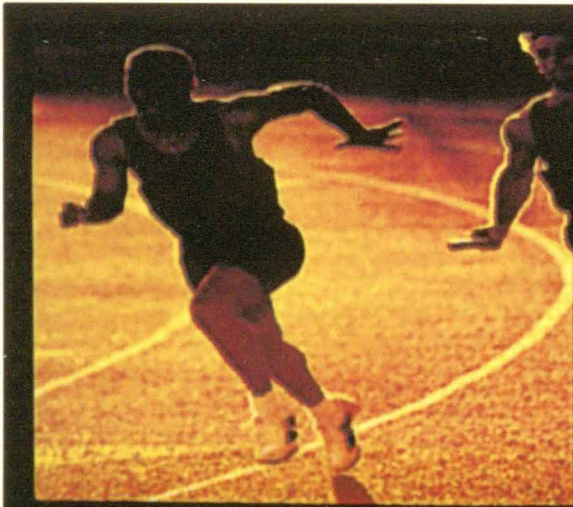




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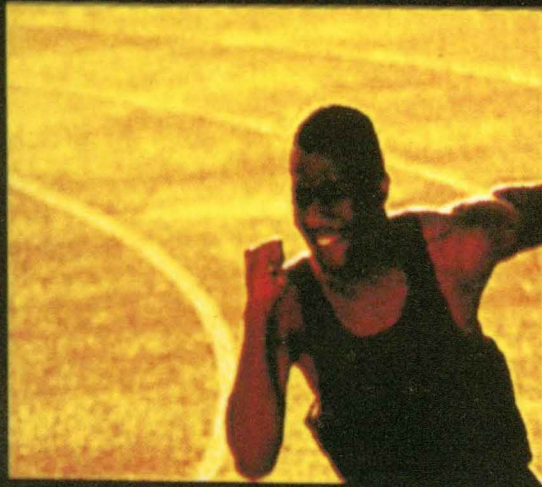
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Publisher: Sir Mekere Morauta
Editor: Roslyn Morauta
Production: Dianne McInnes

Editorial Board Members:
Eva Arni (Air Niugini)
Katherine Lepani

Contact the Port Moresby office for:

Advertising:

La'a Aukopi

Subscriptions:

Marie Manumanua

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Cover: Baining Fire Dancer
Photograph by Danielle Johnson



Welcome aboard

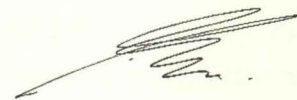
Many visitors see Port Moresby as merely the gateway to our land of rich culture and unspoiled nature. This issue of Paradise gives a glimpse of interesting sights and things to do around the capital city.

A Day in the Life of Port Moresby, an exhibition of photographic work of students of Port Moresby International School, recently mounted at the Papua New Guinea National Museum and Art Gallery in Waigani, gave a captivating insight into life in the city. The Museum itself is well worth a visit — it is a virtual microcosm of the multitude of cultures that make up our country.

And if you enjoy diving, you need go no further than Loloata Island, just 15 minutes along the coast east of Port Moresby.

Other highlights of this issue include a fascinating article and superb photographs of Baining fire dancers, and details of how to get to and what is in store for you at one of Papua New Guinea's best kept secrets — Crater Mountain.

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Andrew Ogil
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To Dance on a Volcano

Story and photographs
by Danielle Johnson

On a starlit night in Gaulim, a masked dancer dashed and whirled around a fire, tending the cadence of the musicians and singers. Occasionally, he would come running towards the orchestra, zigzagging wildly. Abruptly, he would turn towards the gathered audience, and chase them away from the dancing ground to give more space to the dancers who would follow him. He concluded his entrance with some heavy stomps with bare feet through the central fire.

The name 'Baining' means people who live in the bush. The Baining of New Britain live on the Gazelle Peninsula, in an area covered by dense rainforest and mountains which rise from sea level to 2,600 metres. Many of these basaltic mountains, in geologically the oldest part of New Britain, are volcanically active.

All the Baining language groups have a dance which involves fire. A fire dance may occur for a variety of reasons, from the traditional (birth, death, marriage) to the practical (to celebrate an economic venture such as a profitable sale). The dramatic late night ceremonies take place in secrecy in a clearing in the bush. Sometimes they last for a few hours. At other times the ceremony can continue throughout the night until dawn.





The all-male dancers are naked except for penis covering of bark cloth and masks. The body is painted with black ash and white or red clay. The legs are covered with green leaves, and the body is spat on with sugar or rubbed with wild honey to make it bright and shiny.

But it is the masks which are most remarkable. Materials for the mask are collected in a special place away from normally used roads and paths, in a protected part of the forest. A special house is used to build the masks and to keep them until the next occasion for their use. Precautions may even be taken, such as hiding the approach, so that the house is not easily visible.

The masks are made by constructing a frame from bamboo, the elements of which are tied with creepers. Dried cane and banana leaves cover the wickerwork and the whole is finished in bark cloth. Finally it is decorated with black and red dye made from extracts of trees.

On this night, I had joined a crowd of happy people of all ages, with laughter and merry shouting ringing out through the night. There was a crackling bonfire, which had been burning a long time and now had a thick layer of glowing ashes. And there was music, the wailing of a bamboo orchestra. The members of the band were seated on logs facing the fire, each drumming a bamboo cane on the log in front of him. The varied rhythms and tones of the bamboo were accompanied by songs called *mabugi*. The *mabugi* describe the everyday experiences of the composer — perhaps loneliness, hunger, or even joy. If the song is popular, it may be repeated at a future fire dance.

In the prelude to the main event, children and older women danced around the fire to the beat of the music, while the men kept the fire burning with gathered kindling. A line of women danced into the area with short shuffling movements, carrying lengths of sugarcane over their shoulders, with betel nut attached. This was the band's refreshment, of which they would repeatedly partake during the ceremony. The opening act withdrew as the first masked dancer appeared at the edge of the clearing.

It was time for the main event to take place, for the ancestors were now present. Only the rhythm of the band could be heard as the first of the three mask groups, the *lingen*, rushed in from the surrounding darkness one by one. The *lingen* masks look like umbrellas with a border curtain of white leaves which hide the dancer's face. The masks are constructed in the name of a personal spirit.

The first *lingen* is usually a dancer who has never performed in a fire dance before. Each dancer passed through the fire and presented himself to the band in a rapid dance, then retreated to a slower pulsating movement to take his place on the other side of the fire.



The *kavat* masks were the next group to enter. The *kavat* masks may represent traditional bush spirits, about which many stories are told. These spirits include Sarlek and his wife Siragi, who lead hunters astray. Sarlek is difficult to fight and eats his victims. Other masks may resemble animals, fish, birds or reptiles. These masks may not follow the other dancers, but rather reproduce the movements of the animals which their masks represent.

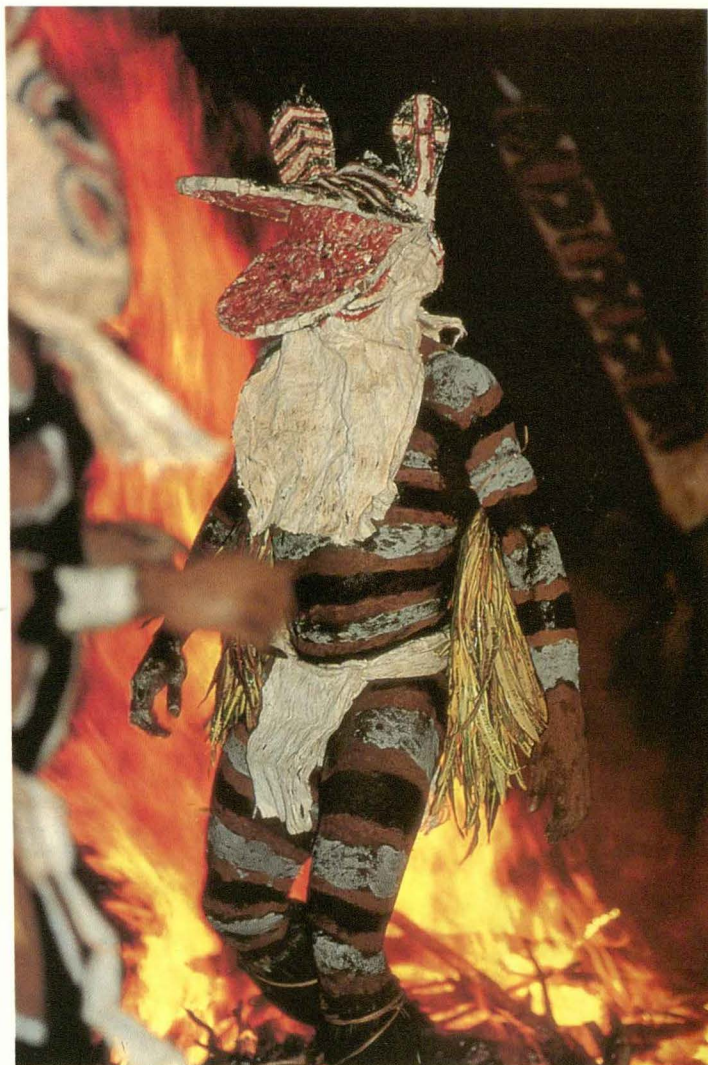
When all the *kavat* and *lingen* had made their entrance, it was the turn of the few *vungvung*, the third mask group, who would participate. Because of their greater size, their dance was much slower. The *vungvung* are friendly and healing spirits.

