the whole eggplant into a pre-heated 200°C oven and bake for 45 minutes or until soft. Allow to cool before peeling. Peeling is an easy process: simply use a spoon to scrape the flesh off the skin. However, make sure no skin is left on the flesh as the skin may be charred and quite bitter.

Mash garlic to a paste with a little salt. Chop eggplant pulp finely and add garlic paste and herbs, or blend in a food processor, depending on how smooth or chunky you want it. Incorporate lemon juice and olive oil to taste. Season.

In **Greece**, finely chopped onion, about $\frac{1}{2}$ cup breadcrumbs and $\frac{1}{4}$ cup yoghurt are added to the purée which is served as a dip with crusty bread, olives and artichoke hearts. (*Melitzanosalata*)



The famous *Baba Ghanoush* is found all over the **Middle East**. This version calls for the addition of 180ml tahina (sesame) paste, the juice of three lemons and a pinch of cumin, all beaten well into the basic purée.

In **India**, the same method of cooking the eggplant is used as described above and the chopped pulp stir-fried with garlic, ginger, onions, green chillies, tomatoes, spices and fresh coriander. Sometimes yoghurt is added to the cooked vegetable mixture.

The version I made for this article, shown in the photograph on right, included finely chopped Spanish onion, one tomato finely chopped and yoghurt.

From Italy

One of my very favourite eggplant dishes comes from Sicily — *Caponata*. With good bread and perhaps a green salad, it is a meal on its own. It is also excellent as a salad to accompany cold meat — ham, chicken or veal. I have tried many different recipes for this dish, but I always come back to the one I first tried many years ago as a post-graduate student in England, where I became a fan of the English author cook, Elizabeth David.

Caponata

Cut four aubergines in large dice, salt them and leave them to stand in a colander for at least one hour. When most of the water has come out, dry them and fry them in hot olive oil until brown and tender. Remove from the pan with a slotted spoon and rest them on absorbent paper to soak up some of the oil.

Cut three celery sticks into 3cm pieces and blanch in boiling water; remove the stones from about a dozen black olives, roughly chop a tablespoon of capers and six anchovy fillets.

Slice an onion and melt it in a little oil; add 1 tablespoon sugar and $\frac{1}{4}$ pint of tomato purée. Reduce. When it takes on a dark colour add half a glassful of wine vinegar. (If this is unavailable, use cider vinegar or white vinegar.) Simmer for a few minutes. Season highly, add chopped parsley and stir in the prepared capers, celery, anchovies, olives and the eggplant.

Leave to stand for at least an hour.

Versions of *Parmigiana di Melanzane* (eggplants baked with tomato and cheese) are found all over Italy. The recipe on the next page is from Naples.



Parmigiana di Melanzane

2 large eggplants, sliced
salt
2 cloves garlic, crushed
olive oil
500g ripe tomatoes, peeled and chopped
1 teaspoon sugar; pepper
bunch of basil or mint leaves, chopped
1 mozzarella cheese, diced
4 tablespoons grated parmesan cheese

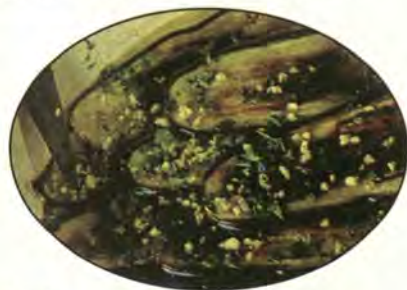
Salt the aubergine slices and leave for half an hour to let the juices run out.

Make a tomato sauce. Fry the garlic gently in 2 tablespoons olive oil. Add the tomatoes, sugar, a little salt, pepper and the herbs and cook vigorously to reduce.

Rinse and drain the eggplant slices. Dry them and fry in hot oil, turning over once. Drain well on absorbent paper. (If you find frying the eggplant uses too much oil for your liking, brush the slices with olive oil and bake or grill them instead of frying.)

Arrange the slices in an ovenproof dish, cover with the tomato sauce, sprinkle with the cheeses and bake at 180°C for about 30 minutes.

Claudia Roden, another authority on Middle Eastern and Mediterranean food, recently compiled a book — *The Food of Italy*. Her description of a way of preparing eggplant in the region of Apulia, the south-east heel of Italy, reflects her contention that this region is seen as the home of Italian 'health food'. The merit of this rustic way of preparing eggplant is that they are not fried but grilled and marinated in olive oil.



Melanzane alla Campagnola

6 medium eggplants, peeled and cut into thin slices
salt
150ml olive oil
pepper
8 cloves garlic, chopped
chopped fresh herbs (oregano and mint)
few drops of wine vinegar (optional)

Sprinkle the eggplants with salt and leave to drain for an hour. Rinse and dry. Lightly brush with oil and grill the eggplants over coals of fire or under the grill until they are lightly browned, turning them over once.

Place them on a serving plate and sprinkle with pepper, garlic, herbs and, if you like, a few drops of vinegar. Finish with a generous splash of olive oil and let the eggplant absorb the dressing for at least six hours before serving.

All over the Mediterranean, one finds stuffed vegetables — eggplants, zucchini, tomatoes, peppers, artichokes and mushrooms. In the Middle East, the stuffing usually includes minced meat and sometimes rice. In Italy, bread and the much-loved flavourings of anchovy, olives and capers are used.

Melanzane Ripiene

For the stuffing for 4 large eggplants you need about 4 slices of crustless bread softened in a little water, 8 anchovy fillets, 12 black olives, parsley, 3 cloves of garlic, a tablespoonful of capers.

Cut the eggplants in half and scoop out about half the flesh. Chop this with the rest of the ingredients. Season with pepper and marjoram or oregano. Put the stuffing into the eggplants and arrange in a baking dish. Pour a generous quantity of oil over them, cover the pan and cook in a slow oven for one hour.

From Port Moresby

Chilli Sweet Potato and Eggplant Crisps

300g orange sweet potato
350g long slim eggplant
oil for deep frying
 $\frac{1}{4}$ teaspoon ground chilli powder
 $\frac{1}{4}$ teaspoon ground coriander
1 teaspoon salt



Peel sweet potato and cut both it and the eggplant into long thin strips.

Heat oil in a deep heavy-based pan. Gently lower half the combined sweet potato and eggplant into the moderately hot oil.

Cook over medium-high heat for 10 minutes or until golden and crisp. Carefully remove the crisps from the oil with tongs and drain on paper towels. Repeat cooking process with remaining sweet potato and eggplant.

Combine chilli, coriander and salt in small bowl. Sprinkle all the mixture over hot crisps. Toss until well coated. Serve immediately.

These crisps are very good with barbecued, grilled or roasted chicken.

Barbecued Marinated Vegetables

3 eggplants
3 zucchini
1 red capsicum
1 green capsicum
1 large onion
2 cloves garlic, crushed
2 tablespoons finely chopped fresh herbs (parsley, mint or basil)
 $\frac{1}{4}$ cup olive oil
2 tablespoons vinegar (Balsamic is best but cider or wine vinegar can be used.)



Cut eggplant, zucchini and capsicum into 2cm-thick slices and onion into eight wedges.

Place all vegetables into a large mixing bowl. Add the garlic, herbs, olive oil and vinegar, toss lightly to combine. Cover with plastic wrap and let stand for one hour.

Preheat barbecue. Drain vegetables from marinade. Place on lightly greased grill or flat plate. Cook 8-10 minutes, until tender and slightly charred. Serve with barbecued meat or fish.

