

paradise

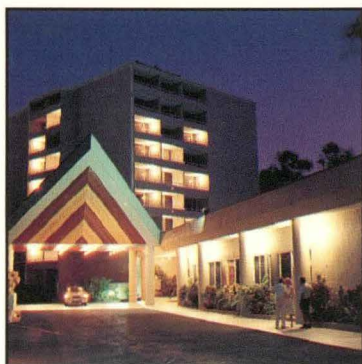
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paradise

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Cover: A weaver from Kamindibit
Photograph by Rick Tegeler



**Welcome
aboard**

Papua New Guinea has so much to offer holiday-makers. Discover some of the exciting things you can do from the articles in our in-flight magazine.

This issue features diving at the famous Walindi Resort in West New Britain, game fishing adventures and a cruise on the Sepik River for those interested in art and culture.

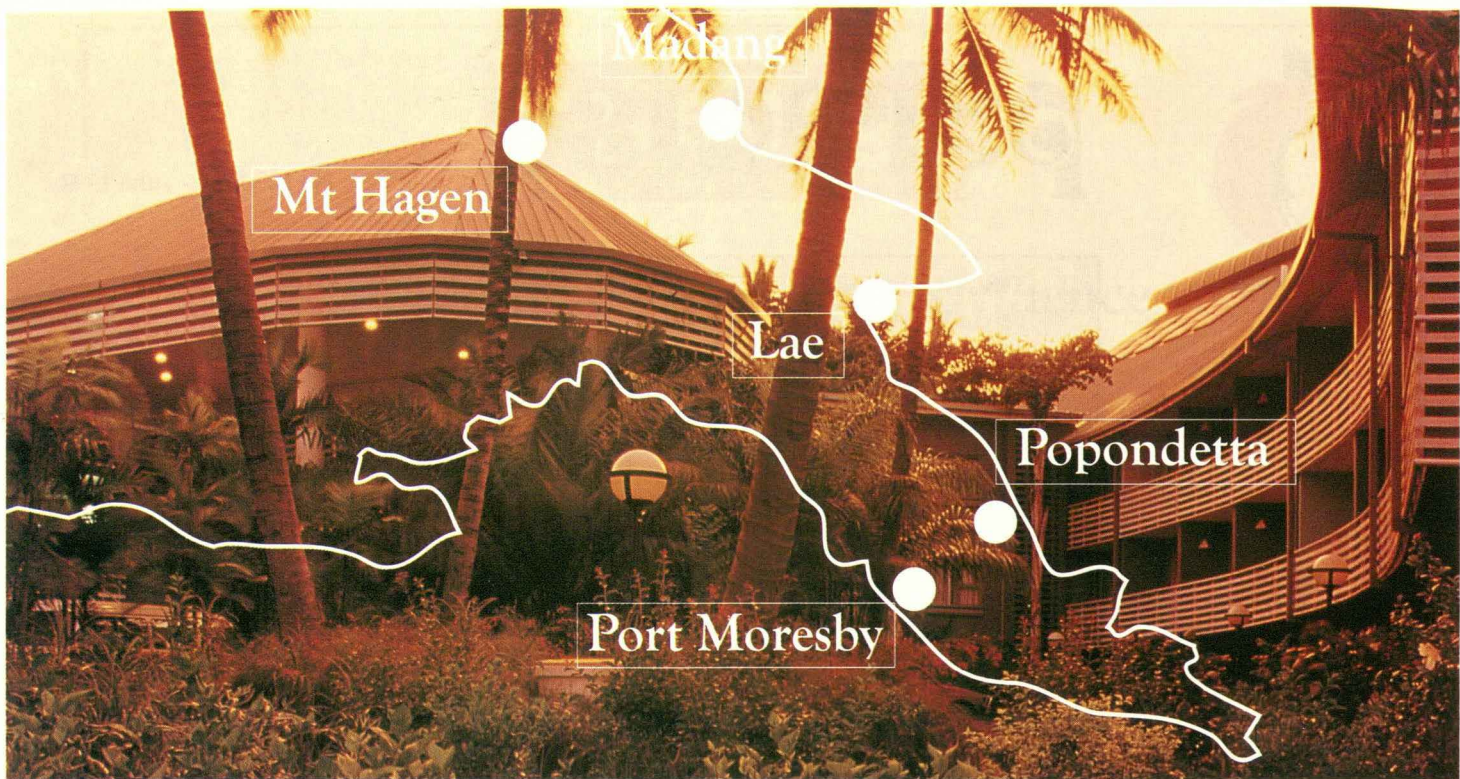
If you are spending time in Port Moresby, visit the relaxing gardens of the Islander Travelodge Hotel, or have a shopping spree at one of the city's jewellery boutiques that manufacture beautiful hand-crafted jewellery from our finest gold, silver and black coral.

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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.

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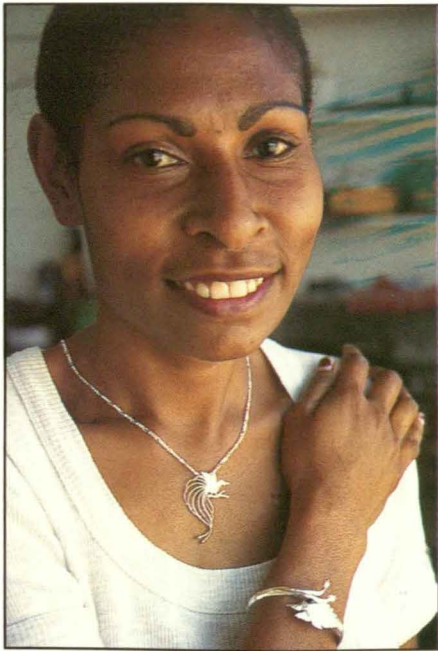
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Treasures from the land and the sea

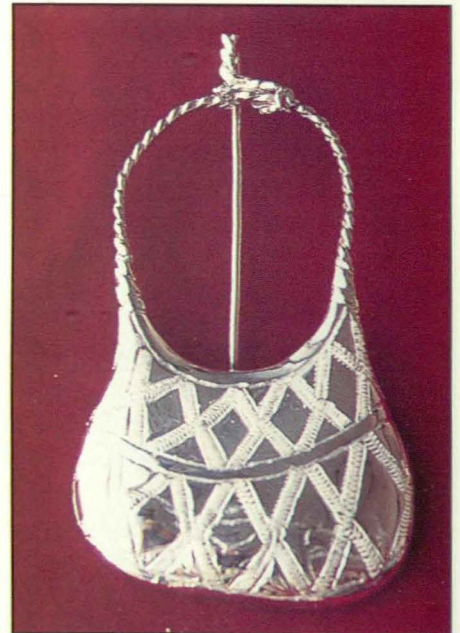
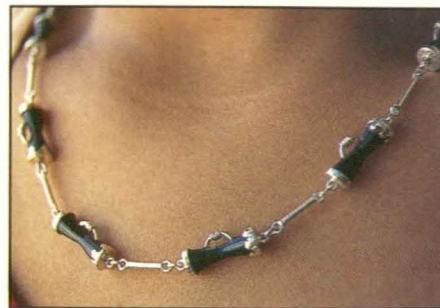
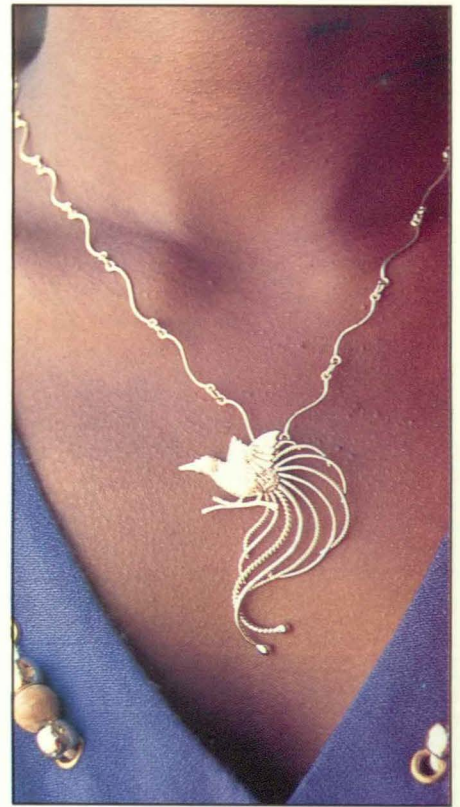
Story and photographs by Keith Briggs



Art forms ranging from gigantic carved poles down to small exquisitely carved objects have been considered the hallmark of Papua New Guinean art since this land became known to outsiders.

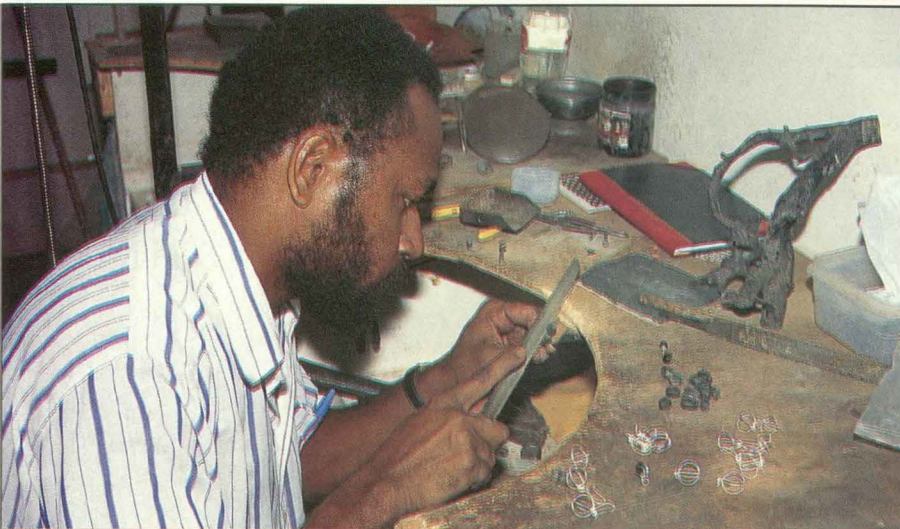
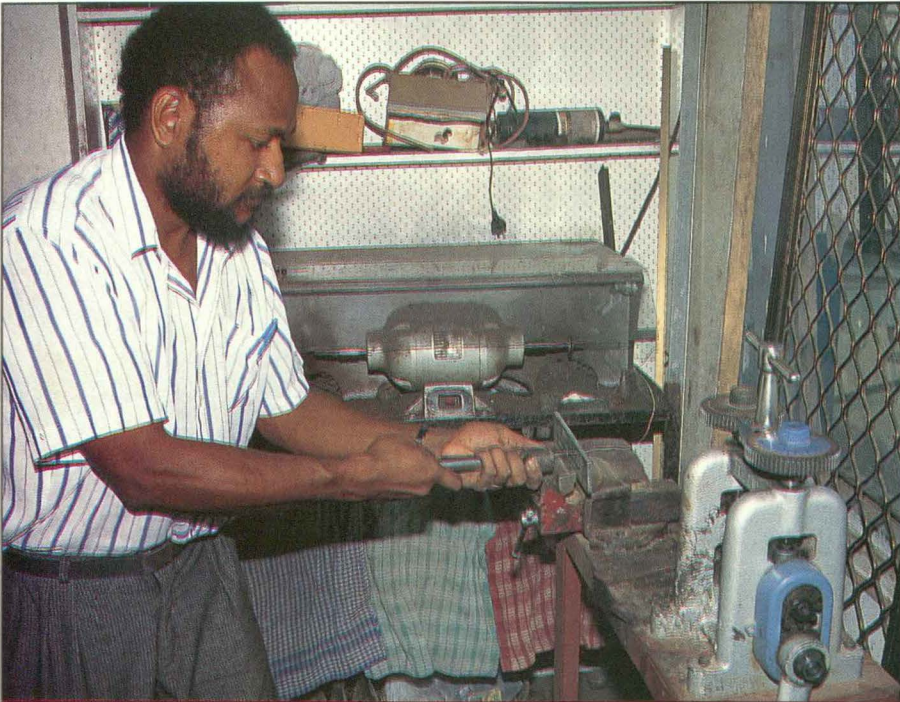
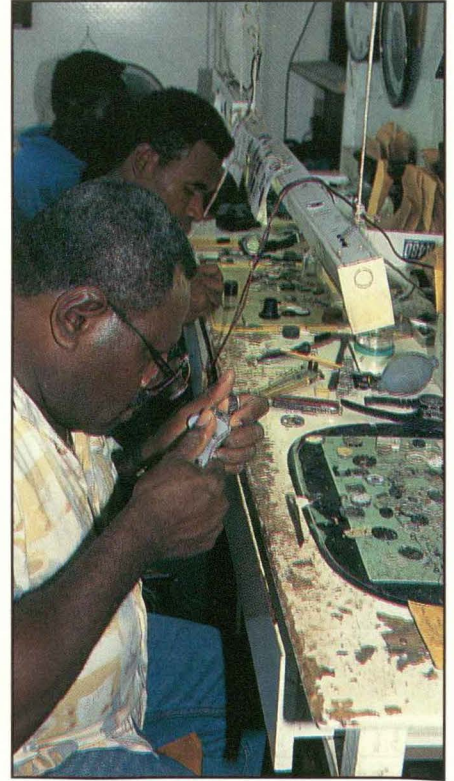
Wood for carving and clay for pottery making were the main materials available to traditional artisans. Metals were not used so there were no clues as to the existence or whereabouts of gold, silver or copper to the foreigners who came searching for those precious metals.

Since the discovery of abundant gold and silver in Papua New Guinea this century, people with natural creative talent have been trained in jewellery manufacture. Today there are Papua New Guineans working for commercial jewellers, some have formed companies of their own, while others have small workshops in their homes, producing world class jewellery that is distinctively Papua New Guinean.



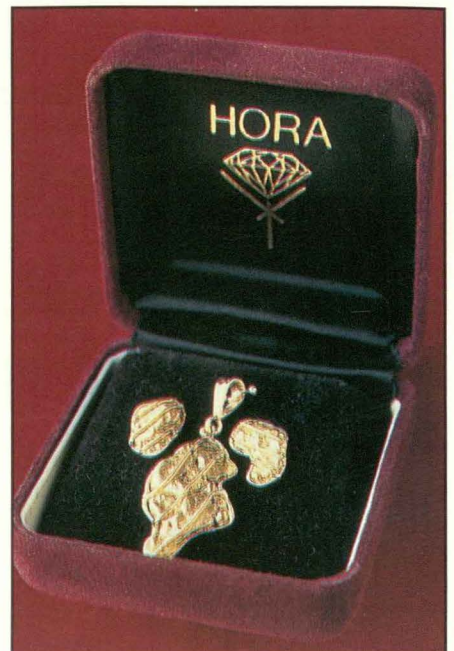
Papua New Guinean designed necklaces, pendants, bracelets and brooches made in black coral, gold and silver.





Above: Mari servicing watches
 Top left: Soldering silver rings to make 'cages' for black coral balls
 Left: Pulling silver wire through draw plate rolling mill
 Bottom left: Forming black coral into balls — Branch of black coral beside book near wall
 Below: Gold nugget made into pendant and earrings

Opposite page: Necklaces, earrings and rings



Mari Oroki from Daru in the Western Province trained as a watchmaker but expanded his operation to jewellery manufacture. He and his wife Arere are owners and directors of Hora Jewellers in Malangan Haus, Boroko, National Capital District. Arere is overseer of the jewellery side and Mari keeps the whole operation running smoothly, leaving most of the watch and clock repairs to three employees.

Viki's Trade Jewellery is a home based manufacturer displaying and selling in the Paradise Arcade in Boroko. Gold, silver and black coral jewellery can also be bought very reasonably from different vendors in the big monthly Craft Market at Ela Beach International School.

Most jewellery pieces are made from gold or silver in the form of wire or thin sheets. In preparation, the metal is melted with an oxy-acetylene flame and poured into small moulds. To make wire, a mould that produces ingots 6mm square and about 40mm long is used. These ingots are fed through a rolling mill like a wringer with grooved rollers that extrude the wire thinner and longer each time it goes through, the rollers being tightened a little more each time. A 40mm ingot yields about three metres of wire .8m thick.

When the rough wire is almost to the desired thickness it is annealed and pulled through a draw plate that has a series of holes, each of which is one tenth of a millimetre smaller than the next. This makes the wire round, smooth and of accurate and consistent thickness.

Where flat sheets of metal are required, a thinner, wider ingot is fed through plain rollers until it reaches the desired thinness, increasing in area as it is rolled.

Prior to commencing a piece of jewellery, the gold or silver is accurately weighed, then upon completion, the article and any metal scraps and filings are weighed again to ensure none has been 'lost' in the process.

Although rich in gold and silver, Papua New Guinea does not have precious stones like diamonds, sapphires, rubies or emeralds. These are imported and incorporated into western type engagement rings or other creations whose design would be enhanced by their inclusion.






From the sea comes black coral, resembling branches and twigs of a dead tree. Like timber, black coral has discernible growth rings, that can be set to advantage in some places. Filing, forming, grinding and polishing by hand result in beads, *kundu* drums or whatever shapes are required. It is a rich black with a natural high sheen.

Steady hands and keen eyes are needed to solder each minute joint in a chain, cage or intricate creation. Finished articles are dipped in acid to clean any dross before the piece is polished on a rotary buff using fine abrasive paste.

While most jewellers have standard lines of beautiful items on display they will design and make almost anything a customer desires and is prepared to pay for!

Selected natural nuggets make unique jewellery pieces in the form of rings, pendants, earrings and brooches. Items based around the bird of paradise, *kundu* drums, the national crest, *bilums* and other themes are uniquely Papua New Guinean.

Jewellery is just the thing for a special gift, for residents 'going finish' or for visitors desiring a treasured memory of this land. Gold and silver from the mist enshrouded mountains and black coral from the sparkling seas crafted into distinctive mementos by the people of Papua New Guinea will revive pleasant memories and draw admiring comment wherever fine jewellery is worn and appreciated. 