Although there are three basic masks, there is an endless variation in design, style and decoration. Each mask is said to be a spirit which is called from the bush by the singing and the beating of the bamboo.

When the last *vungvung* had taken his place in line by the fire, the tension of waiting was released explosively as the performers dispersed in all directions and danced energetically around the fire, and were joined by men and boys from the audience. The beat had by this time intensified and the singing rang out loudly. It was not a carefree or wild performance. Each movement was carefully executed, in coordination with the music.

Occasionally, on cue from the music, one *kavat* would run into the fire, kicking the burning wood with bare feet and sending sparks flying against the dark sky. One of the dancers constantly pushed together with his feet the glowing ashes which had been trampled apart by the dancers, and provided the fire with new nourishment of dry twigs. The *kavat* represents an aggressive and angry spirit.

The intensity of the expression for both participants and observers is heavily dependent on mystery, not just secrecy. For the Baining, there is an intimate connection between the life of the living and the life of the spirits. It is the elders, those who are closest to the ancestors, who are the most fully initiated in the lore of the ancestors and the Baining rituals. They nurture the meanings behind the traditions for the continuation of the tribe. These days of celebration become occasions to remind the younger generations of the traditional ways of the Baining.



After three hours of ardent playing, the band stopped abruptly. The end? No, dawn was still hours away. A new band took up its position, and the activity around the fire carried on.

As the first light began appearing on the horizon, the excitement of the villagers had reached a climax. We all knew there was little time left. The dance must finish before sunrise, when women and children would have enough daylight to see forbidden things. Traditionally, a pregnant woman who sees the *kavat* mask in daylight will bear a child which resembles that particular *kavat*. Such a thing cannot happen under cover of darkness.

The music was intense, and spectators from the sidelines joined the dancers in a last ditch frenzy. Then, on an imperceptible cue, all movement and music stopped abruptly. The party came to its exhausted but happy conclusion.

Danielle Johnson, a former research scientist in molecular evolution, now works as a freelance photojournalist.

The Baining area can be reached by coastal vessel or third-level aircraft from Rabaul and Tokua. Air Niugini flies to Tokua daily.



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MUSEUM NEWS

A Day in the Life of POM

by Brad Colbourne

It's 1981 and photojournalist Rick Smolan's award-winning book *A Day in the Life of Australia* has become the number one non-fiction bestselling title of the year. It is only the first in a series of many *Day in the Life Of* publications that cover many countries including the United States of America, the (former) Soviet Union and Vietnam. His concept was simple: arrange for the world's best photographers to travel to a particular country for one day and to work in one location over a 24-hour period. From these, Smolan would then compile the best material into a single publication.

23rd of June 1998, it's 5.30am and Year 12 POMIS student Alpha Buleau stands on the windswept tarmac of Jackson's International Airport with his Nikon camera at the ready. He woke up only half an hour ago, but it's the last thing on his mind as the dawn sunlight sets ablaze the sky and surrounding hills. Dark purple shadows play across the nose of the Airbus that has just arrived. It is like some huge benevolent whale with outstretched flippers, pausing a moment to tenderly set down its passengers (*photo above*).

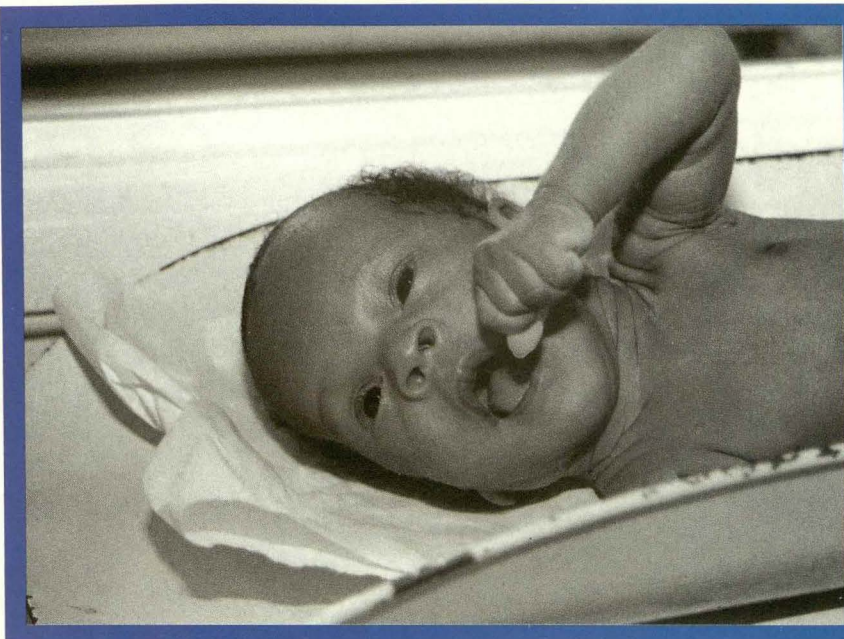
Alpha captures the scene with a deftness that has come from years of hard work at Port Moresby International School. With the passing of a single shutter, he assures himself a place on the wall at the Papua New Guinea National Museum and Art Gallery. He will go home tonight at 6.30, comforted in the knowledge that, like him, 60 other students from Grades 9

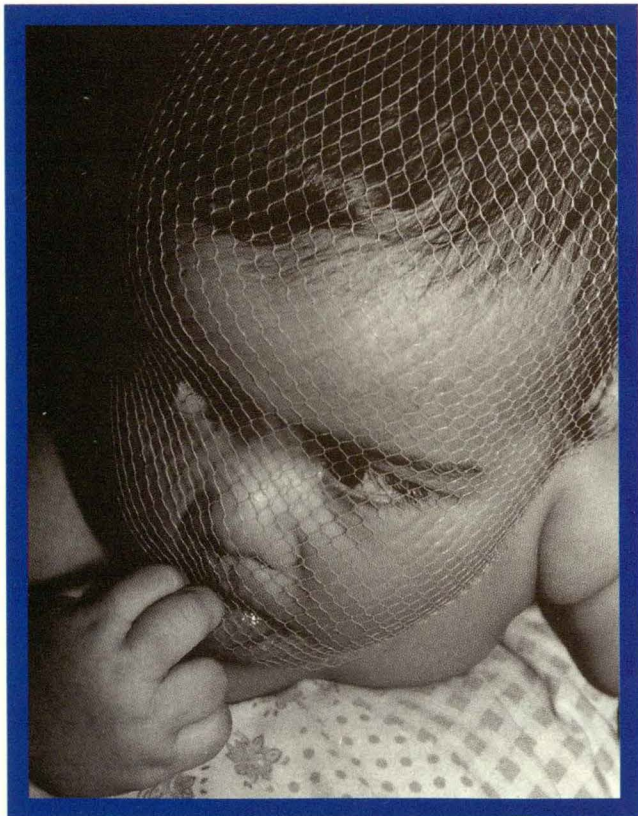


to 12 have spent the day taking photographs for their school exhibition, *A Day in the Life of Port Moresby*. Between them they will cover such places as the Botanical Gardens, Ela Beach, the Dive Center, the Bank of South Pacific, the Gateway Hotel, Julz Clothing, the Post Courier, SP Holdings, Hugo Canning, Ericsson Business Communications, Kila Jack the silversmith, Peter Pan Play Centre, Mary Gole potter, HITRON, the Hohola Youth Development Centre, NAU FM, Ela Motors, *Tutu* — the home of Lady Kidu, POM Grammar School, the 'Towers' building site, Tanubada Dairy, Cheshire Homes and the French Bake Haus. The list goes on and on, photographs taken in the streets and alleys, villages, houses and gardens of Port Moresby.

For some it is a *first* day in the life of POM, and a first day of life.