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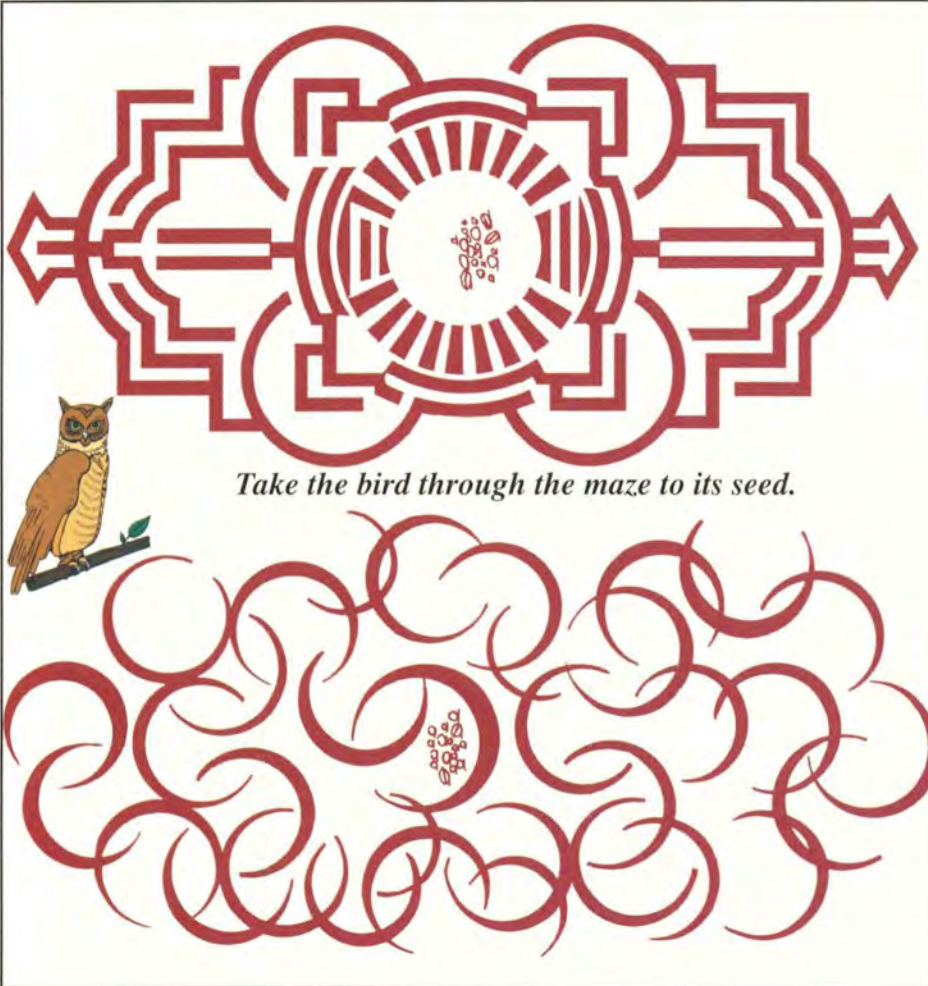
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Puzzles for the young at heart



Change FOOT into BALL by altering one letter at each stage to form a new word every time. There are a few words placed in between to help you.

F	O	O	T
S	C	A	T
G	I	V	E
B	A	L	L

WORD ROUTE

Which seven-lettered instructor, when it loses a consonant, forms a new word which means *to make*?
 Lose a vowel to make a word meaning *respond*.
 When you drop a consonant, which word meaning a *salty secretion from the eye* is formed?
 And *what period of time* is left by losing another consonant?

TRICKY QUICKIES

- Q1. There is a word of five letters from which you can take two away and leave one. What is it?

- Q2. How many spaces are there between the spokes of two eight-spoked bicycle wheels?

BRAIN TEASERS

- Q1. Uncle cut up a pie — one large slice for himself and several smaller ones for the rest of the family. When he finished, three-quarters of the number of slices to the left of the big slice were six. How many slices did he cut altogether? _____
- Q2. One day, seven cassowaries, four cuscus, three birds, a crocodile and five deer escaped from the Wildlife Sanctuary. On each of the two following days, half of the animals on the loose were recaptured. How many animals were still free at the end of the second day? _____

A little tougher!

CENTURY

Move from **START** to **EXIT** going through linked boxes. As you follow your route, you must collect numbers which add up to exactly 100.

START



EXIT

HTGW CLUB

The HTGW (Hard To Get-along With) Club wants to arrange a meeting. There are **FOUR** different groups — North, South, East and West. It has been difficult to fix a month that is suitable.

1. The **NORTH** group doesn't want a meeting in a month that has an even number of letters in its name, the only exception being June.
2. The **SOUTH** group doesn't want a month that ends with the letters **BER**.
3. The **EAST** group doesn't want a month with exactly 30 days in it.
4. The **WEST** group doesn't want a month whose first letter is the same as any other month.

This rules out **ALL** the months of the year. So to be really hard to get-along with, the club agrees to hold its meeting in the month which has the **MOST** objections against it. Which month is it? _____

PAPUA NEW GUINEA QUIZ

1. The largest turtle in the world nests along the north coast and island provinces. What is it? _____
2. What were the notes of the Papua New Guinean currency named after: (a) a shell (b) a flower or (c) an animal? _____
3. How many land snakes in Papua New Guinea are especially dangerous to people? _____
4. Can you name these snakes? _____
5. Who is the Chairman of the National Executive Council? _____

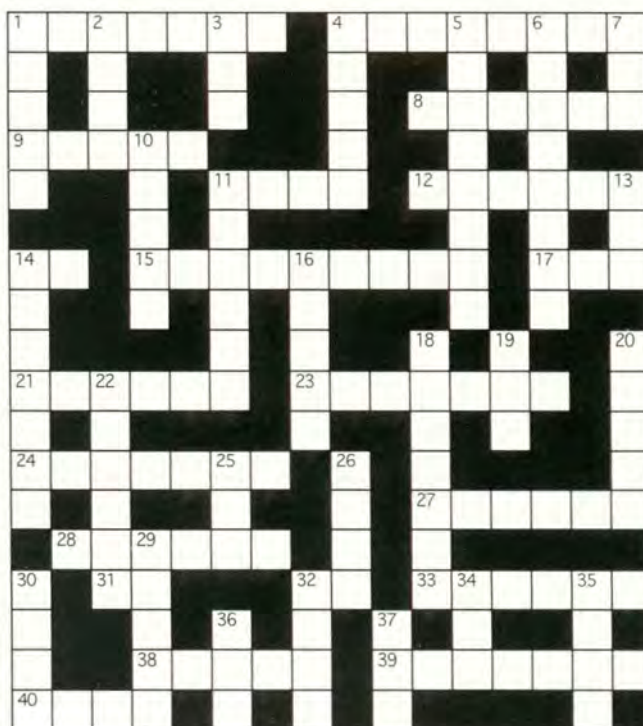
CROSSWORD

ACROSS

- 1 Ocean
- 4 Dialect
- 8 Rise, climb
- 9 Tropical colourless lizard
- 11 Mt Kusiwigasi is in the Mountains, Sandaun Province.
- 12 Direct, honest, forthright
- 14 Last, finally, ultimately
- 15 Rock containing calcium
- 17 A brief attempt
- 21 Indigenous
- 23 Staple food in some areas
- 24 Beholden, obligated
- 27 Main Morobe airport
- 28 Stop the boat!
- 31 Short form of gratitude
- 32 Equally, like, preposition
- 33 Separating Strait
- 38 Fixed angry stare
- 39 To keep apart
- 40 Imitative reproduction

DOWN

- 1 Political party
- 2 Stylish, fashionable
- 3 Unfavorable, sick
- 4 Large gold deposit
- 5 Transparent
- 6 Legend, fable, story
- 7 Stop, finish, close
- 10 Export timber
- 11 First PNG PM
- 13 A period of time
- 14 To leave completely
- 16 Was Chimbu
- 18 National Executive Council
- 19 Capital of Morobe Province
- 20 Move upward
- 22 Aptitude, capability
- 25 Pride, conceit
- 26 Affectation
- 29 Cult
- 30 Having the ability to perform
- 32 A sharp or tapered end
- 34 Was Northern
- 35 Television station
- 36 Deficient, unsatisfactory
- 37 Support, assistance



Answers on page 48



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(Mozart) Beaux Arts Trio
PHILIPS/POLYGRAM

Sonata, Op 65 - Largo (Chopin)
Frederic Lodeon: cello
Francois-Rene Duchable: piano
ERATO/WARNER

La Vie Parisienne (Offenbach)
Vienna State Opera Orchestra
Conductor: Hermann Scherchen
MCA/MCA

Classical Symphony - Finale: Molto Vivace (Prokofiev)
London Philharmonic Orchestra
Conductor: Kurt Masur
TELDEC/WARNER

Sonata in F Minor, Op 2, No 1 - Allegro (Beethoven)
Geoffrey Lancaster: piano
ABC/POLYGRAM

Waltz: 'Weiner Bonbons', Op 307 (Strauss)
Royal Concertgebouw Orchestra
Conductor: Nikolaus Hamoncourt
TELDEC/WARNER

Serenade in E Major, Op 22 - Larghetto (Dvorak)
Saint Paul Chamber Orchestra
Conductor: Hugh Wolff
TELDEC/WARNER

Symphony No 6, Op 104 - Allegro Molto Moderato (Sibelius)
Chamber Orchestra of Europe
Conductor: Paavo Berglund
FINLANDIA/WARNER

Rhapsody on a Theme of Paganini (Rachmaninov)
Cecile Ousset: piano
City of Birmingham Symphony Orch
Conductor: Simon Rattle
EMI/EMI

Rinaldo: Lascia ch'io pianga (Handel)
Yvonne Kenny: soprano
Melbourne Symphony Orchestra
Conductor: Vladimir Kamirski
ABC/POLYGRAM

Liebeslied (Kreisler/ arr Harris)
Isaac Stern: violin
Columbia Symphony Orchestra
Conductor: Milton Katims
SONY/SONY