Top left: *Gold bird of paradise pendant and chain*

Left: *Mounted silver and black coral Papua New Guinea crest*

Bottom left: *Bird of paradise brooches — Viki's Trade Jewellery*

Below: *Hagen axe earrings — Viki's Trade Jewellery*



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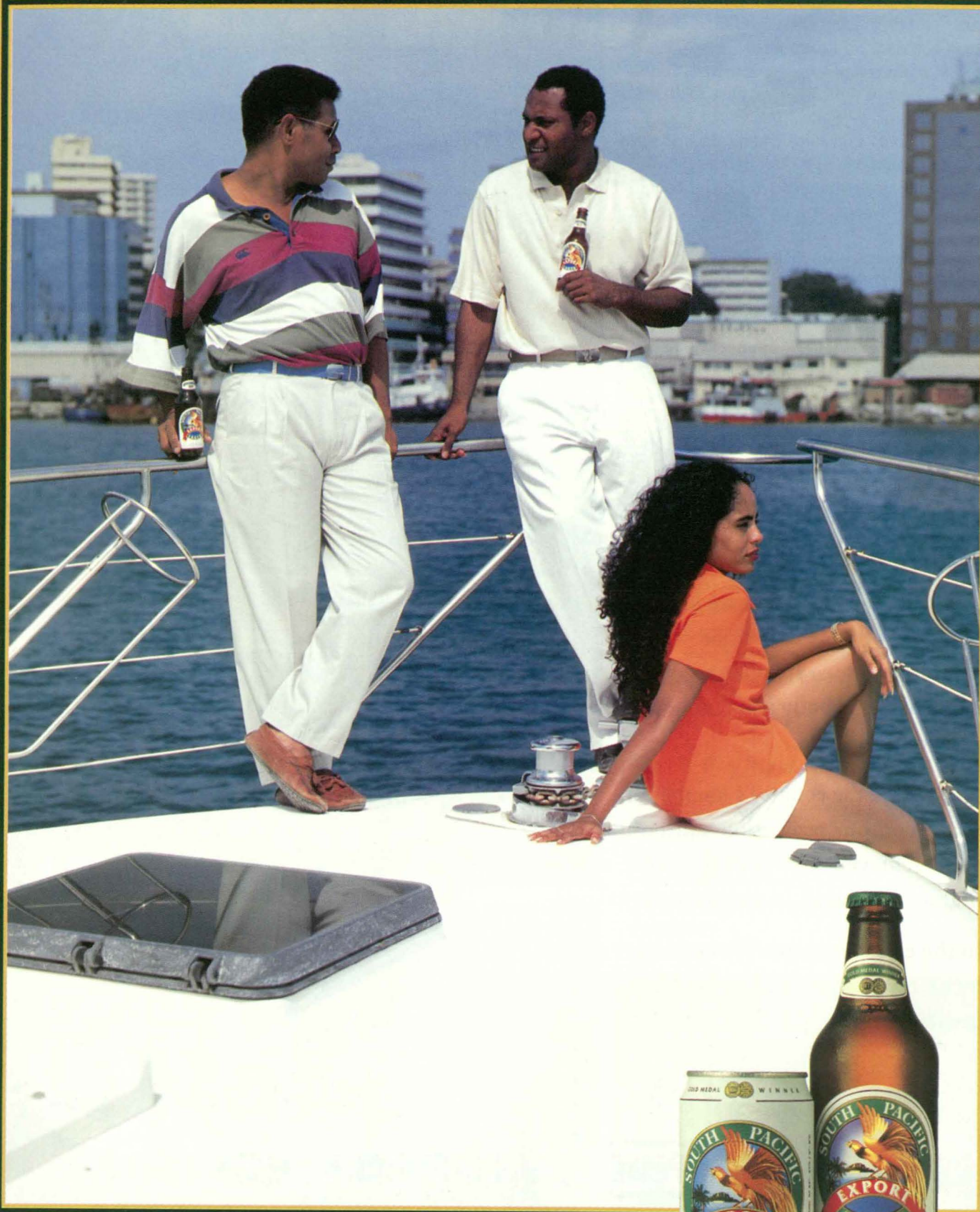
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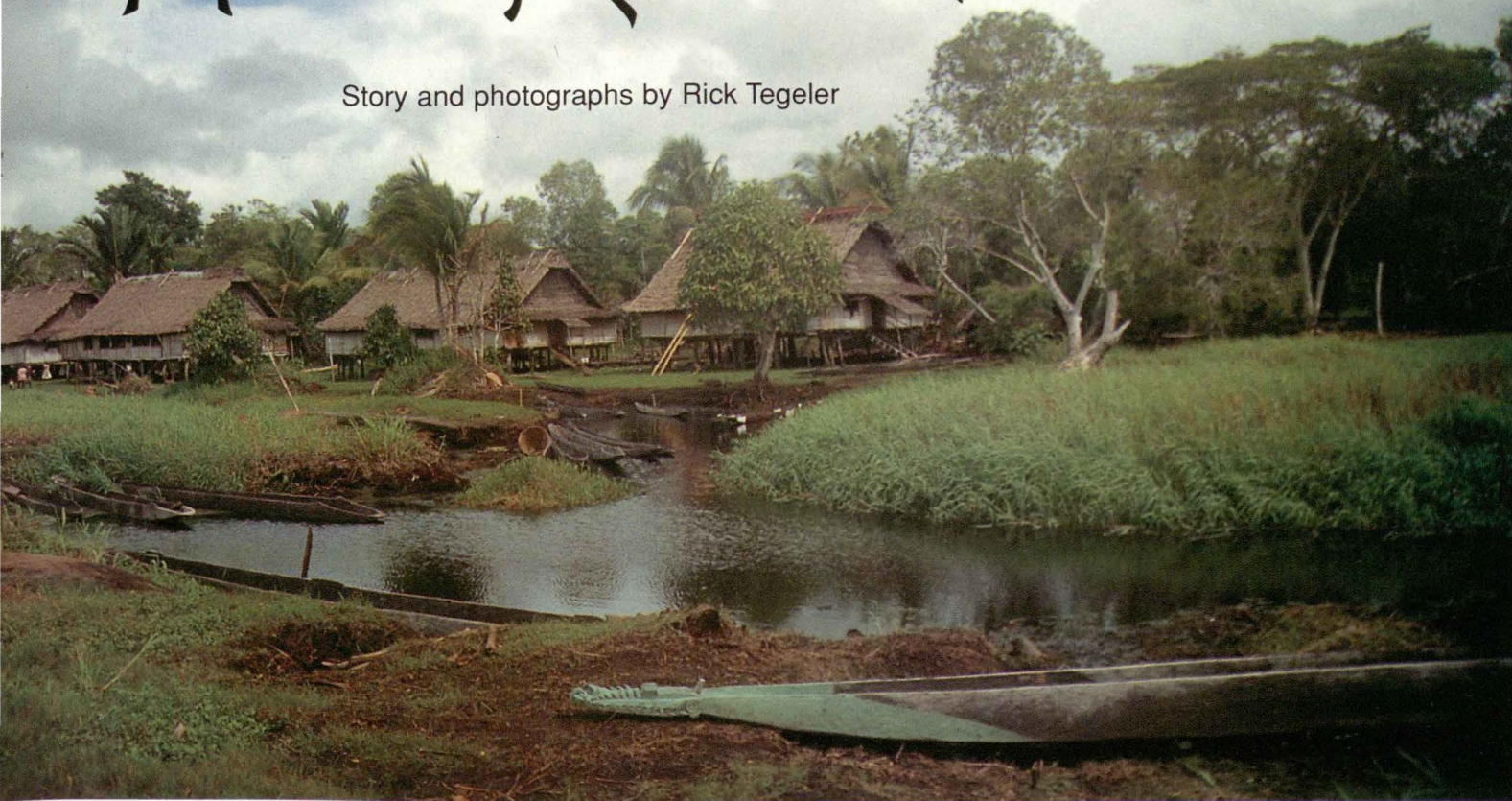
TASTE SUCCESS



GOLD MEDAL WINNER

Mists of Creation

Story and photographs by Rick Tegeler

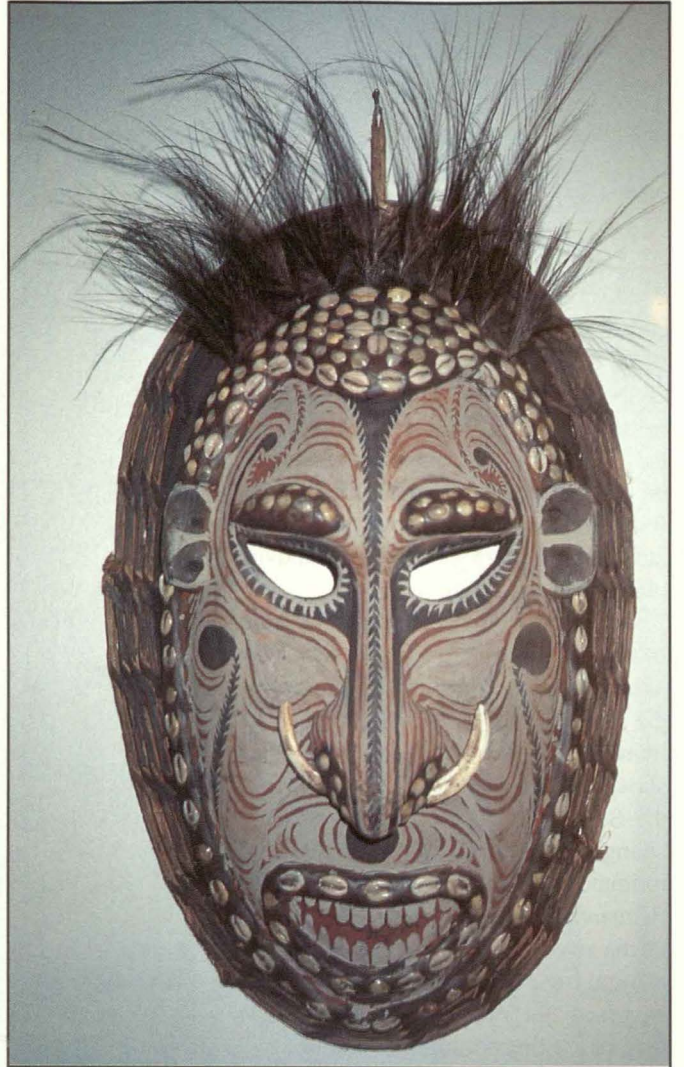


Even from 2500m, its magnificence is still strikingly evident. Like the Mississippi, the Nile and the Amazon, waters of the Sepik were, and continue to be, the lifeblood for some of the planet's earliest and oldest civilisations. While somewhat down the list of the world's longest rivers, it is near the top in terms of annual flow. Spawned on the flanks of the Owen Stanley Range, for countless millennia the Sepik's silt laden waters have fabricated an alluvial plain of epic proportions.

Interestingly, in its journey from mountains to sea, the Sepik waterway today covers a mere 280 kilometres as the crow flies. However, because its immense marsh basin is but a few metres above sea level over this entire course, the Sepik requires over 800 constantly changing water kilometres before ultimately distilling itself into the Bismarck Sea. To visit a small selection of the river's villages and to cruise this cultural highway, known throughout the world as the 'River of Art', are the reasons for this portion of my journey.

Kararau village, on a beautiful lagoon beside the Sepik River





As we circle just above the village of Timbunke in preparation for landing, we come around impossibly low over the river. Suddenly we are confronted with a bright splash of gleaming blue poised amidst a realm of greens and browns. The *Melanesian Discoverer*, a three-decked, football-field long, twin-hulled, floating hotel, rides proudly on her anchors, majestically awaiting our arrival to her world. Christened in 1988 and constructed specifically for excursions up the entire navigable length of the Sepik, the *Discoverer* is definitely the 'Orient Express' of river travel and is quickly becoming recognised worldwide as one of the premier expeditionary vessels operating anywhere.

Timbunke is the point of origin for most excursions to the Middle Sepik region, an area regarded as one of the richest sources of primitive art in the world. Nearly every village in this area has its own distinctive style. While most of the villages we eventually visit are constructed in somewhat similar design and characteristic appearance, the artwork of each tends to be anything but akin. In the lounge, prior to dinner this evening, our contingent receives an anthropological briefing from Jan Barter who, with her husband Peter, own and operate Melanesian Tourist Services. These cocktail briefings become a nightly ritual. We are spellbound by Jan's encyclopaedic 'hands on' knowledge of Sepik culture and are infected by her obvious enthusiasm for her subject.

Below and opposite page: *Sepik carvings*



Overnight, the *Discoverer* cruises down river gliding to a stop adjacent to the village of Tambanum whose cook fires we can see from our cabin windows. Jan tells us that we will be attending a special morning ceremony honouring a Holy Spirit nun, Sister Agnes who has been chosen to go to Ghana as a missionary of the Church. The ceremony will be a cross cultural celebration, not to mention much dancing, singing and eating.

Prior to the commencement of the festivities and after a mysterious early morning fog lifts from the Sepik, we casually visit the village. Set along the river, Tambanum is one of the larger and more beautiful locations we will call upon during our adventure. Here, we receive our first exposure to classic Sepik art. The village people, nearly all of whom are artists in some manner, line a well manicured path along the riverfront with an amazing variety and quantity of carved and woven artefacts.

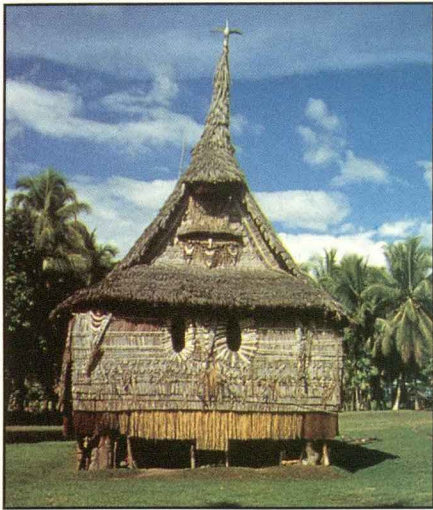
At mid-morning we transfer back to the ship for coffee, then across to the opposite bank for the ceremony which proves to be very long, but quite fascinating. Witnessing the unlikely blending of two cultures collaborating for the same purpose is truly an amazing experience. Catholic priests and sisters of the Church in full regalia mingle with the people adorned to the hilt in their ceremonial best. The only obvious cross cultural concessions by the villagers are an occasional boombox substituting for the sounds of traditional instruments and a few dancers completely decked in traditional costumes ... wearing dark glasses.

The following morning, after travelling back up river to a region known as Blackwater, once again we awaken to an enveloping early morning fog. If the Sepik is the lifeblood of these diverse river cultures, then these fogs must be the primordial mists of creation. Lost in a sea of grey, we can no longer see either bank of the river. However, we hear the sounds of morning drifting to us from the village of Mumeri. We are thankful that the *Discoverer* is equipped with the latest and very best in sophisticated navigational gear or these mists would surely lead to her demise. Stepping out of the high tech bridge area onto an outside platform and into the mist is like stepping through a portal in time back 10,000 years.

The Sepik people were highly feared and enthusiastic warriors prior to the advent of European intrusion to their culture. Head hunting was common and the impetus for many inter-village raids for tradition dictated that no man could become a warrior until he had killed someone, anyone ... man, woman or child. Victims' skulls were brought to the *Haus Tambarans* and displayed as symbols of prowess. *Haus Tambarans* have human skulls under each support post and often some of these spirit houses had many dozens of such posts. Every clan or tribe has its own *Haus Tambaran* which serves as the cultural centre of the town. It is the meeting place for men of the village. They laze away the day, talking, carving, smoking or snoozing within the cool interior of these fascinating 'men's houses'.

Archaeological finds have conclusively established that Papua New Guinea has been populated for at least 50,000 years. It has only been since the early 1900s, with the introduction of Christianity and its vanguard of missionaries, that the Sepik area began to be extensively explored. Only during the last 20 years

has Sepik art started to be created solely for sale as opposed for use in traditional ceremonies. Constantly, I harbour a disturbing thought that, even with the best of intentions, our mere presence here with our high tech vessels and our modern conveniences contributes to the corrosion of these unique cultures little changed from antediluvian times until now.



Haus Tambaran (Spirit House) at Kraimbit village in Blackwater Region

On board one of the *Discoverer's* speed boats whisking us into the enchantingly beautiful Chambri Lakes Region of the Middle Sepik Basin, I ride with Jan who explains to me that it is impossible to visit all the villages in the area on one cruise. There are far too many and the vagaries of weather, current and water affect the selection on each trip. After an incredible high speed excursion through the channels of this bird rich region of floating meadows, we arrive at Wombun. We are greeted by village women dancing and singing in accompaniment to the haunting sounds of sacred flutes and the persistent urging rhythm of *garamut* drums.

The *Haus Tambaran* here is one of the largest and the most beautiful of all we have visited. The walls of this structure appear to breathe in rhythm with the mysterious music. Woven mat walls on the length of the structure hang unattached at their base. From inside, the unseen men undulate these in and out in time with their music. During select ceremonies, the *Haus Tambaran* truly does appear alive and itself a living "breathing spirit".




Without question, the villages of the Blackwater and Chambri Lakes regions are the most lovely we visit and seem to have the most diverse and unique art forms. On remarking about this to Jan, she cautions me not to pass judgement so easily after visiting such a selective area of the vast Sepik territory. 'One needs to explore the entire course in order to truly appreciate the incredible diversity and significance of this river.'


I ponder her words as the venerable twin otter lifts us from Timbukne only four and one half days after our arrival. The little plane is truly a time machine and, like the *Melanesian Discoverer*, a modern tool helping to homogenise the cultures of the world. Yet, thanks to and because of such technology, we have been given the special opportunity to experience ten unique and exquisite villages, each a special time capsule, little changed by the intrusions of the outside world. During our short visit, we have scarcely scratched the surface of this cultural land of adventure.








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MUSEUM NEWS

International Kids' Guernica

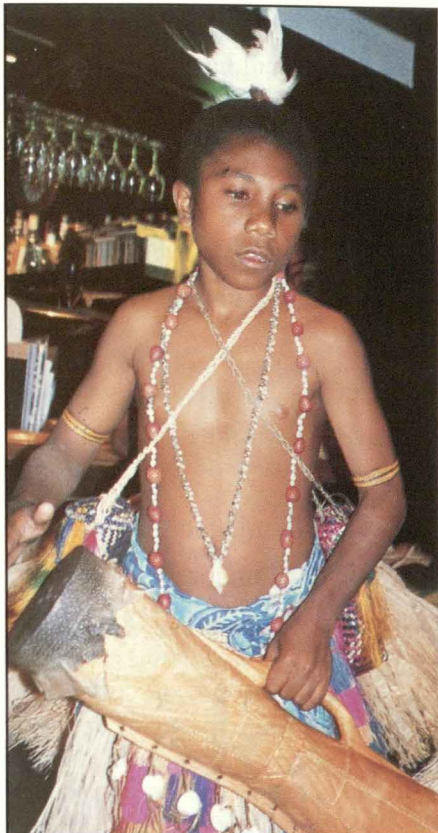
Story and photographs by Sabati A. Eva

Three young people represented Papua New Guinea at a recent International Children's Guernica symposium in the city of Kyoto, Japan. Other countries represented included Taiwan, Republic of South Korea, Australia and the host country Japan.