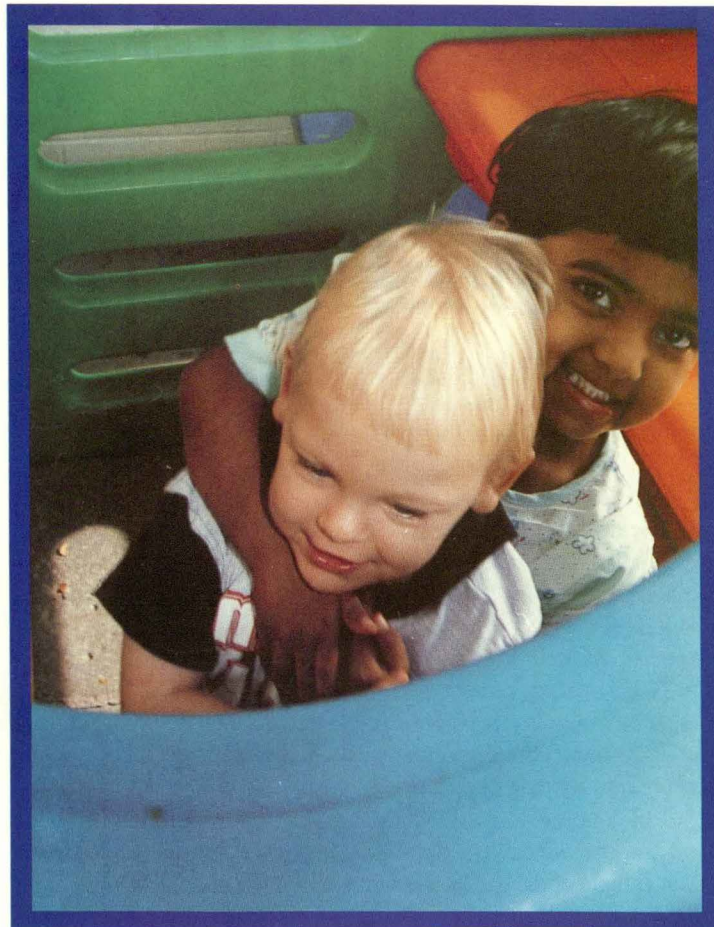
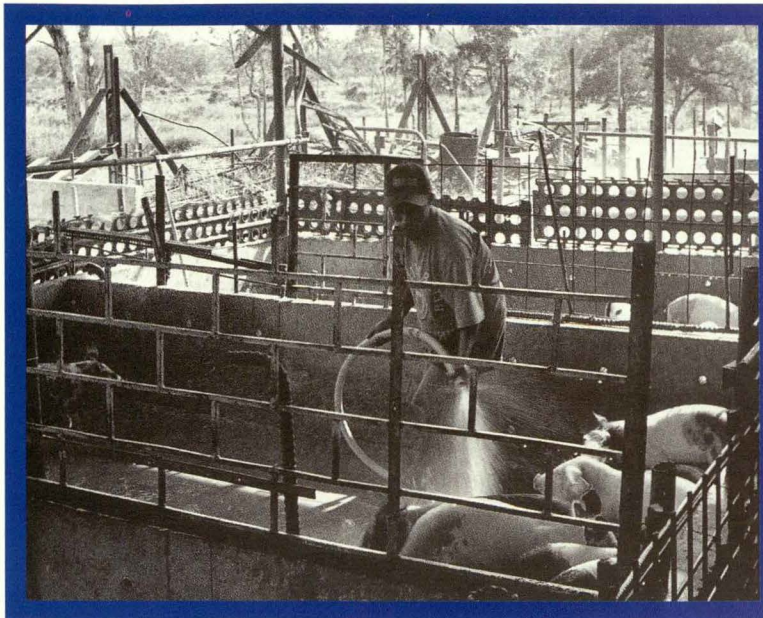
It's midday and Kerrie Lee, an adult student working with Year 11s, arrives at the Intensive Care Nursery of POM General Hospital. A press crew from the Post Courier has just left. An abandoned newborn boy had been discovered on somebody's front lawn only hours ago. A small piece of cardboard sits on the wall above the baby's crib, a handwritten sign that reads simply 'Abundant Baby'. Kerrie tenderly creeps over to the baby's side and captures it crying hysterically, contorted fleshy pink face seeping into a chasm of warbling tonsils and defiant tears. It's still got a lot of fight left in it. 'Abundant' baby seems like a pretty accurate description after all (*photo left*).





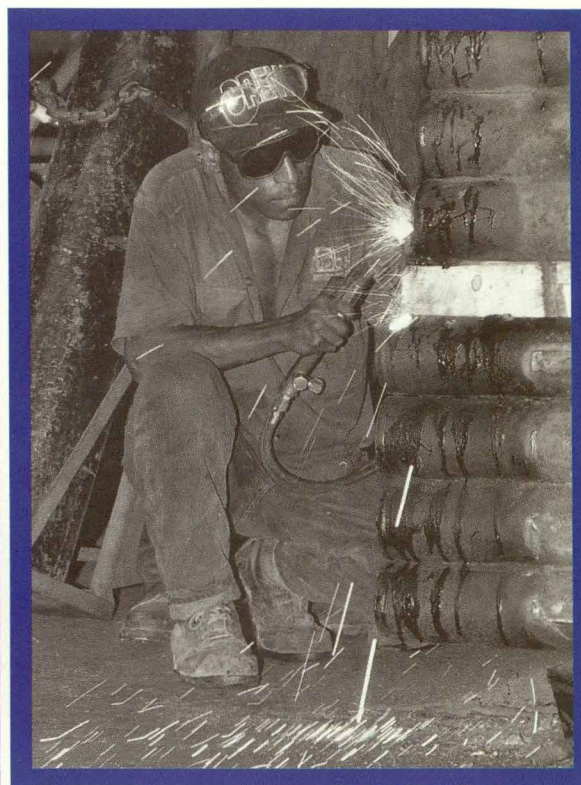
At home another adult Year 11 student, Lisa Waup, plays with her 6 month old twins Kinani and Kaiti, her camera by her side. In one of the most beautiful contributions to the exhibition we see a very close shot of Kaiti playing with a hair net over his head. Half of his face is cast in shadow, directing your gaze to the light areas — a tiny finger toying with the net, dark eyebrows framing closed eyes to reveal a line of distinct eyelashes. He lives in a private little world of his own that only a mother could truly show us. His nose and his lips are burnt into the emulsion of photographic paper for all to see (*photo above*).

Below: *Hosing pigs at Mirigeda Mission farm* — Ewan Watson, Yr 11



Above: *Children at Peter Pan Pre-School* — Beverlyn Silas, Yr 12

Below: *Welder at Bishop Bros* — Mona Giheno, Yr 12



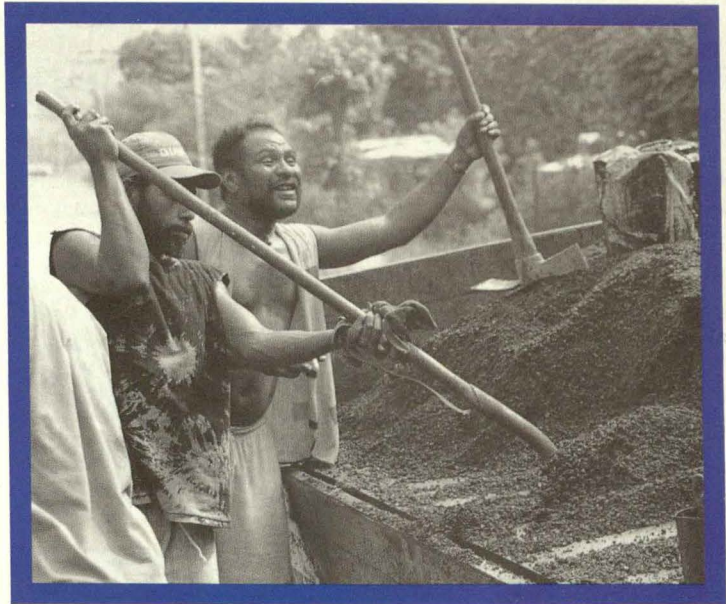
If a picture speaks a thousand words, then our exhibition was a lavish oral presentation of more than a third of a million. There are quiet moments of introspection whispered softly or trumpeted blasts delivered hard and sudden like a blow to the head. But always the same universal communication through pictures.

Presented 17 years after Smolan's *A Day in the Life of Australia*, *A Day in the Life of POM* was the culmination of more than 3,600 manhours over a three month period. Consisting of 350 final prints, the actual number of shots taken altogether was in the thousands. Year 9 students visited more than 10 separate venues within the one day, and attended to the streets in the school bus — covering things like the 'pothole brigade', PMV stops, shopping centres, supermarkets and beaches. Grades 10 and 11 students on 'work experience' were able to expose their burgeoning inside knowledge of these careers to their cameras. Businesses that requested *A Day in the Life of POM* students were attended to by the Year 12's, who were also encouraged to find locations in which they were interested. These often included venues of 'CAS', an acclaimed program administered by POMIS in which students participate regularly in various activities of Creation, Action or Service. All the images were individually processed, developed, printed and mounted by the students themselves.