POP Channel: 6

I Live For You
Chynna Phillips
EMI/EMI

Just Another Day
John Mellencamp
MERCURY/POLYGRAM

Flame
Fine Young Cannibals
LONDON/POLYGRAM



Sheryl Crow

If It Makes You Happy
Sheryl Crow
A & M/POLYGRAM

No Woman, No Cry
Fugees
COLUMBIA/SONY

Betcha By Golly Wow!
Prince
NPG/EMI

Say You'll Be There
Spice Girls
VIRGIN/VIRGIN

Angel
Simply Red
EAST WEST/WARNER

Wishes
Human Nature
COLUMBIA/SONY

If You Ever
East 17 featuring Gabrielle
LONDON/POLYGRAM

Un-Break My Heart
Toni Braxton
LAFACE/BMG

If We Fall In Love Tonight
Rod Stewart
WB/WARNER

We've Got It Goin' On
Backstreet Boys
JIVE/FESTIVAL

Without Love
Donna Lewis
ATLANTIC/WARNER

Pony
Ginuwine
EPIC/SONY

EASY LISTENING Channel: 7

Still Crazy After All These Years
Karen Carpenter
A & M/POLYGRAM

Someone To Watch Over Me
Michael Feinstein
ATLANTIC/WARNER

My Bonny
Laura Smith
LARRIKIN/FESTIVAL

Lady
Kenny Rogers
EMI/EMI

I Could Write A Book
Doris Day
CONQUISTADOR/LARRIKIN

That Ain't Right
Nat King Cole Trio
MCA/MCA

Live Like Horses
Elton John & Luciano Pavarotti
ROCKET/POLYGRAM



Elton John

I Believe In You and Me
Whitney Houston
ARISTA/BMG

Possession (Piano Version)
Sarah McLachlan
UNFORSCENE MUSIC/FESTIVAL

El Dia Que Me Quieras
Julio Iglesias
COLUMBIA/SONY

Catch The Wind
Judith Durham
EMI PREMIER/EMI

Chances Are
Liza Minnelli with Johnny Mathis
ANGEL/EMI

If You Were Mine
Billy Holiday
COLUMBIA/SONY

It Was A Very Good Year
Frank Sinatra
REPRISE/WARNER

Missing You
Anne Murray
EMI/EMI

Let's Get The Mood Right
Johnny Gill
MOTOWN/POLYGRAM

COMEDY Channel: 9

The Question Man
Steve Allen & Tom Poston
VARESE SARABANDE/POLYGRAM

An Excerpt From 'The Best of Jonathan Winters'
Jonathan Winters
DOVE/DOVE

Baggage Handlers
Jasper Carrott
EMI/EMI

Bedtime Story
Saturday Night Live
ARISTA/BMG

Two Daughters
Bill Cosby
WARNER/WARNER

The Resort Hotel
Jerry Clower
MCA/MCA

The Mouse Problem
Monty Python
BBC/ABC

Crooks
Henny Youngman
K-TEL/CASTLE

The Beauty Parlour
Phyllis Diller
RHINO/WARNER

Madison, Jefferson, Franklin & Osbourne: The First Advertising Agency Parts 1, 2 & 3
Stan Freberg & Friends
RHINO/WARNER

Baseball Rain-Out/Davy Crockett/Tennis Matches/Meet the Press
The Best of Radio & Television Bloopers
MCA/BMG

Vegetarians
Ben Elton
BBC/POLYGRAM

Baby Barf And The Turkey Hunt
Bill Engvall
WARNER/WARNER

I'm Not Doing The Airline Material
Shelley Berman
K-TEL/CASTLE

Komodo Dragon/Gabe Preston #1
Bob Elliott & Ray Goulding
RHINO/WARNER

Athletics
Robert Klein
RHINO/WARNER

We Knew What She Meant
The Two Ronnies
BBC/ABC

**COUNTRY
Channel: 10**

She Wants To Be Wanted Again
Ty Herndon
EPIC/SONY

**Do You Wanna Make
Something Of It**
Jo Dee Messina
CURB/SONY

That's How I Got To Memphis
Deryl Dodd
COLUMBIA/SONY

Is That A Tear
Tracy Lawrence
ATLANTIC/WARNER

I Can't Do That Anymore
Faith Hill
WB/WARNER

Where Corn Don't Grow
Travis Tritt
WB/WARNER

Let Me Into Your Heart
Mary Chapin Carpenter
COLUMBIA/SONY

Good Woman's Love
Troy Cassar-Daley
COLUMBIA/SONY

A Man This Lonely
Brooks & Dunn
ARISTA/BMG

Friends
John Michael Montgomery
ATLANTIC/WARNER

God Bless The Child
Shania Twain
MERCURY/POLYGRAM

Pretty Little Adriana
Vince Gill
MCA/MCA

That Woman Of Mine
Neal McCoy
ATLANTIC/WARNER

Little Bitty
Alan Jackson
ARISTA/BMG

Somebody To Love You
Wynonna Judd
CURB/SONY

I Meant To Do That
Paul Brandt
REPRISE/WARNER

Politics, Religion And Her
Sammy Kershaw
MERCURY/POLYGRAM

Maybe We Should Just Sleep On It
Tim McGraw
CURB/SONY

Running Out Of Reasons To Run
Rick Trevino
COLUMBIA/SONY

**CHILDREN'S
Channel: 11**

Green Eggs And Ham
Dr Seuss
RCA/RCA

Three Billy Goats Gruff
Arlo Guthrie
LIGHTYEAR/FESTIVAL

A Pile Of Clothes
John Hamblin & Friends
ABC/EMI

**I Jump Out Of Bed in the
Morning**
John Hamblin & Friends
ABC/EMI

Sparky and the Talking Train
Henry Blair
CAPITOL/EMI

On Your Holiday
The Wiggles
ABC/EMI

Long Haired Hare
Bugs Bunny
WARNER/WARNER

**The Brothers Who Always
Complained**
Bert & Ernie
AXIS/EMI

The Wizard of Oz
Snagglepuss
EMI/EMI

The Amy Shake
Bananas In Pyjamas
ABC/EMI



Shania Twain

**PAPUA NEW GUINEA
Channel: 8**

Gol
Nondugl village (Wahgi)
Western Highlands Province

Meri Wantok from the album,
PNG Drive Time
Rock band by Glen and Kabu
Pacific Gold Studios Recording

Samwiwa
M'Bunai village (Titan)
Western Province

Peace I Mas Kam from the
album Alive & Well
Rock band by Crisis Survivors
Pacific Gold Studios Recording

Mongiar
Chimau village (Ulau-Suain)
West Sepik Province

Isi Going
A stringband by New Sove Kids
of Gulf
Pacific Gold Studios Recording

Vura nakeo
Palinganikumbu village (Bali-Vitu)
West New Britain Province

Apele Malu
Rock band by Sibuae Band of Finch
Pacific Gold Studios Recording

Agauyo 'Buwaiyo'
Kewansasap village (Ubir 1)
Northern Province

Matthew 24: 35-39
United Gospel Singers of Rabaul
Pacific Gold Studios Recordings

Jesus Mi Wetim You
Comforters II Gospel band of
Solomon Islands

Channel 8 recordings compiled by Cultural Studios Division
National Research Institute

**PAPUA NEW GUINEA
Channel: 8**

Pia 'Siusiu mokurana'
Kasiko village (Piva 1)
North Solomons Province

Lead Me On
Comforters II Gospel band of
Solomon Islands
Pacific Gold Studios Recording

Tambaran
Lambom village (Siar 1)
New Ireland Province

Asio Tahimu from the album
Vanimo Green
Rock band by David Kurni
Walter Bay Trading Co Recording

Walae 'Audio Audio'
Bit village (Komutu 1)
Morobe Province

Streets of Gold
Choir by Gavuone Adventist
Youth
Walter Bay Trading Co Recording

Nekinibo
Malaita village (Bwaidoka 1)
Milne Bay Province

Shattered Dreams
Gospel band
by Loujaya Duna
Walter Bay Trading Co Recording

Song
Bipi Is (Sisi/Bipi 1)
Manus Province

Angoc Yoc
Solo Reks Album by Bongas
Pacific Gold Studios Recording

Ivo Nau Mi
Gospel Rock band by P2-UIR
Pacific Gold Studios Recordings

PUZZLE ANSWERS from Page 44 and 45

WORD ROUTE	FOOT- BALL	BRAIN	PNG QUIZ
teacher, create, react, tear, era	FOOT SOOT SCOT SCAT SCAM SEAM SEAT	TEASERS A1. 9 slices 6 equals 1/2 of all slices except the big one, so 8 equals all the slices except the big one. That makes 8 +1=9 altogether. A2. 5 animals. Altogether 20 animals escaped. On the first day, ten were captured. On the second day half (5) were captured, leaving 5 free.	A1. Leatherback A2. (a) shell A3. 7 A4. Death adder, Papuan taipan, Papuan black, King brown, Eastern brown, Papuan whip, Small-eyed snake A5. Prime Minister
TRICKY QUICKIES A1. stone — one A2. 16 spaces	SENT LENT LINT LINE LIVE GIVE GAVE GALE BALE BALL		CROSSWORD ACROSS: Pacific; language; ascend; gecko; Star; candid; at; limestone; try; native; bananas; oblige; Nadzab; anchor; ta; as; Torres; glare; isolate; echo DOWN: Pangu; chic; ill; Lihir; gossamer; anecdote; end; Kwila; Somare; day; abandon; Simbu; Cabinet; Lae; climb; talent; ego; airs; cargo; able; apex; Oro; EMTV; bad; aid
CENTURY 21, 26, 11, 24, 18			
HTGW CLUB November			
ON LAND From page 23 Hairy caterpillar			

FEATURE FILMS

international jugnis:
from Port Moresby

to Port Moresby

MARCH

First Wives Club



Genre: Comedy Rated: PG
From: Paramount 103 minutes

The First Wives Club is a comic revenge tale of three close friends, all of whom have been discarded by their husbands in favour of much younger 'trophy wives'. Smarting from the pain, the three concoct a plan to exact exquisitely bitter vengeance upon their exes. War has been declared, and it will claim some of Manhattan's poshest boardrooms and bedrooms as its battlefield.

