

paradise

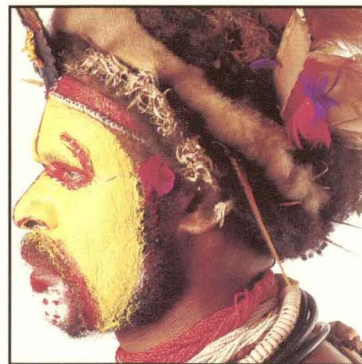
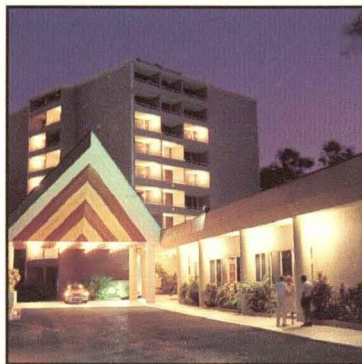
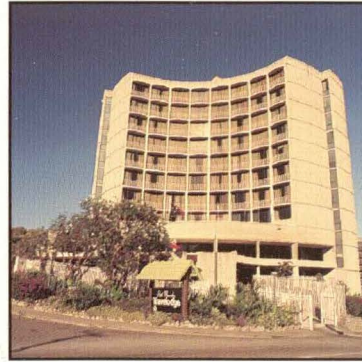
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Cover: *Dendrobium cuthbertsonii*
Award winning photograph by Rocky Roe
for the National Capital Botanical Gardens

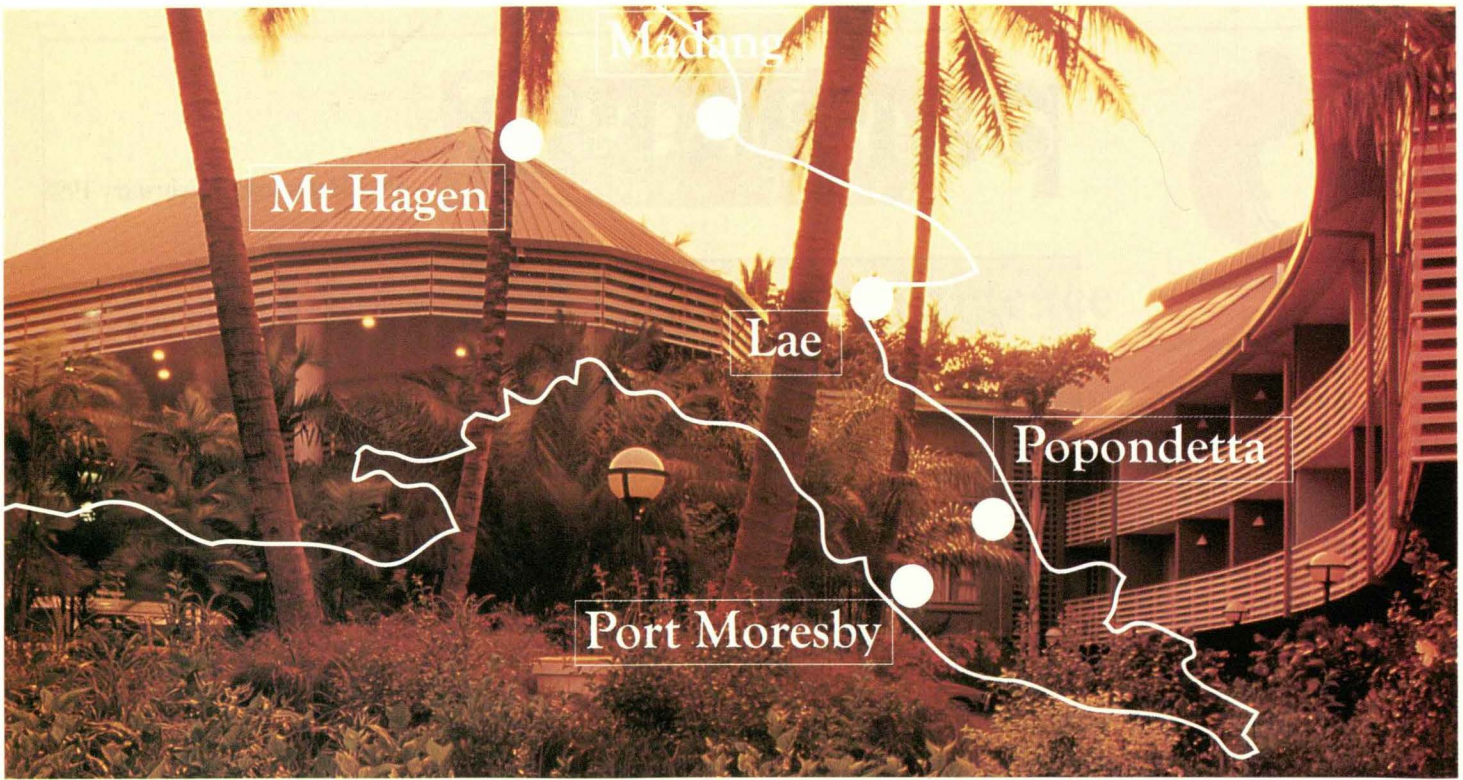
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1998 promises to be an exciting year for Air Niugini. The highlight in February will be the move to the new domestic and international terminals at Jackson's Airport. Air Niugini passengers will enjoy excellent new facilities including efficient check-in and, for executive club members, a Paradise Lounge in both terminals. Lounge amenities include comfortable sitting areas, a tasty refreshment service, showers and telecommunication facilities.

Outside Port Moresby too Air Niugini is continuing to upgrade facilities as demonstration of our commitment to meet the needs of the travelling public. Two new Sales Offices will be operating early in the year, at Tokua and Madang.

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surround this modern hotel, situated on the coast opposite the Memorial Lighthouse. The hotel is a mere 20m from the ocean, 20m from the golf course and a few minutes walk from the main commercial centre of Madang.

Mount Hagen - Highlander Hotel

Nestled in the magnificent Western Highlands, Mt. Hagen enjoys a year-round temperate climate and offers the traveller one of the world's few remaining opportunities to step back in time to find villages exactly as they have been for centuries.

Lae - Huon Gulf

The Huon Gulf Lodge is situated adjacent to the Botanical Gardens and offers a level of comfort and true Melanesian friendliness not usually found in this



motel-style property. The accommodation surrounds a courtyard which shelters the lawned pool area and carpark.



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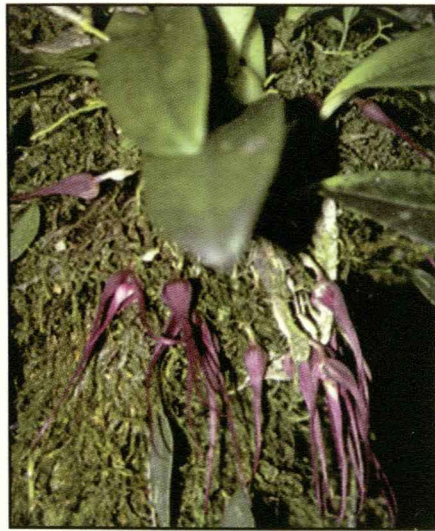
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A Jungle Gem:

Dendrobium cuthbertsonii F. Von Mueller

Story and photographs
by Wolfgang H. Bandisch



unclear but it is assumed that they serve as water traps. There is no other orchid species known anywhere with a similar leaf epidermis. The flowers have an unusual feature: because of the extreme laxness of the pedicel, the weight of the flower causes it to hang or lie down on the leaves. The flowers appear 'upside down' with the labellum being the uppermost part of the flower.

Along the road from the Ambua Lodge to the Tari Gap one can clearly observe the terrestrial habit of this species. It grows abundantly in full sun on road cuttings nearly devoid of any other plants with its roots buried up to 8cm in clay soil. The sight is spectacular as the bright 'electric' red colour starkly contrasts with the drab surroundings. Venturing off the road on to the embankments one can find *D. cuthbertsonii* growing in the bare soil along the forest edge, often as the only vegetation on the ground. In some places it is nearly impossible not to step on them because of the sheer numbers present. The embankments on the side of the road are often so well-drained that even mosses find it hard to establish themselves in that environment.

The most common colour one can find is bright red but flowers with any combination of red and yellow in the sepals and petals or labellum are frequent.

There are so many wonderful orchid species in Papua New Guinea that it is almost impossible to say which one is the most exciting. To me, the most remarkable experience of observing an orchid species in its natural habitat was to see *Dendrobium cuthbertsonii* at the Tari Gap approximately 2300m above sea level in the Southern Highlands Province.

Dendrobium cuthbertsonii is widely distributed on the island of New Guinea from the north western part of Irian Jaya along the central dividing mountain range down to the south-east of Papua New Guinea, on the mountains of the Milne Bay Province. This species has also been sighted in Goodenough Island and the south-eastern mountains of New Ireland.

Above: *Dendrobium* species at Tari Gap
Above left: *Dendrobium pleianthum*
at Ambua Lodge

The species appears to prefer an environment which encounters frequent rain, although the rain does not need to be daily or heavy. On the mountain slopes leading to the Tari Gap temperatures during the day may rise as high as 25° Celsius and at night may go down to about 5°C. There is a constant air movement along the mountain ridges and at higher altitudes strong winds prevail throughout most of the day. Humidity is quite low.

Apart from the outstanding flower colours the most intriguing characteristics of this species are the 'warty' leaves and ovaries. The purpose of these 'warts' is

Below left: *Dendrobium cuthbertsonii* at Tari Gap
Below right: *Dendrobium vexillarius* at Tari Gap





Above: *Bulbophyllum* species at Tari Gap

Other relatively common colours are pink and combinations of pink and white in the sepals and petals. One specimen seen was pink with a pale yellow-orange labellum.

A few hundred metres up the road a dramatically different vegetation is encountered with the ground covered in a thick layer of moss, patches of pitpit, shrubs and bushes. Here also one can find an abundance of *D. cuthbertsonii* growing together with other plants — other species of orchids as well as dwarf species of *Rhododendron*. In this case the roots of *D. cuthbertsonii* may extend through the moss layer and find their way into the soil. Plants can be found growing in full sun or in the semi-shade of the nearby grasses and shrubs. A large variety of flower colours can be observed.

The species appears to be widespread and common in the area although out of some 400 plants observed only two had a seed capsule. Quite frequently a plant of *D. cuthbertsonii* is the solitary plant on a road cutting and the next population may be several hundred metres away. This raises the question of how the flowers are pollinated and how the seed is distributed. Tom Reeve, a horticulturist who started the Laiagam Orchid Collection in the 1970s, reported observing honey suckers of the genus *Melidectes* searching the flowers for nectar. Since the plants are growing on the ground, about 5-8cm high, chances of seed being distributed by wind appear remote but still they are found in the most impossible locations.

Travelling further up the steep road towards the Tari Gap, the vegetation changes from dense forest to high altitude marshlands and moss forests. The

summits of the surrounding mountains, which are as high as 3700m, are almost continuously covered in clouds. The high altitude marshlands provide an eerie sight, stiff grasses, greyish-green, about 30-70cm tall cover the plateau at the Gap.

Small plants with white and others with



Above: *Dendrobium brevicaule* at Tari Gap
Below: *Corybas* species at Ambua Lodge



blue flowers grow in between the grass with small stands of *Spathoglottis parviflora*. Here and there one can find a white flowered *Rhododendron*. In one location a stand of *Dendrobium* sp section *Pedilonum* was observed growing on the ground.

The tallest plants of the marshy grasslands are tree ferns, some of them hosts to thick patches of *D. sulphureum* and the occasional *D. cuthbertsonii*. The ground is soaking wet and it is most advisable to wear rubber boots as one frequently gets bogged walking through the grass.

The surrounding mountains are covered

with moss forests. The marsh lands are dotted with patches of these moss forests. When one enters these moss forests the environment changes drastically. Outside on the marsh the climate feels inhospitable and only the toughest of plants can survive. Inside the moss forests the lush growth is rather fascinating. Southern beech trees, trunk and branches covered in thick moss, ginger plants, huge tree ferns and pandanus stands give the impression of having entered into some primeval land. The forest floor is covered with fallen trees and branches, thick layers of moss, vines and shrubs make up an almost impenetrable jungle. Everything is dripping wet; the thick water-clogged tangles of moss often get so heavy that they cause the thinner branches to break. On moss-covered branches, broken off, but still dangling in mid air, held in their position by the long stands of moss and starkly contrasting to the grey-brown-green colours of the vegetation, the striking fire-red flowers of *D. cuthbertsonii* appear almost unnatural in such a dreary surrounding. They are like glittering gems, eye catching and growing anywhere from the forest floor to high up in the canopy.

They are everywhere; a flash of colour here and there. Mostly very small patches with up to 20 flowers can be observed. Here the plants are not attached to the trees but have their roots entangled in the outer layers of the moss covering the trunks and branches. Plants are more abundant along the inside edge of the forest where the rays of the sun occasionally reach through the thick layer of leaves. More than 30m inside from the forest edge, sightings are less frequent.

An intriguing observation made was

Below: *Dendrobium obtusisepalum*





Above: *Dendrobium* species

An intriguing observation made was that in three separate moss forest patches explored the variety of colour forms appear to differ quite substantially. In one patch mostly red and red-yellow colour forms were found with only very few of the pink variety. In another patch both pink and red as well as red-yellow forms appeared to be almost evenly distributed, while yet in the third patch unusual colours like white, yellow, light pink, in plain and bi-coloured, eg yellow with a deep maroon outer margin of the labellum, were found.

Flower size in the populations observed may vary greatly. The same variations apply to leaf size. There does not appear to be a conclusive explanation for this as different sized plants grow in close vicinity to each other.

Cultivation of *D. cuthbertsonii* in climatic zones other than those similar to its natural habitat appears very difficult. Both mounting on slabs of tree fern and pot culture have been successful although many plants eventually die for no apparent reason. It has been suggested that the plants perhaps flower themselves to death. This does not appear to be a supportable explanation as plants in the wild flower profusely all year round and plants in cultivation are reported to have had individual flowers last for up to eight months. Plants observed in cultivation at the Ambua Lodge, removed from the wild, and only marginally lower in altitude from where they were found, eventually died from lack of watering. - At that location additional watering appears to be necessary as rains are much less frequent there than a few kilometres up the road.

Plants do best if their roots are constantly wet, while their foliage and flowers are dry. This is evident in their habitats, both terrestrial and epiphytic. Where they grow in the ground the soil retains a very high degree of moisture and where they grow epiphytically the roots are buried in the soaking wet moss.

Although one might think that the chance to observe these fascinating plants in the wild is quite difficult, this is not the case at the Tari Gap. For orchid lovers, serious or casual, a visit to the area will be an unforgettable and treasured memory. It is advisable to take warm clothes, a rainproof windbreaker, binoculars, plenty of film with spare batteries for the flash light and a pair of sturdy rubber boots.

To arrange a visit contact Trans-Niugini Tours, PO Box 371, Mt Hagen. Telephone (675) 542 1438 or Fax (675) 542 2470.

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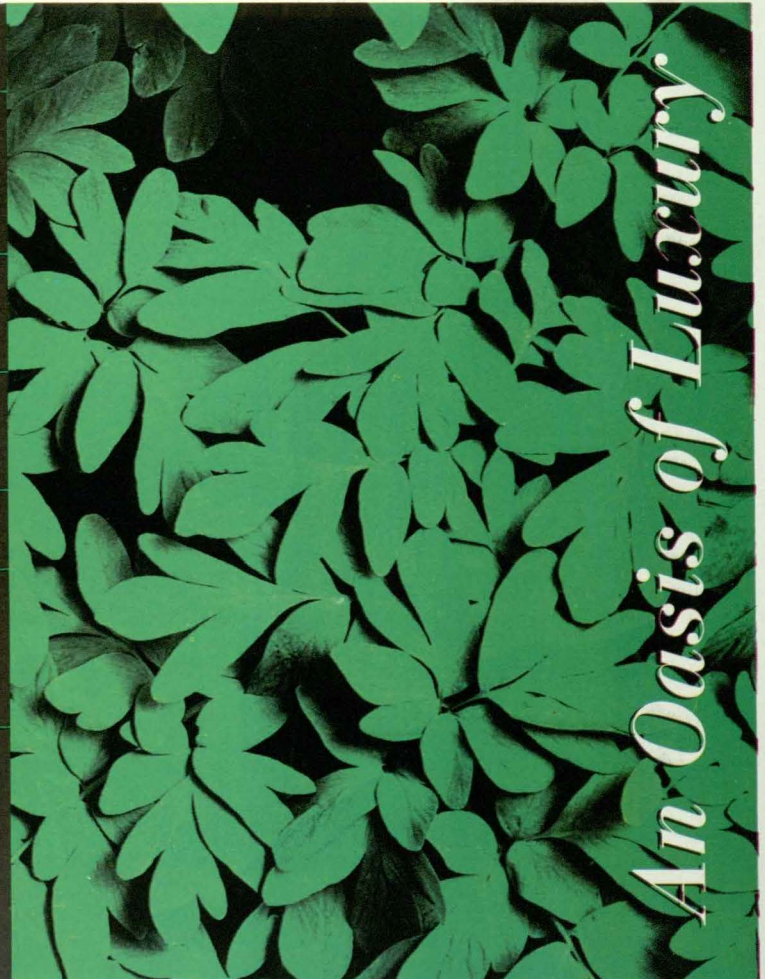
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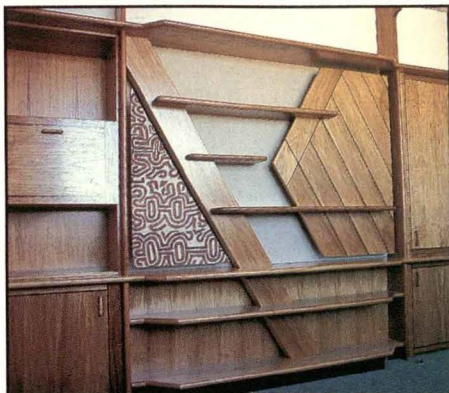


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Story and photographs
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Above: Rosewood wall unit in Prime Minister's suite at new air terminal



Right:
Logs at
sawmill

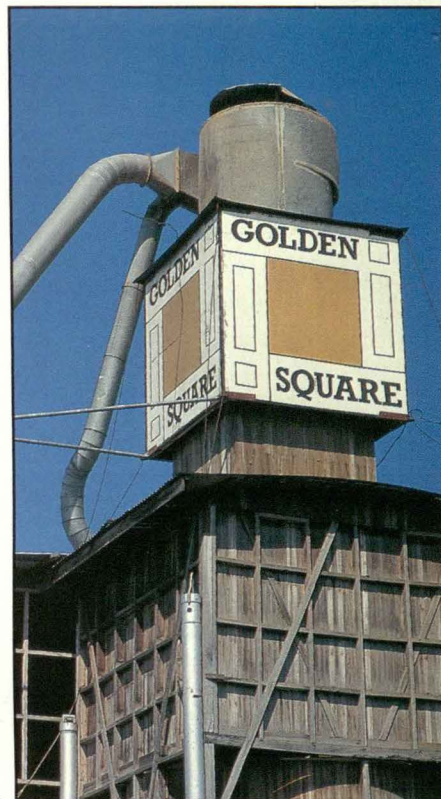
Left:
carved
bar in
VIP
suite at
airport



When connoisseurs discuss fine furniture the name 'Golden Square' is sure to be heard. Famous for its innovative yet timeless design, strength and flawless workmanship, Golden Square furniture is made by Papua New Guinean craftsmen who can proudly stand with cabinet makers anywhere in the world. Their workmanship is enhanced by the exclusive use of beautiful Papua New Guinean timbers such as cedar, rosewood, kwila and gluta.