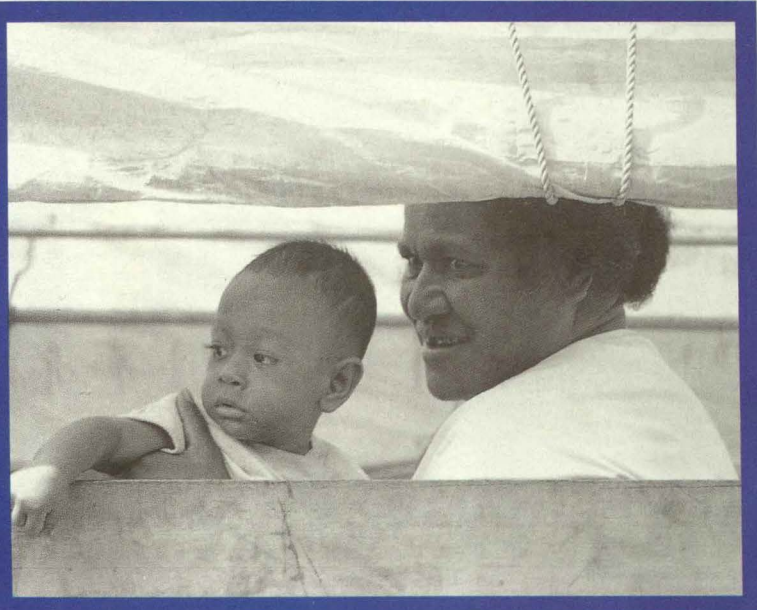
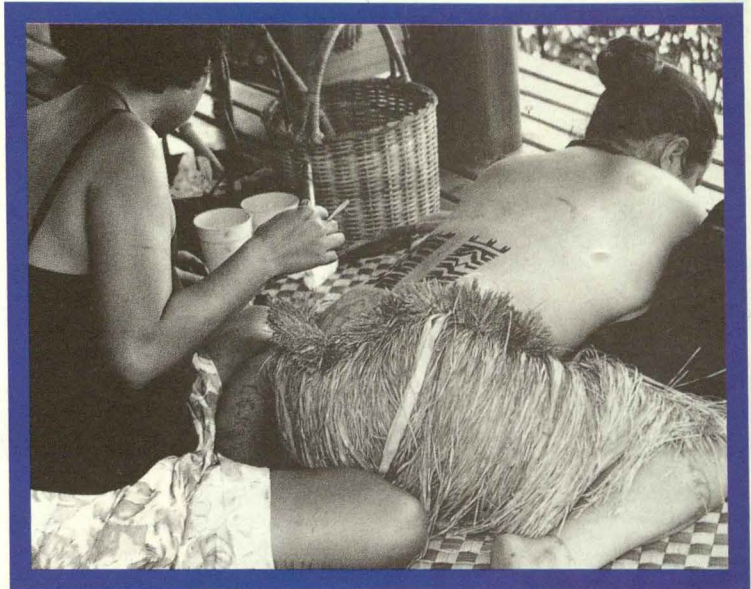
Right: *Dobi Kidu being tattooed* —
Rebekah Tomlinson, Yr 9

Below right: *Passengers on a rural PMV* —
Ray Pantua, Yr 9

Below left: *Loading cargo* —
Emmanuel Meraveka, Yr 12



Above: *The NCD pothole brigade* — Marco Cragolini, Yr 9

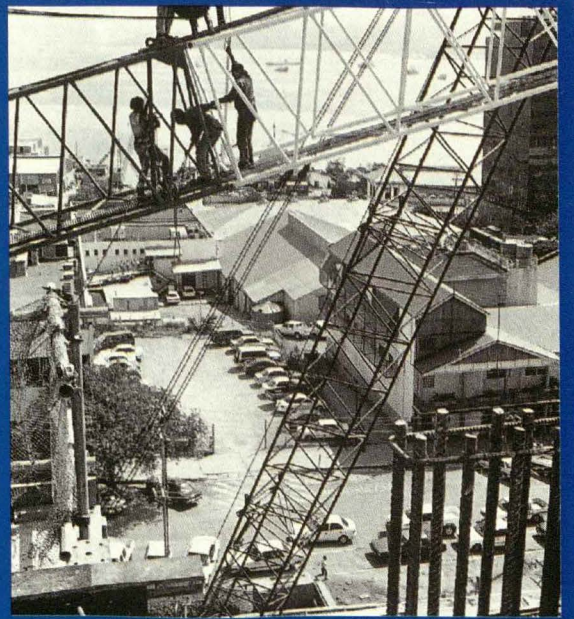


The entire project was conceived, planned and coordinated by Mrs. Georgie McKie, Head of Photography at Port Moresby International School. Mrs McKie is a world-class professional who displays, demands and receives nothing but the highest standards of photographic excellence.

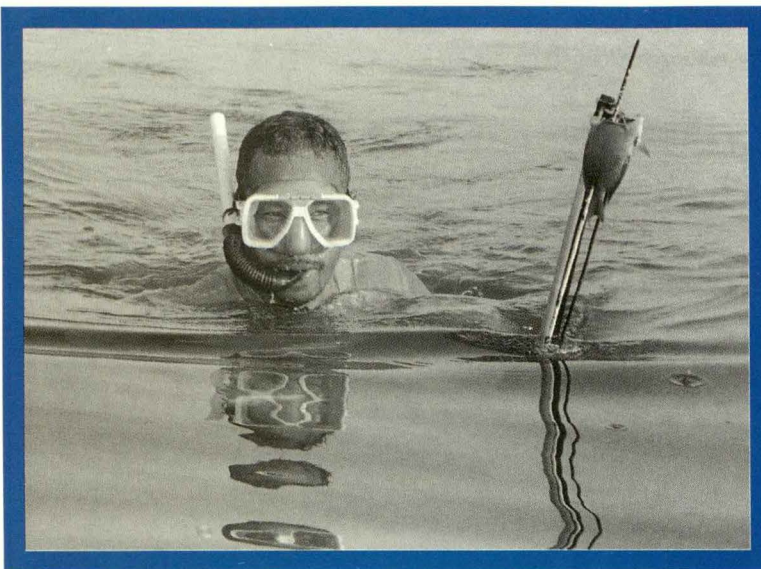
Year 12 student Kalya Nyo notes that she wanted to explore not only the relationships between people but their relationship with the camera. Our subjects rarely consider that, as they smile at the camera, they look deep into the eyes of all those who will follow them in future generations. Then we realise with amazement that our new pictures of tribes, schools, clubs, partners, children and individuals may one day be as special and sacred as the ancient pictures that we look upon today with such reverence.

The exhibition was nestled quietly amongst rooms filled with ancient wooden carvings and statues - creating a contemporary alcove within the beauty and mystery of the past. *People seemed to genuinely appreciate our work*, Kalya says.

Rick Smolan would have been proud. I know that we all were.