Featuring: Bette Midler, Goldie Hawn,
Diane Keaton, Maggie Smith,
Dan Hedaya
Director: Hugh Wilson
Producer: Scott Rudin, Adam Schroeder

Looking for Richard



Genre: Drama Rated: PG-13
From: Fox 109 minutes

Conceived and directed by actor Al Pacino, this film is described as a meditation of William Shakespeare's *Richard III*. It combines scenes from the classic tragedy with documentary footage about how everyone from Sir John Gielgud to kids in New York's Hell's Kitchen are affected by the Bard's words.

Featuring: Al Pacino, Harris Yulin,
Penelope Allen, Alec Baldwin
Director: Al Pacino
Producer: Michael Hodge, Al Pacino

APRIL

Dear God



Genre: Comedy Rated: PG
From: EIM 112 minutes

Tom Turner is a con artist who can't fathom the idea of an honest day's work. His scams finally catch up with him as he's arrested and sentenced to get a job or go to jail. Tom reluctantly chooses to serve in one of the country's toughest institutions: the United States Post Office in the Dead Letter Office. Tom devises to use the unanswerable mail in a con of divine proportions, but his holiday scam inspires his postal partisans into a frenzy of good-will.

Featuring: Greg Kinnear, Laurie Metcalf,
Tim Conway, Hector Elizondo
Roscoe Lee Browne
Director: Garry Marshall
Producer: Steve Tisch

Fly Away Home



Genre: Drama Rated: PG
From: Columbia 107 minutes

This is the heartwarming story of a father and his daughter Amy, who rebuild their relationship after a nine-year separation when they discover a nest of goose eggs and bring them home to hatch and raise on their own.

Featuring: Jeff Daniels, Anna Paquin,
Dana Delany
Director: Carroll Ballard
Producer: John Veitch, Carol Baum

Channels 1 and 2



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1996 Goroka Show

Text & Photographs by Mark England

As I approached the gates leading into the 1996 Goroka Show, the sound of beating drums, stomping feet and traditional singing became louder and louder. Once in the arena a visual spectacle of tribal dance and *singsing* groups overwhelmed me. Hundreds of people were adorned in traditional finery comprising of such items as feathers, ash, paints, shells and beads. Spectators into their thousands added to this awesome display.

As the name suggests, the Goroka Show is held in the Eastern Highlands Capital of Goroka. In September each year, people from near and far congregate to show off their traditional dances and costumes. I was fortunate enough to be there to experience last year's annual spectacle. Examples of the variety of colour and designs are shown on the following pages.



Above: The Kere Tabe Tambaran Singing Group from Simbu Province wind their way through the large crowd of spectators.



Above: Young children from the Kere Tabe Tambaran Singing Group take a well earned break from their dancing.

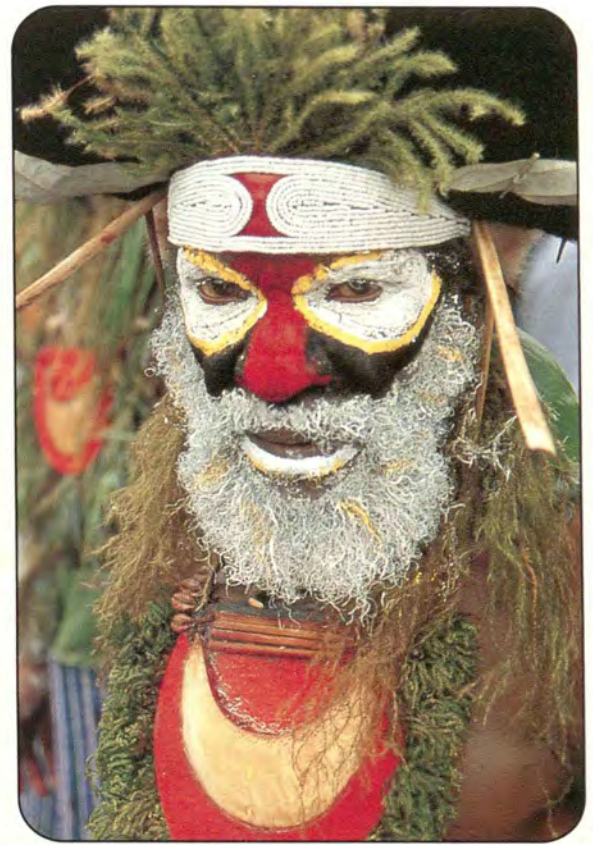
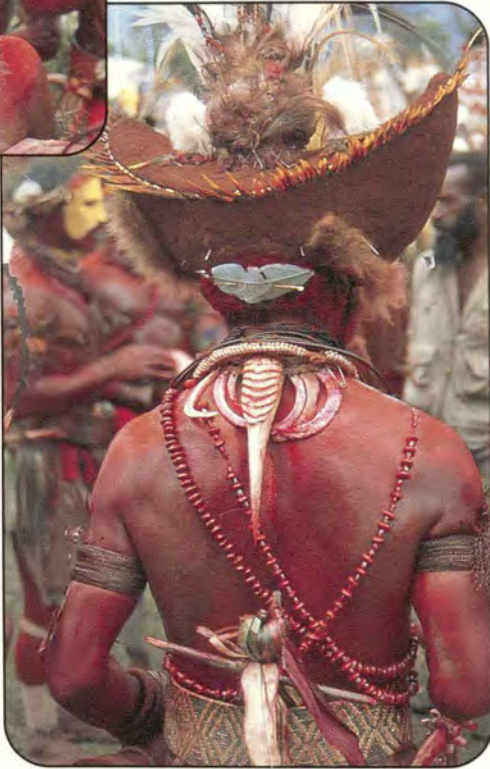


Left: Hailing from Madang Province, this man from the Middle Ramu Singing Group wears a headdress made from hundreds of small green beetles, feathers and flowers, edged with cuscus fur. Right: Tribal musicians, their bodies decorated with black ash and white clay, play their bush material flutes.





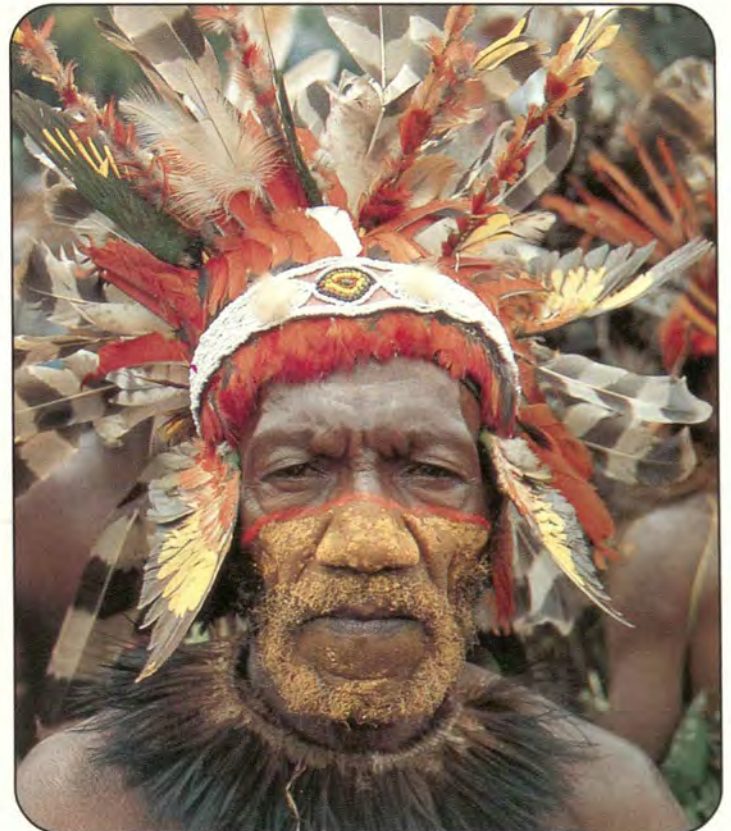
Left and below: Views of the front and back of members of the Alili Singing Group. The body and face are painted with red ochre and yellow acrylic paint and decorated with pigs' tusks and beads made from a variety of seeds. The headdress illustrates the wig-making skills of its wearer.