The three lucky children were David Isekia, 11 years from Ela Beach International School, Alofa Nalo and Doreca Nohokau, both 14 years from Bavaroko Top-up School in the National Capital District.

Being their first overseas visit, everything was strange and new to the trio. One may call it a 'culture shock' for the Papua New Guinean children, suddenly thrust into an industrialised nation with highly sophisticated

David Isekia dancing to his kundu drum beat at the closing ceremony



automated infrastructure, modern technology and mass transportation systems. It certainly was an experience they will remember for the rest of their lives. The city of Kyoto alone has the same population as Papua New Guinea — approximately four million people.

The concept of the symposium is the promotion of world peace through art. It was initiated in 1995 by Art Japan in Kyoto, a non-government organisation. Since then it has picked up momentum with children from many countries taking part. In September 1997, eleven very large murals painted by children around the world were displayed at the new multi-story Kyoto Railway Station. Each mural was unique and quite different from all others. The murals were an expression of world peace through the eyes of children of different cultural heritage and nationalities.

The National Museum and Art Gallery has been host for Papua New Guinea since the launch in 1995. Air Niugini and the Coral Sea Hotel Group have been very supportive of the project with provision of airline tickets and hotel accommodation. Air Niugini enabled our three young ambassadors to attend the international exposition in Kyoto.

A follow-up to the symposium was held in November last year and the writer attended. At this international gathering participating countries once again spoke of the need to promote world peace through art and artists expressing themselves through their works.



Doreca Nohokau swishes her grass skirt at the closing ceremony.

No matter what country you may come from, the international language of art can promote world peace.

Besides attending seminars, presentations and school visits, our children were able to tour many tourist sites in Kyoto and Kobe.

David, Alofa and Doreca reported that the symposium helped them to learn a lot about other countries, at the same time to appreciate better Papua New Guinea's development and its association with other countries. Culturally, they learned that ours is a 'living culture' compared with many others and that they should be proud of it. This was evident in their highly acclaimed cultural presentation at the closing ceremony.

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Working from the Heart

Story and photographs by Catherine Clarke

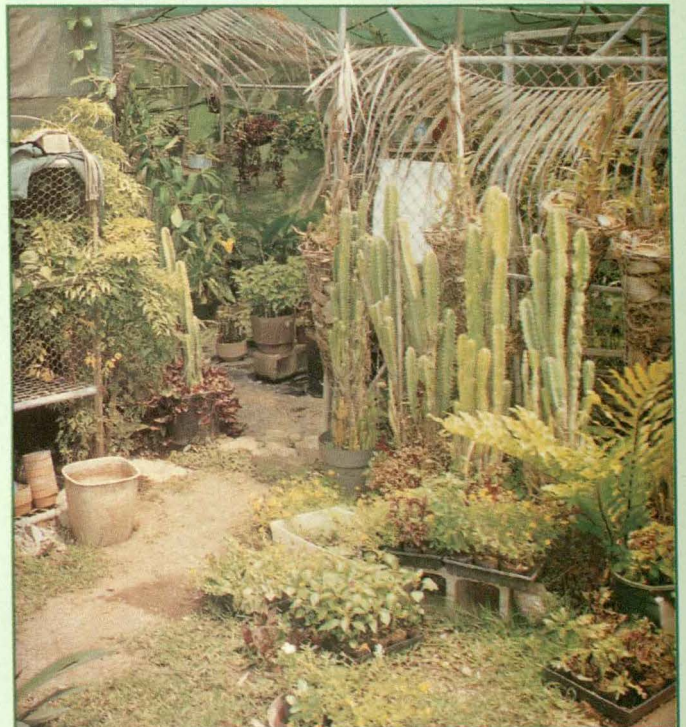
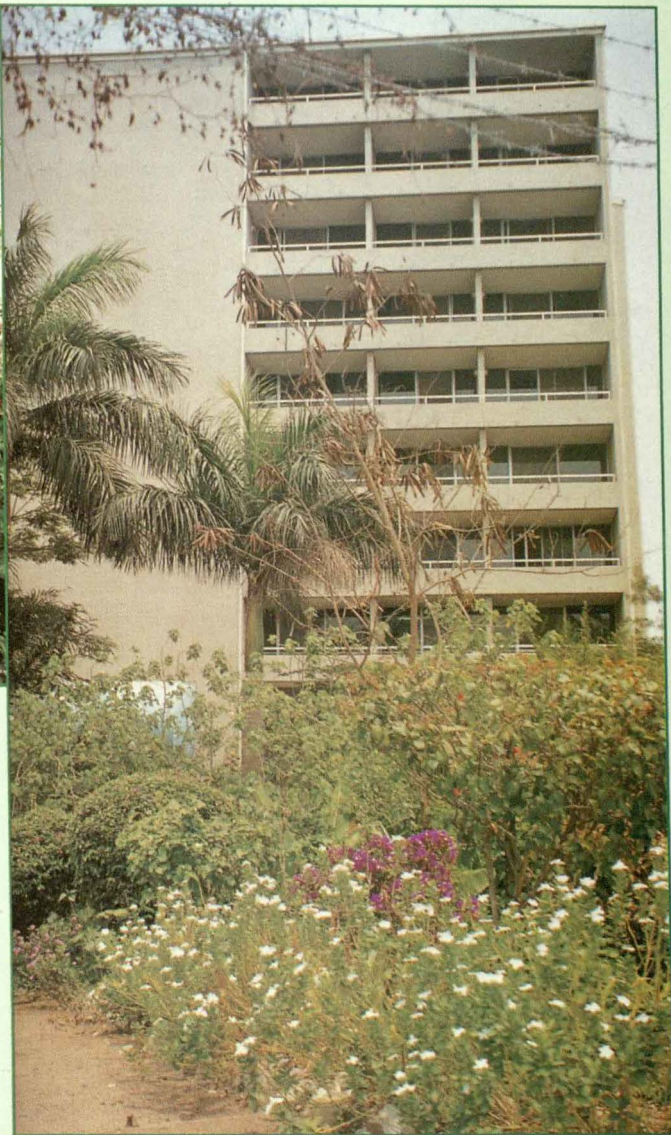
Ten hectares of lush vegetation and beautifully tended landscaped gardens are situated in the heart of Port Moresby's business district at the Islander Travelodge Hotel, where the visitor can enjoy the relaxing atmosphere of sheltering trees, flourishing plants and delightful flowers.

Full credit and responsibility for the creation and upkeep of this sanctuary lie with Bororu Kamane, a quiet, unassuming man of 60 years, who has been employed by the hotel since August 1974.

Bororu's proud heritage is that of an Asaro Mud Man. He grew up near Goroka in the Eastern Highlands, where fertile valleys and verdant rainforests abound. Although Bororu did not go to school, he was born with a natural gift and passion for nature.

In 1974, Bororu left his village and journeyed to Port Moresby where he obtained his first job at the Islander Hotel, which was then just opening. One of the major projects at that time was to establish the landscaping of the gardens and Bororu was put in charge of this enormous task. A small house was provided for him on the property, where he lived with his wife, who assisted him by planting fruit and vegetables for the main kitchen, although she was not actually employed by the hotel.

Bororu had very definite ideas on the various bushes, shrubs, trees, herbs and flowers he wished to plant and maintain on the ten hectare property. He visited nearby villages such as Tubusea to collect banana palms, and travelled further afield to obtain seedlings of coconut and oil palms, rain trees and bamboo. He then returned to Port Moresby, whilst the plants followed by ship from Lae.





The amazing result of his dedicated efforts can be seen today in what has become a true oasis in Port Moresby, and is now tended by ten employees under Bororu's careful supervision.

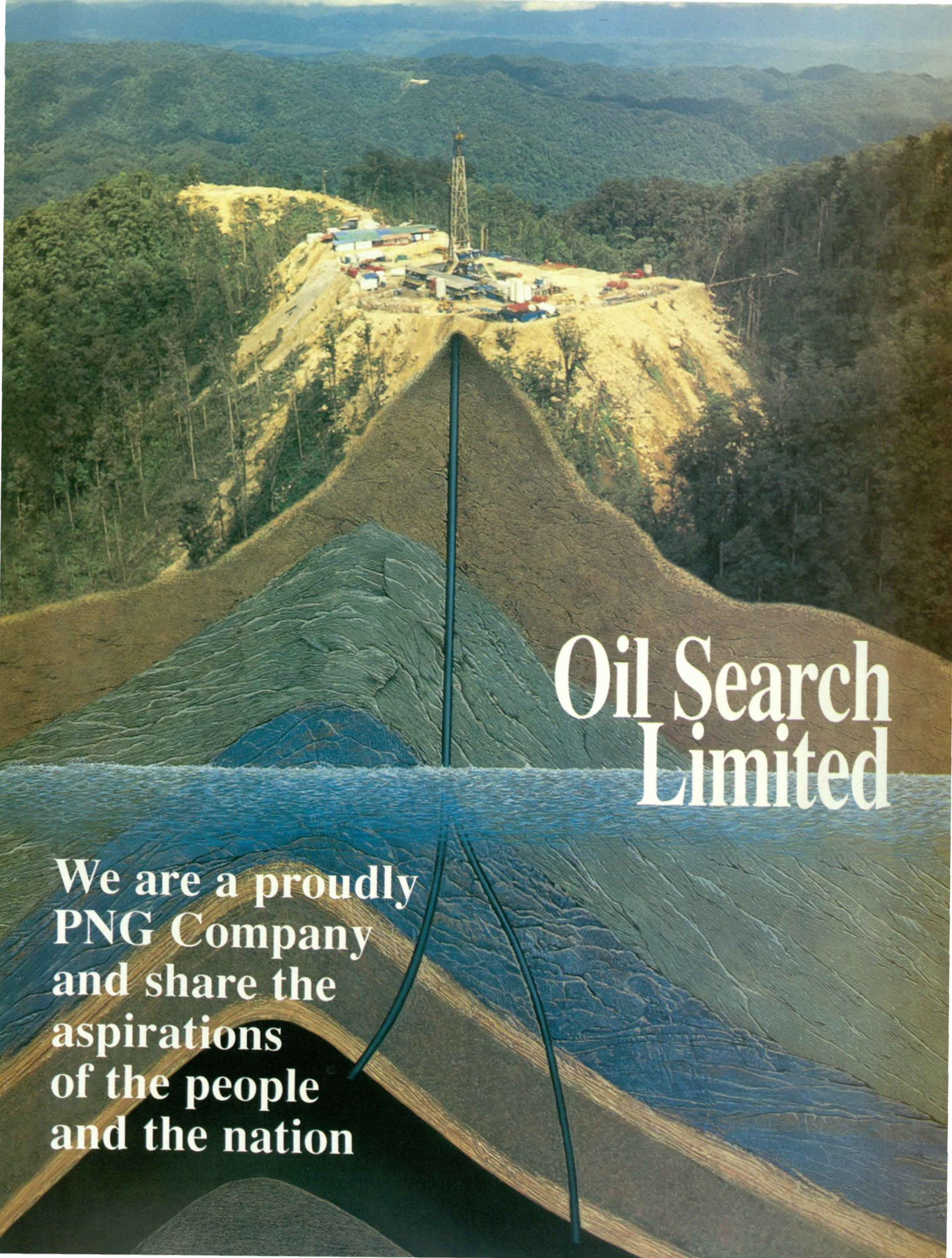
Yet Bororu's greatest personal love is hidden from sight and tended only by himself: it is within the nursery that Bororu is happiest. Orchids, herbs, plants, taro and a variety of palms are all meticulously organised in sections. Bororu knows where each plant is and exactly what it needs. It is here that he nurtures seeds and seedlings, revives dying plants and maintains the many species he now has in his care. His favourite is the orchid. He says, *You must feed the orchid or it will get hungry and die. If this happens, it hurts me deeply.*

When asked how he learned his skills, Bororu is humble. With no schooling in this specialised area apart from a short course at the Botanical Gardens many years ago to learn about fertilisers, the bulk of his expertise has been gained merely from watching and observing. It comes naturally to this highly skilled Eastern Highlander, who states simply that he can just look at a plant and know in his mind what it needs.

Bororu has five sons, one of whom is employed by the Islander Travelodge in the laundry. His youngest, a schoolboy of only seven, has already shown an interest in following in his father's footsteps.

For twenty-four years Bororu has loyally remained at the Islander Travelodge. Through sheer hard work, patience and genuine pleasure in his responsibilities, he has created a charming and lovely retreat. His achievement is certainly one to be proud of, and is a clear example of someone whose job is most definitely performed from the heart.



An aerial photograph of an oil drilling site on a hillside, with a geological cross-section overlay. The site includes a derrick, buildings, and equipment. The cross-section shows various rock layers and a wellbore. The text 'Oil Search Limited' is overlaid on the right side of the image.