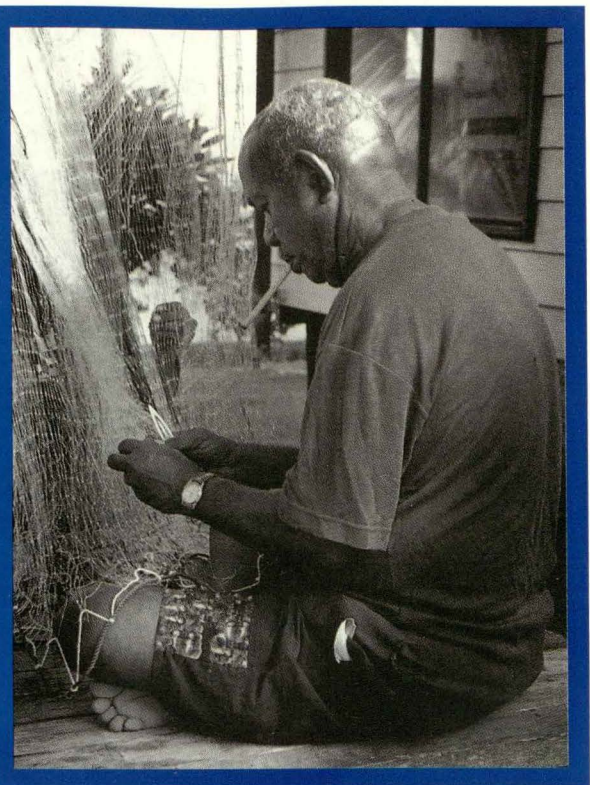


Above: *The Towers building site* —
Kuyal Young, Yr 11

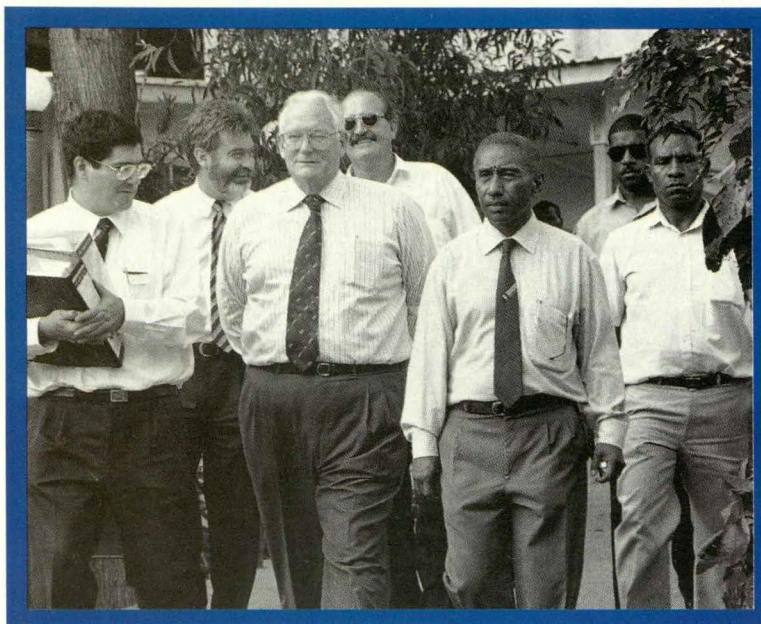


Left: *Fishing for breakfast* — Ryan Pini, Yr 11

Below: *Mending nets at Taurama Beach* —
Kerrie Lee, Yr 11 adult student

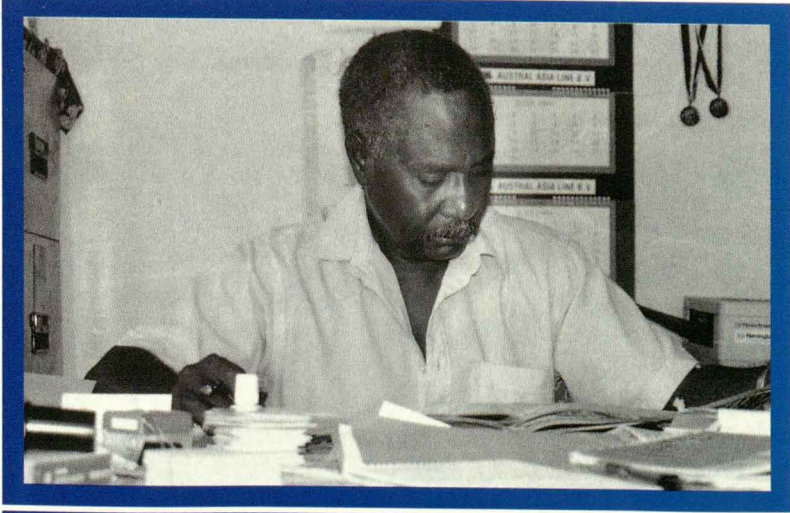


Below: *Sir Julius Chan & legal advisers leave the court* —
Stephen Brown, Yr 11

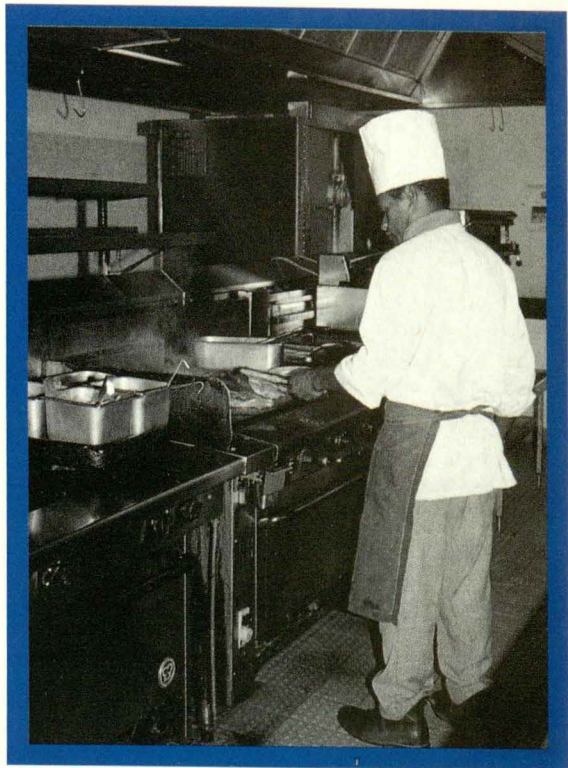


FOOTNOTE

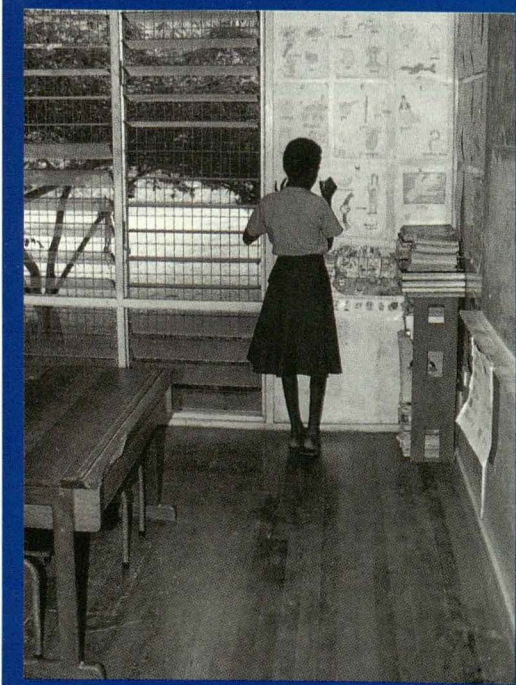
The exhibition was the closing act of 13 years of photography education at POMIS. The school has now closed this faculty for financial reasons.



Above: *Minson Peni starts work — Xenia Peni, Yr 10*



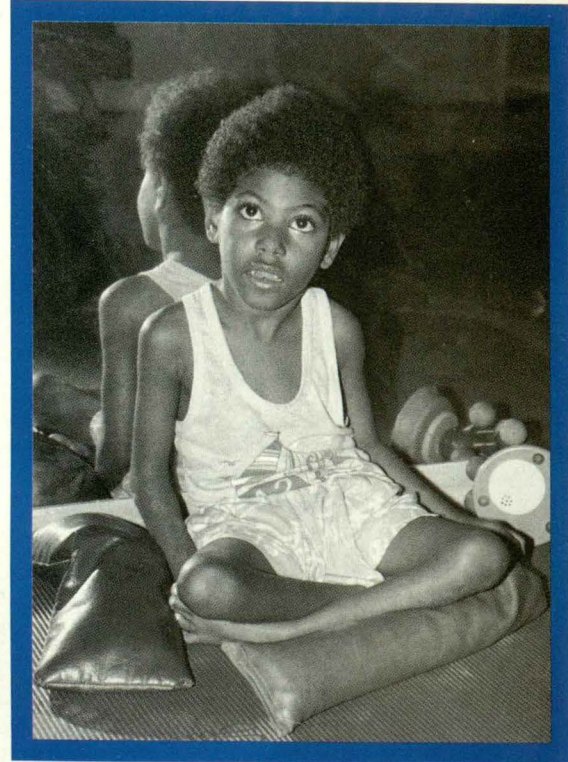
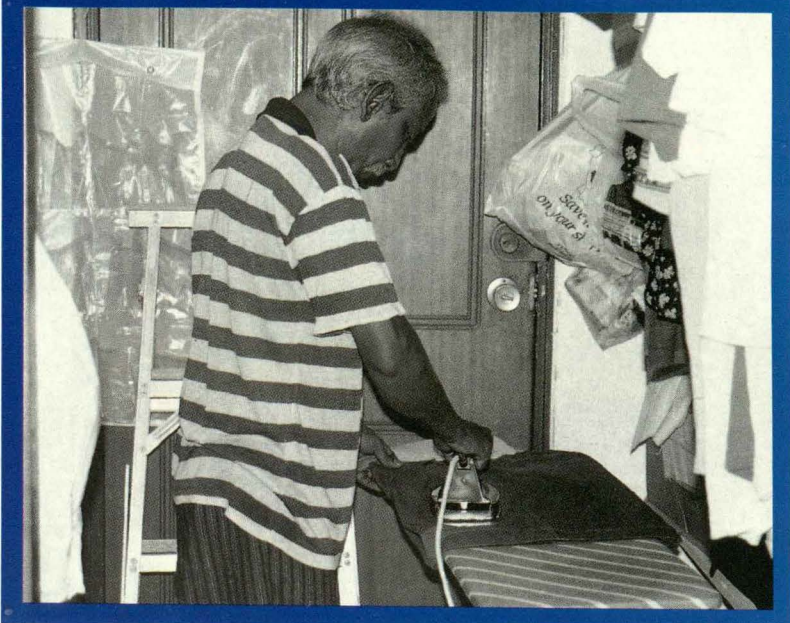
Above: *Chef Andrew at the Gateway — Emelia Kitcher, Yr 10*



Left: *Deaf student at the Special Education Centre — Brad Colbourne, Yr 12*

Below: *Cheshire Home patient waits for physiotherapy — Kalya Nyo, Yr 12*

Below: *Eric Samuel irons a school uniform — Elissa Samuel, Yr 10*



The public galleries of the National Museum are open from 0900 to 1500 Monday to Friday and from 1300 to 1600 on Sunday afternoon.