Above: Yellow, red, black and white — the colours of Papua New Guinea — combine with a fringe of natural vegetation and seed beads on the headdress to give a look of distinction to this man of the Nambs Cultural Group.

Below: Headdresses such as these are prized possessions and carefully stored when not being worn.

Below: Natural materials in the headdress and necklace are combined with charcoal for body paint to complete the traditional look of this man.





Above: A picture of concentration in feather and seed beads



Above and below: The towering, brightly painted adornments borne by the dancers of several singing groups could be seen from quite a distance.



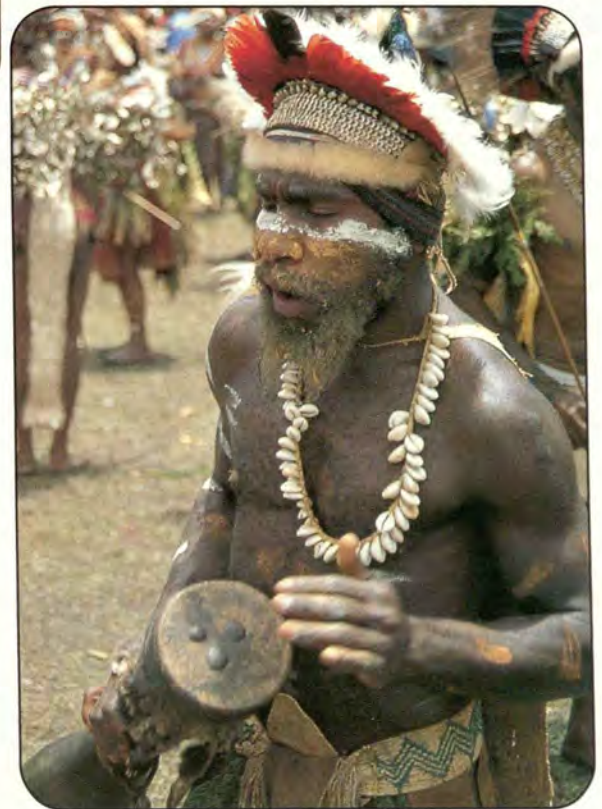
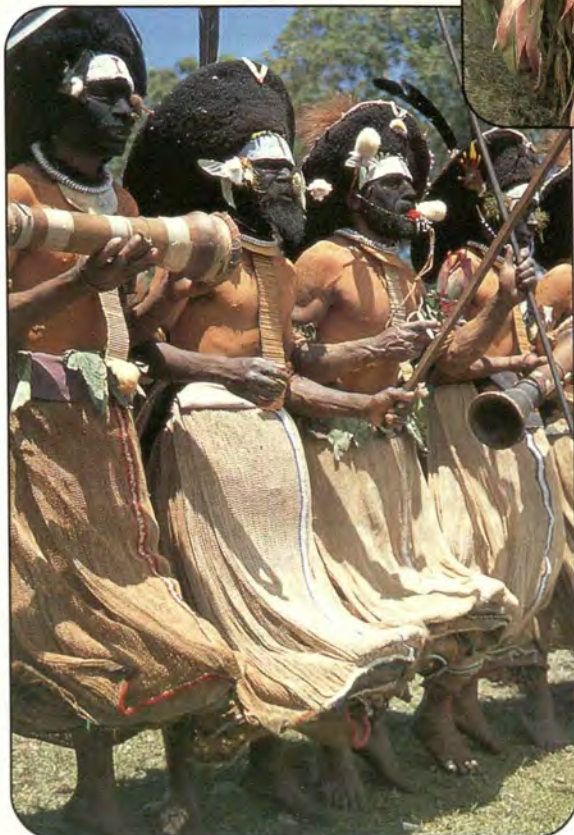
Left above and below: Young men in their grass skirts join the older men. Around their necks hang necklaces of shells and pigs' tusks.



Left and below: *The men and women of Nambas Cultural Group keep the beat with their drums.*



Right and below: *Less colourful, but no less dramatic, the Wamara Singing Group from Enga Province with black painted faces and enormous human hair wigs skillfully sway their woven loin cloths to the beat of the drums.*



Right: *Feathers, seeds and cuscus fur combine with a shell necklace and woven belt to complete the traditional costume of this drummer.*



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“Change generates challenges that we continue to meet.”



'A Blunder Never To Forget'

It is reasonable to assume that when one is in the afternoon of one's life, he could be mentally assessing his credits and debits of the journey-to-date, reflecting on past transgressions, indiscretions, omissions and lost opportunities.

In retrospect I rationalise that nearly everyone must be a victim of some form of guilt and my contribution highlights only a colossal act of stupidity. This debit however did not inhibit my career path; in fact the lesson learned should only have enhanced it. Well, this is what I tell myself anyway.

It was 22 April 1944, 6.30am, H Hour, D Day. I was part of the largest convoy of war ships ever to sail in the South West Pacific — a combined Task Force of both US and Australian troops, many thousands of men en route to establish triple simultaneous landings at three different beach heads held by the enemy on the New Guinea coastline. Aitape was our particular destination although we did not learn this until the day before the actual landings. This late knowledge was of little consequence: at the tender age of 20, just being involved in an invasion was excitement enough.

Many hundreds of ships and aircraft were taking part and the giant Landing Ship Tanks disgorged men and machinery after a relentless shelling and bombing attack which had been under way since 4am. About 20 of us were first off one of the ships as members of an advance party and our specific objective was to clear the area of the enemy. Despite the passage of time, I recall in sharp focus the events of the next few hours and I vividly see the surprise on the faces of the Japanese as they emerged naked and eager to surrender from the foxholes.

For me, though, this was not the most memorable scene. That came while exploring the immediate thick jungle, when I came across an isolated huge crude timber structure. Best described as a barn, my first thoughts classified it as a pre-war mission — a church, perhaps. Although the walls were decaying, entry could only be gained by the high solid log doors. Or so I thought. With my mate, who always seemed to appear by my elbow, we eased back the creaking door.

A scene of rural silence — scores of bales of hay stacked one upon the other practically reaching the high roof. Quite amazingly, we didn't question the reason why they would have been there.

I mean, there were no cavalry in this theatre of war, no farms or captive animals. Shrugging off this relic of the past as simply a non-event, the two of us, itching with impatience, picked our way to find some action more suited to the adrenalin of the moment.

Because of the timing of the assault, the enormous content of the fire power and the surprise element, the little resistance was feeble and victory was absolute.

Within an hour we were retracing our footsteps back to the original beachhead and came upon the skeletal remains of the barn. My barn! The walls and roof were being tramped on by a score of excited Yanks who were busily carrying the bales of hay to waiting jeeps in the clearing.

The bales were crates and the trophy was Saki. Thousands of bottles of that Japanese champagne were being transported to instant 'shops' set up by enterprising fellow allies. Of course, the barn was the liquor supply store, and wasn't even camouflaged! The



**A true story
by Kingsley Palmer**

cruel irony was when I had to pay out twenty pounds for two bottles of the stuff. I think it was then I succumbed to the Serviceman's outlet of frustration by invoking a diatribe of sulphuric expletives aimed at no one in particular, but cursing my own stupid blunder. I had a similar feeling many decades later when I missed a hole-in-one by two centimetres.

I winced too when a former Australian Governor-General made the comment that the average Aussie took everything at face value and wasn't in the habit of digging under the surface. I smiled bitterly when I thought of the liquid gold that could have made me a millionaire, but then consoled myself that perhaps I could just go down in history. Because of the connotation of my first name, I could be contender and enshrined for posterity as the *First Liquor-Barn King*.

Kingsley Palmer served in the New Guinea theatre from 1942 to 1945. He is now retired and lives on the Gold Coast. His fond memories of and interest in Papua New Guinea were rekindled in the early 1980s when his daughter Susan came to live in Port Moresby for over 10 years.