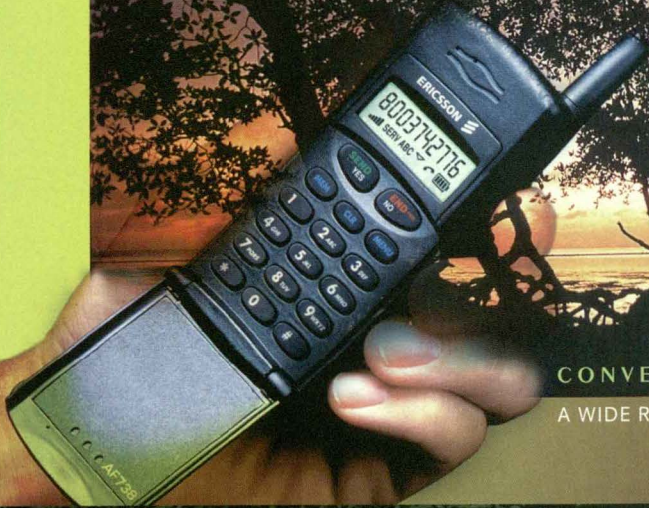
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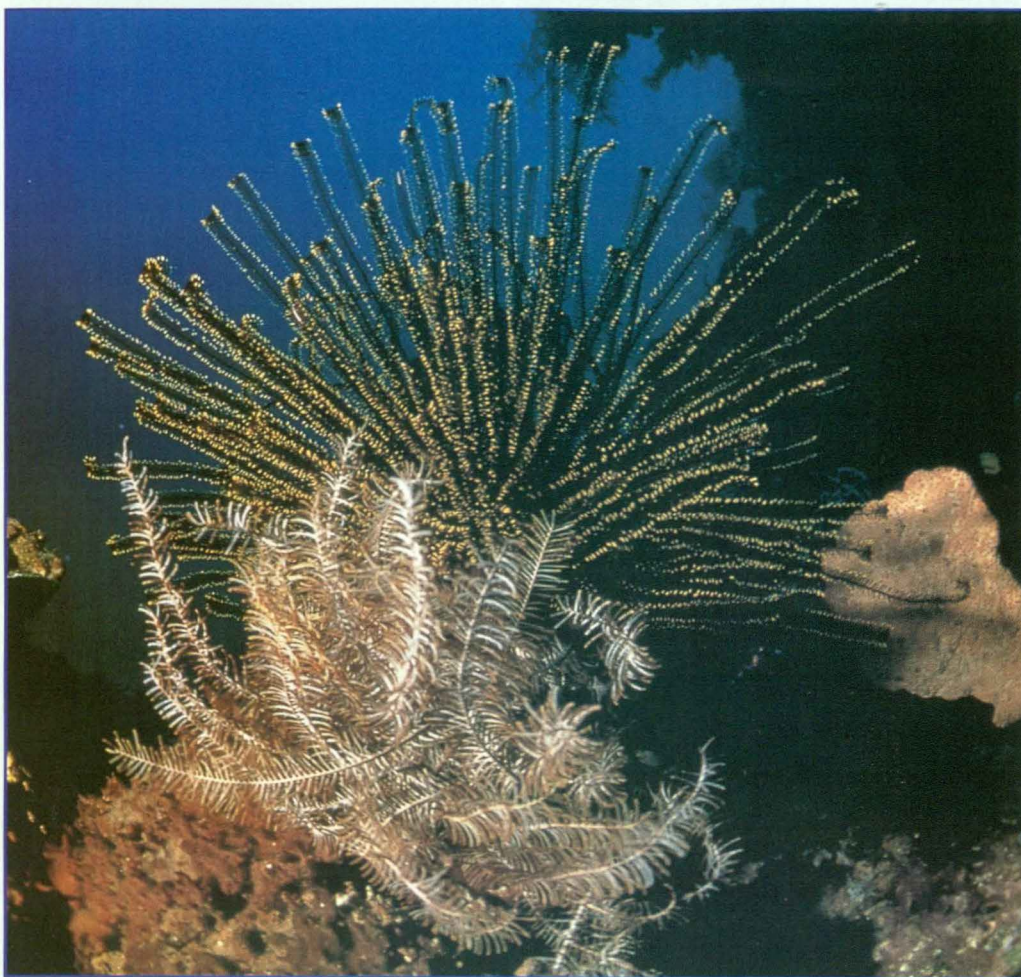
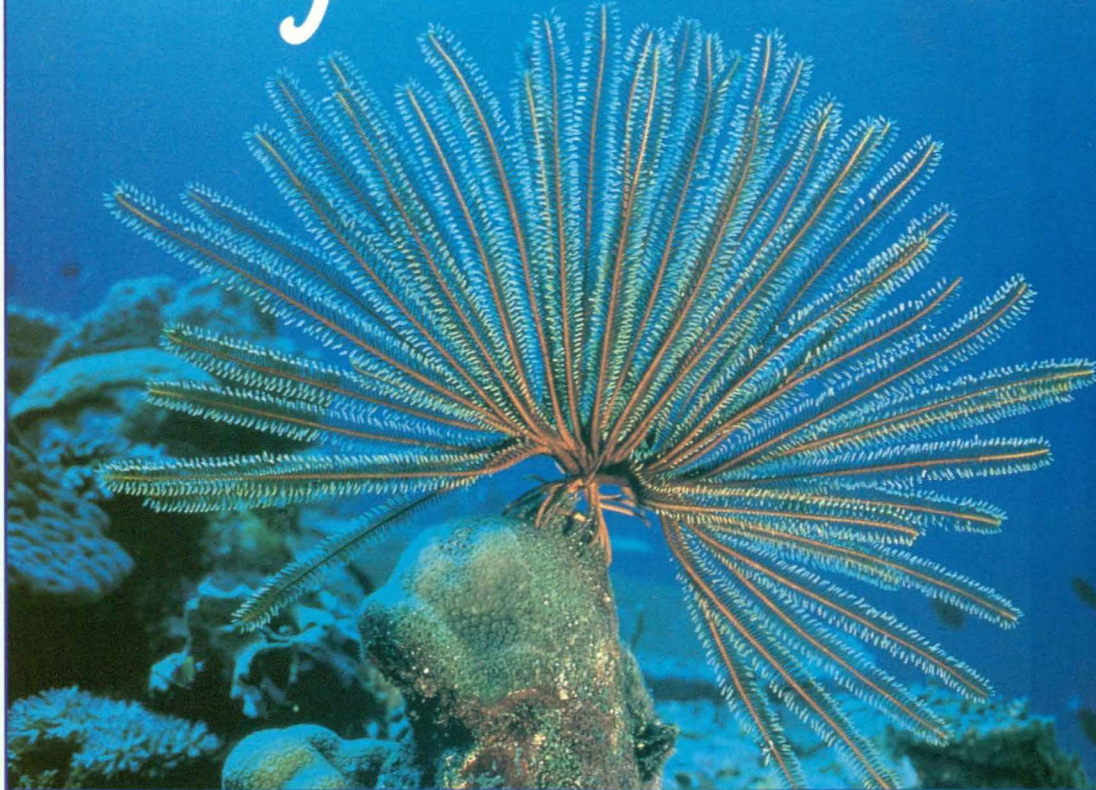
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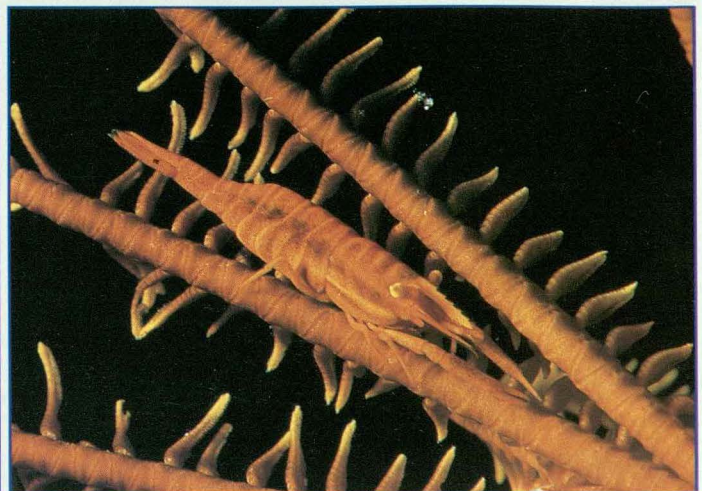
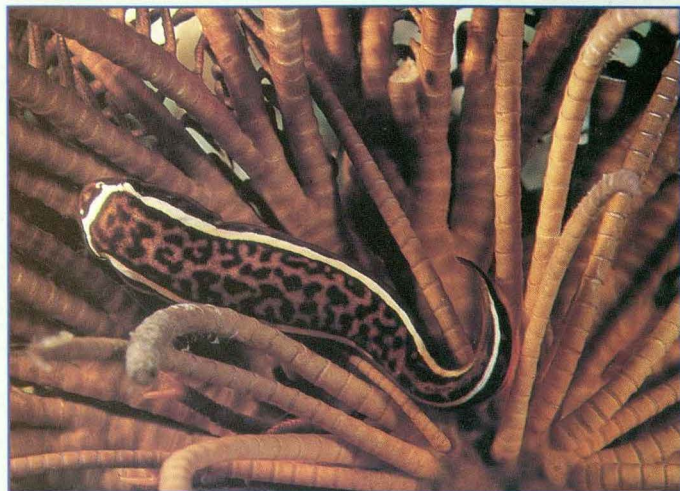
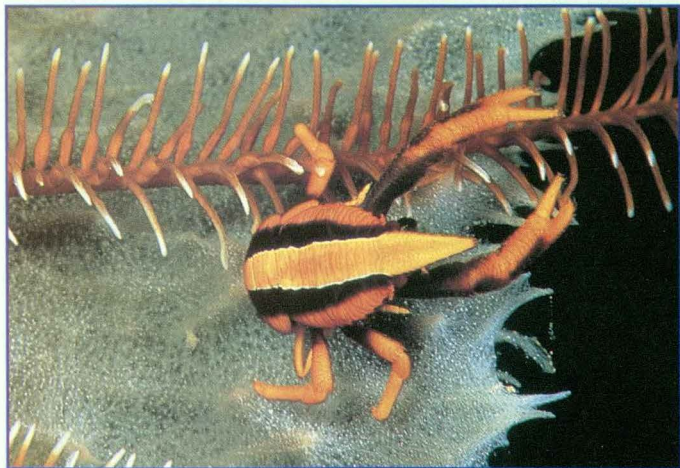
Bright as a Feather Star

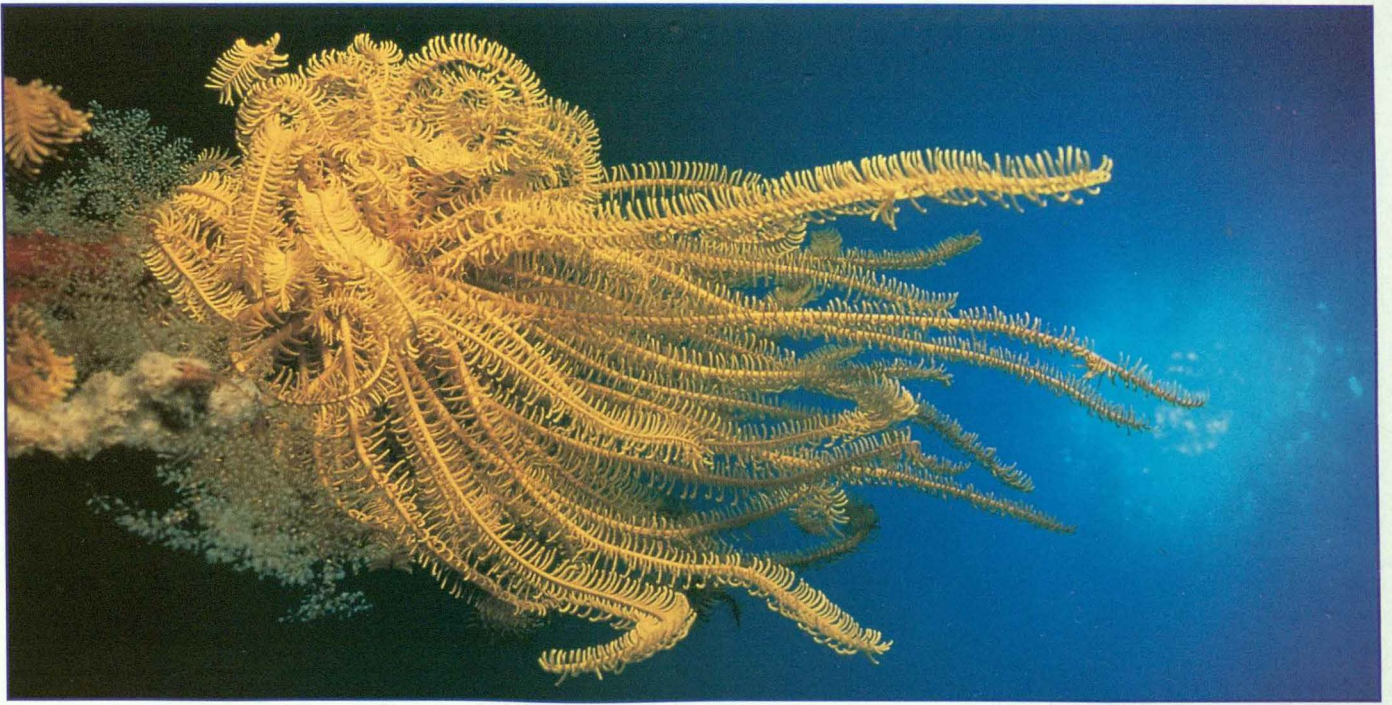


Story and photographs
by Franco & Mina Banfi

Feather stars belong to the family of echinoderms. They cling with small suckers onto corals, seafans and sponges. Their long arms stretch to capture nourishment as it flows past in the current.

Like other echinoderms, feather stars have a radial symmetry with numerous arms branching out from a central disk. When comparing feather stars to other echinoderms — marine stars, holothurians, sea urchins and brittle stars — the biggest difference is the way they eat. Feather stars filter the water that surrounds them while other echinoderms draw their nourishment as they move along the sea bottom.

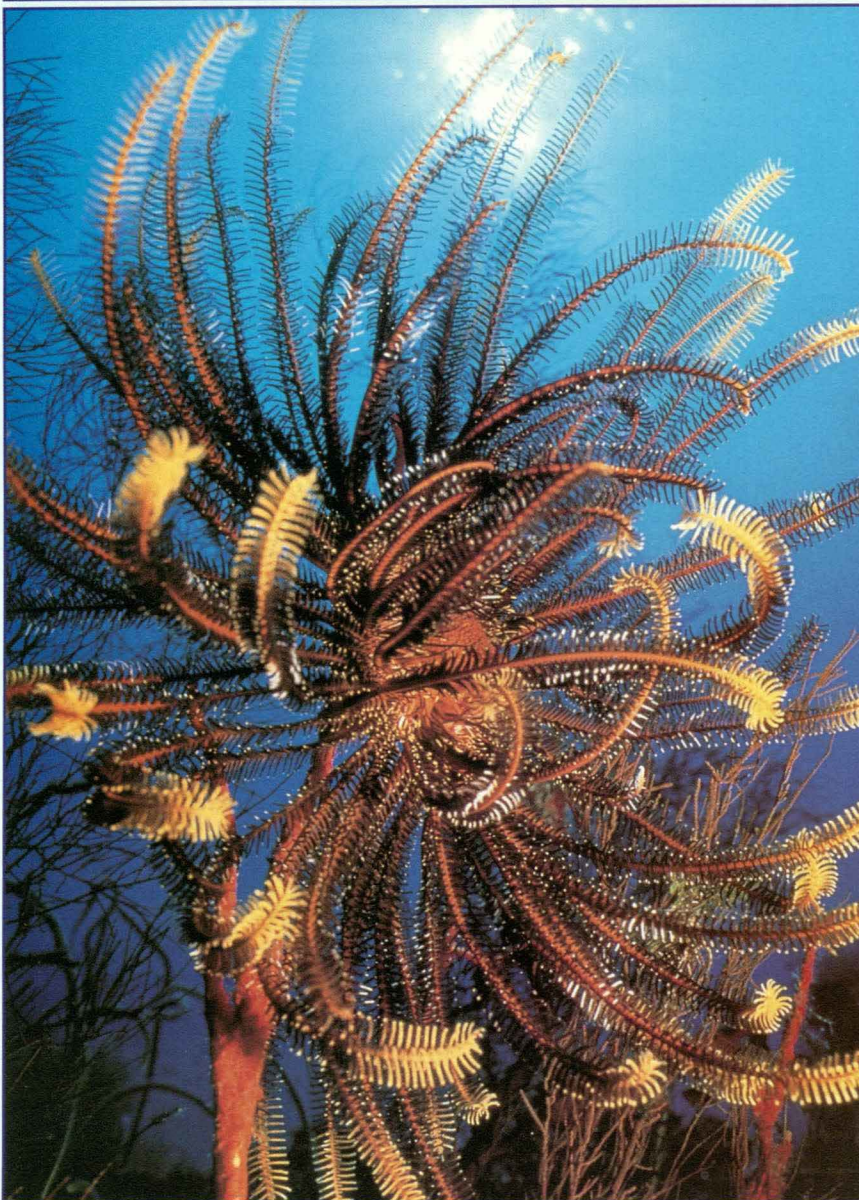
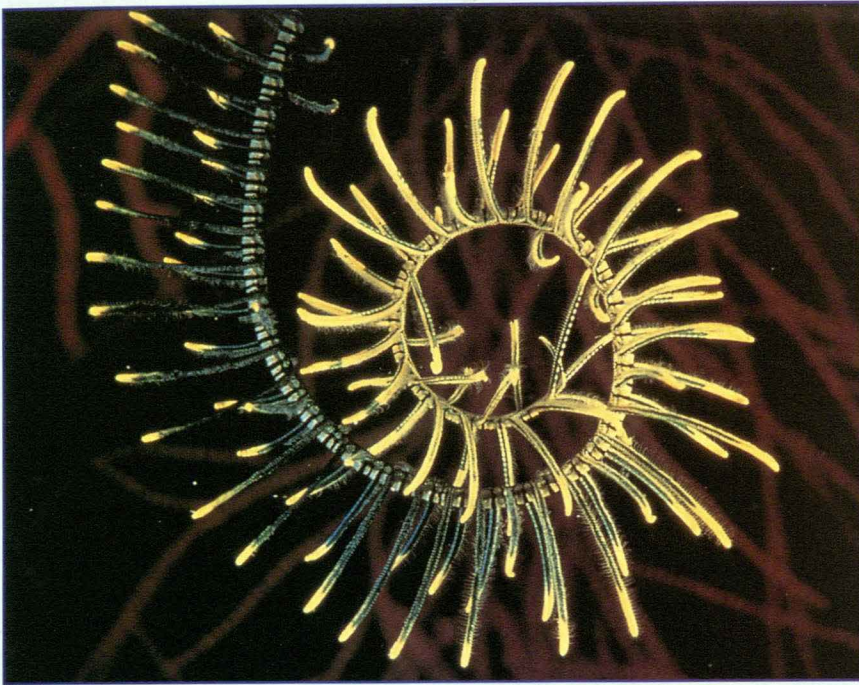




The number of arms on a feather star vary according to the species. Some have five arms while others can have up to 200. The more common ones on Papua New Guinean reefs have from ten to twenty arms. Each arm has lashes (called 'pinnule') that give the animal the appearance of a plumage. The pinnule are covered with a gluey substance used by the feather stars to get the food from the water. The plankton and other feed is carried from the pinnule to the mouth moving these small lashes.

The dense forest formed by the arms of the feather stars becomes the home of many other animals such as small prawns, little crabs and tiny fish. These animals feel safe among the arms of the feather stars because the feather stars have no enemies. No fish or other animal is known to feed on feather stars.





The feather star is active in the night, not because it is trying to hide from its enemies, but because there is a better concentration of nourishment in the dark. The animals of the Zooplankton come up from the depths. The small animals that live in the feather star also feed from the shelter of its arms in the nocturnal hours.

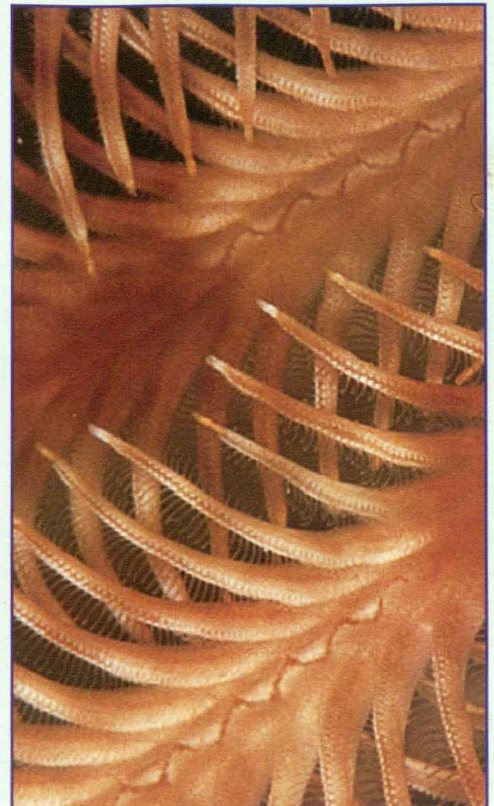
These animals are very difficult to locate because they take on the colour of the feather star in which they live. A small ghost pipefish — red, white and black — will live in a feather star that has the same colours. The tiny *discostrema crinophila* fish of the gobies family lives on the central body of the feather star, usually stuck with suckers under its abdomen.

Prawns take the nourishment that filtrate from the water as the feather star carries its food towards its mouth. They intercept the food before it gets to the mouth of the feather star. The small quantity of nourishment stolen by these creatures doesn't affect the feeding of the feather stars which will move to a more promising area if food is scarce.



All photographs taken during diving expeditions from Walindi Plantation Resort, West New Britain.

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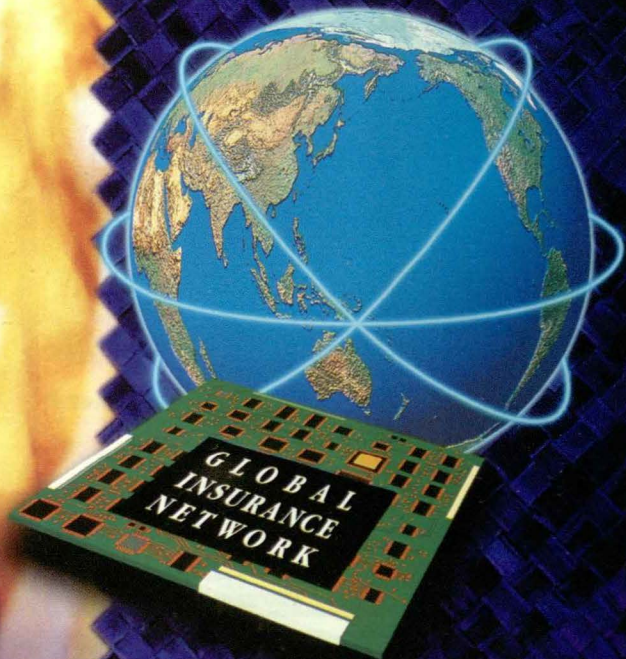
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HOOK INTO FISHING

Story and photographs by Phil Mason

The outrigger snaps, the ratchet screams, the line melts off the spool. The fight now commences.