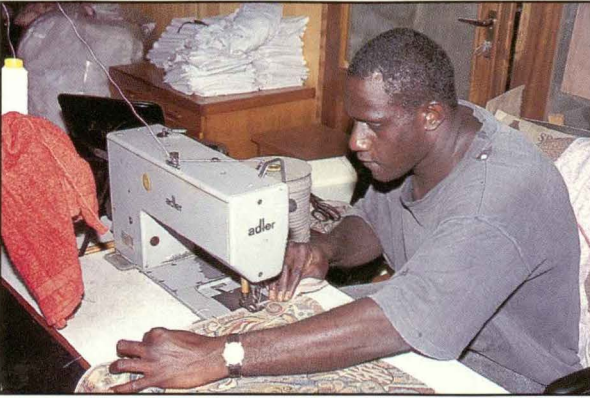
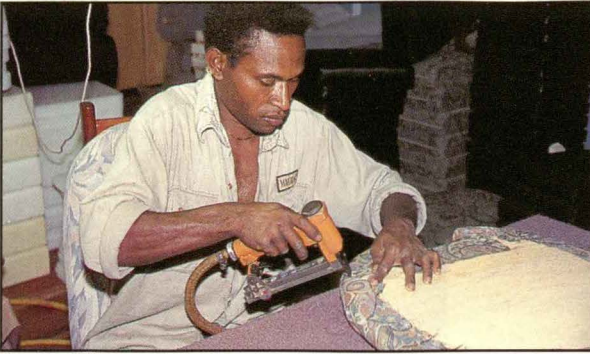
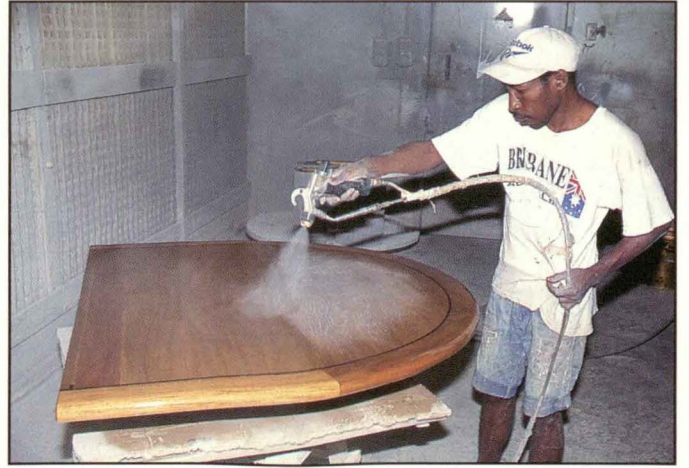
The genius behind this famous furniture is German manager and designer Erwin Wilhelm who has built a business that employs up to 250 Papua New Guinean men and women and only six expatriates. At a time when foreign companies are taking the country's priceless logs away by the ship load, Golden Square and other local furniture manufacturers show what Papua New Guinea could be producing from her magnificent timbers.

Popular lines like dining settings, lounge suites, solid rosewood coffee tables and side boards are always being made, but when customers ask for something unique Erwin's black pen soon has a design on paper that his men translate into an article of beauty and utility. It may be a reception counter for a large government department, a 10-metre long elliptical boardroom table for the Finance Ministry, design and production of 700 attractive, comfortable and functional chairs for the new Port Moresby International and Domestic Airport lounges or the VIP suites in that terminal (photos on left).



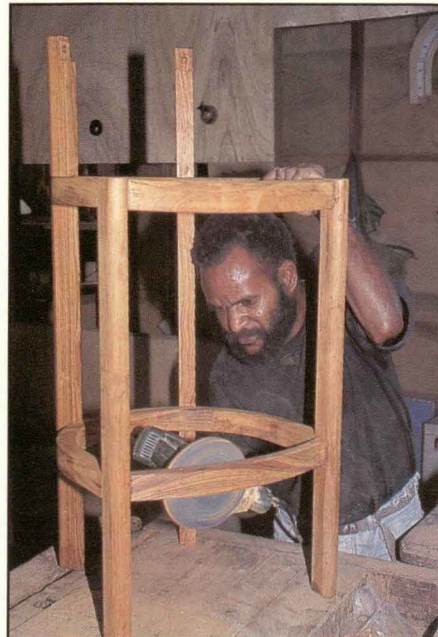
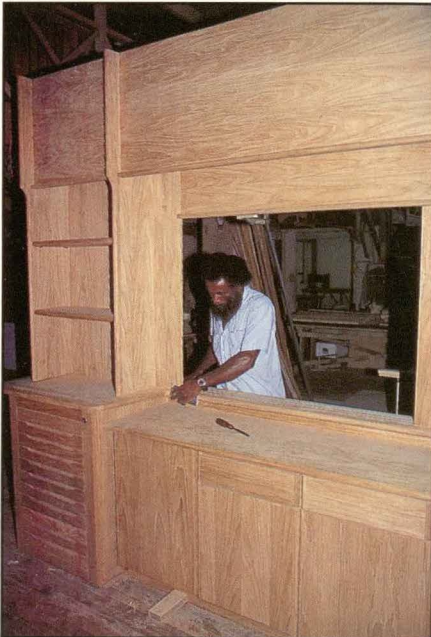
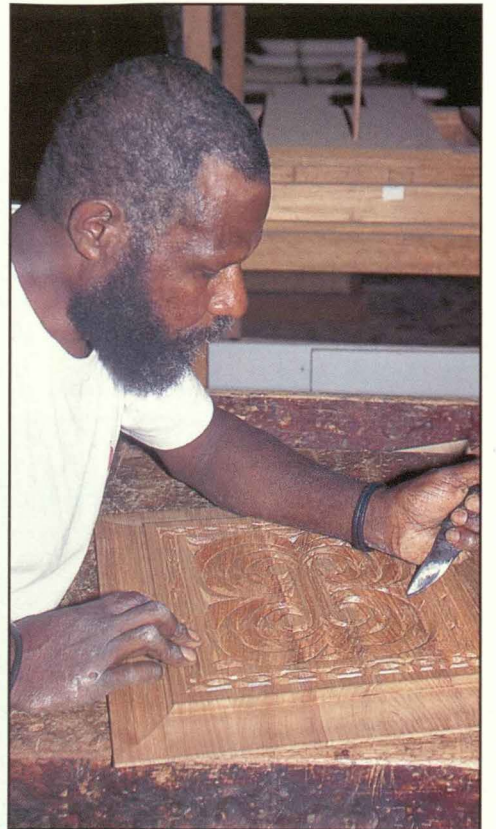
Government departments, mining companies and the business sector commission enterprises like Golden Square to furnish or fit out their reception areas, offices, boardrooms and managerial suites. The furniture is completed in the factory and, if a large construction, it is made in a way that can be transported in sections and assembled on site. Products have been sent by ship to places as far away as Fiji and even Germany, and cabinet makers from the factory have flown to the destinations to build them in.

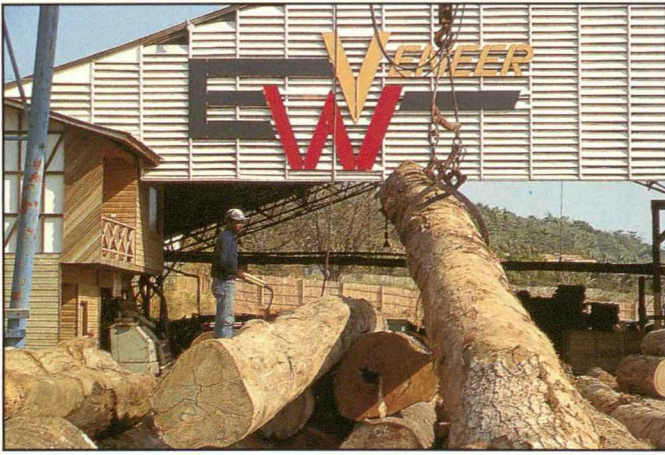
Logs shipped from up and down the coast are carefully milled to take best advantage of the grain. All timber is kiln dried to prevent splitting or warping.



Craftsmen work on furniture at the factory.

Right: Carver Danny at work





Above: Erwin Wilhelm Veneer where logs begin the process of becoming world class furniture
 Below: Blockboard glued ready for bonding with veneer to make attractive doors



Above: Winding attractive veneer onto rollers as it comes off the knife
 Below: Carved rosewood table ready for sale



EW Veneers is a recently established facility producing thousands of square metres of veneer each day. Beautifully grained veneers are selected for tables, counters, cabinets and other products where these timbers can be shown to best advantage. Plain veneers are used in making utility boards for walls, dividers, doors and structural panels that will be painted.

Although solid timber is used in a lot of the furniture it is expensive compared to the number of square metres of veneer the same piece of timber would yield. Common timbers and all offcuts are milled, thickened and glued together to form a strong, flat, solid core, to each side of which attractive veneers are bonded. Sheets of veneer coming off the knife are dried in multi-layered kilns before being made into this 'Block Board', the basis of much furniture. This laminated core product has the strength of solid timber but does not warp or split as would large slabs of solid timber.

Veneers can be bonded in layers to almost any shape, and bondwood is stronger than timber of the same dimensions. The frames of the new Air Terminal chairs demonstrate this principle.

Many of the artisans working with Golden Square were trained in the factory. As part of their training apprentices attend Mt Hagen Technical College for block courses and a number of them have taken top honours in their trade.

There are machines for every process and each operator uses them with competent efficiency. Such is their expertise that precise, superb furniture seems to evolve at their hands without apparent effort or laboured concentration. Many Papua New Guineans have an inherent gift for working with wood because it has been the material from which most things in traditional life have been fashioned.

Danny Afram using only hand tools does the carving for any project that calls for his talent (photo on page 8).

Many expatriates who have lived in Papua New Guinea want lasting, functional mementos of this country, so they invest in furniture when they 'go finish'. The distinctive features and magnificent timbers make them conversation pieces and constant reminders of the skilful people of this land.

The measure of any product is the second hand price it commands. When used furniture goes up for sale, tender or auction, Golden Square products have been known to fetch a higher price than that originally paid.

Papua New Guinean cabinet makers are producing world class furniture from the world's finest timbers.

*The Golden Square Factory is at Magila Road, Six Mile.
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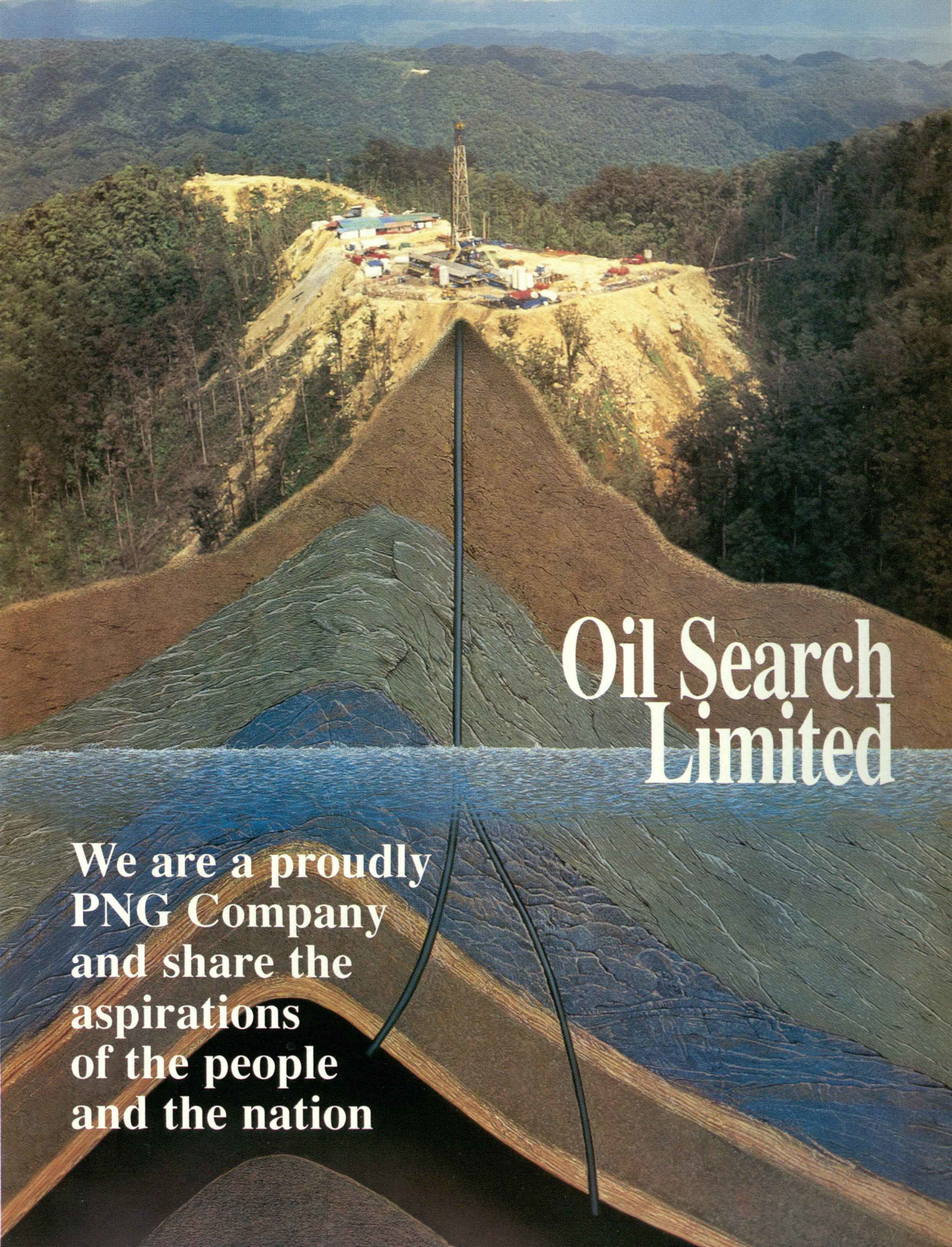
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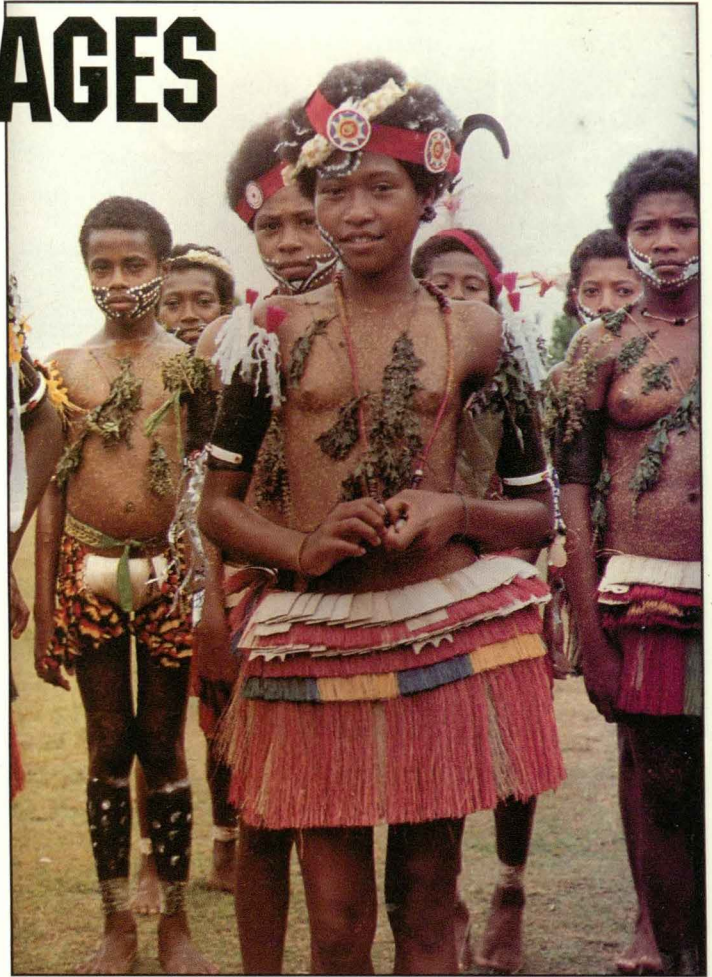
TROBRIAND IMAGES

Story and photographs by Nancy Sullivan

The first time I visited the Trobriands, I felt I'd seen it before. I had. First, in the black and white plates to Bronislaw Malinowski's 1922 *Argonauts of the Western Pacific*, the cornerstone book of twentieth century anthropology and the reason why people from Siberia to Madagascar know about Papua New Guinea. I had first come across the book at university, then much later as a graduate student in anthropology. The second time I'd seen the Trobriands was in a slide show by Annette Weiner, one of my professors at New York University. She had done her fieldwork in Kiriwina nearly sixty years after Malinowski and her own photographs, projected on an auditorium screen, were like colourful blow-ups of Malinowski's villagers, kula canoes, smiling children and palm-lined beaches.

Then I saw Gary Kildea's 1976 film *Trobriand Cricket* and was enthralled by the story of how Trobriand Islanders re-invented the game of cricket to accommodate their harvest dances and maintain inter-village harmony. How extraordinary, I thought, and yet sensible.

Not until much later, when I was able to visit the islands myself, did I realise how different they were from the rest of Papua New Guinea, and how familiar they really had become to me. I could see so much of what I had read about.



Above: Children dressed for yam harvest dances
Below: Dancers - Kaileuna





Top: Sagali at Kaileuna

Middle left: *Making the nununiga — banana leaf bundles*

Middle right: *Woman picking up her bundle to contribute*

Left: *Women contributing their bundles at sagali*



Above: Woman collects her *sagali* bundle.

Left: Sorting *nununiga* at a *sagali*

Now through my own photos of many Trobriand villages I can see the shadows of Weiner's dancing, eating and laughing subjects in the seventies. Alongside are Malinowski's much more static and precious black and white shots of Omarakana village, with the anthropologist's tent pitched next to the Paramount Chief's house, the Chief's towering yam display, men bent in ceremonial exchange with their *kula* partners and ornate *kula* canoes lined up on the beach. My own amateurish shots bring to mind not only my visits but also those dark 1917 shots of well-swept village centres where women were seen stripping and impressing banana leaf bundles and skirts; where men were busy weaving great palm frond canoe sails or chewing *buai* on their house verandahs as they recited the histories of their most valued pieces of *kula* wealth. That I could still see these things and casually capture their images again in the 1990s, is to me a remarkable thing. It's a sign of persistence and of the complex and enduring Trobriand culture.

The best time to see the Trobriands is during yam harvest, generally in August or September, when the islands really rock. The yam houses are filled to bursting with huge display yams hung in *haus wins* everywhere. Along the beaches men carve, paint and ornament ceremonial *kula* canoes in the secrecy of palm frond enclosures before launching them in great mock battles. It is yam harvest season when cricket teams and school children all over the islands dance the graceful, suggestive and lewd (in the case of the tapioca) harvest dances. School children are lovingly dressed and decorated by their parents, their bodies oiled and sprinkled with flower petals, their faces delicately painted, headbands charmingly tilted, arms, necks and hips laden with their father's precious *kula* valuables.

By far the most exciting day I've spent in the Trobes was the day I stumbled upon a *sagali* in an inland village of Kaileuna Island. I was escorting a group of tourists who did not know how rare and lucky this was. These day-long mortuary ceremonies take weeks, if not months, of preparation and are never re-enacted for tourists. These are the proceedings that best reflect Trobriand matrilineality because they are planned and conducted by women. Even Malinowski, who wrote five volumes of ethnography on these islands, could say nothing about the *sagali*. It was some sort of women's business, as he saw it. But he never bothered to ask more. Not until Annette Weiner arrived in the seventies and was right away led to a *sagali* by her new female friends, did any outsider attempt to make sense of it.

Women, some of whom blacken their faces with charred coconut husk or charcoal, exchange huge bundles of scraped banana leaves for more bundles of scraped banana leaves. They do this with the rapidity and determination of worker bees. A sister or aunt to the deceased is selected as master of ceremonies for a *sagali*. The main *singsing* ground is cleared and men spend the day in the background making taro pudding for their wives. Women from all over the island assemble with their mounds of banana bundles, which are grouped according to quality and age.

The master of ceremonies stands in the centre and calls out the name of a relative. One by one, women race up to drop an amount and kind of bundle according to her relation and indebtedness to the named person, creating a huge mound of bundles in the centre. Finally, the woman in question strides up and retrieves her bundles, just as the next person's name is called out. This goes on with businesslike efficiency for up to six hours.



Yam house in village

For people without a written record, this is no simple pageant, but in fact a public demonstration of who is related to whom. Every participant works the calculator of her brain to assess how much she will receive and therefore how much she will bestow. She learns nonverbally who has become closer to whom, who is greedy, who is her best auntie, whom she can tap for a favour in the future. Make no mistake about it — these banana leaf bundles are money. Like the *tambu* shells in East New Britain, these bundles can be exchanged for sticks of tobacco and bolts of fabric. Indeed, when hometown girls return for a *sagali*, they must buy *nununiga* to participate, because money and *laplaps* on their own are insufficient.