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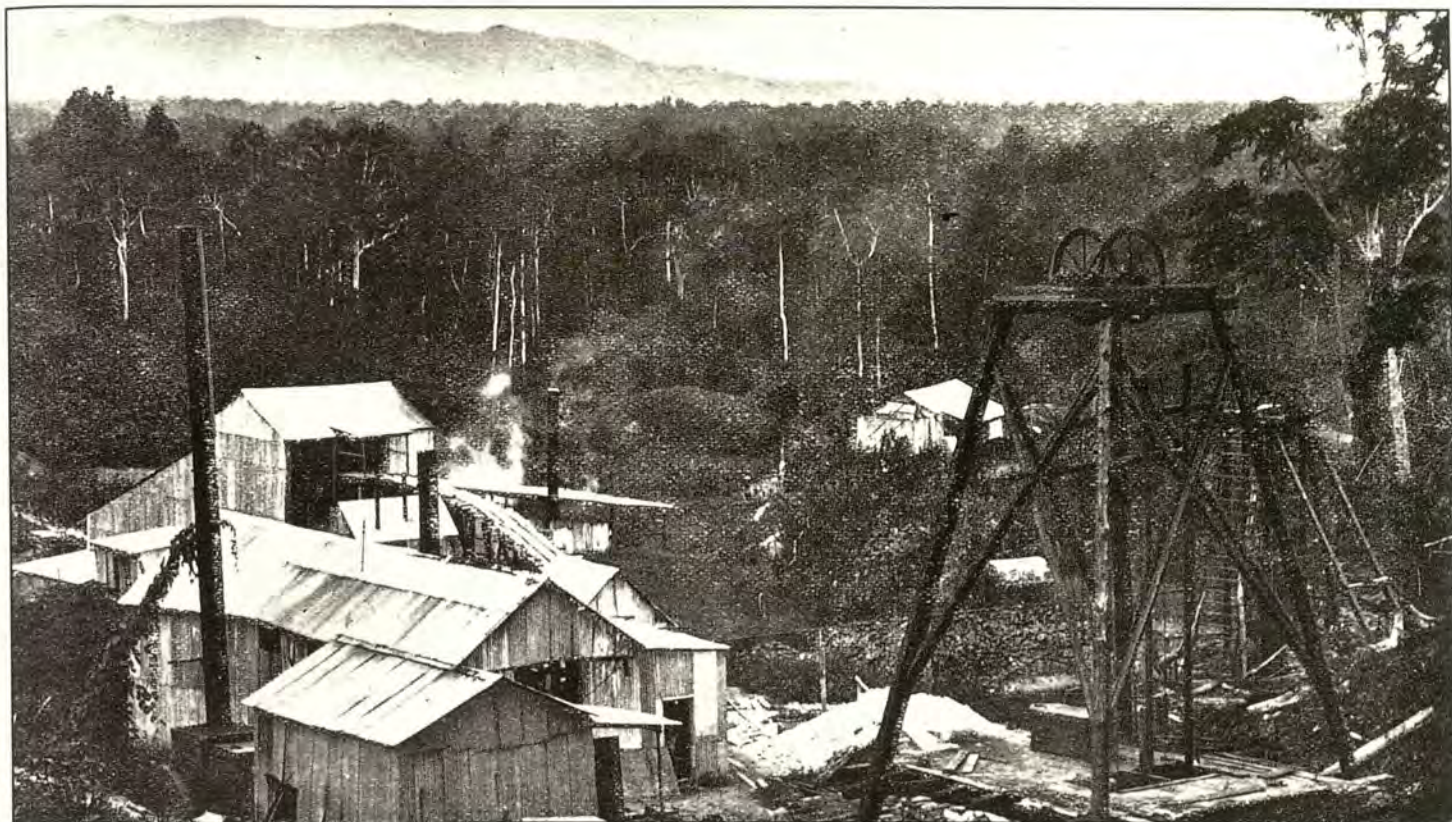
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THE GOLD MINE AT KULUMADAU ON WOODLARK ISLAND

Story and photographs by Bill McGee

Woodlark Island is one of Papua New Guinea's many remote islands that are seldom noticed by the rest of the country. An island of interminable wet and dreary weather, the only commercial activity it supports is a small timber industry. Such a place might seem an improbable focus for a mining boom. Yet, ninety years ago, Woodlark was seen as the *Treasure Island* of the South Pacific. Shares in companies which held gold prospects on Woodlark Island were the hottest stocks on Australian exchanges.

There had been a rush of alluvial gold miners to the island during late 1896 and early 1897, but over the next year the alluvial gold petered out. Most of the miners moved off to new discoveries on the Papuan mainland as the field seemed to be finished. Then, in the middle of 1899, rumours began to circulate around Papua of a fabulous new find on Woodlark Island. Mining promoters, picking up the news in the pubs of Port Moresby and Samarai, hastened to investigate.

First to the field was Alex Johnston from Sydney. On Kulumadau Hill, he found five parties of prospectors working on a lode of soft clay and rubble. The gold in it was so plentiful that they were able to recover large amounts simply by sluicing, but so fine that as much was lost as was saved. In competition with a rival promoter, Johnston secured options over as many claims on the lode as he could

and raced back to Sydney to organise finance. His first stop was a newspaper office.

'Rich and Rare Lode at Woodlark Island - Forty Ounces to the Ton', trumpeted the *Daily Telegraph* on 18 July 1899. Now forty ounce (say 1,200 grams) dirt is phenomenal stuff. Gold mines of the period could operate on a half an ounce to the ton and today a twentieth of an ounce (1.5 grams) to the ton can be profitable. Johnston's timing was opportune for in July of 1899, Sydney was already possessed by the madness of a mining boom. Fabulous gold on a remote and mysterious tropical island could not but inflame the speculators.

'It is either a great mine or a great swindle', enthused one. He was closer to the mark than he realised. While there never was a great mine on Woodlark Island, the affair developed at least some features of a passable swindle. A company called 'The Woodlark Island Proprietary Gold Mining Company No Liability' (referred to as the 'Proprietary Company') was quickly formed to take over Johnston's options. Immediately, there was heavy demand for its shares.

Top: *Kulumadau Gold Mine* (Photograph taken from the *Handbook of the Territory of Papua second edition 1909 compiled by The Hon Staniforth Smith*)

New South Wales.



No. 1146

NO-LIABILITY MINING COMPANIES ACT, 1896.

60 VIC. NO. 15.

This is to Certify that a Mining Company called *the Woodlark Island Gold Mining Company No-Liability* has been duly registered under the "No-Liability Mining Companies Act, 1896," a memorandum for registration pursuant to the said Act having been duly lodged in the Office of the Registrar of Joint Stock Companies, and published in the "Government Gazette" of the *twenty eighth* day of *July 1899* and in the *Daily Telegraph* Newspaper of the *twenty eighth* day of *July 1899* and copies of the said "Government Gazette" and Newspaper, also a copy of *Rules of the Company* have been duly forwarded to the said Office. The date of registration of the said Company is the *thirty first* day of *July 1899*.

Given under my Hand, this *thirty first*

day of *July* one thousand eight hundred and *ninety-nine*

Registrar of Joint Stock Companies.

Certificate of registration of the No-Liability Company

After fending off an attempt at claim jumping, this company exercised the options by paying the prospectors £20,000 in cash and assigning to them a large parcel of its shares which, during the next few months, traded for as much as £2 each. This was stupendous payment for the time. It would be equivalent to around two million Kina in present day money and it did not even give the company complete control of the lode.

Through late 1899 and early 1900, the shares of the Proprietary Company traded feverishly on the Sydney Stock Exchange. The price soared as spectacular assays dazzled speculators and plummeted on rumours of mining difficulties. In one three-week period the share price leapt from three shillings to twenty shillings and then collapsed back to ten shillings. Probably the market was being manipulated: certainly inside traders were active, and not all of them were directors of the company.

Unfortunately, as the lode was opened, each shipment of ore gave a lower return than had the one before. In August 1899 a parcel returned 22 ounces per ton; in January 1900 the grade was 7 ounces per ton; in February, 5 ounces per ton; and in March a shipment returned a paltry 1 ounce per ton. This, as the Sydney press put it, had a 'steadying effect' on the share price.

Two more companies were floated. One was the Kulumadau (Woodlark Island) Gold Mining Company Ltd (the Kulumadau Company), a venture from Charters Towers in Queensland. This company held ground adjacent to, and in part splitting, the Proprietary Company's leases. Although smaller than the Proprietary, the Kulumadau Company was more professional. It quickly commenced to reprocess tailings from the prospectors' sluicing to generate some income while it developed its underground mine.

The other, the Woodlark Ivanhoe Gold Mining Company No Liability (the Ivanhoe Company), gave Adelaide investors opportunity to lose their money. It acquired leases located to the west of those held by the other two companies and covering the supposed extension of the lode.

The Ivanhoe Company's fate was particularly inglorious. Having expended munificently on mining and milling machinery brought from Australia, it found that its ground held little gold. The promoters, in this case the very men who had pegged and sold the leases to the company, then explained that there had been an unfortunate error: on



Left: Kulumadau Gold Mine in 1911

Opposite page: Photograph of the same scene taken recently

survey, the lode was found to be not on the company's leases but on adjacent ground. The Ivanhoe Company never recovered from this blow. One presumes that when the blunder was discovered, the promoters returned the money which had been paid for the leases, but the record is silent on this point.

The Proprietary and the Kulumadau Companies mined in rivalry, each installing its own mill and each struggling to be profitable on the disappointing gold grades that were actually present. Neither did well, but in 1904 the Kulumadau Company managed to pay a few small dividends. Shamed by its competitor, the Proprietary Company declared a dividend of threepence per share for Christmas 1904. It was an ill-advised move as the company had insufficient income to justify it and so the money was effectively paid from capital. Nevertheless, it was the only dividend that the Proprietary Company ever managed, a dismal sequel to the ebullience of 1899.