For the first few seconds, no one can tell what has taken the lure, but the expert soon picks the species of fish at the end of the line. The brute force, the power and the breathtaking speed indicate Marlin, the king of game fish.

Three hundred metres from the boat, the ocean opens and the majesty erupts from the water in an awe inspiring display of strength and courage. The fight may last just seconds or it might continue on for hours until either the angler or the fish is beaten. Whatever the outcome, the fisherman will forever remember the fish with respect and admiration.

This type of fishing action exists all year round off the coast of Papua New Guinea as marlin, sailfish, tuna, mackerel, barracuda, trevally, shark and many more abound in the tropical waters. Of all the fishing codes, game fishing would undoubtedly have the highest profile and Papua New Guinea can fulfil your every dream of catching that record fish.

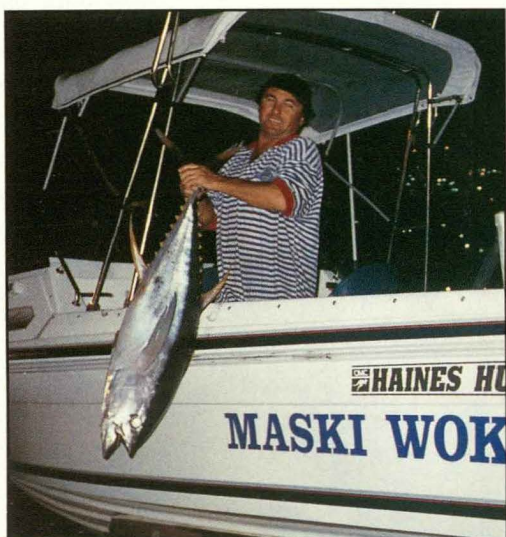
But what we have to offer doesn't end there.

If you fancy yourself as a sport fisherman and you think that you can handle any type of fish around, try your skill on our Heavy Weight Champion, the Papuan Black Bass!



Above: *Papuan Black Bass*
Opposite page: *Giant Trevally*
Below: *Barramundi galore*

Port Moresby Game Fishing Competition
winner John Jones holding a 20.2kg tuna



This brute of a fish grows to a length of 80 plus centimetres and can exceed 25kgs in weight. It lives in the tangled branches of sunken trees in the estuaries and rivers and regularly snaps 30kg line, squashes treble hooks and bites lures in half. If you hook one, you have to stop it in 30-40cms and snapped rods and broken reels are not unusual.

Have I got your attention yet?

The estuaries and rivers are host to a vast array of fish, and all bigger and meaner than average. Barramundi, trevally, queenfish, sharks, mangrove jack, fingermark, cod and barracuda just to name a few. The rivers in the country are endless and only a very small percentage have been fished.

Did I mention the coral reefs and the bottom fishing? No? Sorry!

There are more fish lost than landed out on the reef. The bottom fish will eat almost any bait, but you'll have to rig heavy. Coral trout, red bass, emperor, mackerel, cod and fish that you'll hook and never land. Papua New Guinean fish are tough and they don't come easy.



Papua New Guinea has plenty of clubs to contact should you wish to try your fishing skills and most countries have fishing magazines promoting trips and guides. Fisherman's paradise would probably best describe what Papua New

Guinea has to offer the anglers of the world. But please, if you come, come to enjoy, to make friends, certainly to catch fish. But if you can't eat it put it back then there will be plenty next time you come!



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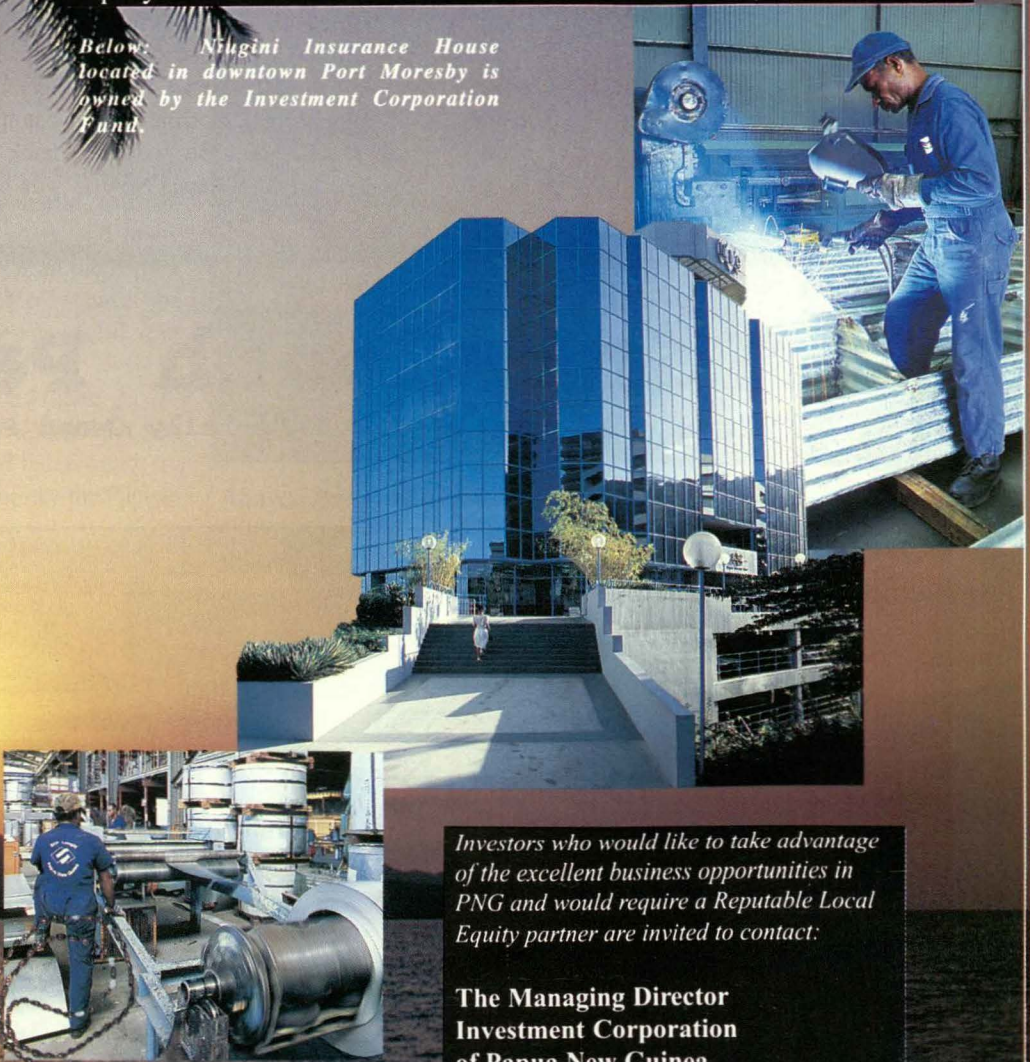
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The Investment Corporation was established in 1971 by an Act of Parliament to provide for local equity participation in investment projects where sufficient local equity was not readily available.

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F28-4000 Fokker The Netherlands	29.61	25.07	2 Rolls Royce RB183 - 15H	750	9,000	74 pax + bags + 667kg cargo	1,600
F28-1000 Fokker The Netherlands	27.60	23.58	2 Rolls Royce RB183 - 15	750	9,000	60 pax + bags + 794kg cargo	1,600
DHC DASH-200B Bombardier Canada	22.25	25.89	2 Pratt & Whitney PW123D	550	7,600	36 pax + bags + 331kg cargo	1,700

* Quoted range based on fully loaded aircraft. Greater range is achieved by limiting passengers and/or cargo carried on certain routes.



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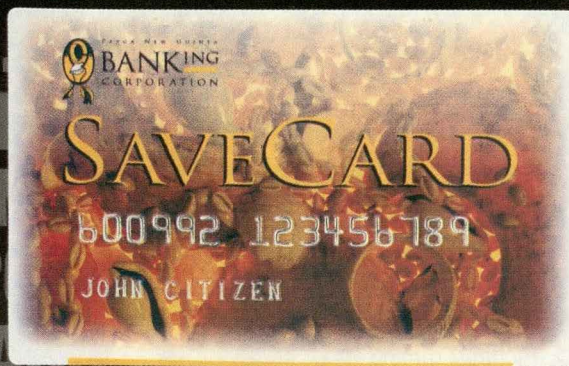
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Rei Frank — joint winner of the Fotofast Photograph Competition
Washing at Edie Creek near Wau

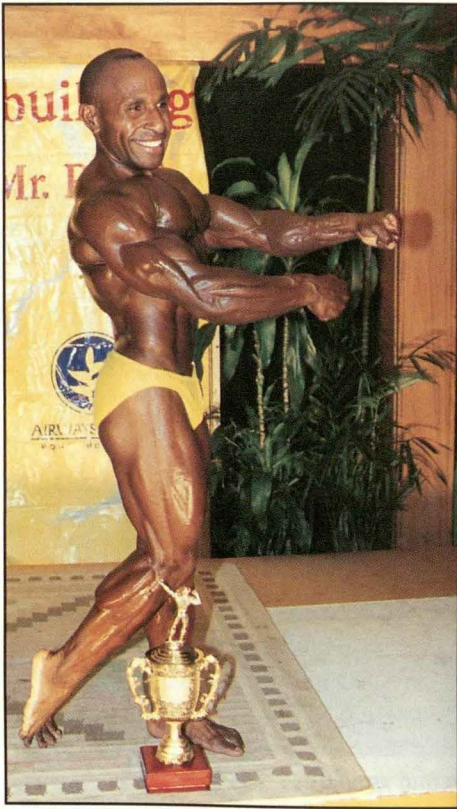


Kirwa Michael Wau — joint winner of the Fotofast Photograph Competition
Watching a game — best seats at PRL



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That's right



Shaping up with Body Building

Story by Len Heggarty

Photographs by Richard Delman

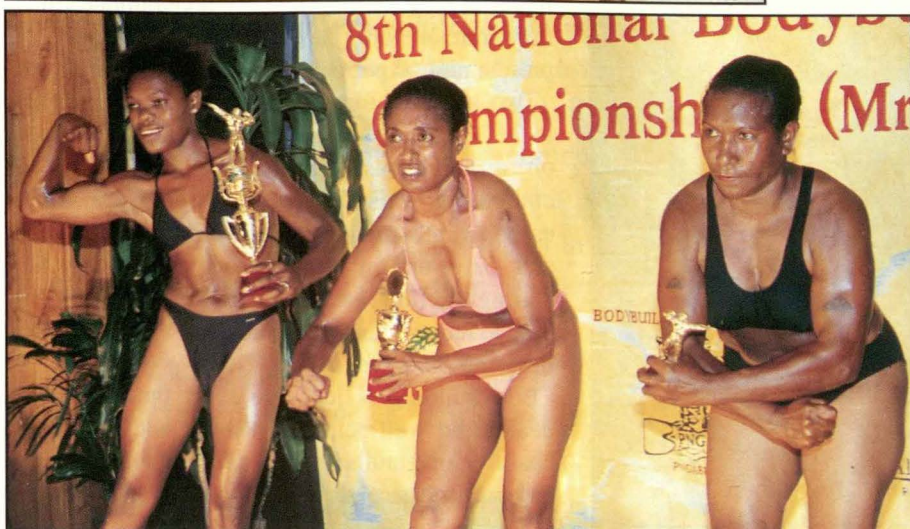
Sport is defined as an activity pursued for exercise or pleasure. Body building is an exercise pursued with pleasure to define the body's muscle mass. This does not mean the sport is exclusively male as many females are now muscling in with recognition.

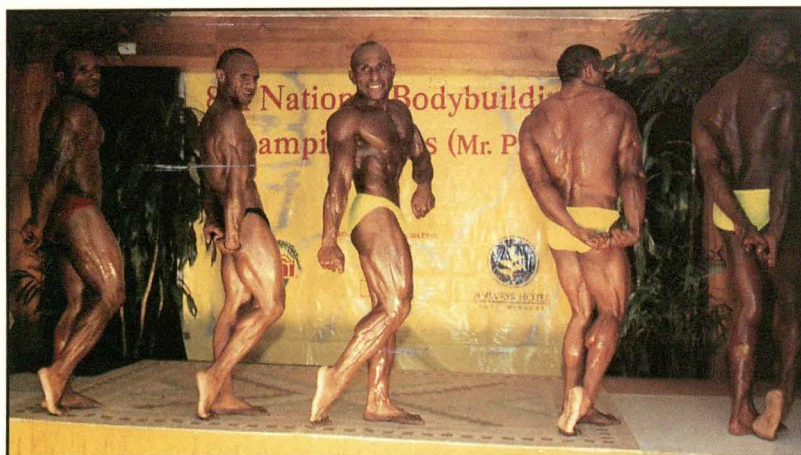
In the 8th Trukai National Bodybuilding Championships in February, 18-year-old Monica Mugarenang from Morobe (left in bottom photo) took the women's title. Twenty-eight year-old John Waglep (photo top left) successfully defended the men's title and continues to be Mr PNG.

Normally, body builders train two hours a day for six days of the week. Six weeks before competition, their endurance exercises become more repetitive and their daily training time increases.

Being big does not ensure winning. The criteria for judging are definition (body fat), symmetry (body proportion) and body size. Competitions of different weight levels have seven compulsory poses and three optional poses choreographed to music. Team events involve a muscle routine set to music, with some participants in costume.

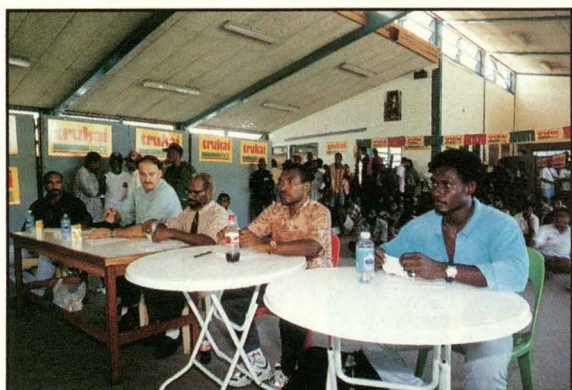
Left:
Winners
of the
team event
— North
Solomons
Province





Left: The winners in all the divisions are eligible to enter the Open Contest for Mr PNG.

Below: Muscle definition



Judges for the 8th Trukai National Body Building Championships choosing three finalists in each division at the Sir Donald Cleland gym. The final judging was at the Airways on 28 February 1998.



As with any sport, body builders need to be dedicated, determined and disciplined to succeed in reshaping the body by building muscle mass, definition and strength.


The sport builds confidence as a person's strength builds. A physically strong person is naturally looked up to. Although 'Big Arnie' is a Hollywood movie star now, his initial fame came as a body builder.

Throughout the world you will find the average Joe or Joan lifting weights in a gym to make them feel stronger. Lifting weights requires energy. At the time of lifting the weight may feel extremely heavy, but afterwards the body is re-energised from expending the energy. The person becomes enthusiastic about lifting heavier weights at a faster pace. To change body shape, lifting needs to be regular.

Diet is important as tremendous amounts of carbohydrate are burned in lifting weights. Some bodybuilders keep to a strict diet to give them as much energy as possible. A bodybuilder's diet may contain 50 per cent carbohydrate, 40 per cent protein and 10 per cent fat, 6,000 calories a day.

Two weeks before competition, diet is reduced to 2,000 calories alternating protein/carbohydrate on a daily basis until three days prior to competing. For the last three days, only carbohydrates are consumed to 'bulk-up' muscles and burn up fat, leaving only 3% body fat. During this time, experienced body builders know how to reduce their water intake so that it matches perspiration depletion.

Bodybuilding is just one sport that promotes health and well-being. A healthy body means a healthy mind and a healthy mind usually means a pathway to success.



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Further, under the Optional Agreement, MRDC acquires equity interest on behalf of the State and landowners and then on-sells that portion of interest that excludes landowners equity interest to Orogen Minerals Limited.

Since MRDC's inception as a company in 1981, it had grown from strength to strength. It achieved international acclaim when it successfully floated 49% of its subsidiary company, Orogen Minerals Limited, which was voted by

Finance Asia as the best privatisation related offer for an Asian issue in 1996.

Through subsidiaries, Petroleum Resources Kutubu, Petroleum Resources Gobe, Mineral Resources Porgera and Mineral Resources Lihir, MRDC will continue to play its major role as trustee of the nation's wealth from its rich natural mineral resources for an on behalf of landowners and the people of Papua New Guinea.



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“Natural as Life”

Sweet Ginger and Flowers of the Sun

Story and photographs by Eric Lindgren



Above: *Spiral or Beehive Ginger* — flowers at base of plant, native of tropical regions

Top right: *Parrot flower*, related to banana

Below left: *Spiral ginger* — flowers at apex of plant. Flowers are edible.

Below right: *Spiral ginger* — flowers at apex of plant



Gingers and Heliconias are easy to recognise in the wild and the garden because of their distinctive leaves. These are banana-leaf shaped but may be much smaller, as in the miniature gingers, which only grow to about 10cm. There is a long central rib supporting a single broad blade, usually grass-green in colour. They are clumping plants and may form dense swards of leaves, punctuated by bright flowers during the summer months.

Gingers belong to an order of plants containing a number of families. These all have ginger-like characteristics, the main ones being a rhizome and the banana-like leaves. A rhizome is a root-like structure which lies horizontally

below the surface. Unlike a root it has buds, nodes and scale-like leaves from which a new plant can develop. It usually has many lobes and is irregular in shape, acting as a food storage vessel. This is the edible part we associate with spices and condiments. The leaves are usually long and broad.

The largest leaves are those in the banana family and may be up to six metres long and 60cm wide. The smallest leaves are in some of the dwarf species which grow to no more than a few centimetres high. Only one family has woody stems, all the others being soft and herb-like.