All year long, these bundles, called *nununiga*, are scraped and impressed with a design, then tied together in fistfuls and stacked in wide shallow baskets in the home. These baskets can amount to hundreds of kilos of banana leaves. For each *sagali* they will be sorted and divided according to their value — the newer ones being better. When you give you also receive and women will return for the *sagali* carrying as much if not more kilos of *nununiga* on their heads as they brought in the morning.

Much has been said and written about the *kula* ring which ties together the Trobriand Islands and the Massim island group in a complex system of trade. It is a system that generates no profits, as it circulates the same items continually over great distances and several generations. But those who master the *kula*, which is like a great game of multi-dimensional chess, can amass great prestige and legendary reputations. The women who successfully sponsor *sagalis* also gain renown, but of a more local and functional kind. What is remarkable is that this serious and intense event has remained so little known, even as it involves such a unique thing as a currency made by and for women.



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Doba - Trobriand Skirts

Poem by Katherine Lepani

Sun-bleached banana leaves
split down to fibers, layered
and fringed. Plant life transformed,
woven on human loom. Women's
hands work fibers into skirts;
valuables in matrilineal exchange.

Continuity through exchange
of one form for another. Leaves
rustle in island breeze, skirts
flutter like sunspots through layers
of green, whispering the motion of women,
the lore of nature transformed.

Skirts tell of clan life transformed,
chart history through reciprocal exchange.
From death to rebirth, children of women
move in a circle. From leaves
to skirts, life becomes layered
with meaning. Feathered skirts

of muted seed powder red, skirts
made in mourning when death transforms
the living into spirits at sea. Layers
of skirts piled high for exchange,
passed from one clan to another, leave
behind the sorrowful keen as women's

voices are lifted of grief. Women
dance in full plumage, skirts
flared from their hips. Leaves
shimmer in motion, transformed
by colour, jubilation, by the exchange
of tears for a feast; by layers

of colour: purple, green, yellow; layers
of voices in harmonious song. Women
gather together to exchange
news and stories, wearing skirts
of rickrack and calico. Spirit transformed,
life renewed; sorrow mutely leaves.

Layers of fibers woven into colourful skirts
by women whose work tells of life transformed
in exchange, in the breath of banana leaves.



Kathy Lepani's haunting pictorial poem about Trobriand women exchanging valuables and dancing at a sagali is a sestina.

A sestina is a cleverly structured poem that follows a formula of seven stanzas; the first six stanzas have six lines each and the last stanza has three. The end word of each line of the first stanza must be the end words of the other stanzas in a specific order and the seventh stanza must contain all six end words at either the beginning or end of the lines.



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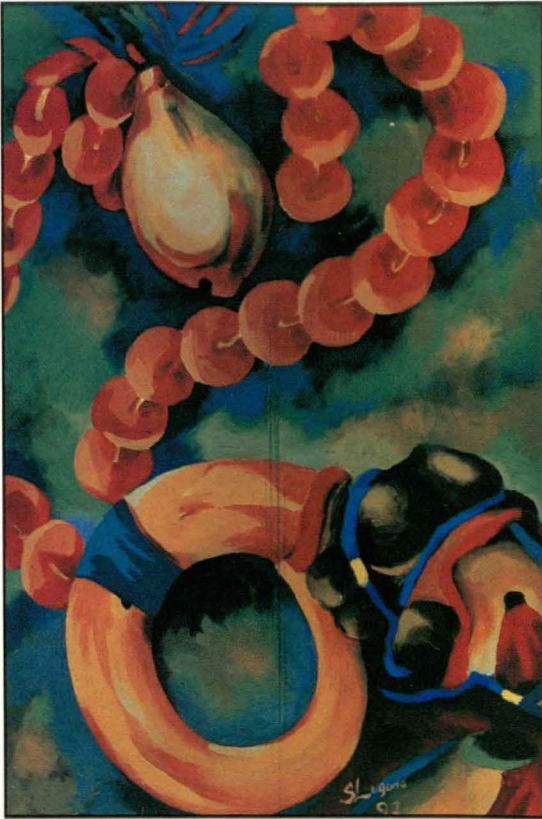
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MUSEUM NEWS

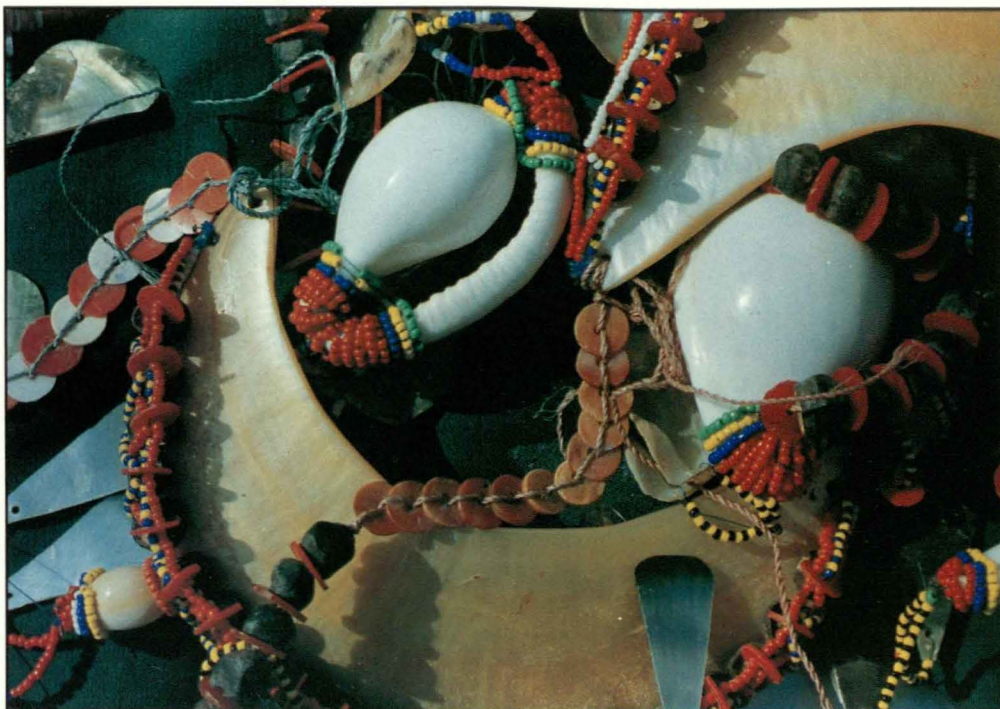
PNG Art Goes to Europe

Photographs by Marc Dozier



Above: *Painting of necklaces by Samuel Luguna from Trobriand Islands*

Below: *Contemporary Trobriand necklaces*



Despite Papua New Guinea's cultural wealth, few Europeans have intimate knowledge of the country, and fewer of Papua New Guinean artists working in either traditional or contemporary formats.

A French Cultural Association named KeZAKO, with the support of the PNG National Museum and Art Gallery, is organising a multifaceted exhibition that will travel through Europe between 1998 and 2000. The exhibition will feature traditional and contemporary art in order to promote Papua New Guinean culture and tourism potential in Europe. Traditional items (shields, masks, carvings) from every province will be presented, showing their identity with contemporary art works (paintings and sculptures), thus revealing the strong cultural link and continuity of Papua New Guinean art work.

It is hoped that a cultural group will be able to travel to France to perform at the opening of the exhibition. In addition, a cultural exchange programme for students from the Creative Arts Faculty is planned. The students, representing the new wave of Papua New Guinean artists, will participate in workshops and stay with French artists of their discipline to enjoy and discover European cultural life in a creative atmosphere. The idea is for the students to exhibit and sell the work they produce in France when they return to Port Moresby.

KeZAKO has already secured considerable interest and support for the exhibition from cultural organisations and private companies in France. A modest budget of 50,000 kina is estimated will cover the cost of purchasing and transporting the works of art to Europe and the journey of the cultural group and local organisers. Funding for these costs will have to be raised locally and the organising committee is seeking private sponsors. Companies that would like to promote their products in Europe are particularly invited to participate.

The National Museum and Art Gallery, as a guardian of the cultural heritage of the country, is actively supporting the exhibition. *Anyone wishing to receive more information about the project or to make a pledge to help this exhibition promote Papua New Guinea in Europe, please contact:*

Sabati Eva - Assistant Director
Paul Peter - Co-ordinator
Marc Dozier - KeZAKO Cultural Association
National Museum and Art Gallery
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Yaraka Waterfall

A traditional story adapted
by Joseph Martin
Kundiawa International Primary School

Yaraka Waterfall is an ancient story passed on from generation to generation. How the waterfall came into being is a sacred story treasured and only told among a particular clan called Maneku in the Chuave District of Chimbu. Once upon a time the jungles of Papua New Guinea were wild. The trees and bush were much thicker than now. Some people cleared the trees and built their village among the animals that lived in the forest. That tiny village was called Yaraka.

Although there were colourful feathered birds, cuscus and all sorts of animals found in Chimbu, it could also be quiet in the jungle.

In the jungle lived a man and his wife. The man was the hunter and the woman stayed at home doing the garden work. After some time the woman became pregnant and gave birth to a son.

At night before going to sleep they sat around the fire to make the decision as to what to call the baby boy. Soon they decided to call him Yaraka.

Early one morning, when the boy was about four years old, while still sleeping cuddled up in his cuscus fur, his father woke him up. He took the boy to a big tree near their house and there his father taught him how to make fire. Then his mother taught him how to cook kaukau.

When he was about eight years old his father taught him how to hunt and kill animals. He also taught him how to fight like a warrior.



His father had many skills as a fighter and he knew some fancy side-steps. Yaraka watched his father carefully so that he could do what his father was doing.

When he practised his father would give instructions and encouragement.

'That's good, now growl like a real warrior.'

Yaraka would try but as he was just a little boy it was just a little growl.

His father wasn't satisfied. 'No!' he cried. 'I'm talking about a big sound like this ... Aah ...!'

The years passed and Yaraka was thirteen years old. One morning he went out into the forest to collect firewood with his father. Instead of looking for firewood they spent the time practising fighting.

'Come on we must hurry or your mother might get cross,' said the father when he realised it was already getting dark.

The next morning it was bright and sunny and Yaraka's father decided that they would go hunting. They took their spears which were highly polished with animal fat; put some cooked kaukau in their bilum and started their journey through the dark jungle.

Yaraka had never been into the jungle before. After some hours of walking they sat on a log near a rushing stream to rest and drink some cool refreshing water. Suddenly they caught sight of a beautiful coloured bird which was sitting on a branch near the icy stream, drinking water.

'Look at that bird,' said his father quietly. 'You must kill it!'

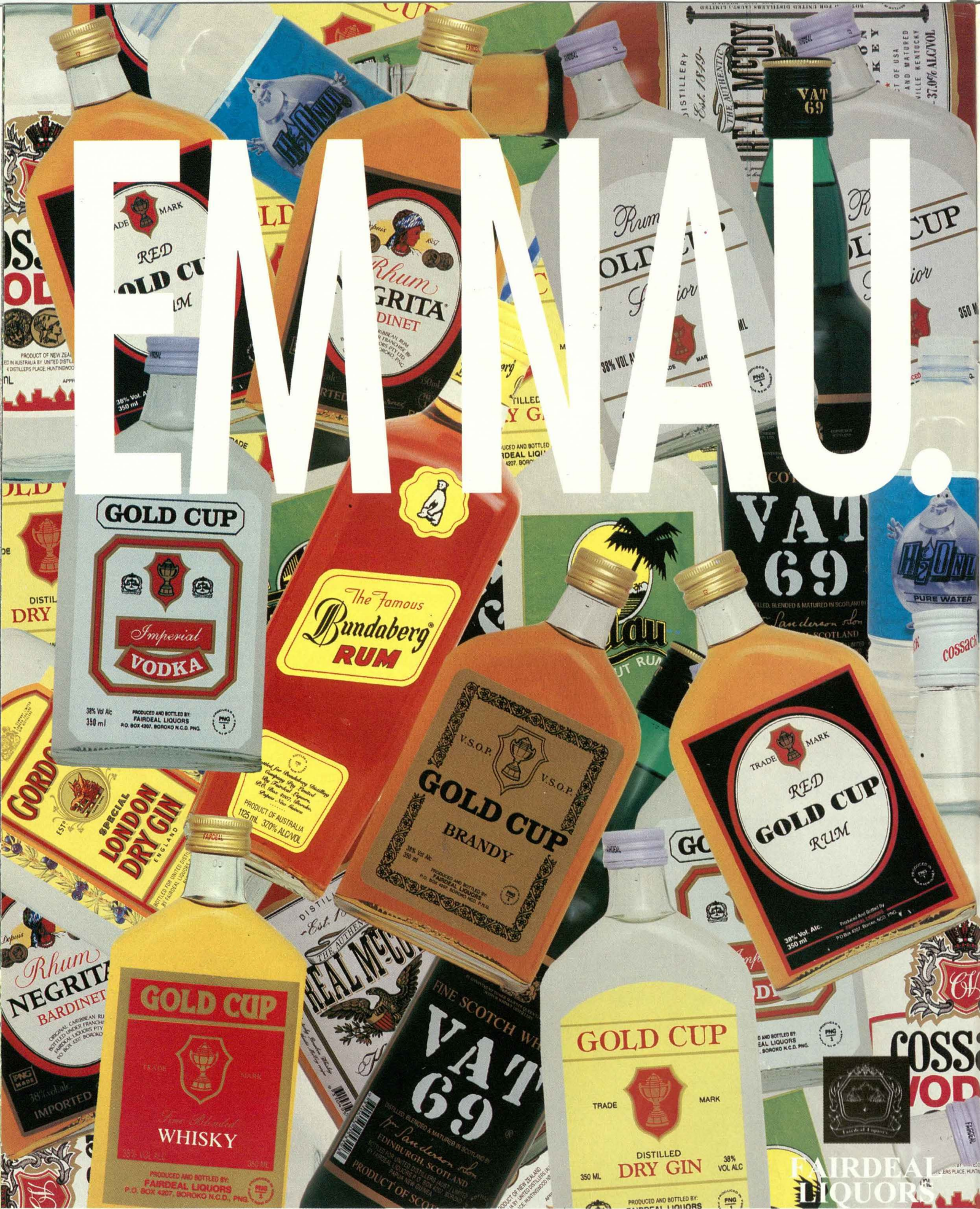
Yaraka tiptoed and crept under the big branches until he could see the bird clearly. He took out an arrow and settled it on his bow. Then he pulled the string tight. In one blow the bird was shot dead and fell on the dead leaves that lay on the ground.

Yaraka picked it up; then they packed it with their other belongings and continued their journey into the deep jungle.

They saw no more animals until it was almost time to go when the father recognised the movements of a wallaby. This time it was his father's turn to kill the animal and he shot it dead with one shot.

It was late in the afternoon when they arrived home with the animals they had killed. They prepared the animals for cooking and kept the fur and feathers.

The years passed and the boy grew into a man. Meanwhile the father got older and weaker until one day he died. Yaraka carried his beloved father up into the mountains and put him inside a cave. He was so sad that the man who had cared for him and taught him all the skills that made him a man was dead that he began to cry. The tears streamed down his face and wouldn't stop. They fell on the ground and become a rushing waterfall that is known today as Yaraka Falls.



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More on the Mystery of the AE1 Submarine

Dear Editor

Being a student of the 1914 Occupation of German New Guinea I was fortunate to obtain a copy of Peter Richardson's article in your Issue 119 January/February 1997.

When AE1 was lost on 14 September 1914, the Kolonialgesellschaft was a burnt wreck off Cape Lambert west of Rabaul. She had been a 73 ton steam launch built in Hong Kong in 1912 for Sepik River exploration. When that expedition returned in September 1913 the launch was donated to the Madang District Officer for patrol work.

The war telegram broadcast from Nauru on 5 August 1914 was received by Bitu Paka, the Survey Ship Planet and the German Governor's steam yacht Komet. At the same time the Komet was at Madang waiting for the Sydney mailboat Coblentz, having left Acting Governor Dr Haber at Morobe on a station inspection. In Haber's absence the headquarters was moved from Rabaul to Toma on 6 August and mobilisation of the military reserve commenced. The Madang District Officer, Dr Gebhardt received the mobilisation order when the Society of the Divine Word's motor launch Gabriel arrived from Rabaul on 26 July.

The Kolonialgesellschaft was provisioned and a party of eleven reservists led by postmaster Fritz Hoyer departed Madang for Rabaul on 9 September. The launch's captain did not know the New Britain northern coast with the result he ran her aground on a reef at high tide. The vessel could not be refloated so the captain set her afire. The party then walked to Port Weber (Ataliklikun Bay) then up to Toma arriving there on the 20 September. Their main armament was a 1908 Maxim machine gun which they carried to Toma.

Thus it can be seen that Admiral Patey was given incorrect information for his report to the Naval Board, probably because of the lack of competent interpreters. His usual interpreter had been transferred to the occupation force in late September.

As for the names of vessels similar to Colonia, there was a ten ton five knot government motor ketch named the Carola. But she was captured when Rabaul was occupied.

Any hostile action against AE1 by either Kolonialgesellschaft or the Carola cannot be substantiated. The only guns capable of inflicting fatal damage on a submarine was on the Planet which had left New Guinea, and on the Komet which was armed with a 37mm one pounder Maxim pompom. However, at the time of the last sighting of the AE1 by the Parramatta, the Komet was about to drop anchor in Angaur harbour in the Palau Islands.

As for Petty Officer Reuschel, it is possible he was stranded on shore when the Planet was quarantined in July because of typhoid. He could not rejoin his ship so was left behind when the Planet steamed to Yap. It is unlikely he had been a typhoid patient in Namamula Hospital for recovery would have taken some months.

So we have to look at other causes for the loss of the AE1. There are some clues. The most important concerns the two fathom draught of the AE1 (12.5ft actual).

Thus I found it interesting to learn that if AE1's navigator was using confiscated German charts, he would read three fathoms of water when in fact a reef was present which was exposed at low tide. Secondly, in the UPNG Archives AL-10111, I believe there is a statement from J.R. Fox, a crew member of the Parramatta. Fox declared that the destroyer collided with AE1 and pulled her down. Was that the reason the Parramatta hove for thirty minutes? But surely, if there was a collision in the afternoon haze, it could not be covered up by the Navy for over 80 years.

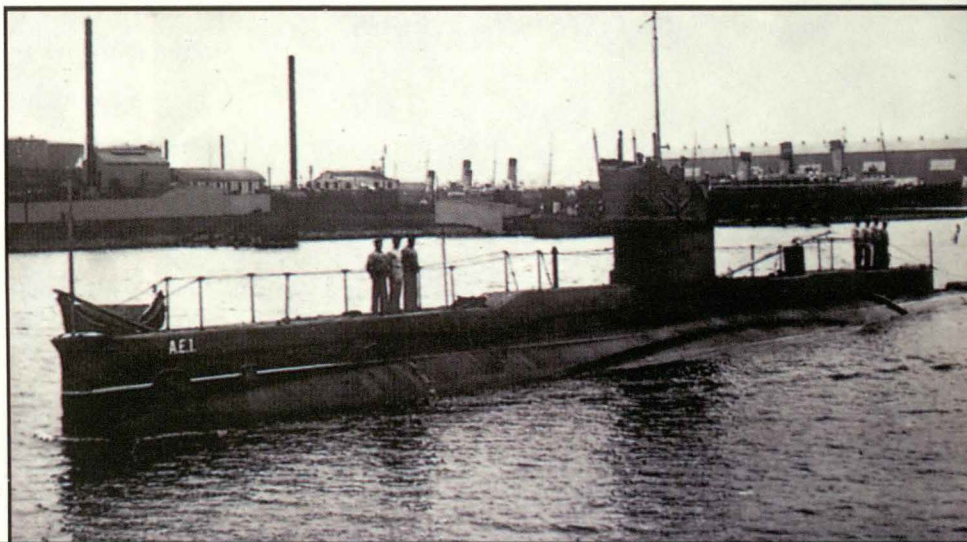
This story ends with the note that the confiscated Neu Guinea Compagnie steamer, the Madang, went to Cape Lambert in November and pulled what remained of the Kolonialgesellschaft off the reef and towed it to Rabaul, probably to salvage the copper plating.