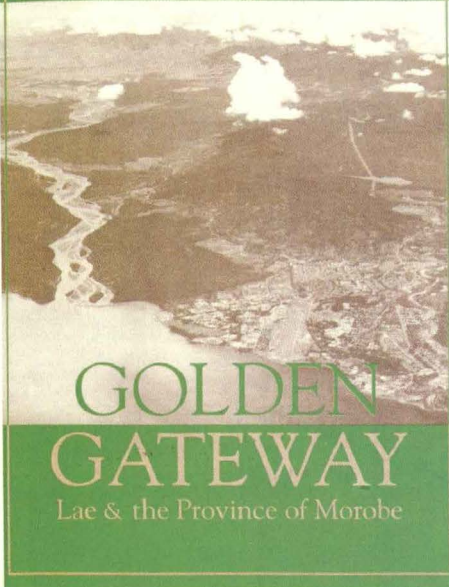
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BOOK REVIEW — Golden Gateway

JAMES SINCLAIR



Lae and the Province of Morobe

Review
by John Meehan

Guinea Airways operated four all-metal junkers G31 freighter planes and by the end of the 1930s had flown in eight dredges. By 1936, the air lift had proven so successful that Bulolo Gold Dredging Ltd confidently decided to build the two largest dredges to operate on the field. When assembled they weighed 2,500 tons each and could dig to a depth of 125 feet (40 metres). But the story is much better than this brief synopsis. If you do not know the story then you must read the book, and if you do know the story it is well worth reading again.

The war years are interestingly covered. First hand accounts of the evacuation of European women and children are included, and the hasty arrangements that were made for the repatriation of the thousands of labourers are welcome additions to the otherwise sparse writing on these subjects.

With the end of war, civilians returned as quickly as they were allowed. These people came back with the expectation that their comfortable pre-war lifestyle could be rebuilt, but life was never to be the same again.

It was unnoticed at first, but by the 1950s Papua New Guinea had started down the road to Independence. At Lae the residents returned to nothing because the whole of the infrastructure had been totally destroyed, including Guinea Airways workshops, once the best equipped in the whole of the southern hemisphere.

An account of the rehabilitation of Lae and its expansion into an industrial city fills more than half of the book. Reconstruction was painfully slow. The growth phase did not commence until around 1953, the reasons being bureaucratic inertia, red-tape and the seemingly ever changing plans of politicians and public servants who thought they knew best how the public should live and act. But that's no surprise!

The book appears to have recorded practically every business activity and expatriate social occasion that ever occurred in Morobe Province, but of

course it has not. Nonetheless there cannot be many significant events omitted. There are some thousands of individuals named in the text.

George Sellar, an accountant in Lae for nearly 30 years, conceived the idea of a book to record the history of his adopted city. He convinced another 14 Lae business people to form the syndicate that commissioned James Sinclair to write it. The syndicate members are named in the book's Acknowledgements. They are to be thanked and congratulated.

This is James Sinclair's 25th published book and his 24th about Papua New Guinea. It is also his largest work. It has 486 pages with 354 photographs, and weighing in at 2.2kg it would be called a 'blockbuster' if it were a novel. But although the book is serious history, it is written in an easy to read manner. Most of the photographs are published for the first time, and what good photographs they are. They range in time from the 1920s to the 1990s, and alone make the book a must for anyone with a connection to the Morobe Province or an interest in the modern history of Papua New Guinea.

James Sinclair is well qualified to write such a book. He came to Morobe in 1948 as a Patrol Officer and so saw first hand the rebuilding of the Province out of the post war destruction. Sinclair has walked most of the area that he describes. He served as a Kiap at Wau, Kaiapit, Mumeng, Finschhafen and at Lae. He saw the gold dredges in operation, he took part in exploratory patrols to areas where the local inhabitants had not seen a foreigner (black or white), and he knew personally many of the now legendary men and women who did so much to develop the area.

The book was published by Crawford House, Bathurst in 1998. It is available in Port Moresby at Andersons Foodland and at Global Technologies, next to the Spring Garden Hotel in Konedobu.

Mail orders and other enquiries to George Sellar in Lae on phone 472 4379, or fax 472 1639. Price: K85 plus postage.

Lae came into existence because of the discovery of gold in the Wau-Bulolo-Edie Creek area during the 1920s. The city began life as the airport from which tens of thousands of tonnes of materials and supplies were flown into the Bulolo valley to enable the development of the goldfield. Later it became the supply base from which the Highlands Provinces were explored by Europeans, and the gateway port for the export of Papua New Guinea's most valuable agricultural product, Arabica coffee.

For the area we call Lae it is the story of the transformation of a few small villages occupied by the Labu, Lae and Ahi people who had lived there for thousands of years, into Papua New Guinea's second largest city, which some say is the commercial capital of the country. All in the space of a mere 80 years.

The book tells again the ever fascinating story of how it was considered not possible to build a road to Bulolo to transport the 1,000 plus ton dredges needed to extract the gold, and how the problem was solved when a very far sighted and brave Board of Directors decided to air-transport the dredges in component parts. We are talking of the late 1920s when aircraft were still considered by most people as canvas and wire contraptions flown by near lunatics.



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Tricked

by Josephine Opavila

Grand-dad was reading his favourite morning paper with a cup of tea steaming in front of him when Jossy entered the kitchen. Outside, the sky was clear and bright with birds singing sweetly in the trees and the flowers in full bloom, with their scent filling the morning air as it blew through the open window.

Grand-dad looked up from his paper and greeted her with his usual smile. He was like his son, tall with dark curly hair although a few were grey, but still looking young for his age. With Grand-ma dead, Mata and Agnes, the maid servants did the housework while John and Semu, the man servants helped in the garden and around the farm.

Grand-dad's farm was located on a flat hill overlooking a small town where Jossy went to school. Jossy's parents were divorced and she lived with her grand-dad who was her dad's father. Mum and Dad lived and worked separately in the city and Dad only came on weekends to see her. Sometimes she went to stay with her mum.

Today was her birthday and she knew Mum and Dad were coming from the city to be with her to celebrate. Grand-dad had planned the celebration to be held in the garden overlooking the small town. The garden with its lawn mowed and trees providing shade and flowers with sweet scent brought assurance that everything was going to be right. And with Mum present, it was going to be perfect, a dream come true.

Jossy had secretly tried to bring both parents together for the last few years but had failed. So she had begged her

mother to come for her birthday, no matter how bad things were between her and Dad, saying that she wanted both of them to be with her to witness her birthday celebrations.

Looking out the window, she saw the man servants preparing the garden with decorations and the two maid servants busy in the kitchen with the food. Without wanting to disturb Grand-dad, she asked Agnes when Dad was coming and found out that he was to pick up Mum and both would arrive together around lunch time. As the celebration was scheduled to start late in the evening, she thought she would try to play games on both parents to bring them alone together.

All day long, she imagined how it would be like when three of them, Dad, Mum and herself sat together and talked and laughed. The thought of their getting back together made her very happy and she enjoyed the whole day cracking jokes and laughing with the maid servants. By lunch time both parents still had not come. But this did not worry her, she knew that they would not let her down.

Everything was well in place. A few friends of Jossy had arrived but Mum and Dad still had not. This got her worried. But as she was talking to some of her friends, she saw her dad's car pull up. Then the driver's door opened and Dad stepped out but there was no sign of Mum. Jossy excused herself and ran to meet her dad. He tried to look happy but Jossy realised there was something wrong. The first thing she asked was why Mum was not with him. He replied saying that she was busy and could not make it but she was sorry.

All Jossy's hopes were shattered. But she did not want to spoil everything on her birthday.

By then, everyone else had arrived and the celebration was in progress. After a while it was time for Jossy to cut her cake. Grand-dad gave a small speech and asked Dad to help Jossy cut the cake. Dad walked up to the table where Jossy was, his eyes searching for something among the invited guests. This made everyone wonder what he was looking for. As he got to the table he helped Jossy hold the knife but told her to wait, as there was a surprise for her.

Suddenly the kitchen door opened and Mum walked in with another cake. Jossy could not believe what was happening. All along, she thought Mum had let her down by not attending her special celebration. But to see Mum walking up to her with another cake was too much. She was lost for words and did not know what to do.

Mum placed the cake she was carrying on the table and kissed her daughter on her cheeks. She then helped both father and daughter to hold the knife and together they cut through the cake. Everyone cheered as they finished. Jossy then hugged both her parents. As the celebrations continued, a few people walked up to congratulate both parents and their daughter. The celebration was a successful one, and everyone was happy.

Mum stayed for one night and went back to the city the next day. Although things did not work out the way Jossy wanted, she could not understand why at first she was tricked on her special day. Later she realised that her parents did not want to arrive together but wanted her to have faith in them that they would not let her down.

Josephine Opavila is a first year university student.