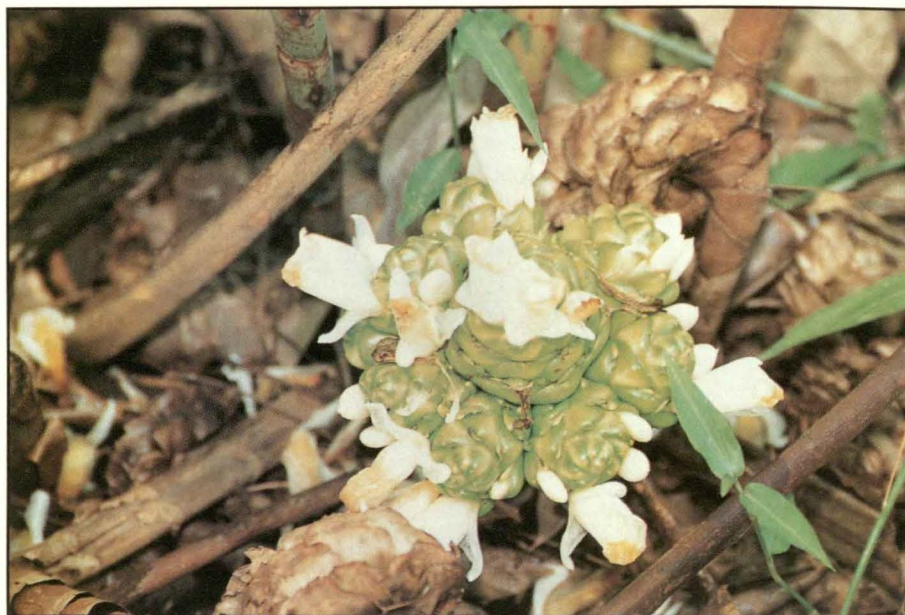




Above left: *White ginger*

Above right: *Golden ginger* — flowers at base of plant

Below: *Australian native ginger* — flowers at base of plant



Torch ginger — flowers at base of plant



Torch ginger — flowers at base of plant

Torch ginger — flowers at base of plant

Torch ginger — flowers at base of plant

Torch ginger — flowers at base of plant



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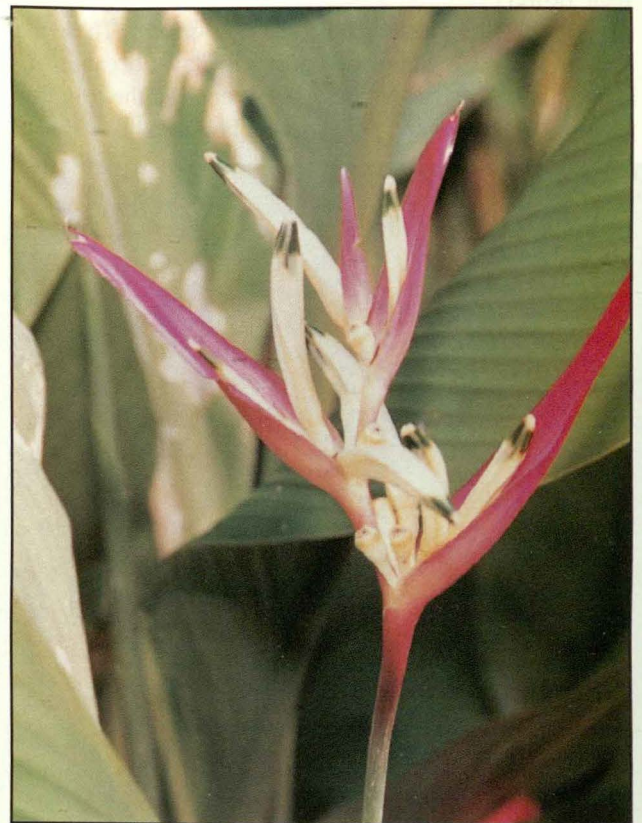
Flowers in this plant family may be either at the base of the plant, as in the Golden Beehive *Z. spectabile* or at the apex, like the delicately perfumed Shell Ginger *Alpinia zerumbet*.

Other families in the group include the well-known Bird of Paradise flowers from South Africa, the Travellers Tree of Madagascar and bananas and their relatives (Musaceae) — 50 species from Africa, Asia, Australia and Papua New Guinea.

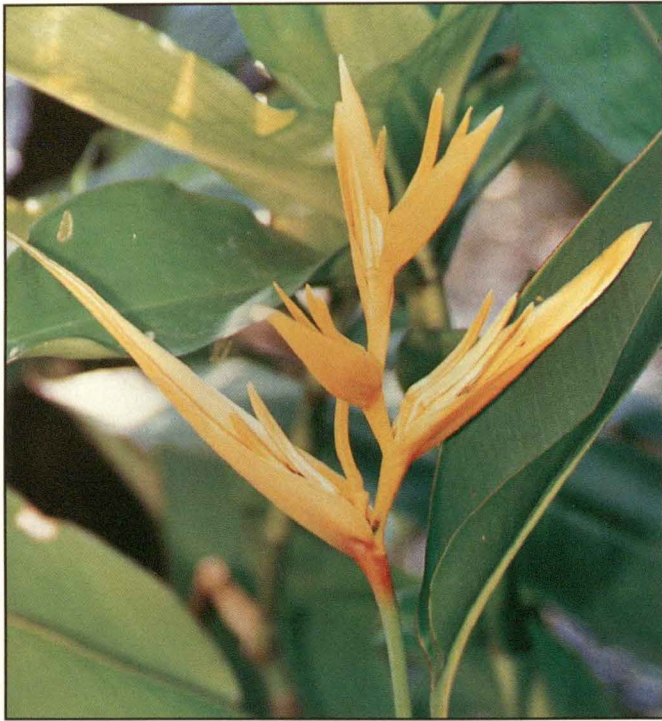
There are many wild bananas in the rainforests of Papua New Guinea, fewer in Australia. Most have upright bunches of inedible fruit. The commercial banana *Musa sapientium* and the starchy cooking bananas or plantains *M. paradisiaca* are staples throughout the world, having been distributed widely since first brought to Europe from India by Alexander the Great.



Above right: *Mexican Red Heliconia* — flowers at base of plant
Right: *Parrot flower* — flowers at apex of plant
Below: *Fishtail Heliconia*, related to the banana



Heliconias remind one of the banana plant and are sometimes placed in the same family. However, Heliconias are the only genus in the family Heliconiaceae, derived from Greek Helios the sun. There are about 120 species from tropical America and the western Pacific. The flowers are small but the bright bracts make these popular garden plants.



Upright species like the Parrot Flower *H. psittacorum* hold their flowers erect on a reed-like stem. Others have pendant flowers, like the Fishtail Heliconia *H. rostrata*. These may be known as Crab's Claws or Lobster's Claws because of their shape. Like the banana these bracts enclose the true flowers, often full of nectar and popular with birds.



Above: *Indonesian Wax Ginger* —flowers at base of plant
 Left: *Parrot flower, related to the banana*

Gingers and Heliconias are like the banana but different. Isn't that what the spice of life is about; many branches makes it tangy, sweet and fruitful?

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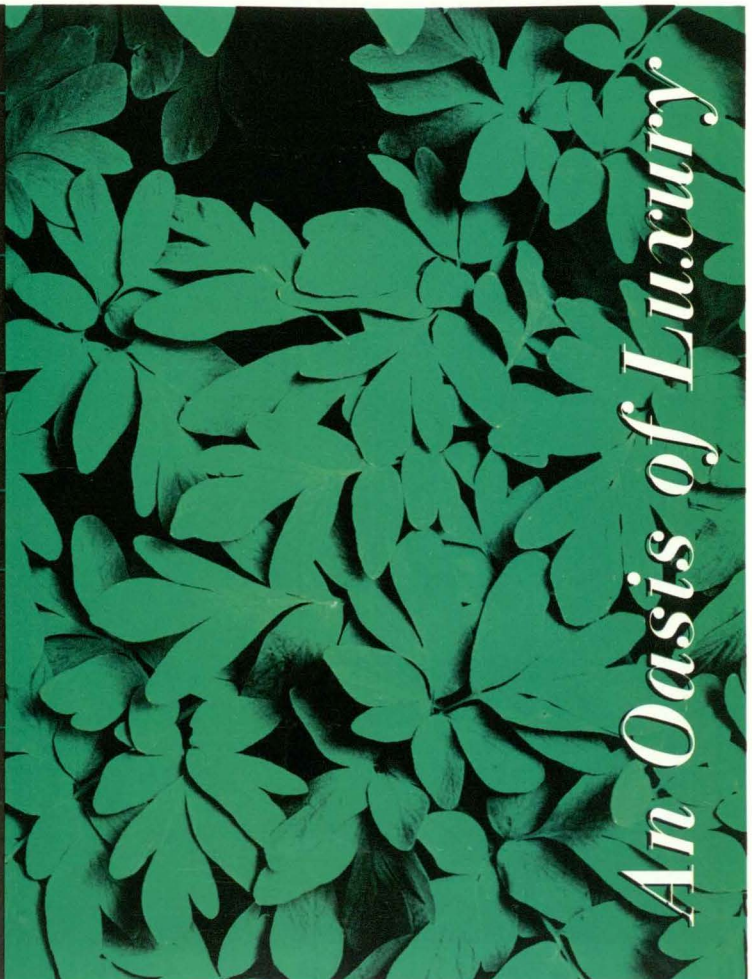
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AUDIO ENTERTAINMENT

CLASSICAL Channel: 5

**'Quel trouble inconnu me
penetre... Salut! Demeure'
from Faust** (Gounod)

Jose Carreras: tenor
Orchestra of the Royal Opera
House, Covent Garden
Conductor: Jacques Delacote
EMI

**Oboe Concerto Op 9, No 2
Adagio** (Albinoni)

Anthony Camden: oboe
Julia Girdwood: 2nd oboe
The London Virtuosi
Conductor: John Georgiadis
NAXOS

**Overture - Carnaval Romain,
Op 9** (Berlioz)

Philharmonia Orchestra
Conductor: Herbert von Karajan
EMI

**Concerto in G major for 2
mandolins, RV 532** (Vivaldi)

Tom Finucane: mandolins
New London Consort
Conductor: Philip Pickett
L'OISEAU-LYRE

Le Nozze Di Figare: Overture
(Mozart)

Orchestra of St John's Smith Square
Conductor: John Lubbock
ASV

**Rhapsody for Clarinet &
Overture** (Debussy)

George Pieteron: clarinet
Royal Concertgebouw Orchestra
Conductor: Bernard Haitink
PHILIPS

**The Swan from 'The Carnival
of the Animals'** (Saint-Saens)

Marian Lapsansky & Peter
Toperczer: pianos
CSR Symphony Orchestra
Conductor: Ondrej Lenard
NAXOS

Triumphal March from 'Aida'
(Verdi)

Philharmonia Orchestra
Conductor: Efrem Kurtz
EMI

**Pilgrim's Chorus from
Tannhauser** (Wagner)

Vienna State Opera Chorus
Helga Dernes: Elizabeth
Victor Braun: Wolfram
Vienna Philharmonic Orchestra
Conductor: Sir Georg Solti
DECCA

POP Channel: 6

Pink

Aerosmith
COLUMBIA

All I Have To Give

Backstreet Boys
LIBERATION

Frozen

Madonna
MAVERICK

Mofu

U2
ISLAND

Tonight's The Night

Janet Jackson
VIRGIN

Breathe

Kylie Minogue
DECONSTRUCTION

Sweet Surrender

Sarah McLaughlan
ARISTA

Weird

Hanson
MERCURY

Breakdown

Mariah Carey
COLUMBIA

All Around Me

Savage Garden
ROADSHOW

Big Mistake

Natalie Imbruglia
RCA

Slide

Junkster
RCA

Bamboogie

Bambo
VIRGIN

So Young

The Corrs
ATLANTIC

EASY LISTENING Channel: 7

Who Wants To Live Forever

Sarah Brightman
EAST WEST

Paint The Sky With Stars

Enya
WEA

My Heart Will Go On

Celine Dion
EPIC

It's Not Over

Rockmelons
MUSHROOM

New York State Mind

Shirley Bassey
PICKWICK

Talk To Me

Babyface
EPIC

End of the Road

Boys II Men
LaFace

Possession (Piano Version)

Sarah McLachlan
UNFORSCENE MUSIC

Just Like Me

Harry Connick Jr
COLUMBIA

Someone To Watch Over Me

Ella Fitzgerald
GRP

So Beautiful

Chris De Burgh
A & M

It Had To Be You

Liza Minnelli
ANGEL

Gaia

James Taylor
COLUMBIA

The Heart's Cry

Riverdance
CELTIC HEARTBEAT

COMEDY Channel: 9

**Excerpts from 'I'm Sorry I'll
Read That Again'**

I'm Sorry I'll Read That Again
BBC

Dial-A-Curse

National Lampoon
WEA

The Unpronounceables

The Fast Show
BBC

The Dirty Old Man

Jim Backus
DORE RECORDS

Depends and Leg Warmers

Ellen DeGeneres
ATLANTIC

Stand Up - Excerpt 9

Jimeoin
MUSHROOM

**An Excerpt from Saturday
Night Live**

Dan Aykroyd, John Belushi,
Chevy Chase, Jane Curtin,
Gilder Radner, Garrett Morris,
Laraine Newman
ARISTA

Dangerous Sports

Jasper Carrott
EMI

Tell Me What I'm Thinking

Bill Engvall
WARNER

About A Bout

The Two Ronnies
BBC

Dean Martin and Jerry Lewis

The New Martin and Lewis
Show - 22nd December, 1948
RADIOLA

The Window Cleaner

George Formby
CONIFER



COUNTRY
Channel: 10

She's Gonna Make It
Garth Brooks
CAPITOL

Perfect Love
Trisha Yearwood
MCA

Farther On Down The Line
Willie Nelson
COLUMBIA

To Have You Back Again
Pretty Loveless
EPIC

A House With No Curtains
Alan Jackson
ARISTA

Put Your Heart Into It
Sherrie Austin
ARISTA

You'll Never Know
Mindy McCready
BNA

Boys From The Bush
Lee Kernaghan
ABC

She's Got That Look In Her Eyes
Alabama
RCA

From This Moment On
Shania Twain with Bryan White
MERCURY

Connected At The Heart
Ricochet
COLUMBIA

Jolene
Dolly Parton
BOX

Valentine
Martina McBride with Jim Brickman
RCA

Say When
Lonestar
BNA

Back Home Again
John Denver
RCA

Ode To Billy Joe
Bobby Gentry
BOX

Another Side
Sawyer Brown
CURB

CHILDREN'S
Channel: 11

Merry Go Round
The Smurfs
EMI

Little Red Riding Hood
Jackson Beck & Cast
METRO

Tooth Fairy Tap
Dragonale
MONKEY BAR MUSIC

Excerpts from Paddington's Party Record
Michael Hordern
INTERFUSION

Wiggly Medley
The Wiggles
ABC

The Pig Calypso
The Muppets
ASTOR

The Frog Prince
Auntie Kathy
RCA

Surfing With The Seagulls
George Spartels
ABC

Yertle The Turtle
Dr Seuss
CAMDEN

Rubber Duckie
Ernie from 'Sesame Street'
AXIS

Keeping Clean
Jolly Dolly Dolliwel
METRO

I Just Can't Wait To Be King
Jason Seaver with Rowan Atkinson & Laura Williams
WALT DISNEY

PAPUA NEW GUINEA
Channel: 8

Kobiai
Mailu village (Magi)
Central Province

[Panpipes]
Gomri village (Chimbu)
Chimbu Province

Sore Mama
Rock band by Cicilia 'Zenna Greg'
Morobe Province
Chin H Meen Recordings

Uuyambe
Kilalum village (Sulka)
East New Britain Province

Awalif
Ilahita village (South Arapesh)
East Sepik Province

That day is coming closer
Sonoma Adventist College Choir
Recordings by TCPNG

Kaapaumma
Iraabo village (Usarufa-Auyana, Usarufa dialect)
Eastern Highlands Province

'Iabuti'
Irelya village
Enga Province

Papa Paulo
Harahara Band of Miaru
Gulf Province
Walter Bay Company Recordings

Kanipu ivi
Karurua village (Purari)
Gulf Province

Gunal
Gohe village (Mawan)
Madang Province

PAPUA NEW GUINEA
Channel: 8

Vuvu Ialire
Rock Band by Narox
Pacific Gold Studios Recordings

Kasama
Kepara village (Hunjera)
Oro Province

Wakuwko
Malasanga village
Morobe Province

Pipa Man
City Hikers Stringband of National Capital District
Kalang Recordings

Tatarore
Waidoro village
Western Province

Gawa
Walete (Huli)
Southern Highlands Province

E Pain Ta
Riwo Bamboo Band of Madang Province
Kalang Recordings

Sawo
Kwomtari village (Kwomtari)
West Sepik Province

Twigul 'Vasu korekore'
Voniskopo village (Hahon)
North Solomons Province

Iurusalem
Gospel Band by Exiles Gospel of Rabaul
Pacific Gold Recordings

Leleki
Patsui village
Manus Province

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

PUZZLE ANSWERS from Pages 58 and 59

CHAINS HAND CROSSWORD

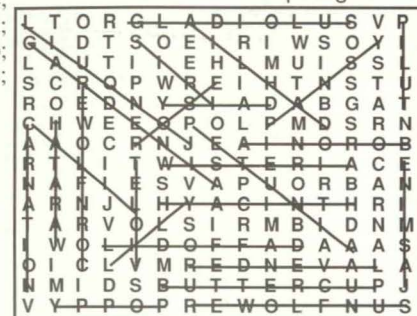
WALK Across 1.me; 3.sty; 6.ox; 7.era; 8.co; 10.ta; 11.tap; H1 — tree; F2— butterfly; E3 — bicycle; TALK 12.on; 13.HM; 14.be; 15.pa; 19.en; 20.am; 22.RN; G4 — jug; D5 — dog; I6 — sea-horse; TALE 23.Ann; 25.SA; 26.te; 27.cog; 31.use; 33.roo; 41.emu; C7 — bat; A8 — rooster; B9 — Australia; BALE 42.lid; 43.let; 44.alter; 45.do; 46.up; 47.is; 49.vase; BOLE 51.ice; 52.smash; **Down** 1.moth; 2.example; 3.set; BOLT 4.tray; 5.yap; 8.cobras; 9.one; 15.Perth; 16.Anne; BOOT 17.teacher; 18.fingers; 21.May; 24.no; 28.mud; TOOT 29.bow; 30.same; 32.scrapes; 34.ostrich; 35.trio; TROT 36.help; 37.nut; 38.oats; 39.old; 40.DD; 46.us; WEEP 48.SE; 50.SM; 51.Is.