Yours faithfully,

Ken Humphreys

Caloundra

Royal Australian Navy Submarine
AE1



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Sipu-u-u-u... to Simbu

Story and photographs by Dilu Deck

'Sipu-u-u-u...', a Kuman dialect word meaning appreciation when receiving a gift, has translated into the name of an ethnic group in the central highlands of mainland Papua New Guinea called Chimbu.

Chimbu had its first European visitors in 1933 when the famous kiap, the late Jim Taylor led an Australian Administration Expedition team. When Taylor's team first sighted the Chimbu territory, they thought the place was so rugged that there were no human inhabitants. Later, to their astonishment, they discovered that the country was densely populated.

The province got its name from this Australian patrol team when they entered into the rugged country from the Eastern Highlands. While they were at a village near Kundiawa, they stopped and observed a local feast ceremony being held. The recipient acclaimed and thanked the giver saying 'Sipu-u-u-u...'. The white observers transformed the local appreciation term into the name of the local people by translating 'sipu-u-u-u' to Chimbu.

The big river in the province, locally called 'Simbnige', also contributed to the name of the province. The river is now known as Chimbu River or Wara Simbu.

The province was known as Chimbu until 1977 when the National Government decentralised powers to respective provinces. Chimbu's first Provincial Government changed the name to Simbu, but the old name is still used.

Many people in Papua New Guinea fear the Simbu Province saying 'it is a trouble place', but that is not true.

In fact the people of the province are very friendly. Outsiders fear tribal fighting will break out while they visit Simbu, but it only happens once in a while and is an internal affair of the local people directly involved.

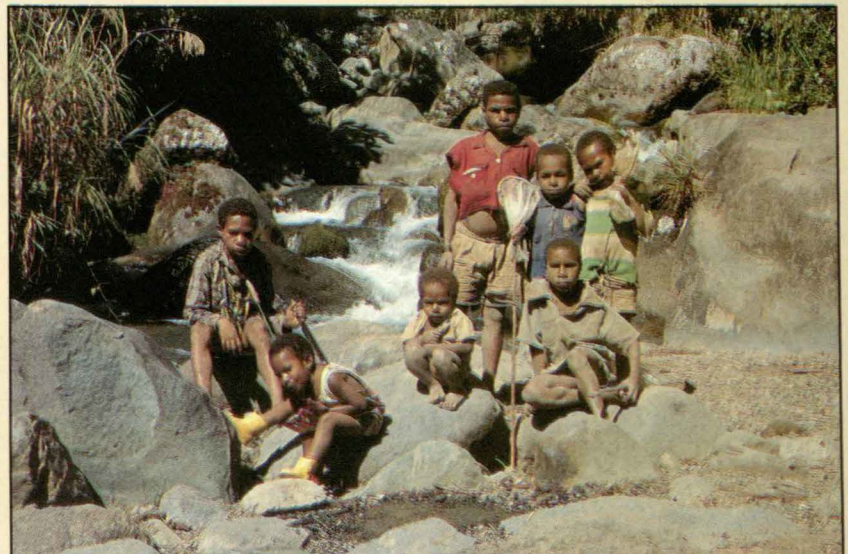
The topographical features of the province are steep mountains, sloping hills with small valleys, fast flowing rivers and creeks down deep gorges. The rural population dwells in villages, hamlets and homesteads on the sloping hillsides, hill tops and valleys.



Above: A drama group blowing bamboo flutes, reviving their dying culture

Left: A local hunter with live marsupials for sale

Below: Young butterfly hunters having a rest at a remote location



The province has a land area of 8,476 square kilometres which is relatively small compared with other provinces on the mainland. Although the area is rugged it is densely populated with over 200,000 people. The people live in tribes, clans and sub-clans. In Simbu, a tribe would have a population numbering from one to five thousand people. This social group forms a unit for tribal war and for the organisation of ceremonial activities.

There are ten different dialects in the area, but the people belong to one of two main groups — Bomai and Kuman. The Bomai live in the eastern and southern part of the province while the Kumans are in the northern and western part of the province.

Most of the people cultivate their gardens on the sloping hillsides and on hill tops. Valley inhabitants would be afraid of rolling down the hills but the hill people never are. They are brought up in that area and they fearlessly move around on the steep hills doing their tilling, planting, weeding and harvesting. The method of gardening is traditional with the inter-cropping system the custom even today. Shifting cultivation is prevalent, supported by some traditional taboos. Both traditional and modern ways of pest control are applied. After harvesting the crops, men plant young casuarina seedlings and other tree seedlings. They let the vegetation grow for some time to replenish soil nutrients before the next cultivation.



Above: A chief dressed in traditional dress

The main staple foods are sweet potatoes, sugar cane, bananas, beans and a variety of vegetables. Introduced fruits and vegetables are also grown and consumed. A large variety of sweet potatoes have no season and are grown at any time of the year.

In the olden times, women's and girls' houses were separate from the men's house, with women looking after the pigs in their houses. Women still look after the pigs for bride price, feasts, compensation and other activities. Nowadays, men and women live together in a family house. The men's house or *Hausman* system has died out in many areas of the province, though there are still some areas where it is a custom.

Bottom: Kerowagi women dancing

The pig is a valuable asset for the Chimbus, forming part of people's wealth. Pigs raised in the bush are usually let forage freely while those raised in the villages are tethered with strong ropes to prevent them spoiling gardens. Sometimes the pig's uprooting activity will induce quarrelling among families.

The uninhabited land in the rugged terrain is covered by thick forests with rich flora and fauna including beautiful orchids and many species of birds of paradise and marsupials. The most common species of birds of paradise are the Stephanie *Astrapia* (*Astrapia stephaniae*), Black Sicklebill (*Epimachus fastuosus*), Superb Bird of Paradise (*Lophorina superba*) and the King of Saxony (*Pteridopha alberti*).

People residing near the mountains and forests hunt birds and marsupials and sell them for cash. People in the valleys buy the feathers for decorative plumage and the fur for weaving netbags and aprons.

Large scale feasts used to be held frequently in the past, but have generally died out as a result of western influence. Huge pig-killing feasts involving an entire tribe (up to 5000 people) used to be held in all rural communities. People would wear full traditional costumes, adorn themselves with feathers, rub decorative ornaments on their faces and perform dances. Nowadays, seasonal harvest feasts are organised once in a while, but fewer people perform dances at the feasts than in the past.



These days, traditional dances are performed when there are events such as Independence celebrations, the visit of government dignitaries, a show, school fete or official opening of a government building, church or bridge. The two most common ceremonial events today in the province are the paying of bride price or compensation over death.

Visiting the province can be an adventure. On your visit to Simbu, you will enjoy the picturesque scenes of the topographical features, observe the daily livelihood of the local people and climb the high peaks. There are several caves, fast flowing rivers for rafting and mountains to climb. Cultural centres exhibit artefacts, art and craft work.

One of the most adventurous sites is the nation's highest peak — Mt Wilhelm, which has a guest house to accommodate visitors and, with its diverse range of flora and fauna, has been declared a national park.

To arrange your visit, contact the Provincial Tourism Office in Kundiawa, the capital town of the province. Kundiawa is about 1,525 metres above sea level with administrative offices, shopping centres, hospital, PNG Banking Corporation and airport.

Simbu is linked to other towns in the Highlands, Morobe and Madang by road and to other parts of Papua New Guinea by air.



Above: Women peeling bananas for a bride price ceremony
Below: A family slaughtering a pig for bride price ceremony



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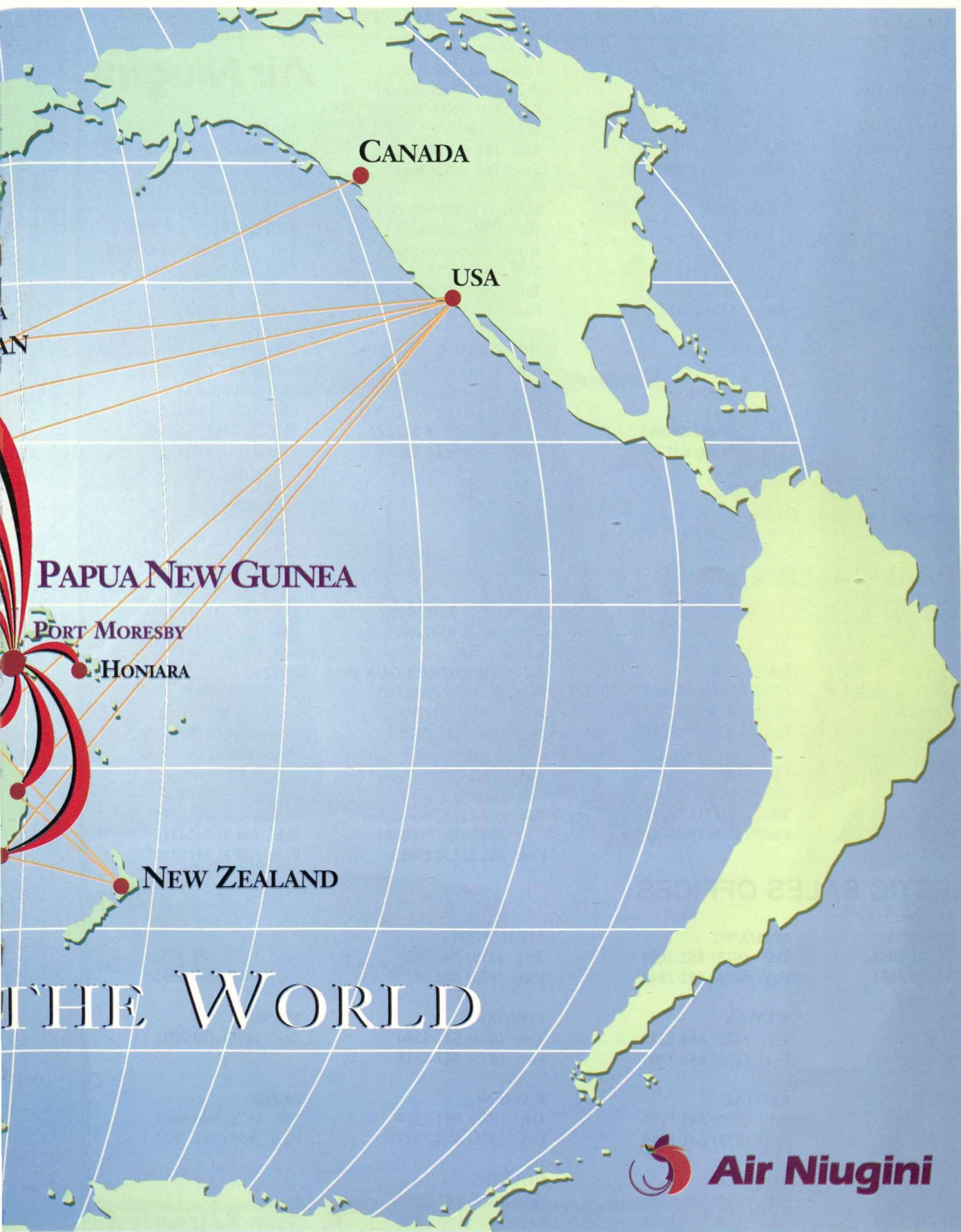
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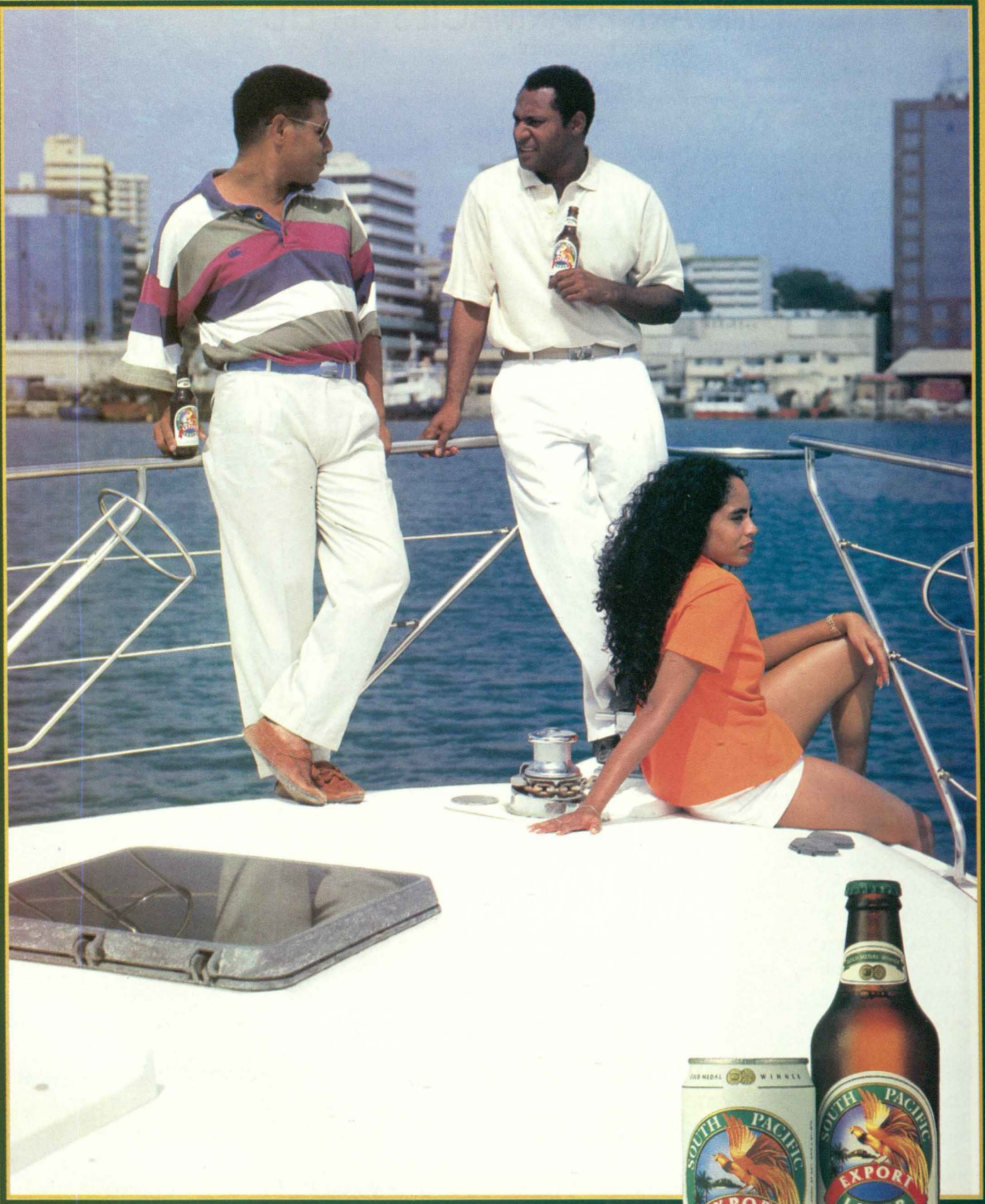
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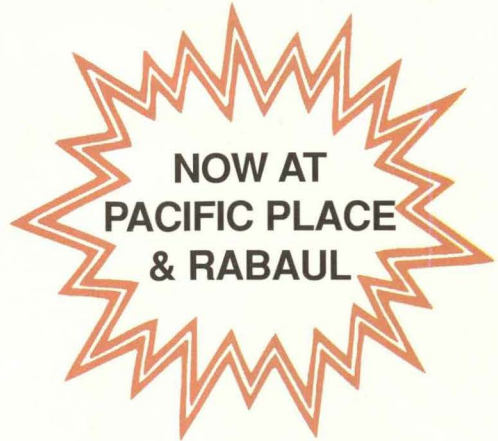
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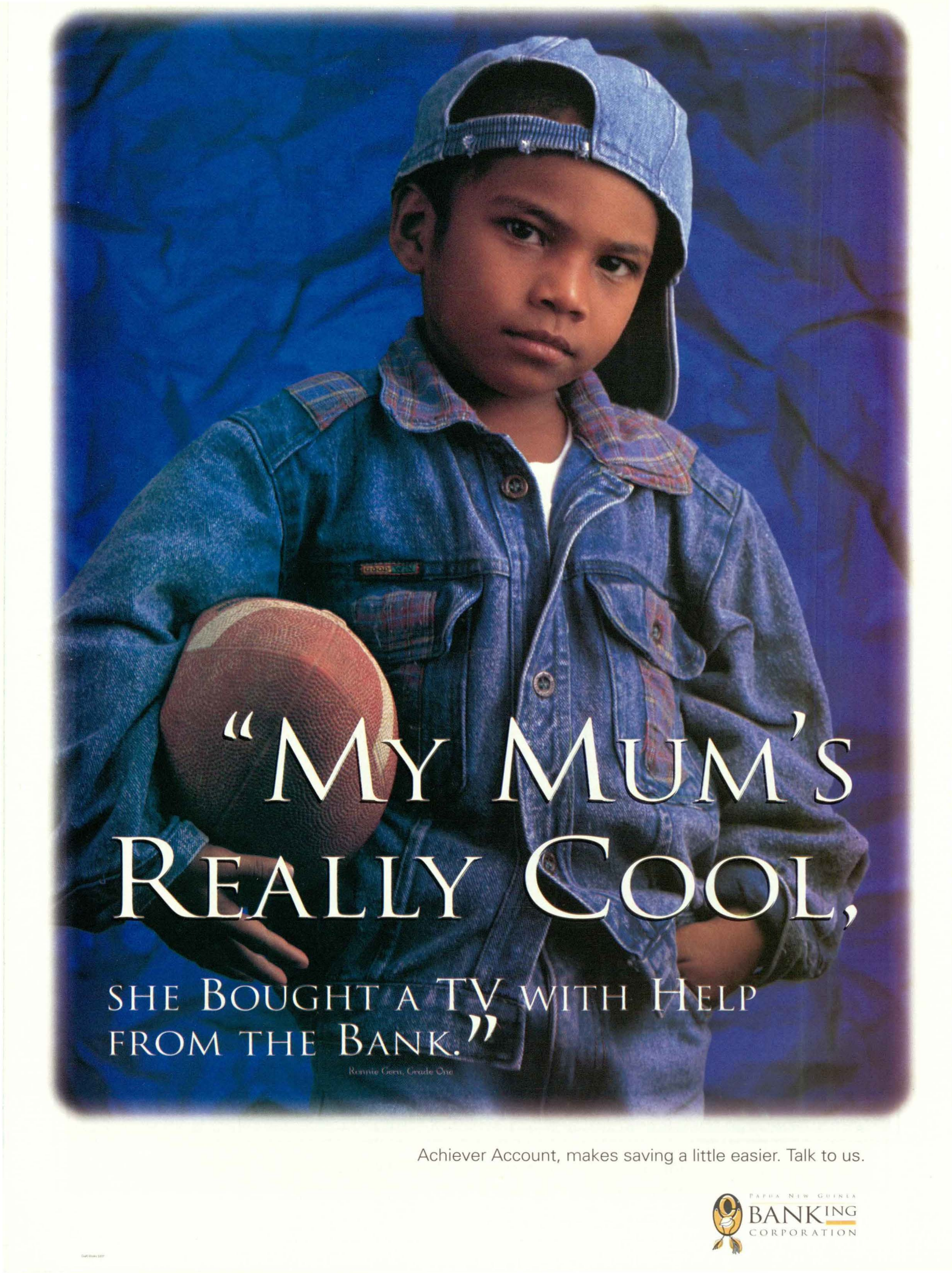
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Indonesian Child by Taimil Taylor Winchcombe
Winner of the Fotofast Photograph Competition

A young boy with a serious expression is the central focus. He is wearing a blue denim jacket over a plaid shirt and a blue denim cap worn backward. He is holding a basketball in his right hand. The background is a dark, textured blue with faint, light-colored patterns that resemble tree branches or abstract shapes.