The rationalisation that should have been made at the outset of mining was at last effected in 1908 when the Kulumadau Company took over the assets of the terminally ailing Proprietary Company. After this amalgamation, the lode was worked more efficiently by one mine and with one mill. Excavations eventually reached a depth of 150 metres and drives extended for 200 metres along the lode.

At its peak, the Kulumadau mine was one of the largest undertakings in the small economy of the Territory of Papua. It employed almost three hundred men. In a typical year, the

mine produced around 4,000 ounces (approximately 125 kilograms) of gold and had revenues of about £15,000 (about half a million Kina). A town, Kulumadau, grew up around it and just before the First World War this had attracted a population of over one hundred expatriates and several hundred Papuans.

Even after the reorganisation, the mine was never particularly profitable and always struggled to survive. The confused economic conditions of the war exacerbated its difficulties and eventually, in 1918, it closed. In all, the companies on the lode at Kulumadau paid less than £16,000 in dividends. The prospectors who sold out in 1899 had the best of the deal.

Since 1918, many groups have pondered on reopening the lode. When, after 1975, the rising gold price rekindled interest in developing new gold mines, Kulumadau attracted early attention. There has been extensive exploration around the old mine since then, initially by BHP Gold Mines Ltd and Nord Resources (Pacific) Pty Ltd, followed by Highlands Gold Limited and now Auridium Consolidated. Woodlark will never be a Misima, Porgera or Lihir, but it is possible that a small mining project might be developed at Kulumadau in the near future.

Bill McGee worked in Papua New Guinea as a geologist for a number of years. He is now a consultant geologist based in Australia, specialising in the geology of the South-West Pacific.



DESTINATION - IN 'PORT'



The church seems somewhat out of place in this town where almost everything else is oriented to a greater or lesser extent to the greater god of tourism. *St Mary's by the Sea* sits peacefully under swaying coconut palms — a pretty little wooden building, it could be anywhere in the Pacific, a base for those evangelists intent on saving islanders' souls.

However it graces the shores of Dickson's Inlet, just across the grass from the souls in the bar of the picturesque *Court House Hotel*, *Ben Cropp's Shipwreck Museum* at its back. A small reminder of the real world that exists when one's holidays are over.



Port Douglas, originally established as a port to service the Hodgkinson goldfields, is now digging for tourist gold. The once quiet North Queensland fishing village has in a few short years been transformed into a premier tropical holiday destination.

During this growth the small port atmosphere has been tastefully retained, with colonial style buildings rarely rising more than a couple of storeys, giving the town an exclusive feel. There is none of the more blatant commercialism that is evident in Cairns or on the Gold Coast. All together a nice place to be!

Set at the end of a short eastward pointing peninsula, Port Douglas township sits at the foot of Flagstaff Hill, from whose slopes more up-market homes view the Pacific ocean. Running along the southern side of the peninsula is the well known Four Mile Beach, a wide yellow swathe of sand

Story and photographs by John Brooksbank

stretching almost to the horizon. Over the years the beach has seen use as a race track for horses, humans and bikes as well as an essential airstrip for planes flying to points north.



The prestigious *Sheraton Mirage* hotel complex lies at the far end of the beach — a luxurious resort combining a golf course, huge landscaped lagoon and condominiums. The wonderfully engineered grounds, including a high waterfall, marble-clad floors, tropical gardens and pampering personal attention is all just a coconut's throw from the sand. If you can afford it, definitely the place to stay when in 'Port'.

The *Sheraton Mirage* has many sporting facilities available as well as conveniently located helicopter pads for those who have to get to the hotel in a hurry — like Bill and Hilary Clinton, who recently stayed at the *Mirage* for their post-presidential election 'R and R'.

For those of us with shallower pockets, there is a wide range of lower priced accommodation. 'Port' also has many charming restaurants at which to dine, under the stars or in closer, more intimate settings. There is even a Chinese takeaway for those on self-catering holidays!

Although one can make the one-hour drive north from Cairns to Port Douglas, the most relaxing way to travel is on one of the Quicksilver big catamarans. These large vessels also take visitors out to the nearby Low Isles, reefs and other cays on the Great Barrier Reef. The ships dock at the *Mirage* marina, built adjacent to the mangrove swamps on the north side of the peninsular, where the fishing fleet once had its home.

'Port' has a pleasant easy going style to it. I was so relaxed I almost missed the topless sunbathers on the beach!

For those who may be interested in the intricacies of the sugar industry the restored Balley Hooley steam train will transport you through acres of cane fields to the mill at Mossman. Here the crushing and separation processes are explained in detail and, if nothing else, kids are bound to enjoy the child's size train ride along the tramline. Although cut-cane is now hauled to the mill in bins drawn by diesel locomotives, the Balley Hooley is an example of the type of train used in the



past by residents of the region to go into 'Port' for hospital or shopping. In those days passenger coaches were usually attached to the end of the sugar trains.

After its goldfields years of fortune between 1878 and 1893, the export of sugar, timber as well as fishing sustained the economy of 'Port'. Unfortunately, this agricultural role could not maintain the number of hotels, bars, brothels and other commercial establishments that flourished when gold was the main item of trade.

In its heyday 'Port' boasted over forty drinking houses, some quaintly known as 'calico hotels' which served to assuage at least some of the returning miners' bodily needs!

The decision to service the goldfields and emerging Tablelands tin mining operations with a railway line originating at the tiny swamp bound settlement of Cairns spelt the end of 'Port' as an important centre. As the rails crept up to the Tablelands via Kuranda and Mareeba in the early 1890s the goldfields road, known as the 'Bump', slowly fell into disrepair and is now only suitable for intrepid trail bike riders.



A devastating cyclone in 1911 and dwindling commerce all combined to reduce the population of Port Douglas to just over 250 by the beginning of the First World War. Even a road built to connect 'Port' to Cairns and the south in 1933 did little to expand its activities and it remained a quiet fishing village.

Outside Port Douglas on the road to Craiglie, where the teamsters used to spell their draught horses and bullocks, lies the local graveyard. Once a dusty plot alongside the Old Port Douglas Road, this sacred ground is now surrounded by prime residential real estate.

'Port' is a convenient base from which to explore northwards into the World Heritage listed rainforest of Daintree. Further north for the more adventurous lie Cape Tribulation, Bloomfield River and Cooktown. Port Douglas is the last five-star oasis for those headed north to the tip of the Australian continent on the Cape York Peninsula.

One of the best known residents of Port Douglas, Diane Cilento, has ensured that visitors' cultural appetites are not forgotten either with the construction of her open air Karnak Playhouse in the shadow of the mountains near Mossman. Sitting on the terraced seats of the Karnak Theatre watching the sun go down after a day visiting the Great Barrier Reef, sunbaking on the beach, a round of golf and a gourmet meal, it is difficult to understand why the Australian Government pay its employees remote area allowance to work in the Far North!

Air Niugini flies to Cairns every day and Port Douglas is a one-hour drive north.

John Brooksbank lived in Papua New Guinea for many years, but now lives on the Atherton Tableland.

Polomon's Paradise

Story and photographs
by

Stephen Dawanincura
Tourism Promotion Authority



A major stumbling block many tourists, businessmen and local holiday-makers face when travelling in Papua New Guinea is the cost of suitable accommodation. Levi Polomon believes he has found a solution to the problem.

Levi grows pineapples and other local produce that he sells at the local market and to the various hoteliers around Lorengau town, Manus. He is also a man who is close to turning one of his long time ambitions into reality.

Polomon and his wife Doreen (photograph on right) live at their humble home in Sapon Village, nine kilometres from Lorengau, nestled into refreshing and picturesque landscape with views of the sea. Surrounding terrain of dense tropical jungle awaits future development to become an integral part of the Polomons' *Lohowai Guest House*.

Rather than complaining about high rates and tariffs, the couple have decided to contribute to the accommodation options for domestic travellers and international tourists by building their own budget guest house. 'There is potential for Papua New Guineans to contribute to the tourism industry. Our guest house offers comfort at an affordable rate and in familiar surroundings because of its simplicity', says Polomon. 'Not everybody can afford to stay in the major hotels. That's why we are here because we too have been in that situation.'

Levi Polomon's offer is an attractive one that has the potential to go a long way if marketed and developed properly.

The *Lohowai Guest House* consists of ten rooms on two levels. There's a self-contained kitchen, lounge and six bedrooms upstairs and four bedrooms downstairs with two septic toilets, two showers, solar hot water system and a satellite dish for television. For readily prepared meals, a *Hauswin* provides the village touch where traditional dishes can be prepared upon request. It also acts as an open air meeting area.