ANAGRAM Michael Denison — person's name
1. M RAMMED DREAM MARE D
2. I NAILED LADEN LAND E
3. C NICHES SHINE HIES N
4. H HATING GIANT GNAT I
5. A SEASON NOSES NOSE S
6. E DONEES NODES DENS O
7. L MELONS OMENS SOME N

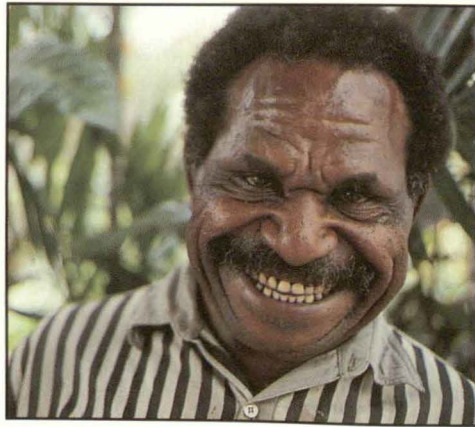
MATCHING PAIRS

C7 — bat; A8 — rooster; B9 — Australia

WORD SEARCH Missing flower - Snapdragon



*Congratulations
Matias Kauage
on being awarded
an OBE
in recognition of your
contribution to the
Arts in
Papua New Guinea.*

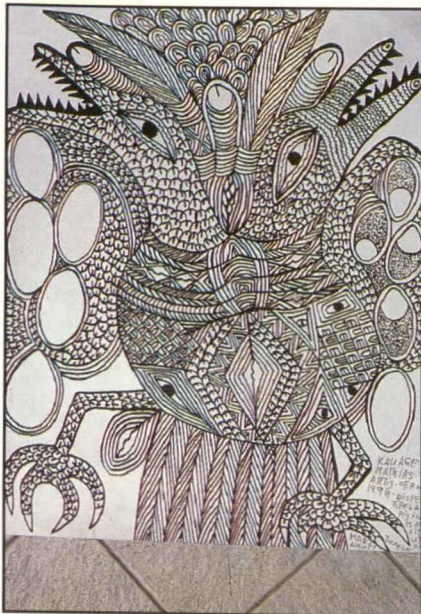


Above: In Kauage's work it is often difficult to tell where the human form stops and the machine begins. A fascinating juxtaposition of two different cultures. This helicopter driven by a woman is typical of his work in which people, often wearing traditional dress, are shown inside products of the technological age.

Below left: Kauage has also produced a large range of black ink drawings.

Below right: Kauage's work is often of a political nature, offering comment on various events taking place in the country. This painting depicts the Bougainville war.

Photographs by Liz Thompson



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TELKOM PNG
Now we're really talking!

CREATIVE WRITING

My light bowl

Story by Joycelin Kauc Leahy



My grandmother was packing her bags. She was leaving for Lae at 6am the next day.

Kirap wantaim kakaruk (wake up with the rooster), she told me. She did not want to miss her flight.

Geyam Kauc — or *Tinang* (mother) to many — has been packing the whole day. She is in her eighties. When she arrived in Port Moresby last April, she had two hand bags with her. The rest was foodstuffs for her daughter, grandchildren and great grandson. Tonight she is struggling with six bags.

Here, take my twenty kina and buy me a bag, she said to me yesterday.

There are no bags where I am going, I replied.

Oh, I thought you were going to the shop, she said irritably.

I am going to the club for aerobics.

How am I going to take all my cargo? she asked in a concerned tone.

I told her that what she needed was a large Chinese bag. That would fit in everything. She agreed.

I did have one but your mum and aunt broke it. They always ruin my things, she said angrily.

We will sort something out, I promised her.

The next day we got the Chinese bag all right. A super size. But not super enough. It was still too small for Granny's luggage.

Can you just pack the things that you need? I asked her.

These are the things that I need, she said, pointing to everything in front of her.

I mean your clothes, your bible, your pillow and your blanket. Forget the rest, I suggested.

Ampom, I have to take these things. They are for people who help me, she insisted.

Tinang, no-one would expect anything from you. They would be just glad to see you, I said.

She mumbled to herself, saying my uncles, aunts, cousins and practically, the whole village would be upset with her if she does not show up with goodies for everyone. The goodies included an empty cordial plastic to be used to fetch water. Half a can of Milo. Just in case she could not get any in Lae. Her bottle of Johnny Walker of course. This she would drink for several weeks in the evenings by the fire. Unless one of her youngsters greases her into a night long party. Half a bale of second hand clothing. Some were rags, but Granny washed them all clean. An old Fijian basket I was trying to get rid of. A container of food my aunt gave her for lunch. She saved it to give someone in Lae.

I gave her a hand and repacked her bags. While I separated her own luggage from gifts, my hand touched something cold and hard.

What is this? I asked, taking out the newspaper wrapped item.

It's my bowl, she answered.

A bowl? Where did you get it from? I asked curiously as I unwrapped it.

As the newspaper fell from my hand, I suddenly realised what it was. It was a light bulb cover, the size of a bowl. I had

found it amongst our cargo and thrown it out. It was so clean that I did not recognise it. Grandma scrubbed it clean to use for eating in. I started laughing.

What are you going to do with this? I asked.

That is mine. Look I know it's a nice bowl but you threw it away and I am keeping it. I have spent the whole day scrubbing it clean, she said defensively.

This is not a bowl, Tinang. It is a light bulb cover.

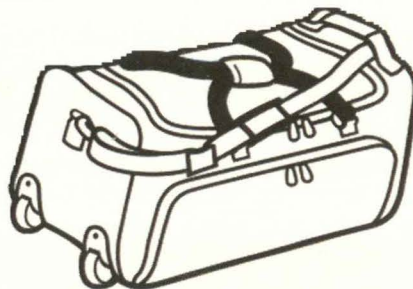
She stared at me disbelievingly. *Explain how it works. Show me how you use it then.*

Well, this whole thing goes over the light globe so you don't get a naked light. It protects the globe and at the same time, it cuts down the glare and spreads the light.

She burst out laughing. I laughed again. Russell laughed. *Leave her alone*, he said.

Well I can tell you that this is the finest bowl I have ever seen, said Tinang. *When we gather food during village meetings, no-one would be able to steal it because it would be the only one in the whole world. I don't even have to write my name on it. Everyone would know it's mine*, said Grandma.

Well that's true, I thought. Even I would hate to think what could happen to the poor woman who tried to steal the bowl.





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GO WELL GO SHELL



THE RANONGGAN CARVERS: STORIES AND RIVER STONES

Story and photographs
by Ellen Woodley

Beneath the heavy green canopy of the primary rainforest on Ranongga's central east coast, the Mokeru River originating in the highlands of Mount Kela rushes with pure unbridled energy to the warm deep blue Solomon Sea. Ranongga is an elongated 140m² island in the Western Province of Solomon Islands, the nearest point about 18km from the administrative provincial capital of Gizo. On a very small part of the east central coast, where the Mokeru runs through, a group of stone carvers practise their craft. These men have discovered a resource beneath the river's waters — stones waiting to be transformed to art.

A multitude of river stones, erratically placed underneath the river itself or lying just beside it, range from brown to dusky grey to flat dark green. These stones, found in greatest abundance in the Mokeru and in lesser amounts in the neighbouring Maroro and Niamy Rivers, are selected, extracted, carried down river, chiselled into size, then shaped, sanded and sometimes decorated with intricately cut shell inlay. The result is a smooth, at times even glossy image, in a range of different themes, from marine animals, birds and spirit images to functional objects such as bowls, mortars and goblets.

Above: *Village of Pienuna, Ranongga Island*

Below: *Kezoko — the one on the left holds a crocodile, the other two hold fish.*



The stone carvings were first started by Dixon Paleo in the late 1980s. Since then, the number of stone carvers in his village of Pienuna located at the mouth of Mokeru River has grown to ten. Dixon's brother Costas has taken up carving seriously and has the knack of a born artist as he chisels out eagles and spirit figures producing images that belie his young age. Other prominent carvers

in the village are Leggat Muma, Simeon Magara, Levan Kiapio and Willie Muma.

Others in nearby villages of Niamy and Obobulu have also started to practise the craft. The river at Obobulu is not a source of this river stone and so the carvers must travel to the Mokeru to take the raw material for their work. This is a relaxed agreement between the closely associated villages in the Mokeru area.

Outsiders from further away are prevented by the Pienuna village chief from coming and taking the stone for their own use.

In geological terms, the islands of the Western Province are young — they are a series of young volcanoes formed six million years ago during the Miocene era. The islands of Ranongga and Simbo are aligned along the ‘Simbo Transform Fault’. This is a ‘leaky’ fault, with continuous upwellings of lava. The river

stones found in the Mokeru River are of volcanic origin. They are either a volcanic sandstone or siltstone (the striped stones) or a basalt (the flat, hard grey stones).

The stones are selected on the basis of colour, texture and hardness. To test for hardness, the stone is tapped with a chisel, the sound being an indication of how hard the stone is; the stone may then be chipped with a bush knife to confirm this. After the

selection process, several kilos of stone may be carried on the backs of men nimbly jumping from stone to stone amidst the rushing waters. The carvers know where the weak points in the parent stone are and will chisel it down to a solid mass, removing all the outer, weaker pieces. The stripes on the stone are considered weak points too and care must be taken not to chisel vertically down through the stripes, thus breaking the stone core. The chiselling must be done at certain angles to preserve the integrity and the characteristic colouring of the stone.

Collectively, the many different kinds of stones that are carved are given the local name of *bupara*. River stones that are not carved are the *patudoa* (stones used for cooking food) and *bopa* (soft stones). The variants of the *bupara* are recognised individually as having distinctive characteristics but are not distinguished by name. The ideas of what to carve come from either stories of the past or common daily images. The spirit figure commonly carved is the *kezoko*, which is the god of fishing. The figure has the image of half bird and the lower half that of a man.

The story of *kezoko* or fishing god can be heard around many islands in the Western Province, but there are variations in its appearance and functions. Paul Muma told me this story.

On Ranongga, the *kezoko* lived in the bush, but when it wanted to fish, it went to the reef where it fished using either a bow and arrow or a spear. Sometimes the spirit was seen on the reef only for a few minutes during low tide. It could only be seen on reefs near three places in central Ranongga — Ghoregeto, Babaghea and Vazako Point. To this day there are black stones located at these three areas, representing the *kezoko*. Once a man tried to take one of these stones. He put it in his canoe and headed for Gizo, only to be caught in a powerful storm which almost caused his canoe to capsize. He returned to the site and replaced the stone.

When fishermen were out at sea, they listened for the low monotone whistle of the *kezoko*. They would then follow the direction of the sound to guide them to the best fishing areas. Not everyone was able to hear the *kezoko* and very often the fishermen relied on chance and their



Top: Simeon displaying his mask

Above: Chiselling the stone to size — Leggat

Left: Carving in the making — nautilus shell used for inlay

Below: Old men (olos) who use mortars & pestles to grind their food



intimate knowledge of the sea without the benefit of the guidance of the spirit.

Many people say the influence of the church has lessened their belief in such spirits and the stories associated with them are in danger of being forgotten forever. For the carvers to re-create the image of the *kezoko* in stone is a way of reviving a custom story, instilling it in the minds of the current and future generations as an interesting and important tradition of their ancestors.

A devil spirit, the *liqomo* was used in the past by head hunting warriors to blind the eyes of their opponents. In order to do this, a sacrifice was made to a stone shrine, housing the spirit *liqomo*. In another tradition, an armlet was swung around and questions asked of the *liqomo*, such as if the warriors would be successful in their head hunting raid. There is a very old carving of the *liqomo* in storage at the Solomon Islands National Museum. The *liqomo* has not been carved in recent times, but may in the future provide the incentive for the imaginative carver to once again revive a traditional story in art form.

The traditional *nguzunguzu* (pronounced 'nu-zu-nu-zu') is another spirit entity that is common subject matter for the contemporary stone carvers. In the past, a carved wooden replica of a human-like head, often with exaggerated features, graced the prow of war canoes during head hunting raids. The head was supposed to keep away the evil spirits abiding in the sea.

Simeon, whose favourite carving subject is the *nguzunguzu*, said that the head was once carved with an open mouth and when placed on the prow the waves would enter the mouth and be spat out again. Today, these heads are carved in stone with their mouths closed and there is variability in what they are holding in their hands. If the *nguzunguzu* is holding a head, then it is fashioned after the traditional head on a head hunting canoe. If it is carved holding a bird, then it was on a canoe going on a fishing expedition. A long time ago, a Ranongan man called Moko was the first man to carve the *nguzunguzu* with hands folded under the chin, making this a unique version of the head.

Other carvings depict the closeness the people of Ranongga have with the land and sea. Various kinds of sea life including sharks, octopus, turtles and dolphins are carving themes. People also provide inspiration — an old man using a mortar and pestle; warriors holding a spear or shield. Bowls, goblets, mortars and pestles are common items. Sometimes the natural lines in a stone have a shape similar to nearby islands and this is carved keeping it close to its natural state. Masks of various sizes are also carved, often with shell inlay making the eyes and face markings. The shell is usually black or gold lip and is held in place in a depression in the stone with *tita*, a kind of natural glue extracted from the fruit of the tree *Parinari glaberrima*.

The stones lying in the Mokeru River provide a medium for latent artisans, a source of livelihood while rekindling a pride in cultural history.

Air Niugini flies to and from Honiara in the Solomon Islands twice a week.



Above: Bowls and a mortar — the natural lines in the bowl on the left are said to look like Simbo Island, a close neighbour to Ranongga Island.

Below: Nguzunguzu — different features and type of stone



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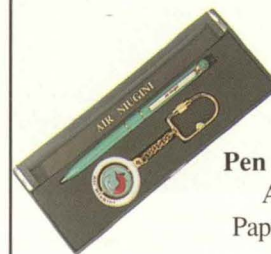


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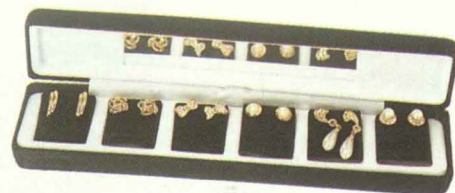
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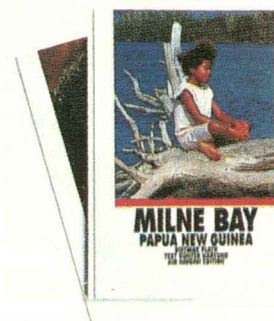
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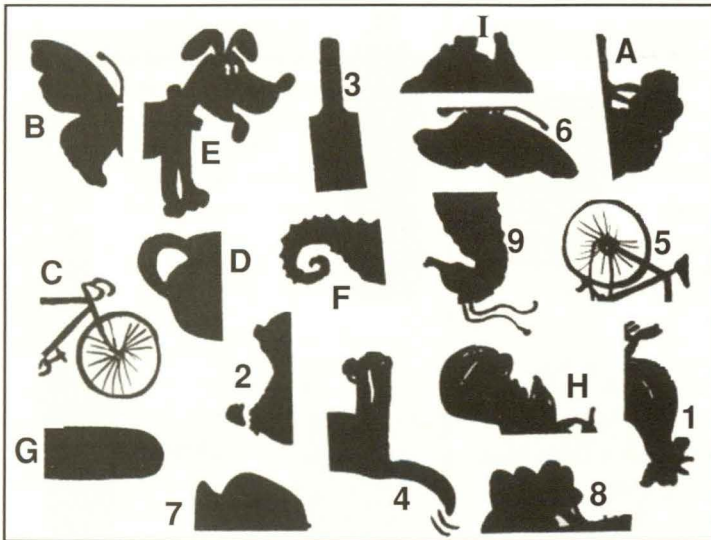


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Puzzles for the young at heart

MATCHING PAIRS

Match the shadow pictures that belong together. Each of those marked A to I belongs with one of those marked 1 to 9



HAND CROSSWORD

CLUES

Across

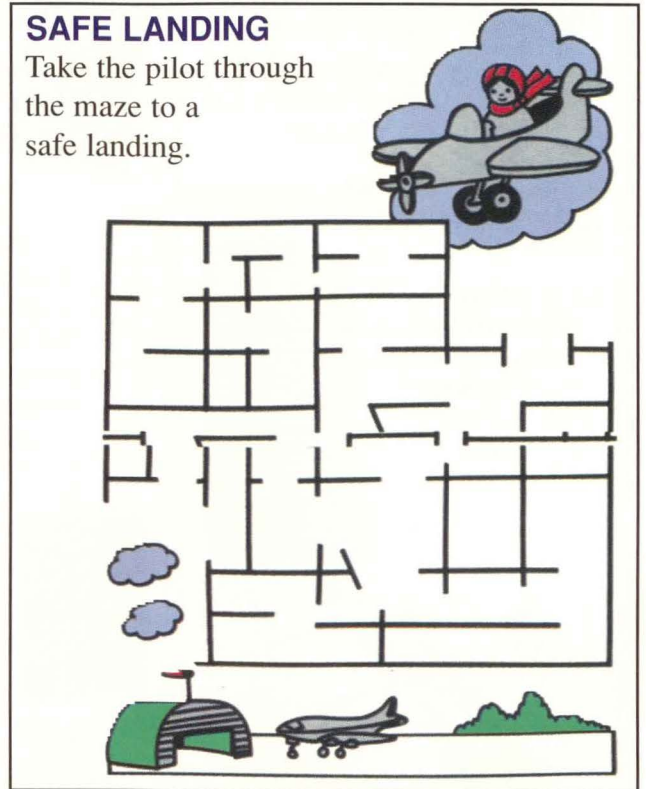
1. Myself
3. Pen
6. As strong as an ..
7. Long period of time
8. Short for company
10. Small child's 'thank you'
11. Hit lightly
12. Opposite to off
13. Her Majesty (initials)
14. Exist
15. Child's name for grandfather
19. Printer's measure
20. Denotes morning time
22. Royal Navy (initials)
23. Girl's name
25. Australian state
26. Soh, la, ..., doh
27. Tooth on a wheel connecting it to another wheel
31. Employ
33. Short for kangaroo
41. Flightless bird
42. Top
43. Allow
44. Change
45. Perform
46. Rising
47. Exists
49. Used for holding flowers
51. Frozen water
52. Break

Down

1. It's a butterfly
2. A pattern to follow
3. Arrange
4. Used to carry food
5. Dog's bark
8. Hooded snakes
9. Number
15. Capital city in Australia
16. Princess' name
17. Person helping you learn
18. Parts of a hand
21. Month
24. Opposite to yes
28. Wet earth
29. Used to shoot arrows
30. Not different
32. Scratches
34. Large bird that can't fly
35. Group of three
36. Aid
37. Screws onto a bolt
38. Grain
39. Ancient
40. Donald Duck (initials)
46. You and me
48. Compass point
50. Clothing size
51. Short for island

SAFE LANDING

Take the pilot through the maze to a safe landing.