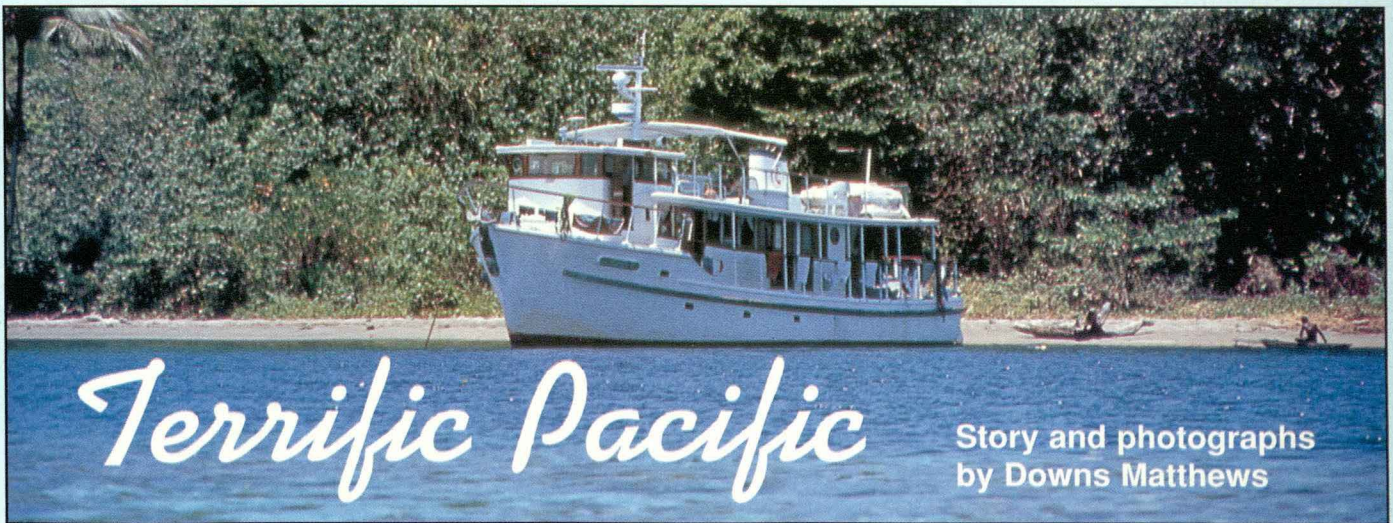
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REALLY COOL,

SHE BOUGHT A TV WITH HELP
FROM THE BANK.”

Ronnie Green, Grade One

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Terrific Pacific

Story and photographs
by Downs Matthews

The first light of dawn filters through coconut palms fringing the sandy shore of Normanby Island as scuba divers slip quietly into clear, quiet waters at Observation Point. From the 32m dive boat *Telita* (photo above), moored with a painter to a sturdy *Calophyllum* tree, we swim towards the point. From there, the sandy bottom angles steeply downward towards the 300m depths of Milne Bay. Except for some Dobu speaking fishermen who have hauled their outrigger canoes onto the beach, we have Observation Point to ourselves.

From the distant hillside, sulphur-crested cockatoos call to each other from their roosts. The looping whoops of unseen parrots greet the arriving sun. Wood smoke from a tiny cooking fire drifts out with a tentative Laurabada, the southeast breeze of the dry season.

Tidal currents have stirred up bottom sediments, reducing underwater visibility to 20m instead of the usual 42m. But we'll get much closer than that to our little subjects. Dr Eugenie Clark, America's best known ichthyologist (the 'Shark Lady'), positions us at strategic spots for observation of a little known member of the sand-diver family, a fish known to science as *Trichonotus*. Seldom seem, little known, its life cycle is largely a mystery.

With funds donated to the University of Maryland by volunteers, most of whom have joined her expedition here, Genie

Clark seeks to enlarge the sum of human knowledge about the genus *Trichonotus* and its six species identified so far.

'What will these new facts do for mankind?' I ask.

'Not a thing,' Genie admits. 'But they do add a few more tiles to the mosaic of life in the sea.'

That's good enough for the volunteers, for whom recreation without content means nothing to do. Amateurs such as us now work all over the world with anthropologists, biologists, archaeologists, paleontologists and the like, just for the satisfaction of doing something useful. As a rule, we make poor spectators. We like to be involved.

Our self-imposed task here is to describe the sex life of a *Trichonotus* family. We are to do for *Trichonotus* what Margaret Mead did for Samoans.

Maya Moltzer, elegant daughter of an Austrian countess, is lead voyeur, with her underwater video camera. Niki Konstantinou, Genie's son and an accomplished diver, will take still pictures. Californian Lil Hoffman and Arizonan Ginny Rutledge will record

times and activities. Bob and Dinah Halstead, owners of *Telita* and 'grand master and dame' of diving in Papua New Guinea, will look for *Trichonotus* habitats at lower depths.

For both male and female *Trichonotus*, procreation begins daily at dawn's first light, when they leave their sandy nests to seek each other out. There'll be no mistaking the sporty male. A continuous silvery dorsal fin mottled in black, orange and blue runs the length of his slender 15cm body. Long hair-like filaments emerge from behind his head to stream backward to his tail. His name in Greek calls attention to his 'hair'.

As the rising sun's rays dapple the sand with colours splintered by watery prisms, a *Trichonotus* male pops out of the sand to make the rounds of his harem of five females half his length. When he knocks, each answers the door. The first of his brides has no eggs to lay this morning. He darts to the next. She's ready and joins him on the sea bed. He displays like a piscine peacock, fins erect and quivering.

Right: Watched by local fishermen, snorkellers search for rare *Trichonotus* at Observation Pt, Normanby Island, Milne Bay Province.



Squirming and wriggling, he stimulates her to ovulate. In movements almost too quick to follow, he curls his body over hers and presses his chin against the top of her head. Eggs emerge and the male quickly releases his milt to fertilise them. 'Orgasmic!' says Maya, as she captures it all on tape.

Mating concluded, the female snaps up the now fertile eggs and stores them somewhere in her mouth or gills.

'We need to learn more about that,' says Genie. Are *Trichonotus* females mouth breeders or something else? Nobody knows.

Somewhere within their mother's buccal area, the tiny eggs find safety. Fourteen hours later, they hatch and leave mum's gullet. By the time daylight returns, they have mastered basic survival skills of swimming, feeding and hiding.

Having settled one of his females, the male dances and preens. He dives back into the sand to hide as a school of Jack Crevalle speeds overhead like sleek, chrome-plated torpedoes.

Back to work. A busy stud is a happy stud. Several yellow-sided goat fish forage messily through his patch of sand, rooting for worms with their fleshy goatees. Bottom feeders, not to worry.

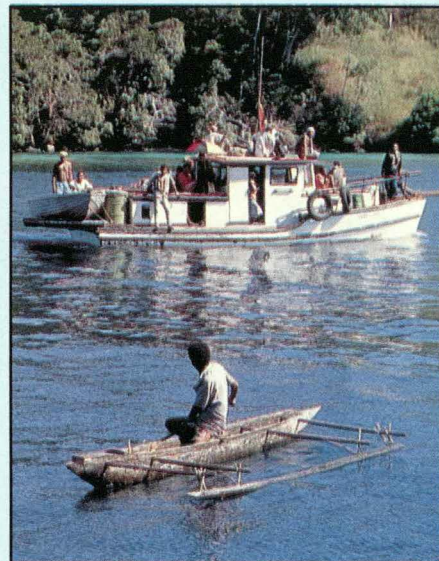
Below: Successful fisherman holds up freshly caught trevally, a swift swimmer related to the Jack Crevalle.



On his 'lek', the sandy patch he uses for courtship, the jaunty male rests on his tail and pectoral fins, waiting for another female. But his career as a father comes to an untimely end. A peacock flounder bursts out of concealment and, with a triumphant gulp, swallows a breakfast of *Trichonotus*, hairy fins and all.

What will the widows do for a husband? Chances are one of the unattached males hanging around the edges of the lek will assume the role. If not, then one of the females may have to turn herself into a male, unwillingly, to be sure. Being a male *Trichonotus* entails certain risks.

We researchers, both professional and amateur, return to the *Telita* full of little-fish stories. Suzy O'Connell, *Telita*'s first mate, who describes herself as an Australian from Vermont, serves breakfast. Afterwards, we record our morning's observations for inclusion in the technical paper that Genie will publish on completion of the study.



Above: Small motor vessels provide inexpensive transportation between islands. Here is one passing a fisherman in an outrigger canoe.

Below: Wreck of the *Muscoota*, victim of World War II, now hosts large populations of corals, sponges and colourful reef fish.



Telita's Australian skipper Chris Carney weighs anchor for our next destination. Papua New Guinea encompasses nearly 16,000 square kilometres of coral reefs within its boundaries. There are thousands of reefs to dive, not including the 550 airplane and shipwreck sites — legacy of furious battles fought during World War II. With a little over four million people living in a country larger than the state of California, human impact on the marine environment remains slight. Each of the 30,000 tourists entering Papua New Guinea every year could have a private reef to dive, even if they all showed up at once.

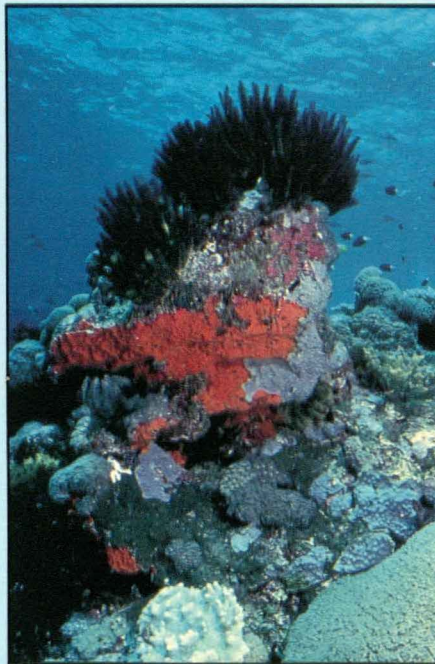
Furthermore, the country's reef waters hold five times as many species of fish as in the Caribbean Sea and twice the number to be found in the Red Sea. Diversity exceeds the species-rich waters of the Philippines. Some are new to science. A group of visiting scientists seeking to find new species identified 28 in a fortnight. Apart from diversity, the reef fish population is so large that their multitudes sometimes obscure the reefs themselves. Of the minuscule architects known as polyps who manufacture colourful palaces with their limey secretions, there are more than 70 genera comprising hundreds of species, by far the greatest variety in the world's oceans.

So it was an easy decision to move *Telita* to Canyon Reef, a bommie in the open reaches of the Solomon Sea. Bommie is short for 'bombora', an Australian Aboriginal word for an isolated coral head or reef. Snorkeler Lee Woodburn, an artist in glass from Massachusetts, was captivated by the coral structures on Canyon Reef. They clustered in palmate masses like all the elk antlers in Canada piled together, or sprang from the bommie walls like huge brown ears, or hung as stone drapes of orange and green. Royal dottybacks and purple queens posed for pictures. Giant sweetlips offered kisses. Longfin bannerfish waved their pennants. Platoons of sergeant majors paraded in brilliant array. A pink and blue parrotfish rested quietly under a rose-hued gorgonian sea fan while little cleaner wrasse fish vacuumed parasites off its body. A painted sweetlip waited nearby for its turn in the beauty parlour.

Beams of refracted light seemed to illuminate individual fish within dense schools of blue damsels, seeming to turn them on and off in a spectacular light show. So charmed was Lee that she failed at first to see an unsettling torpedo shape patrolling the drop-off. Blue damsels forgotten, she concentrated on what she recognised as a grey reef shark.

At first, fascinated, she started to swim after the shark. 'I know most of them don't attack people,' Lee recalled.

Top & Below: Colourful sea life can be seen clearly in the clean blue water.

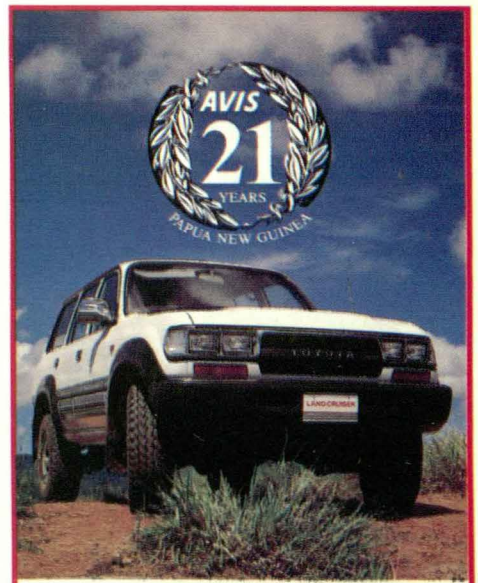
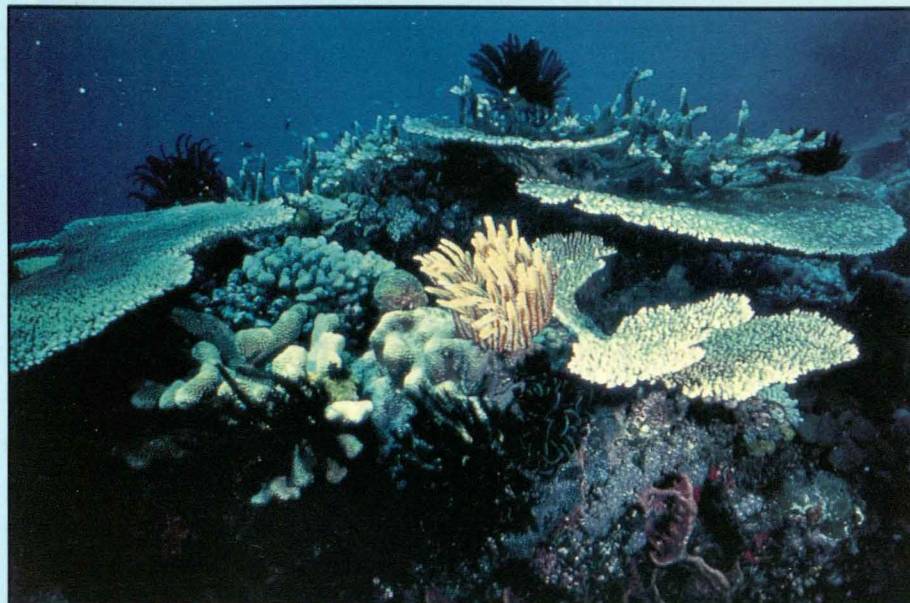


'But does this one know that? Then some voice from within asked me, do you really want to do this?' Maybe not. Motionless, she watched the streamlined shape vanish into the deep blue distance beyond the reef.

'How big was it?' Bob asked later. 'About a metre and a quarter,' she reckoned.

'Never!' Bob said. 'All sharks are at least 3m long. Nobody sees a metre and a quarter shark!'

MV Telita is a live aboard dive boat based in Milne Bay. For more information or bookings contact Telita Cruises, PO Box 303, Alotau. Phone: 641 1186 Fax: 641 1282



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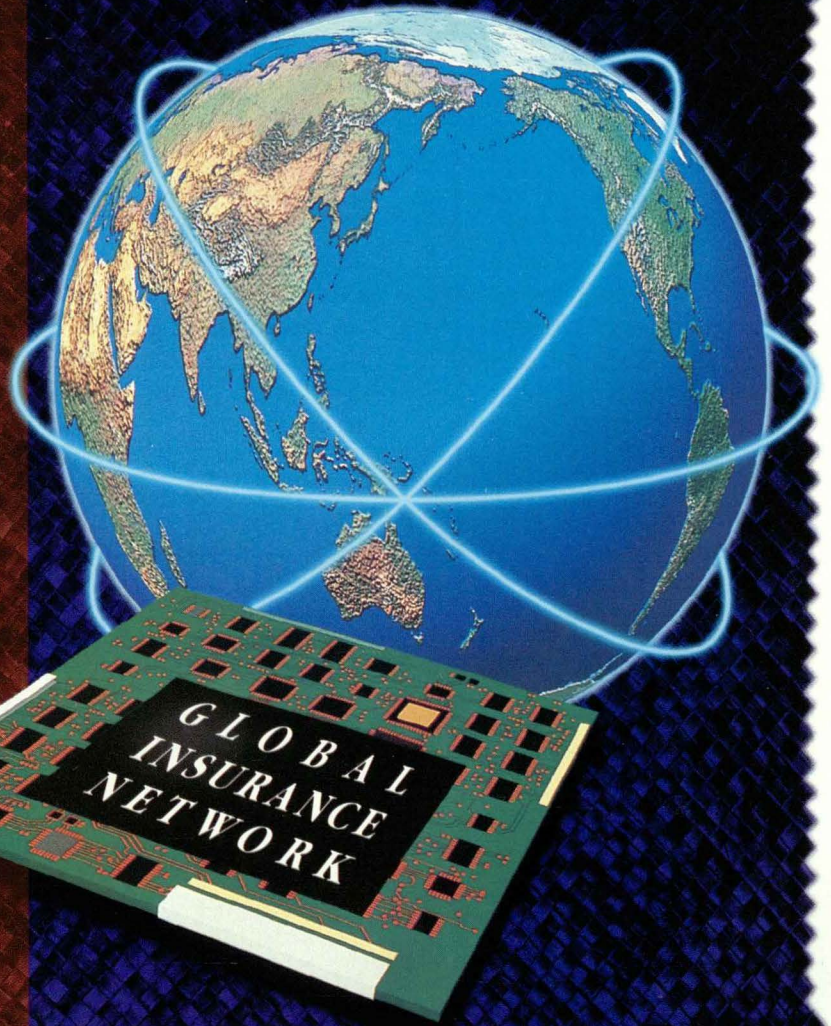
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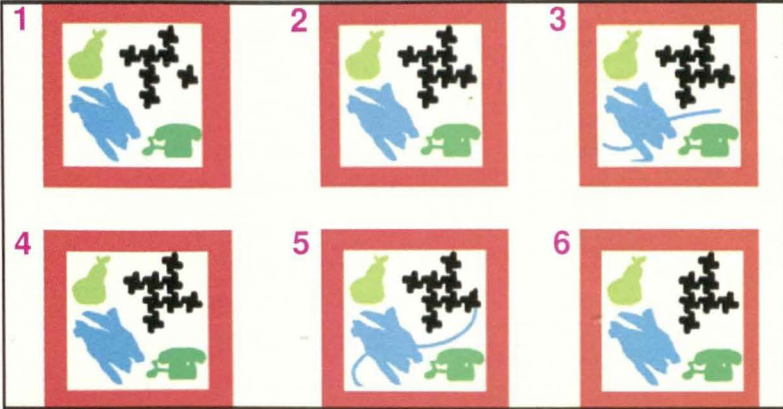
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Puzzles for the young at heart

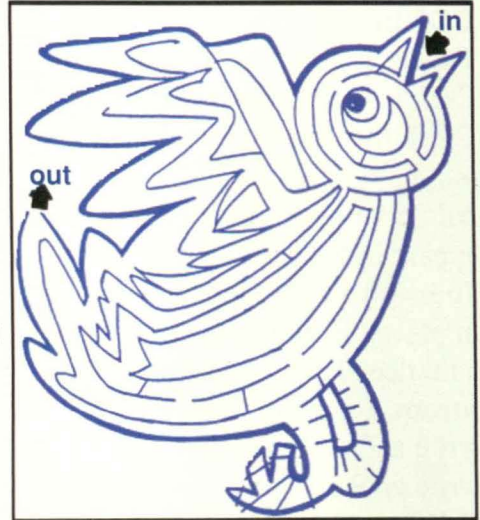
ART

Which two pictures are the same?



DUCK MAZE

Draw a line from start to finish without crossing any blue lines.



SCHOOL

Rearrange the letters below to form seven words related to school.

tacerhe ckahl cmlsaroso
 bdkobarcla kobos clidrneh
 ksde

GIRL'S NAME

Write the answers to the clues in the grid. Can you find a girl's name?