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A unique combination of enterprise and conservation

Story and photographs
by Janine Watson

In the Highlands of Papua New Guinea, 75km south-west of Goroka, there is a place where enterprise and conservation go hand in hand.

The Crater Mountain Wildlife Management Area (CMWMA) was established by local landowners who were interested in developing enterprises based on the conservation of their natural resources. Today, the Research and Conservation Foundation (RCF) guides landowners to manage this unique area. The Crater Mountain people are proving to Papua New Guinea and the rest of the world that money-making enterprises can work along side, and in fact complement, conservation.

The headwaters of the mighty Wara Nimi River stretch from the villages of Maimafu to Haia.





The Wara Sera Research Station is nestled within virtually undisturbed lower montane and hill rainforest. The station consists of a 12 x 16m structure raised on 2.5m stilts which can house six researchers comfortably, with a smaller 'writer's cabin' situated further up the mountain side which can accommodate two more.

The CMWMA encompasses parts of three provinces, Gulf, Simbu and Eastern Highlands, and two distinct language groups, Gimi and Pawaian. The area covers almost 2,700 square kilometres of land ranging from lowland rainforest (50m) on the Purari River to montane forests and grasslands (3,100m) on the summit areas of Crater Mountain. It is home to over 220 birds and 84 mammals, many of which are endemic to Papua New Guinea.

Within the CMWMA a number of enterprises based on the conservation of these natural resources have been developed. The major enterprises are those of ecotourism, the marketing of the area as a research destination to institutions and individuals in Papua New Guinea and overseas, and a number of artefact stores.

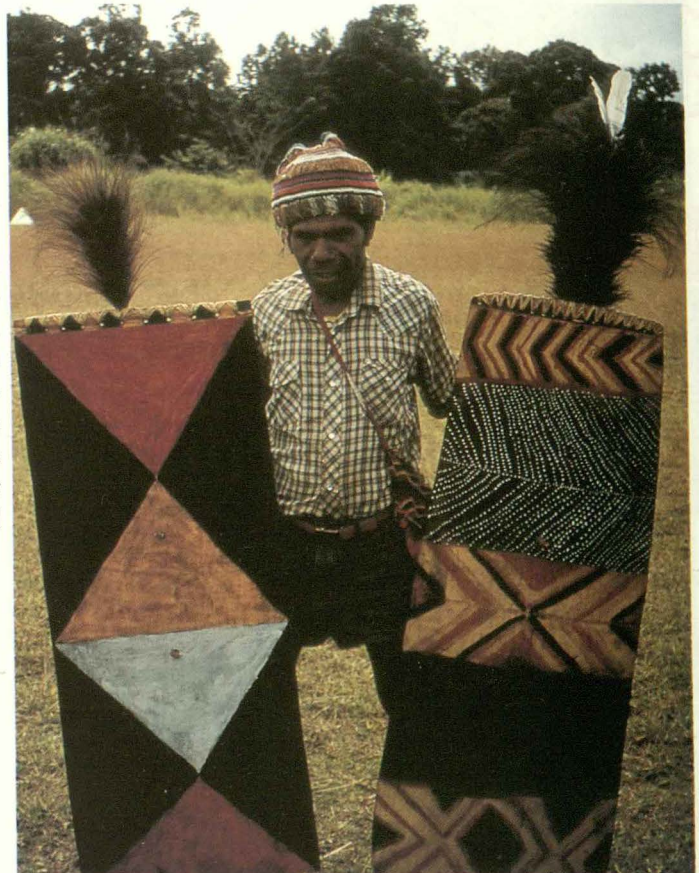
For the tourist, flying into any of the five villages within the CMWMA is a breathtaking experience and a glimpse of what awaits as all the airstrips are surrounded by beautiful tropical rainforest.

There are three ecotourism guesthouses in which tourists can stay for around K5-K7 per night per person. These guest houses provide full cooking and bedding needs, as well as a shower room, although many enjoy the experience of bathing in the river with the local community. In some of the villages you can also arrange to stay in a local home.

Tourists to the area can enjoy a range of unique natural history activities such as treks to the Losapi Bat Cave, Raggiana Bird of Paradise display site, Crater Mountain Overlook and the Wara Fio suspension bridge. Arrangements can also be made to have local villagers prepare traditional foods such as sago or a *mumu*.

Ecotourism in this form helps raise awareness of the need to conserve what unspoiled areas we do have left in the world. And, of course, the income generated goes back into the community, providing an alternative to non-sustainable land use practices such as large scale timber and mineral extraction.

An artisan from the village of Herowana proudly displays two brightly decorated shields.



The CMWMA is also attracting researchers from all over the world due to its incredibly diverse flora and fauna. The RCF has been successful in encouraging interested people to undertake research in areas identified as priorities for Papua New Guinea. Research priorities are widespread and include the ecology and behaviour of the cassowary and palm cockatoo; cost/benefit analyses of potential mining activities; and the impact of cottage industries which use natural forest products.

Scientists have come from far and wide to conduct research within the CMWMA and it is not only due to the range of research subject matter available. Research stations are located near Haia in the west and within the village of Herowana in the east. RCF field offices in three other locations across the CMWMA are also available and provide facilities to help scientists carry out their work.

Computers, printers, generators and HF radios are available at each research station and field site. Infrastructure such as this is extremely attractive for researchers and as they pay a rental fee for their use the community also benefits.

Ornithologist and photographer Bill Peckover holding a bi-coloured mouse warbler



Another draw card which attracts scientists to the area to conduct vital research is the existence of RCF staff, field biologists and Trained Local Observers (TLOs). The field biologists are able to help researchers plan their study in the area and also play a vital role in aiding communication between the scientists and community. TLOs are employed by researchers who visit the area and they aid with data collection and offer valuable advice on the rugged terrain. The services the community offer are paid for by the visitor, in this case the researcher, and the money is injected back into the community.

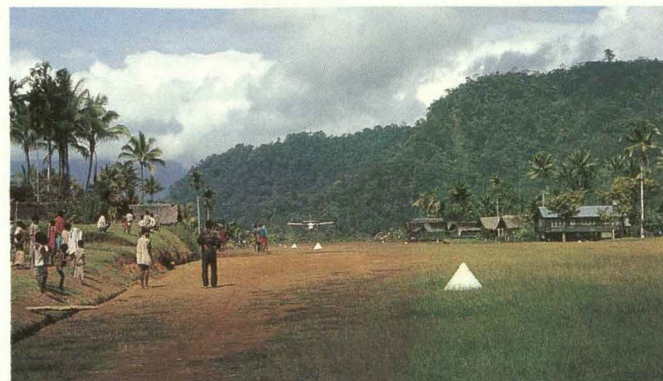
So once again we see conservation and enterprise working hand in hand. Valuable study into the biodiversity of the CMWMA is completed, therefore spreading the word and reaffirming the importance of the area, while at the same time generating income and raising the level of expertise in the community.

The artisans of the area are also proving that conservation and business can go together. The people of the CMWMA are extremely talented when it comes to producing beautiful artefacts such as bows, spears and bilums. By using natural products to colour and construct each item the artisans of the area have developed a unique, quality product. There are four artefact stores which collectively make approximately ten thousand kina per annum. The items are also sold by way of mail-order forms distributed at various cultural and craft shows. With the sale of locally produced artefacts the community can preserve their craft skills while making some extra income.

When we think of business and the art of making money in general, many of us also think of exploitation. Although the RCF is far from having all the answers, it is attempting to counter this view with this brave experiment into integrated conservation and development within the Crater Mountain Wildlife Management project.

The RCF Head Office is in Goroka but there is an RCF desk officer in Port Moresby to answer enquiries. For any information please call or write to:
 RCF Head Office, PO Box 1261, Goroka, EHP
 Ph: 732 3211 Fax: 732 1123
 Kathy Panap, RCF, PO Box 2750, Boroko NCD
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The Haia airstrip is a spectacular sight, situated within the centre of the village and surrounded by the dramatic peaks of the Crater Mountain Wildlife Management area.



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Conservation is working on Crater Mountain

An outsider's perspective Story and photographs by Nancy Sullivan

There is an alternative to logging and mining. It's called Wildlife Management, and landowners in varied parts of Papua New Guinea are coming together to save their land by gazetted Wildlife Management Areas as logging and mining-free zones. Undoubtedly the most spectacular and successful of these is the Crater Mountain Wildlife Management Area (CMWMA), which covers verdant forest spanning three provinces and everything from riverine lowlands to frosty high montane rainforest. This vast expanse of bush is so lush and dense, and teeming with wildlife that its value in natural wonders far surpasses any appraisal of its trees or mineral wealth alone.

Perhaps more rare and wondrous yet, the landowners within this area, people in five villages within its boundaries, are all in agreement to conserve it. It is their heritage, their present and future sustenance and the basis for their cultural and psychological well-being. People from two language groups and divergent interests have come together to secure their joint future and their continued ability to use the forest as they have always done, with minimal outside interference, with every hope to also bring sustainable development, services and kina into the area.