Answers are on page 48.

A little tougher!

ANAGRAM

Place 6 letter answer to first part of each clue in column B.

The answer to the second part of the clue, an anagram using 5 of letters from column B goes in column C and the spare letter in column A.

The answer to the third part of the clue, an anagram using 4 letters from column C goes in column D and the spare letter goes in column E.

What is the person's name in columns A and E?

Clues

- | | | |
|-------------------------|----------------|----------------|
| 1. Crashed into; | night vision; | female horse |
| 2. Pinned; | loaded up; | ground |
| 3. Alcoves; | glean; | hastens |
| 4. Loathing; | very big man; | midge |
| 5. Summer is one; | used to smell; | front of plane |
| 6. Recipients of gifts; | nodules; | lair |
| 7. Fruit; | warnings; | a quantity |

A B (6 letters) C (5 letters) D (4 letters) E

1	M	RAMMED	DREAM	MARE	D
2					
3					
4					
5					
6					
7					

CHAINS

By changing one letter at a time, make the first word into the second.

W	A	L	K

T R O T

W	E	E	P
S	I	N	G

WORD SEARCH

Listed below are 21 flowers. Which one does not appear in the grid. Find the names by reading in a straight line, horizontally, vertically and diagonally in either direction. Some letters are used more than once.

Flowers

Boronia	Buttercup
Carnation	Cornflower
Daffodil	Dahlia
Daisy	Gardenia
Gladiolus	Hyacinth
Iris	Jasmine
Jonquil	Lavender
Lilac	Lily
Pansy	Petunia
Poppy	Rose
Snapdragon	Sunflower
Tulip	Violet
Waratah	Wisteria

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



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SALLY OF THE SOUTH SEAS



Story by Cecilie Benjamin

Family cupboards over the years become magnets to memories of significant events for that family. Images of long forgotten relatives abound. They are time capsules, modern day archaeological sites. I have such a cupboard. February 1995 saw my intrusion into this enclave of family memorabilia, the results, highly unexpected. From the dark recess, I extracted a mass of film negatives, more closely resembling twisted spaghetti than anything else. On pulling them apart, it was obvious the large size of the negatives contained the clear images of a B-17 aircraft in flight.

After developing, 19 of the 25 images emerged. Certainly the ravages of time had left their mark on these photographs but the name *Sally* and number of the aircraft, 12633 were clearly visible. Who was Sally and why did she live in my family's cupboard? Intense curiosity took hold and a journey taking over two years began.

After a search within the United States, it was established through the Archives of the Smithsonian Institute's National Air & Space Museum in Washington DC that

Sally was the personal transport of General George C Kenney, Commander of the United States Fifth Air Force and later the Far East Air Force in the South West Pacific theatre of World War II. The Fifth Air Force was at the forefront of the conflict throughout Papua New Guinea.

Further research led to the contact of the three surviving crew members of the aircraft. One had married an Australian girl and retired to Australia; the other two were still living in the United States.

George Richard (Dick) Graf had been the Radio Operator on 12633 from its commencement as the General's plane in October 1942 to shortly before it was retired in the Philippines in March 1945. George Powell at age 22, the youngest crew member, was the flight engineer on Sally during those years. This contact led to the pilot, Colonel Wilbur Beezley (retired) who, at the grand age of 27 years, had been the oldest crew member.

Records show that AAF41-2633 was received by the USAAF (United States Army Air Force) on the 26 February 1942. She arrived in Australia on 28 April 1942 where the aircraft entered

combat painted in camouflage colours of brown green over grey. AAF41-2633 was assigned to the 19th Bomb Group and flew missions to Rabaul and Lae. On 4 July 1942, following a successful attack on Lae, 41-2633 was damaged on landing at Horn Island, just north of Cape York Peninsula. The story of this mission together with a number of photographs of this plane in flight and on the ground at Horn Island was written by Howell Walker and published in the January 1943 issue of the *National Geographic*.

General Kenney rarely mentions his plane in his personal account of the War, *General Kenney Reports*, much of which is set in Papua New Guinea. During the time of the Buna Campaign he wrote that he finally received an aircraft of his own. He had told Colonel Bertrandais, based in Townsville, to fix up an old wrecked B-17 for his personal transport, with a table, a bunk and a few chairs in it so it could be used as a flying headquarters. Hence the battered old war horse became the plane of a General.

Sally was manned by a pilot, co-pilot, flight engineer, navigator, radio operator, side gunner and tail gunner. Thirteen passengers could be carried in addition to the crew. The enlisted men slept in the aircraft when in New Guinea as the risk of sabotage had greatly increased after Admiral Yamamoto had been shot down while flying over Bougainville.

George Powell and Colonel Beezley believe they know where the Sally photos were taken. In December 1943, an important meeting was held on Goodenough Island in the D'Entrecasteau island group of the Milne Bay Province. General George C Marshall, Chief of Staff of the US Army and Chief of the Joint Chiefs of Staff, came to attend a meeting with General Douglas MacArthur at this venue. General Marshall was General MacArthur's military commander.

General Krueger, one of General MacArthur's two field commanders, had established the 6th Army Headquarters at Goodenough. This was done in order to prepare for the Allied advance into New Britain via the Arawe Islands on the south coast of New Britain and through Cape Gloucester at the far western end of the island.

Sally's log shows that she left Brisbane on the 12 December 1943, overnighing in Port Moresby and flying on to Goodenough on the 13 December.

*Combat aircraft 12633 bombing
Lae Papua New Guinea
4 July 1942
Photograph: Howell Walker
Copyright National Geographic*

General MacArthur and his staff were the passengers. General Kenney had remained in Port Moresby to meet and accompany General Marshall and a host of other dignitaries to the Goodenough meeting in another aircraft. There had just been a major conference in Teheran between Roosevelt, Churchill and Stalin. General Marshall was touring the Pacific informing the various commanders what had transpired.

Pilot Wilbur Beezley remembers that not long after he took off from Vivigani airstrip on Goodenough Island on 16 December 1943 with General MacArthur to return to Port Moresby, a plane flew around him at close quarters. He believes it was from this aircraft that someone took these photographs. He suspects it to be the aircraft which departed directly behind him, possibly carrying General Robert Eichelberger, General MacArthur's second ground commander. The log shows the return flight took an extra half hour to the outgoing flight. This time differential could help explain a photographic session over the Milne Bay islands.

As the war moved northward so did Sally. In the Philippines, the aircraft had developed a slow crack at the base of the main spar on the wing. It had progressed beyond repair. On 20 March 1945, Sally was 'retired'. She was abandoned at an airfield outside Manila.

So why my cupboard? It became apparent to me during the course of this investigation that the images belonged to my mother, Ellen Grace Kemp (nee Chellingworth, deceased 1978).



'Sally' carrying General Douglas MacArthur from Goodenough Island to Port Moresby, December 1943



She had been in the WAAAF (Women's Auxiliary Australian Air Force) based at Townsville during the war and had a great love of flying, holding a private pilot's licence from 1936 to 1940 and owner of her own aircraft, a Gypsy Moth. She was also a keen amateur photographer. Perhaps the person who took these images considered her their most suitable guardian?

What of the images of Sally now, where will they finally rest? At Walindi Plantation Resort, a photo of Sally soaring into the sky over Milne Bay, carrying a man whose decisions were changing the course of modern history, hangs on my dining

room wall. It is surrounded by dozens of images of international prize winning underwater photographs taken in Kimbe Bay. A strange, peaceful and unlikely setting. The photographer, whom ever it may have been over 50 years ago, would never have guessed it!

Walindi Plantation is a world class scuba diving resort on the shores of Kimbe in the West New Britain Province. See the story on Feather Stars in this issue for information about diving and bookings at Walindi.

KULA



Jutta Malnic

Kula: Myth and Magic in the Trobriand Islands

by Jutta Malnic with John Kasaipwalova

Jutta Malnic's stunning photographs capture the legacy of the Kula Ring, the ceremonial exchange system in the island region of Milne Bay Province. The Kula is based on the formation of important trade partnerships between individuals from different islands and language groups through the reciprocal exchange and continual circulation of two types of ornamental shell valuables — armshells or *mwali*, and necklaces or *soulava*.

The book reflects Malnic's odyssey over a 17-year period as she explores the myth and magic of Kula through her camera lens, her written journal of four Kula expeditions on which she was a participant, and the voices of some of the renown Kula masters, in

particular the late Chief Nalubutau of the Trobriand Islands, to whom the book is dedicated.

The book is an impassioned interpretation of *Kula* philosophy and ideology as expressed through the voices of Malnic's Trobriand collaborators. The narrative explores the discipline of Kula by recounting myth, magic and poetry. It looks at the broader social dynamics of gardening, harvest festivities, sorcery and exchange relationships of which the Kula is an integral part.

Kula was officially launched in late January this year by Sir Silas Atopare, the Governor General of Papua New Guinea. It is a unique contribution to the vast literature on the Trobriand Islands and the Kula Ring.

Published 1998 by Cowrie Books, Wahroonga, NSW
222 pages of text and photographs with Glossary of Kilivila language and Index K80 per copy
Available from Kula Marketing and Promotion, PO Box 75 Losuia, Trobriand Islands
Phone: 323 5174 Fax: 323 5079

LOCAL GOURMET FOOD - Ginger

by Roslyn Morauta



The use of ginger in cooking and medicine is widespread. It is used daily by over half of the world's population. Ginger is central to

Chinese, South-East Asian, Japanese, Indian, Middle Eastern and North African food. In some parts of Papua New Guinea it has long been used as a condiment in cooking, but everywhere it is found in the country it is used for medicinal purposes.

In southern China, a woman who has just given birth is given pig's trotters simmered in ginger and black rice vinegar, the belief being that this dish will aid digestion, prevent the woman from catching a chill and assist her reproductive cycle to return to normal. In Lebanon, a drink made from dried ginger, cinnamon and almonds is served to new mothers to restore their strength after the rigours of childbirth.

Whatever the medicinal properties of ginger, its combination of hot, clean and cool flavours are delicious in everyday cooking, for both spicy and sweet foods.



Spicy Chicken

chicken pieces

Marinade

3 tablespoons oil

2 tablespoons ground cumin

1 tablespoon ground coriander

1 tablespoon paprika

1 teaspoon chilli powder

2 tablespoons tomato paste

1 teaspoon turmeric
5 cloves of garlic, chopped
3 tablespoons grated fresh ginger
juice of a lemon
salt to taste

For marinade, combine all ingredients and mix well. Line a roasting pan with foil to overlap edges. Place chicken on the foil and coat with marinade. Fold up the foil to enclose chicken completely. Refrigerate for at least 2 hours.

Bring back to room temperature before roasting at 180°C for 40 minutes. Open the foil and roast 20 minutes longer, basting occasionally, until chicken is tender and richly coloured.



Baked Fish with Ginger

large whole snapper or other white fish (gutted and scaled)

banana or taro leaves or foil

4cm piece fresh ginger, peeled and sliced very finely

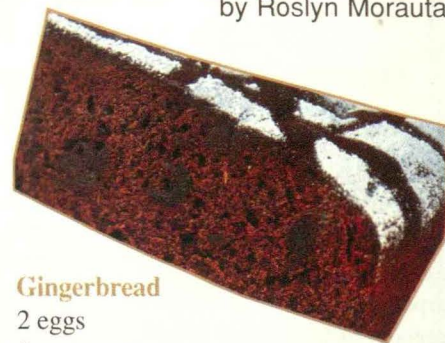
4 cloves garlic, peeled and sliced

juice of 1 lemon or 2 limes

salt and pepper

Preheat oven to 200°C. Dry the fish well and make a few incisions in the thick part of the flesh on both sides. Salt the gut and place fish on top of a leaf or foil. Scatter with pepper, ginger and garlic then pour lemon or lime juice over. Wrap the leaves or foil around the fish; put on baking tray and bake for about 30 minutes or until done.

Serve with (coconut) rice and stir-fry vegetables, or with yam or taro and greens in coconut cream.



Gingerbread

2 eggs

1 cup sugar

2 cups plain flour

1 cup treacle

120g butter or margarine

1 teaspoon powdered ginger

$\frac{1}{2}$ teaspoon mixed spice

$\frac{1}{2}$ teaspoon cinnamon

1 teaspoon bicarb soda dissolved in 1 cup milk

50g glacé ginger, chopped (optional)

Beat eggs and sugar. Put butter and treacle in a saucepan and heat until butter dissolves. Add to egg and sugar and beat well. Sift dry ingredients and add alternately with milk and soda. Add chopped glacé ginger if using. Pour into well greased large cake tin and bake in a moderate oven for 1 hour.

Serve on its own, or buttered with tea, or as a dessert with whipped cream, poached fruit or ice cream.

Pickled Ginger

250g young ginger, peeled and cut into even pieces

2 teaspoons salt

1 cup white (rice) vinegar

100ml water

3 tablespoons sugar

Sprinkle ginger with salt and leave for 24 hours. Mix vinegar, water and sugar in a bottle and leave until sugar has dissolved. Lift ginger from salt and place in marinade. Refrigerate for at least 1 week before using. Cut into very thin slices across the grain to serve.

Excellent with sashimi. Keeps for months in the refrigerator.



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:

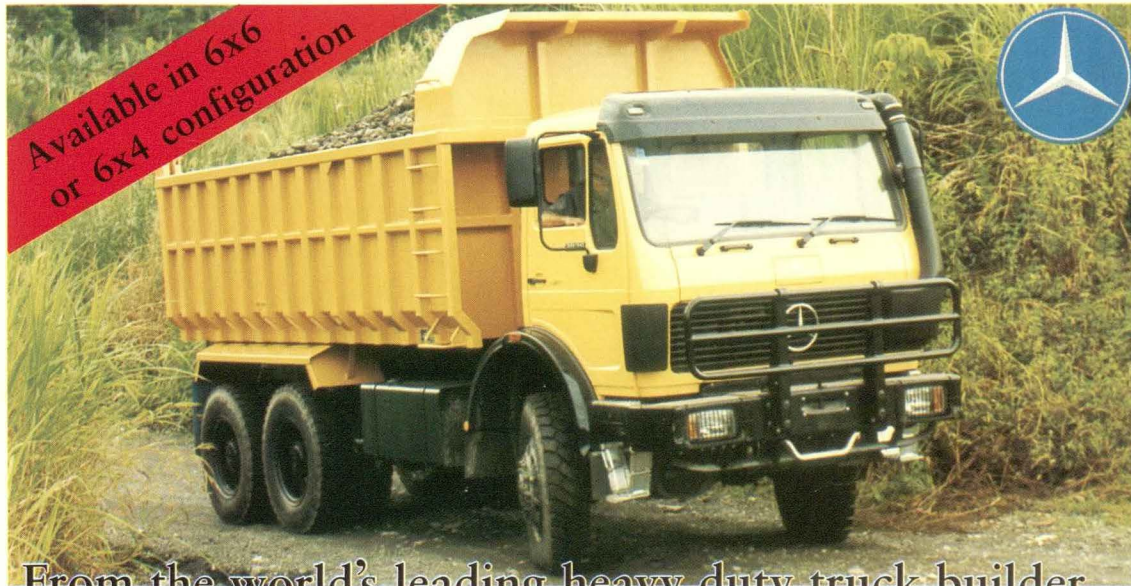
June	Port Moresby Show
August	Mt Hagen Show
September	Hiri Moale Festival Port Moresby; Goroka Show
October	Maborasa Festival Madang; Morobe Show

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.

They have one feature in common...

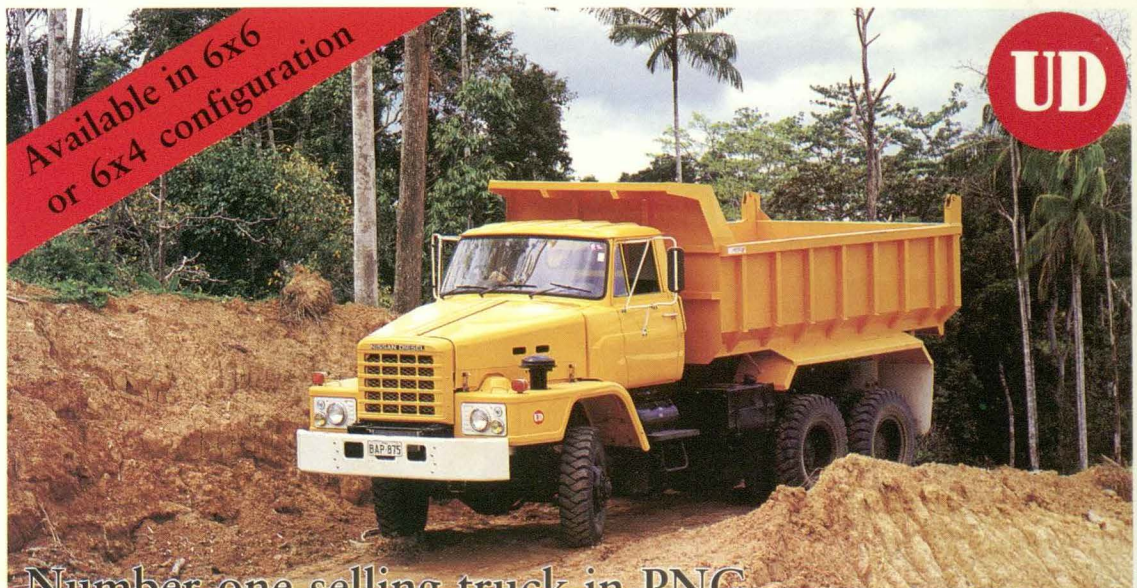
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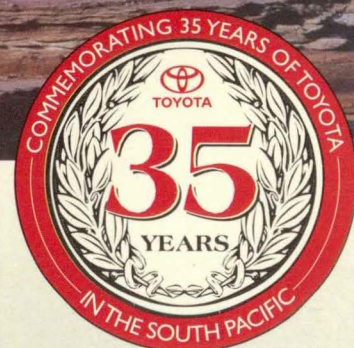
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