CLUES

1. Opposite of north
2. Healthy drink
3. A dance
4. Has four legs, but is not an animal
5. A sport

| | | | | |
|---|--|--|--|--|
| 1 | | | | |
| 2 | | | | |
| 3 | | | | |
| 4 | | | | |
| 5 | | | | |

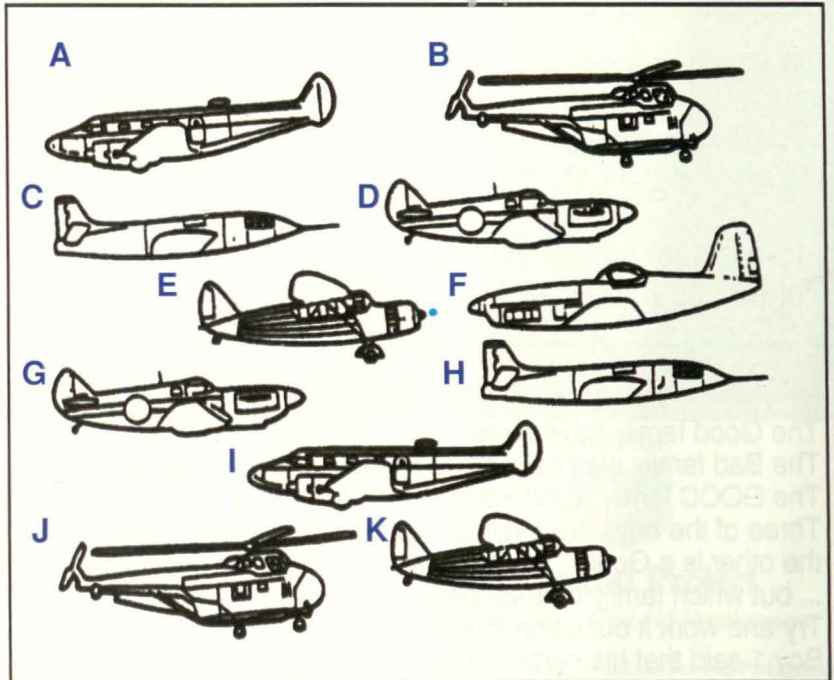
EGG SEARCH

Where are the cassowary's ten eggs?



ODD

Pair the aircraft to find the plane without a partner.



Answers on page 48

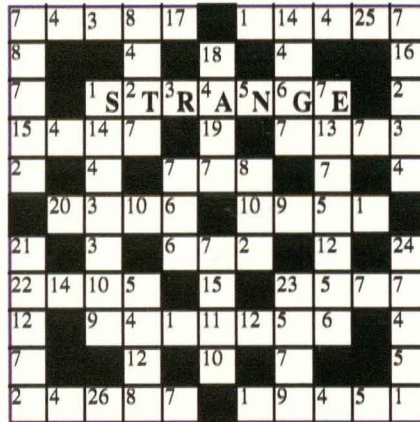
A little tougher!

CODED

This is a coded crossword. Each letter has a number. Crack the code and work out the words.

All 26 letters of the alphabet appear in the crossword. To help you one word is in place. Each time you see a number 1 put an S in the square, a number 2 means write a T, a number 3 means write an R...

Use the grids to help you solve the puzzle.



| | | | | | | | | | | | | | | | | | | | |
|----|----|----|----|----|----|----|----|----|----|----|----|----|---|---|---|----|----|----|----|
| 1 | S | 2 | T | 3 | R | 4 | A | 5 | N | 6 | G | 7 | E | 8 | 9 | 10 | 11 | 12 | 13 |
| 14 | 15 | 16 | 17 | 18 | 19 | 20 | 21 | 22 | 23 | 24 | 25 | 26 | | | | | | | |
| A | B | C | D | E | F | G | H | I | J | K | L | M | | | | | | | |
| N | O | P | Q | R | S | T | U | V | W | X | Y | Z | | | | | | | |

ONE STEP MORE

Each clue has two answers. The second answer is spelt the same as the first, except that the first letter has stepped forward one place in the alphabet. If answer one was BAT, the second answer would be CAT.

- (i) Ship, sailing vessel
(ii) Article of clothing to wear over your normal clothes when you go out
- (i) Belongs to me
(ii) Number of lives of a cat

Answers: _____

- (i) Tear to pieces
(ii) Take in small amount of a drink

Answers: _____

- (i) Time when prices are reduced in shops
(ii) A story

Answers: _____

- (i) Type of door in a garden hedge or fence
(ii) Strong dislike

Answers: _____

TRICKY COLUMNS

| Column A | Column B | Column C |
|----------|----------|----------|
| 1 | 4 | 3 |
| 2 | 5 | 2 |
| 6 | 9 | 7 |
| | | 8 |

In which column should 10 go?

There is a reason for each number to go in each column.

10 must follow the same pattern when you place it in the column.

LAST NUMBER

Using the figures 3, 4, 6 and 8 and without repeating a used number, can you decide what number should be in the last space.

4638 6843 3864 4863

6483 8364 3648 6348

4386 6438 8643 3486

4368 3468 6834 4683

6384 8634 4836 8463

3846 8436 8346 ????

GOOD 'N' BAD

The Good family have three boys, Kila, Doa and Willie. The Bad family also have three boys called Kila, Doa and Willie. The GOOD family ALWAYS tell the truth. The BAD family ALWAYS lie. Three of the boys are playing together. Two of them are Bads and the other is a Good. The names of the boys are Kila, Doa and Willie ... but which family do they belong to?

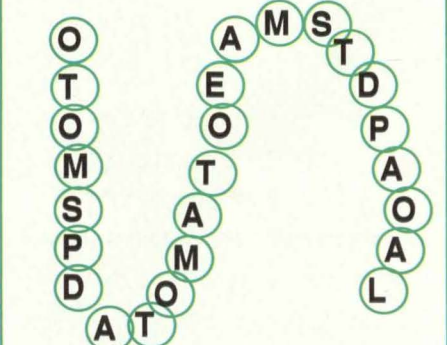
Try and work it out using this information:

Boy 1 said that his name was not Doa.

Boy 2 said his name was not Kila.

Boy 3 said his name was not Kila.

CHAIN



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National Philharmonic Orchestra
Conductor: Bruno Bartoletti
Decca

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Jane Rutter: flute
Louise Johnson: harp
Brian Nixon, Ian Cheworth:
percussion
BMG

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EMI

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Ofra Harnoy: cello
Victoria Symphony Orchestra
Conductor: Paul Freeman
Ariola

Gold & Silver Waltz, Op 79
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Wiener Johann Strauss-Orchester
Conductor: Willi Boskovsky
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Sinfonia of London
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EMI

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Vienna Mozart Academy
Conductor: Johannes Wildner
NAXOS

POP Channel: 6

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LAFACE

4 Seasons of Loneliness
Boyz II Men
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WARNER

Only When I Sleep
The Corrs
LAVA

Please
U2
ISLAND

Black Eyed Boy
Texas
MERCURY

Fly
Sugar Ray
LAVA

Legend of a Cowgirl
Imani Cappola
COLUMBIA

I Will Come to You
Hanson
MERCURY

Too Gone, Too Long
En Vogue
EASTWEST

Phenomenon
LL Cool J
MERCURY

Hitchin' a Ride
Green Day
REPRISE

What Would Happen
Meredith Brooks
CAPITOL

EASY LISTENING Channel: 7

A Smile Like Yours
Natalie Cole
ELEKTRA

Little More Time With You
James Taylor
COLUMBIA

And I Love Him
Christine Sullivan
LARRIKIN

How Do I Live
Trisha Yearwood
MCA

In The Still Of The Night
Boyz II Men
MOTOWN

Suzanne
Lisa Stansfield
ARISTA

The Boy From New York City
Manhattan Transfer
EMI

Nothing's Gonna Change My Love For You
Glenn Medeiros
COLUMBIA

I'm Kissing You
Des'ree
CAPITOL

The Last Song
Elton John
ROCKET

Love What You Doin'
Abbey Lincoln
VERVE

Run To You
Whitney Houston
ARISTA

God Bless The Child
Tony Bennett with Billie Holiday
COLUMBIA

Autumn Song
Earl Klugh
WB

COUNTRY Channel: 10

In Another's Eyes
Trisha Yearwood & Garth Brooks
MCA NASHVILLE

Land Of The Living
Pam Tillis
ARISTA

Please
The Kinleys
EPIC NASHVILLE

The Gift
Collin Raye featuring
Jim Brickman
EPIC

You Belong To Me
Patsy Cline
MCA

Of Course I'm Alright
Alabama
RCA

One Solitary Tear
Sherrie Austin
ARISTA

The Promised Land
Joe Diffie
EPIC

When Love Starts Talkin'
Wynonna
CURB

Better Days
Bekka & Billy
ALMO

A Broken Wing
Martina McBride
RCA

Between the Devil and Me
Alan Jackson
ARISTA

You've Got To Talk To Me
Lee Ann Womack
MCA

Shut Up And Drive
Chely Wright
MCA NASHVILLE

He's Got You
Brooks and Dunn
ARISTA

Love Gets Me Every Time
Shania Twain
MERCURY

On the Side of Angels
Le Ann Rimes
CURB

COMEDY
Channel: 9

Opening News
The Two Ronnies
BBC

The Grandparents
Bill Cosby
MOTOWN

Baby Talk
The Wonder Show of BBC Radio
BBC

Humpback Whales
National Lampoon
WEA

Janine (Lisa Stansfield)
The Fast Show
BBC

Insomnia No 3
The Bickersons
DELTA MUSIC

Clive: The Environment
The 2 DAY FM Morning Crew
SONY

Two Top 40 DJs
Hudson & Landry
DALE RECORDS

Public Bathrooms
Ellen DeGeneres
ATLANTIC

When In Rome
Billy Connolly
POLYDOR

Weekend Vampire
Get Smart
RAVEN

The Lady Vanishes
The Glums
BBC

Wanna Buy A Possum?
Jerry Clower
MCA

Animals And Dogs
Jasper Carrott
EMI

Phone
Scared Weird Little Guys
SHOCK

CHILDREN'S
Channel: 11

A Monologue
Fozzie Bear from the Muppets
ASTOR

The Little Red Hen
Robie Lester
DISNEYLAND

The Happy Prince
Bing Crosby & Orson Welles
MCA

The Cake Monster
Julie Blanchard
CBS

Goldilocks and the Three Bears
The Cast of Play School
ABC

Preventing Accidents, Like Burns
Jolly Doctor Dolliwel
METRO

Miss Polly
Benita & John
ABC

The Boy Who Turned Himself Into A Peanut
Arlo Guthrie
LIGHTYEAR

Sea Chantey
The Muppets
ASTER

The Tale of Jemima Puddle-Duck
Wendy Craig
EMI

Auntie Ethel's Farm on the Moon
The Hooley Dooleys
ABC

Mary Poppins
Fred Flintstone and Barney Rubble
EMI

The Theme from Inspector Gadget
The Music from Inspector
ABC

PAPUA NEW GUINEA
Channel: 8

'Itowep laerora maru'
Tororo village (Kunmaipa)
Central Province

Kuakumba 'Dingi goglom'
Womatne village (Chimbu)
Chimbu Province

Mosari Ae
Rock band by Lista Laka
Central Province
CHM Recordings

Kavrís
Kilalum village (Suka)
East New Britain Province

Namal
Avatip village (Manambu)
East Sepik Province

Georgie Na
Stringband by Vuna Iara
East New Britain Province
PGS Recordings

Mambugmambugta
Kolmakwani village (Baruya)
Eastern Highlands Province

Mali
Yuyan village
Enga Province

Have Mercy On Me
Choir by Boroko United Church
Kalang Studios Recordings

Aoaro gaba
Karurua village (Purari)
Gulf Province

Momo
Damantni village (Rawa)
Madang Province

PAPUA NEW GUINEA
Channel: 8

Dollar Itahudia
Stringband by BBKings
Central Province

[Song]
Vuvulu Island (Vuvulu-Aua)
Manus Province

Weku 'Kapue'
Gomwa village (Dobu)
Milne Bay Province

Ongina Natimo Dotesita
Stringband by Eroro Nataba Youth
of Northern Province
NBC Studios Recordings

Mint bajab
Naratumuna village (Adzera)
Morobe Province

Girimisi
Lossu village (Notsi I)
New Ireland Province

Edo Boroko
Rock Band by Bokaboks
of Madang Province
Tumbuna Tracks recordings

Dare
Kasiko village (Piva I)
North Solomons Province

Yaru divari 'Kuwai'
Tufi area (Korafe I)
Northern Province

Jesus at your name
Gospel Rockband by Ransom
National Capital District
Chin Hoi Meen Recordings

*Channel 8 recordings compiled by Music Department
Institute of Papua New Guinea Studies*

PUZZLE ANSWERS from Page 43 and 44

SCHOOL

teacher, chalk, classroom, desk,
blackboard, books, children

GIRL'S NAME

1. south; 2. water; 3. waltz;
4. table; 5. rugby.
Name — Sally

ODD

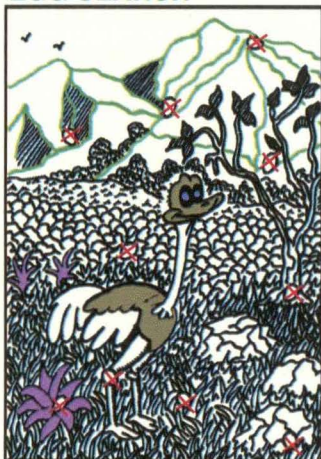
A,H; B,J; C,I; D,G; E,K
The odd plane is F

ART Pictures 2 and 4

TRICKY COLUMNS

Column A. The numbers are
arranged according to the
number of letters in each
number when spelt.

EGG SEARCH



DUCK MAZE



ONE STEP MORE

- boat, coat
- mine, nine
- rip, sip
- sale, tale
- gate, hate

CODED

| | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|
| E | A | R | L | Y | S | P | A | D | E |
| L | A | M | A | X | | | | | |
| E | S | T | R | A | N | G | E | T | |
| C | A | P | E | Z | E | V | E | R | |
| T | A | E | E | L | E | A | | | |
| F | R | O | G | O | W | N | S | | |
| Q | R | G | E | T | I | J | | | |
| U | P | O | N | C | K | N | E | E | |
| I | W | A | S | H | I | N | G | A | |
| E | I | O | E | N | | | | | |
| T | A | B | L | E | S | W | A | N | S |

GOOD 'N' BAD

Boy 1 is Willie Good.
Boy 2 is Kila Bad.
Boy 3 is Doa Bad

LAST NUMBER

3684

CHAIN

Tomato

FEATURE FILMS

International flights:
from Port Moresby

to Port Moresby

JANUARY

My Best Friend's Wedding

Contact



Genre: Romantic Comedy Rated: PG-13
From: Columbia 105 minutes

A young woman makes a pact with her closest male friend that if they aren't married in ten years time they will marry each other. Years later, the man is about to marry someone else. She agrees to come to Chicago for the pre-wedding festivities, but plans to break up the couple before they exchange their vows.

Featuring: Julia Roberts, Cameron Diaz,
Dermot Mulroney
Director: P.J. Hogan
Producer: Jerry Zucker, Ronald Bass



Genre: Science Fiction Rated: PG
From: Warner 150 minutes

Dr Eleanor Arroway is a young, driven astronomer. She receives humankind's first message from an extraterrestrial source. Fighting for her rightful place as leader of the scientific investigation into 'the message', she turns to her one ally from the past who is among those jockeying for influence.

Featuring: Jodie Foster, Tom Skerritt,
Matthew McConaughey,
James Woods, John Hurt
Director: Robert Zemeckis
Producer: Robert Zemeckis, Steve Starkey

FEBRUARY

Out To Sea

Buddy



Genre: Comedy Rated: PG-13
From: Fox 106 minutes

Charlie, deep in debt from gambling, cons his brother-in-law Herb into a vacation. He is hoping to meet wealthy, eligible women, but he leaves out one 'minor' detail — they will be dance hosts — and Charlie can't dance. The ship's cruise director Gil, a song-and-dance man raised on a military base, is their worst nightmare.

Featuring: Walter Matthau, Jack Lemmon,
Brent Spiner, Dyan Cannon
Director: Martha Coolidge
Producer: John Davis, David T. Friendly



Genre: Drama Rated: PG
From: Columbia 80 minutes

Set in the 1920s, this true story tells of Gertrude Lintz, an eccentric socialite who turned her Long Island estate into a personal wild kingdom, where she nursed an infant gorilla to health and then raised him as if he were her child. She also contributed some unique ideas to the field of animal keeping.

Featuring: Rene Russo, Robbie Coltrane,
Alan Cumming, Irma P. Hall
Director: Caroline Thompson
Producer: Steve Nicolaides, Fred Fuchs

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Channels 1 and 2

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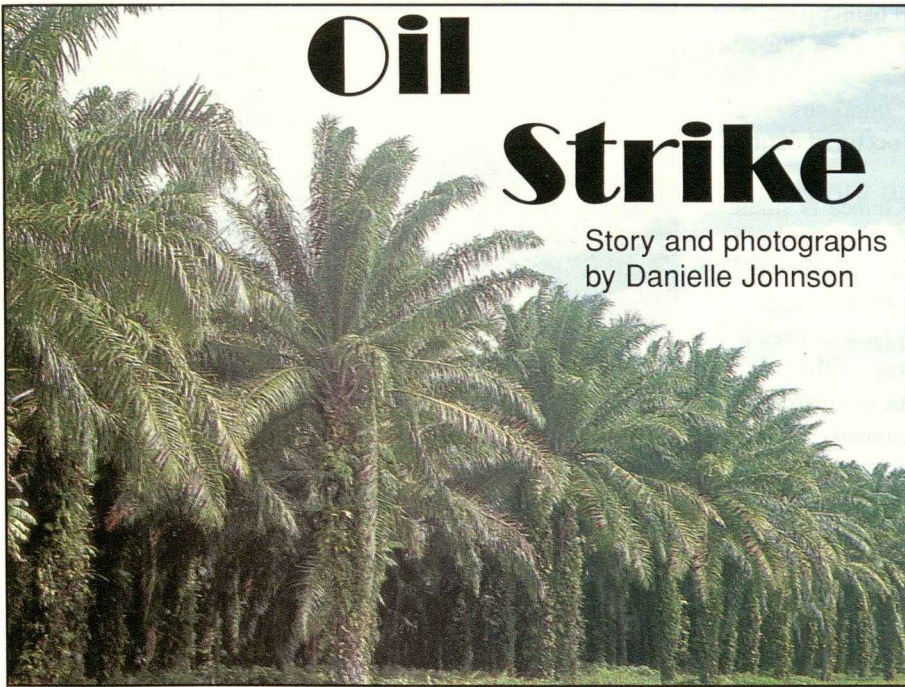
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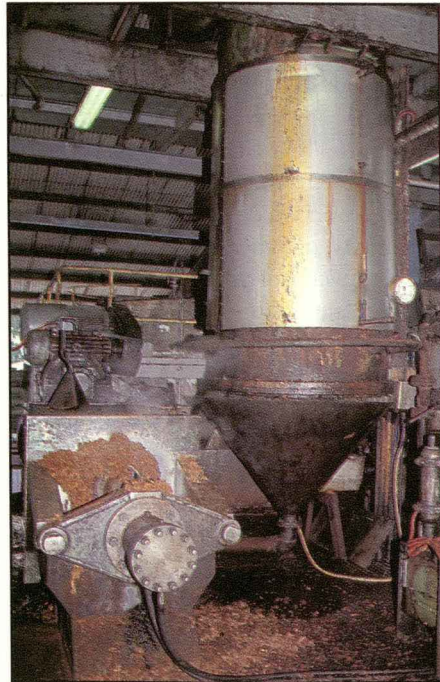


Oil Strike

Story and photographs
by Danielle Johnson



Above: Ripe oil palm fruit
Left: Oil palm plantation



Palm trees waving their branches under a sunny blue sky could be a picture postcard from a paradise island. Palm trees are also the nucleus of an important industry in Papua New Guinea — the production of palm oil.

Oil comes from different plants such as the palms, herbs like flax and even fungi. The oil is a reserve of high energy food for use by the seed when it is germinating. It is found in large amounts usually in the seeds (nuts) of the plants and occasionally in the fleshy part of the fruit, called the pericarp. The oil palm *Elaeis guineensis* produces both pericarp and nut oil.

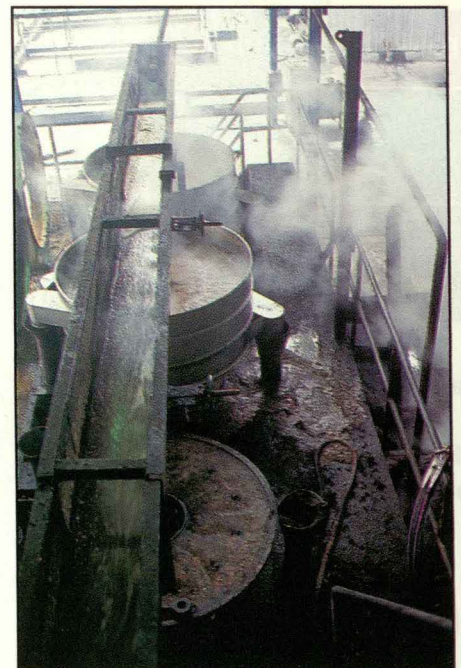
Oil has been obtained from plants since the beginning of recorded history for oil-burning lamps, anointing and cooking. During the 1700s, the English used palm

oil as a medicine and hand cream. Today, palm oil is one of the most widely used vegetable oils in the world, used in such diverse products as candles, soap and lubricating greases. Palm kernel oil is used in manufacturing pharmaceuticals, margarine, cooking oil and chocolate confections. Palm oil is also used in making soap because it contains the best type of fats for this purpose. In West and Central Africa where the oil palm originated, the oil is used in an unrefined state for cooking and sometimes for fuel.