Said Polomon, 'We believe tourism has a lot to offer the grassroots people of Manus, so I intend to hire dancers from surrounding villages to entertain guests with our special

brand of Manus cultural dancing. I also intend to hire guides and staff with local knowledge. Tourism training will be important.'

The chauka bird, common in the region, beckons tourists daily with its trademark calls, proudly pointing out potential trekking and bird watching sites, as well as a number of unspoiled river systems and crystal clear coral reefs within bird's-eye view of Lohowai. The highway road leading to the Polomon's guest house is classed a National Road, despite the state of devastation that it resembles and its need of immediate maintenance and upgrade.

'We've been told that funds for the road are in place', says Polomon, 'but when the money arrives and when work will commence I couldn't tell you. What I do know is that the tourist attractions will always be here.'



PAPUA NEW GUINEA

TOURIST INFORMATION

SECURITY

As with all developing countries, there are times when law and order issues are a concern. Much of what you have read or heard are over-exaggerations of what you will find and apply in the main to urban areas. Although you are unlikely to experience any difficulties, please use common sense, particularly when out and about at night. Seek local advice from your hotel or the PNG Tourism Promotion Authority.

VISA EASE

A 60-day tourist visa is available on arrival at Port Moresby and Mount Hagen airports. The fee for the non-extendible visa, available only at the air gateways, is K25. You will need valid travel documents, sufficient funds for your stay and an airline ticket with a confirmed outbound flight before the expiry date of your visa. Some restrictions apply to travellers from several Asian, Eastern European and African countries. We recommend that travellers check with the PNG Embassy or the nearest Australian Consular or PNG representative office (which are located in the capitals of most countries) or any Air Niugini Office as to the visa requirements before travelling to Papua New Guinea.

STAY HEALTHY

Water quality is within World Health Organisation standards in most towns. Bottled water is available. However, in rural areas, it's advisable to boil water at all times. Malaria continues as a health risk in some parts of the country. You should start taking anti-malaria tablets two weeks before arrival, continue during your stay in Papua New Guinea and for four weeks after departure. Prevention is effective and easy: use insect repellent and wear long-sleeved shirts, long trousers and shoes in the evening when mosquitoes are more active.

CRAFTY SOUVENIRS

One of the many pleasant surprises you will find in Papua New Guinea is the wide range of art forms in diverse styles. Among the many tempting souvenirs you'll encounter are:

- * **Bilums** — String bags made from natural fibres
- * **Masks** — Woven from cane or rattan; made of wood and clay with shells, hair and pigs' teeth or incised with brown and white patterns and finished in glossy black.
- * **Wooden Bowls** — Fashioned from prized local timbers, including ebony. Carved walking sticks, stools and tables are often inlaid with mother-of-pearl.
- * **Baskets and Trays** — Many different patterns and styles can be found. Those from Bougainville are regarded as some of the finest in the Pacific.
- * **Drums** — The most common musical instrument in Papua New Guinea. Those made from a hollow tree trunk are called *garamuts*, while the smaller *kundu* is shaped like an hour glass and has snake or lizard skin stretched over one end.
- * **Story Boards** — Made on the Keram River, they illustrate in raised relief, events and incidents of village life.
- * **Spirit Boards** — Act as guardians of the village with those from the Gulf Province believed to possess the spirits of powerful warriors.

Many artifacts and other historical and cultural objects are prohibited exports. Others require an export permit. Contact the National Museum for details. Export of Bird of Paradise plumes is prohibited. For export permits for other wildlife and animal products, contact the Nature Conservation Division of the Department of Environment & Conservation.

FEATHERS OF FLIERS

Over 700 species of feathered fliers flutter across our island including 38 of the 41 species of the magnificent Bird of Paradise. There are numerous other birds of distinction including the Cassowary, which stands 1.8 metres high and can weigh up to 59kg and the Crowned Pigeon which is the size of a turkey. Parrots of kaleidoscopic colours dot our towering trees. Not all the colours of the rainbow have been reserved for birds: there is an unlimited range of hues and shades to be seen in our 2000 orchid species and countless magnificent butterflies including the world's largest, the Queen Alexandra Birdwing.

TALK TO US

English	Motu	Pidgin
Good Morning	Dada namona	Monin
Good Afternoon	Handorai namona	Apinun
What's your name?	Oi emu ladana be daika	Wanem nem bilong yu?
My name is...	Lau egu ladana be...	Nem bilong me...
How much is this?	Inai be hida?	Hamas long em?
Thank you	Tanikiu	Tenkiu

THIS AND THAT

Getting Here/Getting About — Your touchdown is on the tarmac of Jackson's Airport which is 11km (7 miles) from the centre of Port Moresby. There are rental car counters, a bank and a duty free shop within the airport complex. Major hotels have a courtesy bus to and from the airport. Taxis have meters but are rather expensive. Within the city, PMVs (public motor vehicles) cost 50toea per journey.

Currency — Papua New Guinea's unit of currency is the Kina which is divided into 100 toea. There are K50, K20, K10, K5 and K2 notes and a K1 coin. Exchange your Dollars, Sterling, Yen and most other international currencies at Jackson's Airport or in banks which are open from 9am to 3pm, Monday to Thursday and until 5pm on Friday. And don't forget your credit cards which are accepted in leading hotels and shops.

Calling Home — Modern satellite communication brings the world to Papua New Guinea at the touch of a few buttons. Only in the remote areas is a radio telephone service in use.

Useful Port Moresby Numbers — Tourism Promotion Authority 320 0211; Air Niugini Information Jackson's Airport 327 3480; Reservations and Confirmation 327 3555 (Domestic) and 327 3444 (International); Police 000; Ambulance 325 6822.

Stamp Facts — The Papua New Guinea Postal Service is fast and reliable. Plus there is the added bonus of beautiful and highly prized stamps to decorate your letters and cards. Special collector and presentation packs available from most post offices make great gifts.

Power Pointers — Papua New Guinea's electricity supply is 240 volts AC 50 Hz. Some hotels have 110 volt outlets for shavers and hair dryers.

Dress Sense — For most occasions, dress is informal and casual. Thongs, sneakers and sandals are not allowed in some bars and restaurants. In the Highlands, sturdy walking shoes are recommended, as is a sweater or jacket for cool evenings.

Dining Out — You won't go hungry in Papua New Guinea. Western cuisine is available in hotels, restaurants, guest houses, lodges and village resorts. Port Moresby has several Asian and European restaurants. For something different, try a traditional 'mumu' of roast pork, chicken or fish, sweet potato, taro, banana and greens.

Shopping Surprises — From modern department complexes to quaint little stores, there are plenty of places to spend your money. In artifact shops you may try your hand at bargaining, but be gentle! Remember that Saturday is a half day for most shops and virtually every place is closed on Sunday.

The Sporting Life — Play golf, tennis and squash or go fishing, diving, snorkelling, hunting and trekking. Check with Air Niugini and the PNG Tourism Promotion Authority for venues.

Time Out — Papua New Guinea is 10 hours ahead of GMT and in the same time zone as Eastern Australia. However, there is no daylight saving in Papua New Guinea.

Fine Feathered Festivals — While it's always possible to see various aspects of our rich heritage, there are annual regional festivals of traditional culture well worth including in your itinerary:

June	Port Moresby Show
August	Mt Hagen Show
September	Hiri Moale Festival, Port Moresby
October	Maborasa Festival in Madang
October	Morobe Show

Topping them all is the Eastern Highlands Show in Goroka (staged in September of even numbered years) when thousands of painted and feathered tribespeople sing, dance and parade in full regalia.

Tipping Tips — You are a guest in Papua New Guinea and hospitality is an honour in our Melanesian culture. Tips are neither expected nor encouraged.

Taxing Matters — While there is no service charge added to bills, a service tax of between 2.5% and 7% is levied in some provinces and the National Capital District. Save K15 for your international air departure tax. Tax stamps can be purchased at post offices or on departure.

Customary Regulations — Standard customs concessions for travellers apply to the following goods

- * 200 cigarettes or 50 cigars or 250grams of tobacco
- * One litre of spirits
- * A reasonable amount of perfume

We value your visit but please don't bring drugs, obscene literature or video tapes, firearms or weapons. Food items, seeds, spices, live or dry plants, animals, animal products and equipment as well as biological specimens such as cultures and blood need special documentation before they can be imported.

For more fascinating facts about Papua New Guinea holidays, contact your travel agent or the Papua New Guinea Tourism Promotion Authority.

Telephone (675) 320 0211, Facsimile (675) 320 0223



Performance and Style...



LAND CRUISER
PRADO

The all-new Toyota Land Cruiser Prado features exciting new styling and genuine 4WD performance. A high rigidity frame and refined suspension system ensures optimum road handling capabilities, but above all, Toyota quality comes first. Fully supported throughout Papua New Guinea by the very best Toyota Genuine Parts and Quality Service network through Ela Motors Nationwide, you are assured that the new Toyota Land Cruiser Prado will serve you well.

 **TOYOTA**

Ela Motors