Oil palms produce more oil per hectare than any other crop. The advantage of other oil-yielding crops, such as sunflower and soya, is that they are annuals, so the grower can choose to plant his crop according to demand.



Above & Right:
Kumbango
Oil Mill,
West New
Britain



However, there is no shortage of demand for oil palm products. In Papua New Guinea, more than six tonnes of crude palm oil and 0.6 tonnes of palm kernel oil per hectare of crop can be produced in a good year. Occasionally the amounts fluctuate due to environmental stresses which may have occurred during the previous season.

The production of palm oil in Papua New Guinea is small compared to some countries. While Papua New Guinea can produce about 350,000 tonnes of crude palm oil annually, Indonesia and Malaysia can produce several million tonnes.

Despite the relatively small production, Papua New Guinea is one of the top exporters. This is because most of the other countries that produce palm oil have high domestic requirements. For example, large amounts of oil are consumed in food processing and cooking in Asia. Palm oil products are not used much in Papua New Guinea, except in the chicken and soap industries. This allows the vast majority of the oil to be exported.



The process begins with ripe fruit. The oil palm tree has many tiny flowers crowded on short branches that develop into a large cluster of about 200 oval fruits 4cm long, which are black when ripe and red at the base. There are about 10 to 15 clusters per tree.

The key to efficient oil extraction is the sterilisation of the harvested fruit. The pericarp contains fat-destroying enzymes which can break up the oil. These enzymes must be destroyed by steaming the fruit at 150°C. At the same time, the fruit are subjected to extreme pressures to help loosen them up for stripping from their husks.

One of the attributes of this industry is that there is very little wastage. After the fruit bunches are harvested, every part of it has its use. The Kumbango oil mill in West New Britain employs an energy-efficient system: the buds are burned in a furnace to produce the steam power which operates the factory. There is no need for electricity or other solid fuels, as the generator can produce 1.2 megawatts of power.

When the nuts have been separated from the fruit, a digester converts the pericarp flesh into a mash, which is then crushed to obtain a very crude palm oil. The top layer of sludge is skimmed off and the skimming is repeated until very little sludge remains. The oil is atomised to remove moisture. By this process, the oil is refined to 99.98 per cent pure.

Some mills have kernel milling plants where the kernels (nuts) are crushed to produce palm kernel oil. This oil is chemically quite different from the oil obtained from the flesh. It is rich, excellent for cooking and pastries. A crushed kernel yields approximately 40 per cent oil. After the oil is extracted, the residual meal, called expeller, is shipped to Australia where it is used as a protein concentrate to feed livestock.

The percentage of oil extracted from a bunch of fruit can vary according to fruit collection methods, ripeness of the fruit and the presence of long stalks or bunches not properly stripped during processing. Papua New Guinea has an extraction rate of 22-23 per cent which is better than that of Malaysia, one of the world's greatest palm oil producers.

The crude palm oil and palm kernel oil produced in Papua New Guinea is shipped in bulk mainly to British and European ports for refining. The world price for vegetable oils increased dramatically in the last few years. Exports from Papua New Guinea are now worth about 180 million kina annually. With thousands of workers in permanent employment on plantations, in mills and in offices, Papua New Guinea is on to a winner with this efficient and profitable industry.

Below: Ripe oil palm fruit Right: Oil palm trees



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DESTINATION - Auckland

City of Sails

Story and photographs by Steven Mago

Before I arrived in Auckland, New Zealand recently, the images of this vast and exciting country of 3.5 million people were of yachts and blue waters, snow-capped mountains, hot springs and the Maori people. The expectations I had were of a place that was richly blessed with all things natural, pure, serene and pleasant. And my expectations were met.

Stepping off an Air New Zealand flight from Brisbane was my first introduction to New Zealand, or Aotearoa in Maori, which translates to 'Land of Long White Clouds'.

For most travellers, arriving at this destination at 11 o'clock at night (8pm PNG time) is a tiring routine but, for me, the cold wintry winds that blew all the way from the Antarctic and penetrated to my bones gave me a good feeling. They were my first refreshing impression of Auckland, New Zealand's 'City of Sails'. Like all newcomers, I could not help but notice the cleanness of the air that I breathed. I knew I would wake up the next morning feeling refreshed and ready to explore and discover the many varied natural attractions and surprises that Auckland has to offer.

With 910,000 people of all races, background and religious affiliations, Auckland is New Zealand's largest city in terms of population. Wellington, the seat of government, has a population of 327,000. These two cities and the famous town of hot springs, Rotorua, are situated on the North Island, one of the two main islands that make up this stunningly beautiful country.



The South Island's two better known cities are Christchurch and Dunedin, the former being another international gateway. The country has a total land area of 268,103 square kilometres, similar to that of Japan and Great Britain.



Auckland's beauty lies not only in its modern skyscrapers, surrounding green landscape, parks, century-old Victorian buildings and the snow mountain peaks of the south, but also in its reputation as the Southern Hemisphere's perfect example of a truly multicultural city. Over the last century, the once isolated Polynesian Maori who settled New Zealand from the north 1000 years ago have formed a unique cultural mix with European, Chinese, Indian and Pacific Island settlers. Today what we have is a mixture which makes all ethnic groupings feel at home, yet all share a uniqueness which differentiates them as New Zealanders or Kiwis. Although most of the 3.5 million population are of British descent, ten per cent are Maori. Depressed economic conditions and the advent of air transport and cheaper air fares in most neighbouring Pacific countries have contributed to a new wave of modern-day Polynesian migration, mostly from Tonga, Samoa, Cook Islands and Niue. While English is widely spoken as the common language, Maori is now also widely accepted and spoken.

There are several cultures in New Zealand yet there is also a New Zealand culture. Today, Auckland has the largest Polynesian population in the whole of the South Pacific. However, the main cultural influences remain British and Maori. Amidst the cultural diversity is the indigenous Maori race that clearly stands out among all other Pacific islanders because Maoris have been able to develop and nurture a culture so rich in art, literature, legend and architecture, creating a lifestyle finely attuned to the ecology and environment of the country.

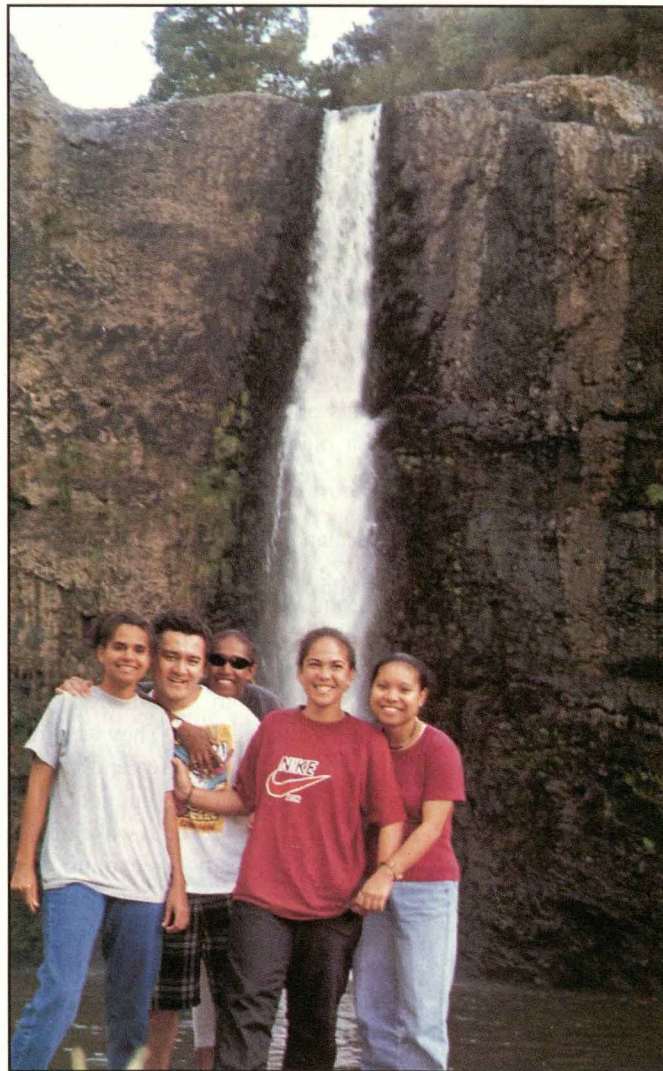
In Auckland, you will find Europeans (Pakeha), Polynesians, Chinese and Indians standing side-by-side performing the same jobs, partaking in business and receiving the same benefits of education, employment and health services. In Auckland, everyone is a Kiwi and they are equally proud of being affectionately described and named after the flightless, rarely seen, long-beaked bird that lost the function of its wings 100 million years ago. The kiwi evolved after New Zealand broke away from a large southern continent millions of years ago. With no natural predators, the kiwi had no need to fly.

Auckland is a shopper's paradise and boasts of some of New Zealand's best shopping malls, arcades, a wide variety of hotels, motels and lodges catering for all budgets and choice. Like most other major cities, the variety of food is awesome and you are guaranteed to find something that will appease



Above: A suburb of Auckland

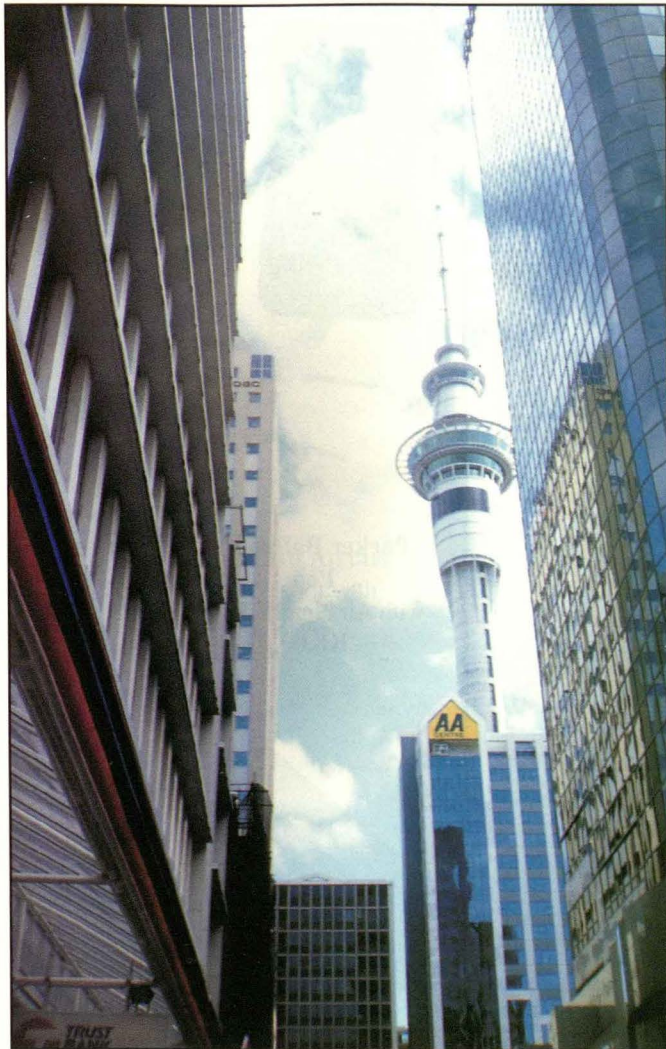
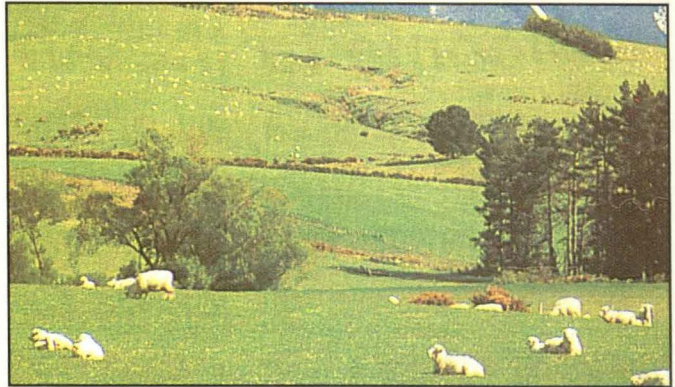
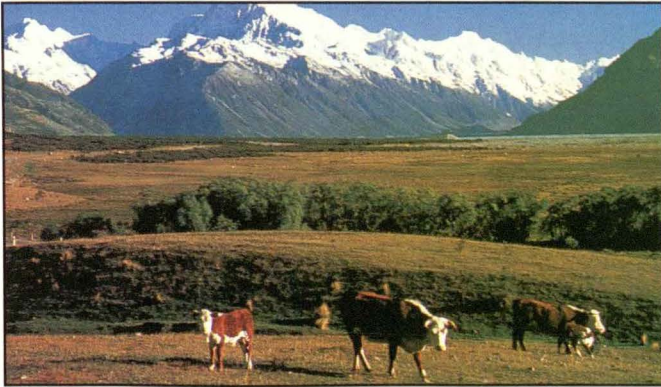
Top right: Students from the Pacific Islands checking out Hunua Falls near Howick



your taste buds. For those in a rush, fast food favourites can be found on almost every corner. Among the choices are your familiar McDonalds, Pizza Huts and Kentucky Fried Chicken, complementing a well established list of Polynesian, Chinese, Indian, Greek, Italian and European eateries and fine restaurants.

When it comes to entertainment, there is no shortage of places to go and things to do. The nightlife is another world of its own. Aucklanders are great lovers of music and this is reflected in the number of record shops, radio stations and television stations. At civic centres, public performances are held on a regular basis with musical varieties including Polynesian, reggae, jazz, classical and ethnic.

What about the New Zealand economy, you may ask. Sixty per cent of New Zealand's export earnings come from agriculture and because of the country's relatively small population, 90 per cent of these agricultural products are exported. Tourism on the other hand earns \$NZ2.7 billion a year in foreign exchange, more than either meat and wool. New Zealand is renowned for its clean, fresh environment, green pastures, pleasant lifestyle, history, sheep and dairy farms which provide the perfect menu for an increasing number of international visitors every year.



Newcomers to Auckland can now take delight in the city's latest addition to its skyline — Sky Tower, 328 metres, the tallest observatory in the Southern Hemisphere and the world's tenth tallest building (photo on left). Sky Tower is taller than Sydney's Centrepoint and Paris's Eiffel Tower. The \$NZ500 million complex, which only opened to the public in July 1997, houses the country's largest casino, a 344-room hotel, restaurants, shops, conference facilities and a theatre. The view from the observation deck is spectacular. Apart from a bird's eye view of Auckland city, harbour and residential areas, the feeling of being at the 'top of the world' is indescribable. For Aucklanders, Sky Tower has uplifted their civic pride. They walk tall, claiming that their 'City of Sails' is as exciting, enticing, beautiful and modern as any other metropolis in the world.

Papua New Guineans, like many Melanesian migrants and temporary visitors coming from Fiji, New Caledonia, Vanuatu and Solomon Islands, form a small percentage of Pacific Islanders living in New Zealand. Most are students or are married to New Zealanders.

Air Niugini operates charter services to New Zealand over the Christmas school holiday period.

In January, flights will depart from Port Moresby on 4 and 25 January and return from Auckland on 5 and 26 January.

Steven Mago, journalist and former editor of PNG Insight, is currently in Auckland studying towards a Diploma in Tourism Management and Marketing.



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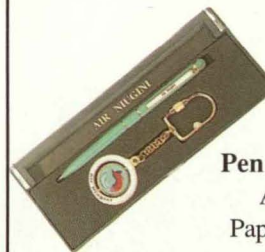
Gifts & Souvenirs



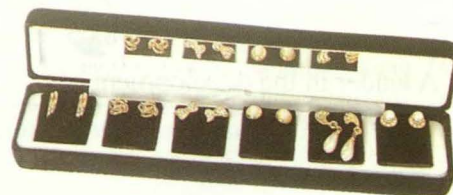
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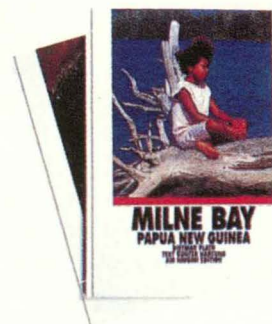
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The great Australian Overproof Rum
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Bishop Sir Louis Vangeke

Story by Eric Johns Photographs from Bishop Vangeke

We have a native priest. He was educated by Jesuit priests in Madagascar, where he stayed for ten years. He came back the other day — quite a presentable youth with very quiet manners and apparently of retiring disposition. He was brought to call on me and was introduced to most of the people. The faithful behaved quite well and did not make the colour line too obvious, but some of the others are quite angry. The youth in question speaks French and English quite well, as well as Latin and two native languages, and this absolutely enrages some of the residents. I suppose that the truth really is that they resent a native being so much better educated than themselves.

However, a difficulty has arisen. Being a native he is not allowed to drink any intoxicating liquor; but he is used to wine in Madagascar, all the other priests drink wine and it seems hard that he should have to stand out of it. And we can not help him for it is an Australian statute that forbids him, and we cannot alter an Australian statute. Then again, being a native, he cannot be out after nine o'clock in any township, and he cannot wear clothes on the upper part of his body — so, strictly speaking, he should say Mass stripped to the waist. But these are local regulations and we can remit them.

It will be interesting to see how he turns out — I think he will be all right. He is over 30 and has a good conduct from the Jesuits.

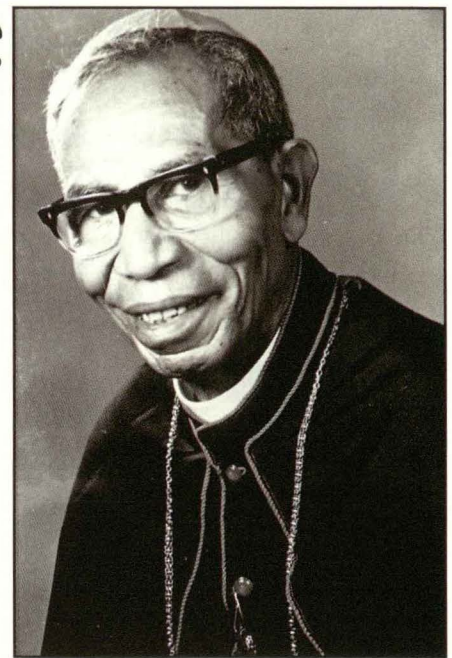
Lieutenant-Governor Sir Hubert Murray, Port Moresby, 8/12/1937

Bishop Vangeke's story as told to the author in an interview on 27 April 1972:

I was baptised by the Sacred Heart missionaries the same day I was born at Veifa in the Mekeo area. My father, Vangu Aikau, was a feared sorcerer and he wanted me left to die because I was such a weak and skinny baby. My mother, Oaeke Ameua, died as I was

born. The missionaries did not want me to die so they took me from my village to Kairuku on Yule Island and fed me on cow's milk. I grew strong and lived there with the brothers and sisters of the Sacred Heart.

The missionaries spoke French and I soon learnt to speak in that language. When I was seven I went to St Patrick's



Above: Bishop Vangeke (1971)

Below: Trainees at the minor seminary Yule Island 1920 — Louis is in second back row in dark clothes.

boarding school and learnt a lot about religion, but also studied English, Arithmetic and Geography. There were 400 students at this school. I did a lot of work in the garden and learnt how to build houses. When I grew older I became a catechist and taught the younger children about religion. I was not a good student but was keen and there was soon a lot of talk among the missionaries about my becoming a priest. In 1918 a Papuan from Hanuabada had been sent to Europe to train as a priest but he caught pleurisy and died.

But I just wanted to lead a normal life and get married. When I was about 18, because my father had died I asked my uncle about a girl I had chosen. He thought she was too lazy and would not give his permission. When I chose a second girl he said, 'You cannot marry your sister!' The missionaries at Yule Island tried to match me with an educated girl but I did not like her. So I agreed to become a 'little brother' at Kabuna but I first had to pass a test. I had to pull down an old house and rebuild it. I did this alone and it took me a week. We spent most of 1922 and 1923 building a convent for the 'little sisters'.



Pope Pius XII asked Bishop de Boismenu to have some native priests as soon as possible so I was asked if I wanted to train for this. At first I refused because I thought I was not good enough and not worthy, but finally I agreed. That was in 1925. The Father wrote to Madagascar to see if I would be accepted and while waiting for reply I went along the coast and helped to build a chapel.

When I heard by mail that I had been accepted I looked up an atlas to find Madagascar and was very happy to see that it was near the coast of Africa. I walked back to Yule Island and began to study Latin in preparation for my studies to come.

Eventually, in 1928, I was taken to Port Moresby and while waiting for my permit to leave the country helped to build the mission station at Badili. After three months the permit arrived and I left on a Burns Philp ship for Cairns. Mother Therese saw me off and she was in tears but I was so happy I could not cry. Soon after we left I could see no land. I caught a Dutch ship from Cairns to Sydney and it was so big it made the Burns Philp ship look like a dinghy. We had a look around Sydney and saw the Harbour Bridge which was being built. I stayed in Coogee for two weeks and then went on a French ship to Madagascar.

I was taken ashore at Tamatave and the Catholic Mission put me on a goods train to the capital. When we arrived at Antananarivo I called out 'C'est moi!' to a man who seemed to be looking for me. I was given rice and milk for supper and next day introduced to the other students. I felt at home because they all looked like Papuans. For one year I learnt French and then began the other courses which were philosophy and theology.

The rules of the school were very strict and every free day, Thursday, I would get homesick because the Malagassy boys would speak their own language instead of French. It was very hard during the first year and I often thought 'I'm a stranger in a strange country far away from home'. The priests consoled me and eventually the sickness passed. I began to repair old watches and clocks as a hobby and spent a lot of spare time in the workshop.

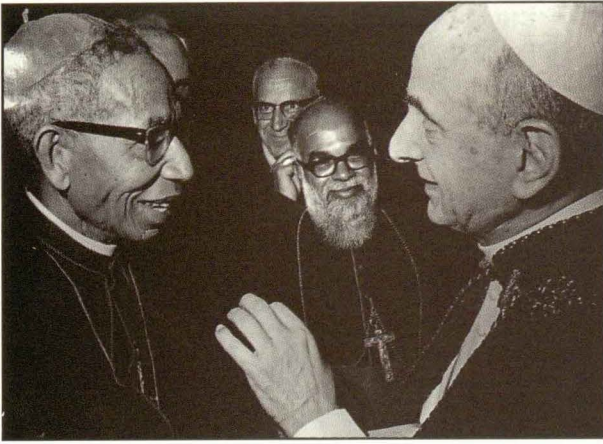
In 1932 I finished the minor seminary and went on to the major seminary. In 1935 I received minor orders and on 14 June 1937 was ordained a priest with nine others. After a big farewell party I left Madagascar on a Dutch ship and returned to Port Moresby via Batavia.



Above: *Louis is ordained as Auxiliary Bishop of Port Moresby, December 1970.*

Below: *The Madagascar seminary where Louis trained*





There was a big reception committee at the wharf in Port Moresby with lots of school children dressed in blue and there were big cheers and hugs. I was dressed in white trousers and coat and at first I was not recognised because they thought I was the captain. I was invited to Government House to drink tea with Judge Murray and I celebrated my first mass in Port Moresby.

A few days later I went to Yule Island on a mission boat and was given a tumultuous welcome by the people. Bishop de Boismenu was there, the church bells were ringing and there were flowers and decorations everywhere. There was a lot of singing and the people carried me about because they didn't want my feet to touch the soil. People from villages all around had come and I was presented with many goods and shells which only chiefs can wear. I made a speech, gave everyone my blessing and we had a great feast. The following day I celebrated a solemn mass and children presented songs, plays and games for me.

Top: *Bishop Louis Vangeke meets the Pope in Rome in 1971.*
 Below: *Father Louis Vangeke welcomed home at Port Moresby in 1937.*



I travelled from village to village in the district, carried on a bamboo deck chair. Guns were fired as I approached each village. We had a big celebration in my mother's village of Aivea and I held a mass and blessed everyone. Big piles of food were gathered and village names were placed next to each pile. A big bullock had been slaughtered for fresh meat

and there was tobacco on each pile. I was given a big stick and had to hit each pile of food as I called for the people to come forward.

After that I began work and became a missionary of the Sacred Heart in 1941. I stayed in the Mekeo area and worked mainly with the Kuni people. I did a lot of instructing and medical work on my visits to the villages and managed to convince some of the mountain people who were dying out with illnesses to move to the lowlands where there were better conditions for them to live. I made several trips to different parts of Papua New Guinea because it was important to show that native people could become priests. I also made two trips around the world, visiting Rome each time and meeting the Pope. My 1969 trip was as a special delegate for the Sacred Heart Mission.

In 1970 Bishop de Boismenu called me to Port Moresby and asked me if I wanted to become a Bishop. I refused twice but the third time he asked I agreed. The decision was announced in November and

in December I went to Sydney to be ordained by the Pope who was visiting Australia. I was ordained Auxiliary Bishop of Port Moresby. A lot of my relatives came to witness the event and I was interviewed on radio and television.

I returned to Kairuku where there was a big crowd waiting for me. I was carried off the plane and there were big celebrations just like before. After many days of this I settled back down to my work, spending a lot of time translating the bible into Kuni.

I am old now and have seen changes from grass skirts to mini-skirt. I noticed many differences in dress and habits after my years at Madagascar but the biggest changes have been since the war. The standard of living has gone up, European houses last longer, children are looked after better and education and health have improved. But there is a big gap between village life and urban life and, as one university student said to me, many educated people 'don't know their identity'. I believe that more should be done to improve village life rather than concentrating on the urban areas.

Bishop Vangeke was knighted for his services to the Church and the community. As Auxiliary Bishop to Archbishop Copas of Port Moresby, Bishop Sir Louis was responsible for the Diocese of Bereina. He died at the Veifa Catholic Mission on 15 December 1982 at the age of 78.

This article is based on an interview with Bishop Vangeke in 1972 while Eric Johns was working at Port Moresby Teachers' College.

LOCAL GOURMET FOOD - Tomatoes

by Roslyn Morauta



Imagine pizza or pasta or salad without tomatoes. Impossible! Yet tomatoes are a fairly recent addition to Western cuisine. Native to Central and South America, the tomato joins the long list of foods brought back to Europe by Spanish explorers in the late fifteenth and early sixteenth centuries. The word 'tomato' is a version of the Mexican *tomatl*.

As the tomato is cousin to deadly nightshade (the stems and leaves are toxic), the potato and tobacco, it was regarded suspiciously at first by the French and Italians, who found it an effective deterrent against ants and mosquitoes, but were loath to eat it. It was not until the late sixteenth century that the tomato became their treasured love apple (*pomme d'amour*) and golden apple (*pomodoro*). With their instinctive distrust of vegetables, the British remained aloof for centuries longer. Jane Grigson humorously reports, 'tomatoes were feared as being chill to the stomach, a possible cause of gout and cancer, or excessive sexual appetite, in every way unsuitable to the national stomach'. Their great advance in England began after the First World War and only reached a peak in the 1960s.

Today's huge number of varieties are the result of 300 years of plant selection. In Papua New Guinea we are fortunate to have beautiful tomatoes — those grown in back gardens and sold in the markets, or the super tomatoes that come from Sogeri Primary Produce (photos at bottom of page) and are sold in supermarkets.

At Sogeri the tomatoes are grown hydroponically. Hydroponic growing is a system of growing plants without soil where the exact requirement of nutrient is mixed with water and fed to the plants in the correct ratio. All the tomatoes are grown from seed in the nursery. They are ready for transplanting after four weeks, when they are moved into the large greenhouses and transplanted into 5 litre plastic bags full of sawdust. The nutrient is fed hourly through a small spaghetti tube. Sawdust helps to retain the water and nutrient mix in the root zone and provides physical support for the plant. After eight weeks the tomatoes are ready to be harvested, and are then picked from the same plant every day for about three months.

Sogeri Primary Produce was established in 1988 and has doubled in size since that time. Currently it has space for about 15,000 plants yielding over 100 tonnes per year. The company employs 40 permanent and 15 casual staff.



Tomato and Chilli Soup

oil

2 onions, chopped

2 red capsicums, chopped

2 cloves garlic, crushed

1 teaspoon ground cumin

$\frac{1}{4}$ cup tomato paste

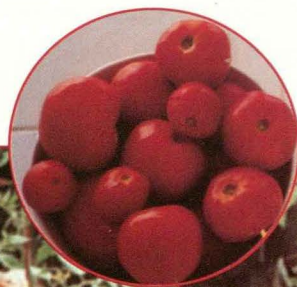
3 teaspoons chopped fresh red chilli

2kg ripe tomatoes, chopped

2 tablespoons sugar

1 litre chicken stock

Heat oil in a saucepan and cook onion, capsicum and garlic over medium heat until onion is soft. Add cumin, then stir in tomato paste and chilli. Add tomato, sugar and stock and bring to the boil. Simmer 1 hour. Season to taste. Pass through a sieve. (The process is hastened if the soup is blended in a food processor first.) Reheat and serve topped with chopped parsley or coriander.





Tomato Sauce

For pasta, the base of pizza, etc

2 cloves garlic, finely chopped

1 onion, finely chopped

2 tablespoons olive oil

1kg tomatoes, peeled, seeded and chopped

1 teaspoon sugar

salt and pepper

large bunch of basil

Fry garlic and onion in oil until soft, add tomatoes, sugar, salt and pepper and simmer until the sauce thickens. Add the basil.

If you have plenty of tomatoes, make double the quantity and freeze sauce for later use.

Eggs and Tomatoes

For a light supper, break eggs into simmering tomato sauce (recipe above), cover the pan and poach for 5 to 6 minutes until the whites of the eggs are set. Serve with bread.



Tomato, Onion and Bread Salad

4 large tomatoes, seeded and diced

1 onion, diced (Spanish is best)

1 loaf French bread, sliced diagonally

4 tablespoons olive oil

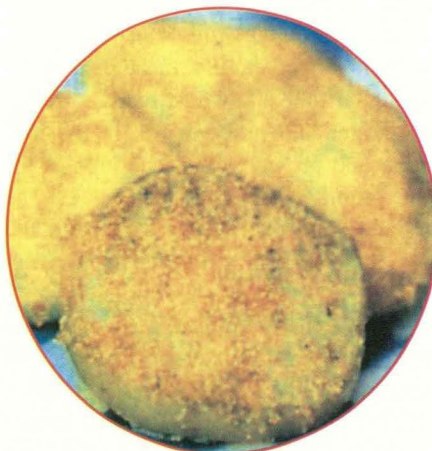
2 tablespoons balsamic vinegar

freshly grated parmesan cheese

Toss tomato with onion. Place in a serving bowl, surrounded with bread slices standing up. Splash with vinegar and sprinkle cheese over bread and around tomato. Pour over oil and sprinkle with salt and freshly ground black pepper to taste.



Take out the bread and add finely chopped parsley or basil, or the zest of a lemon for a different salad (photo above).



Fried Green Tomatoes

$\frac{1}{2}$ cup freshly grated parmesan

$\frac{1}{2}$ cup polenta

salt and freshly ground pepper

4 green tomatoes, sliced thickly

olive oil

Combine the parmesan, polenta, salt and pepper, cover both sides of the tomato slices with the mixture and fry until golden brown. Drain on paper towels. Great on their own, or with bacon or sausages.

Old-Fashioned Tomato Pie

In a baking dish layer sliced tomatoes, onions and breadcrumbs (in that order). Sprinkle on a little sugar, salt and pepper and dot with butter. Bake in a moderate oven for 45 minutes until cooked and the top is crunchy. Very good with roasts.



Gazpacho

There are many versions of this Spanish summer soup; the basis of it is tomato, olive oil and garlic, and there may be additions of cucumber, black olives, raw onion, red or green pepper, herbs, hard-boiled eggs and bread.

Gazpacho is really a liquid salad, a salad-soup, and is best eaten as a main lunch dish on a hot day.

1kg tomatoes, peeled, chopped

1 cucumber, peeled, chopped

2 green peppers, seeded, chopped

3 cloves garlic, chopped

100g crustless bread, chopped

5 tablespoons wine vinegar

5 tablespoons olive oil

2 teaspoons salt

2 cups cold water

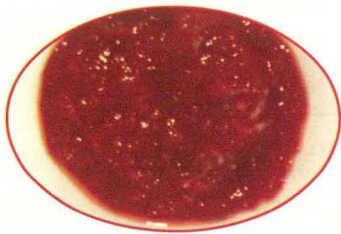
Process all the ingredients in batches, using the water to help the vegetables reduce easily to a purée. Correct the seasoning. Chill for at least 1 hour. Some ice cubes can be added just before serving. If you wish, pass a bowl of chopped hard-boiled egg as a garnish.



Simple Tomato Salsa

For grilled fish or hot pasta:

Seed a tomato and cut it in small dice. Add a finely chopped (Spanish) onion, a clove of crushed garlic, salt, pepper, a little olive oil and chopped herbs.



Tomato Chutney

Based on a recipe by Madhur Jaffrey, this chutney is a staple in our house. Visitors beg to go home with a bottle. Serve it with curries, a cheese or meat sandwich, or grilled lamb chops. Our good friend Meg Taylor eats it on toast for breakfast!

1kg ripe tomatoes, chopped
 1 whole head of garlic, chopped
 a piece of ginger, about 4cm long, chopped
 300ml vinegar (brown, white or wine)
 600g sugar
 1 teaspoon salt
 chopped chilli to taste

Put all the ingredients into a large saucepan, bring to boil and simmer for about 2 hours until chutney is reduced and thick. Bottle when cool. Store in the refrigerator.

If you have any dried fruit (raisins, sultanas, chopped dates or apricots), add about 2 tablespoons to chutney for the last 5 minutes of cooking. Chopped almonds (about 2 tablespoons) can also be added at this stage.

This chutney can be made successfully with tinned tomatoes. Use 2 x 425g cans for the quantity of other ingredients given.

Bombay Potatoes with Tomatoes

Serve hot with Indian meals or cold as a delicious spicy salad.

- 500g potatoes, cut into fingers
- 3 tomatoes, chopped
- 4 tablespoons oil
- 2 teaspoons mustard seeds
- 1 teaspoon cumin seeds
- $\frac{1}{2}$ teaspoon ground turmeric
- 1 or 2 chillies, finely chopped (or $\frac{1}{2}$ teaspoon chilli powder)
- 1 cup water
- 2 teaspoons tamarind paste or lemon juice
- 1 teaspoon salt
- $\frac{1}{2}$ cup freshly grated coconut

Heat oil in a wide pan. When hot, add mustard and cumin seeds. As soon as they begin to pop take the pan off the fire and add the turmeric, chilli and the tomatoes. Cover and cook for 1 minute. Add water, the potatoes, the tamarind paste and salt. Bring to a boil. Cover, lower heat and simmer gently for 30 minutes or until potatoes are tender. Add coconut and cook for 2 more minutes. Increase the heat during this period if sauce seems too thin.



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Welcome!

Here is some helpful information

Getting Around in Port Moresby: At Jackson's Airport, which is 11km 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. Within the city, PMVs (public motor vehicles) cost 50 toea per journey.

Useful Port Moresby Numbers: Air Niugini Information Jackson's Airport 3273480; Reservations and Confirmation 3273555 (Domestic) and 3273444 (International); Tourism Promotion Authority 3200211; Police 000; Ambulance 3256822.

Getting Around Elsewhere: PMVs, taxis and hire cars are available in all major towns. All major centres can only be reached from Port Moresby by air or sea.

Currency: Papua New Guinea's unit of currency is the Kina which is divided into 100 toea. Exchange your money at Jackson's Airport or in banks which are open from 9am to 3pm, Monday to Thursday and until 5pm on Friday. Credit cards are accepted in leading hotels and shops.

Customs: Adults over 18 have a general allowance of new goods to the value of K250 and are allowed duty free:

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

Drugs, pornographic literature or video tapes, firearms and weapons are prohibited. Food items, seeds, spices, live or dry plants, animals, animal products and biological specimens such as cultures and blood need special documentation before they can be imported.

Taxes: A sales tax of between 3% and 7% is levied in some provinces and the National Capital District. K15 departure tax is payable at the airport or tax stamps can be purchased from post offices.

Languages: Although over 800 languages are spoken in Papua New Guinea, English is the language of education and commerce. Tok Pisin is widely spoken and Hiri Motu is common in Papua. The following phrases may be of use.

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

Time: Papua New Guinea is 10 hours ahead of GMT and in the same time zone as Eastern Australia. There is no daylight saving in Papua New Guinea.

Communication: ISD, STD and facsimile services are available in most areas. Large towns have public telephones. Phone cards can be used in some. Many rural areas have radio phones.

Driving: Valid drivers' licences issued in other countries are recognised up to three months after arrival. Vehicles travel on the left side of the road. Speed limit is 60kph in built-up areas and 80kph out of town.

Electricity: Electricity supply is 240 volts AC 50 Hz. Some hotels have 110 volt outlets for shavers and hair dryers.

Health: Water quality is within World Health Organisation standards in most towns. Bottled water is available. In rural areas it is advisable to boil water at all times. As malaria continues to be a health risk in the country it is advisable to take anti-malaria tablets two weeks before arrival, continue during your stay and for four weeks after departure. Use insect repellent and wear long-sleeved shirts, long trousers and shoes in the evening when mosquitoes are more active. Dentists, doctors and hospitals are in all major centres. Rural areas have health centres and aid posts staffed by trained health workers.

Dress: For most occasions, dress is informal and casual. Thongs, sandals and jeans are not allowed in some bars and restaurants. Lightweight clothing is suitable for coastal areas but a sweater or jacket will be needed in the highlands.

Restaurants: Western cuisine is available in hotels, restaurants, guest houses, lodges and village resorts. Port Moresby has several Asian restaurants. Some hotels especially in the provinces serve local food such as roast pork, chicken or fish with sweet potato, taro, yam, pumpkin, banana and greens cooked in coconut milk.

Tips: Tips are neither expected nor encouraged.

Shopping: Large stores and artifact shops offer a variety of goods for sale. Saturday is a half day for most shops and nearly all are closed on Sunday. Artisans sell their craft beside the roads or in markets. All markets sell a wide range of fruits and vegetables.

Cultural Events: Celebrations of traditional culture include:

| | |
|-----------|---|
| June | Port Moresby Show |
| August | Mt Hagen Show |
| September | Hiri Moale Festival Port Moresby; Goroka Show |
| October | Maborasa Festival Madang; Morobe Show |

Export Rules: Many artifacts, historical and cultural objects are prohibited exports. Others require a permit from the National Museum. Export permits for wildlife and animal products are issued by the Nature Conservation Division of the Department of Environment and Conservation.

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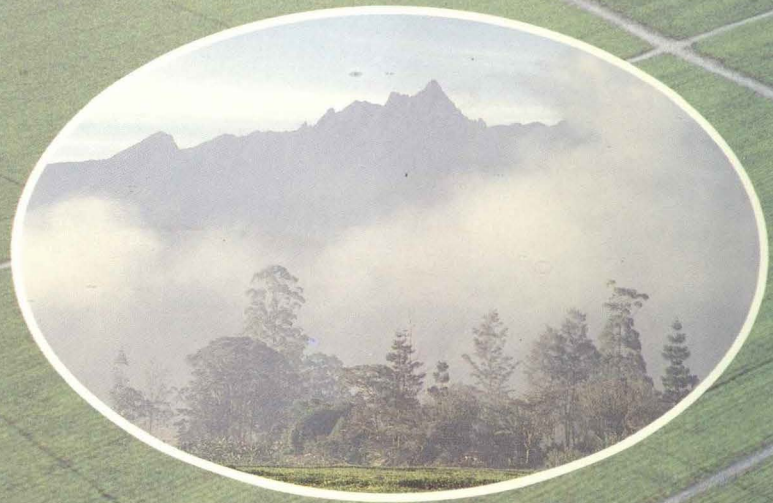
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