They have joined the Research and Conservation Foundation in managing something called an Integrated Conservation and Development Project, which aims to explore environmentally sound development projects in the area. So far these include the Wara Sera biological research station, a number of artefact businesses, smallholder coffee farming and ecotourism.

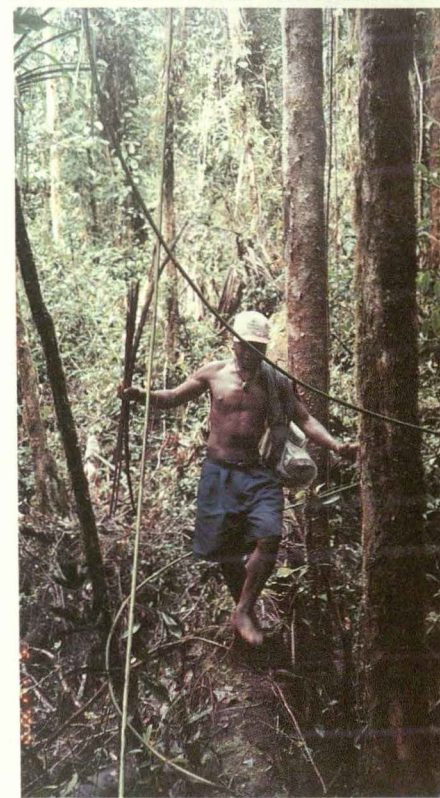
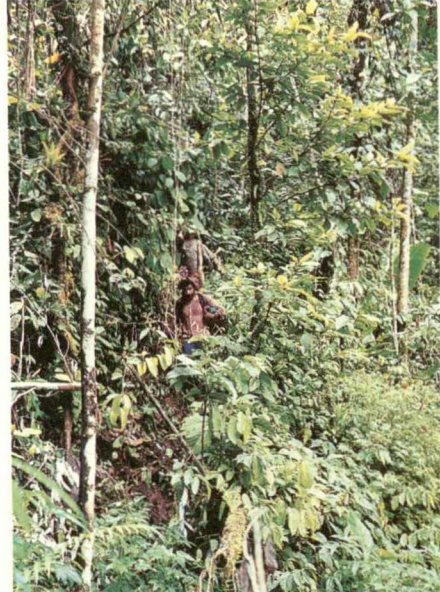
I wanted to see what kind of ecotourism possibilities exist in CMWMA. My brief trip convinced me that Crater Mountain is the best, perhaps the last, place in Papua New Guinea where you can walk about in

raw undergrowth; crest mountains to magnificent views of waterfalls spilling off a nearby cliff; follow tracks of wild pigs and cassowaries and spy *kapuls* under the roots of old fig trees; watch four male raggiana birds of paradise display on a nearby branch as tens of females circle provocatively around them; see hornbills, sulphur-crested cockatoos, Lawes Parotia, Carola's Parotia, King bird of paradise, and bower birds; stand at a cave opening as hundreds, perhaps thousands, of Bulmer's fruit bats thunder out in the fading light of dusk; and wash in crystal clear mountain streams knowing you are far from ever being disturbed by strangers.

These are precisely the things adventure travellers look for. Crater Mountain is certain to be the premiere ecotourism destination in our region before long. Now is the time for Papua New Guineans and resident expats to see it at its freshest and best.

There are good guest houses at Haia, Herowana and Maimafu. I flew to Haia in Simbu Province, which is a lowland village, just above the Gulf Province border. Haia has a lovely guest house complete with mosquito netting, mattresses and towels for its visitors, and a brilliant riverbend for washing.

From here, I took a guide and carriers and walked north-east for two days, to visit the Wara Sera Research Station. This was a fantastic, very tough walk, through and across high rivers, along narrow mossy log bridges, and up steep slippery mountainsides (*photos of walk on right*). But my Haia companions were terrific with me, always holding my hand and helping me through each difficult pass. I felt a lot better about slowing them down when we took on someone's wife and child, although I soon realised this woman with an infant in her *bilum* was still more agile than I could ever be.



The first night the five of us slept in a beautiful Pawaian treehouse, perched over a steep hill above the Momo river, complete with the owner's family, their three dogs, puppies, a pig, two kids and a neighbour who just stopped by, to hang out (*photo below*). We roasted sago and greens in bamboo and talked endlessly about this notion of 'ecotourism'.



Our second night was spent in a more basic bush house, as we were caught in a heavy downpour by noon. For eight or nine hours, we sat around the fire inside, the light dimming and rain pelting outside, telling stories. I had brought a book with photos of some Lani men in Irian Jaya, wearing all sizes of penis gourds, contraptions that drove my companions mad with curiosity and embarrassment. *How do they piss? How do they hold them on? As nating olgeta!! As malumalu tu! Aauiiyo!!* Even when we all bunked down, the teenager among us could be heard giggling himself to sleep.



My Pawaian carriers turned back at Wara Sera, where I met three Gimi men from Herowana who had walked down to bring me back to their village. These kids sang Wali Hits and talked rugby all the

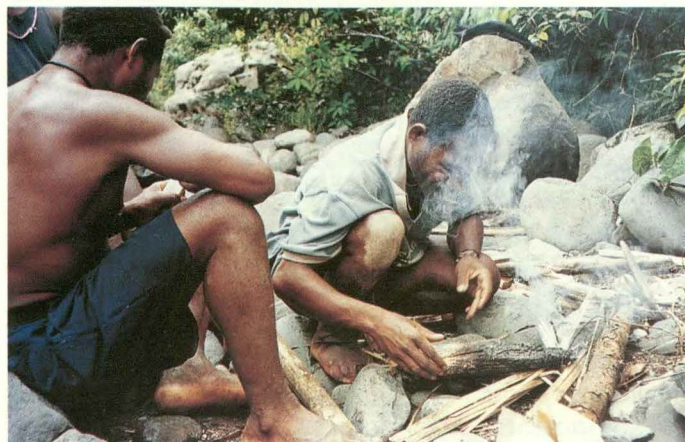
way. We struggled to remember the verse to that song 'Nancy' in Madang language, and laughed our way through bad harmony to 'Monica'. *Yu pasin siotpela skit na wokim sikin I skirap!*

Above: A two-storey kunai house in Herowana

Left: Ben's mother-in-law makes a bilum.

Right: Avit Wako and wife Loana feed their ducks.

Below: Andrew and Jack make fire.



In Haia I had met three men from Bismarck-Ramu conservation project, who had come to see how the Crater Mountain people were doing it, and we all joked as I slid down the track that I was trying to hurry up and get to Madang, to see their wildlife project instead. *Meri laik go pas long Madang!*

It took two days to reach Herowana, a beautiful mountaintop village surrounded by blue cloud-capped ridges. Here the village kids showed me their tightrope act which they call Rop Kanda (*photo below*). They have been a big hit at the Goroka and Lufa Shows, astounding people with this supposedly traditional feat which, they say, once transported the Herowana across wide mountain valleys. Sounds a 'little suss' I thought. In fact, it turns out that the very difficult act was introduced by one of the Wara Sera researchers who had worked in the Mexican circus. Now, that's what I call a cultural exchange in the extreme.



Don't miss CMWMA, it's an experience you'll never forget. Contact RCF's office in Goroka at 732 3211 for more information.

Air Niugini flies to Goroka, where you can get an MAF or SDA Aviation single engine flight into Haia, Herowana and Maimafu on a regular basis.

Day trips and overnight walks from each village are brilliant, and include waterfall walks, birding and many cave sites. The Guest House in Herowana even had a flush toilet and shower. Herowana has the easiest walks around it; Haia and Maimafu walks would be rated difficult, but rewarding. (Scientists ask that you don't walk to the research station unless you are invited.)



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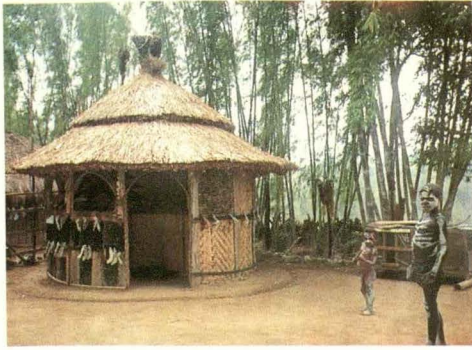
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Kupnung Kuu Kipe Cultural Centre

Story and photographs by
Robert Makins and Michael Janisch

The Kupnung Kuu Kipe Cultural Centre is located near Banz, 35 kilometres north east of Mt Hagen, the capital of the Western Highlands.

On the road to Kupnung Kuu from Mt Hagen one passes numerous tea and coffee plantations. To the right of the road is the Kubor Range; on the left is the Bismarck Range with the crystal Wahgi River flowing down the Valley, the home of the Jiwaka people. Banz is a small but very busy town, with the inhabitants from the surrounding blue mountains calling in to do their daily business.

Above: *Reception house for visitors*

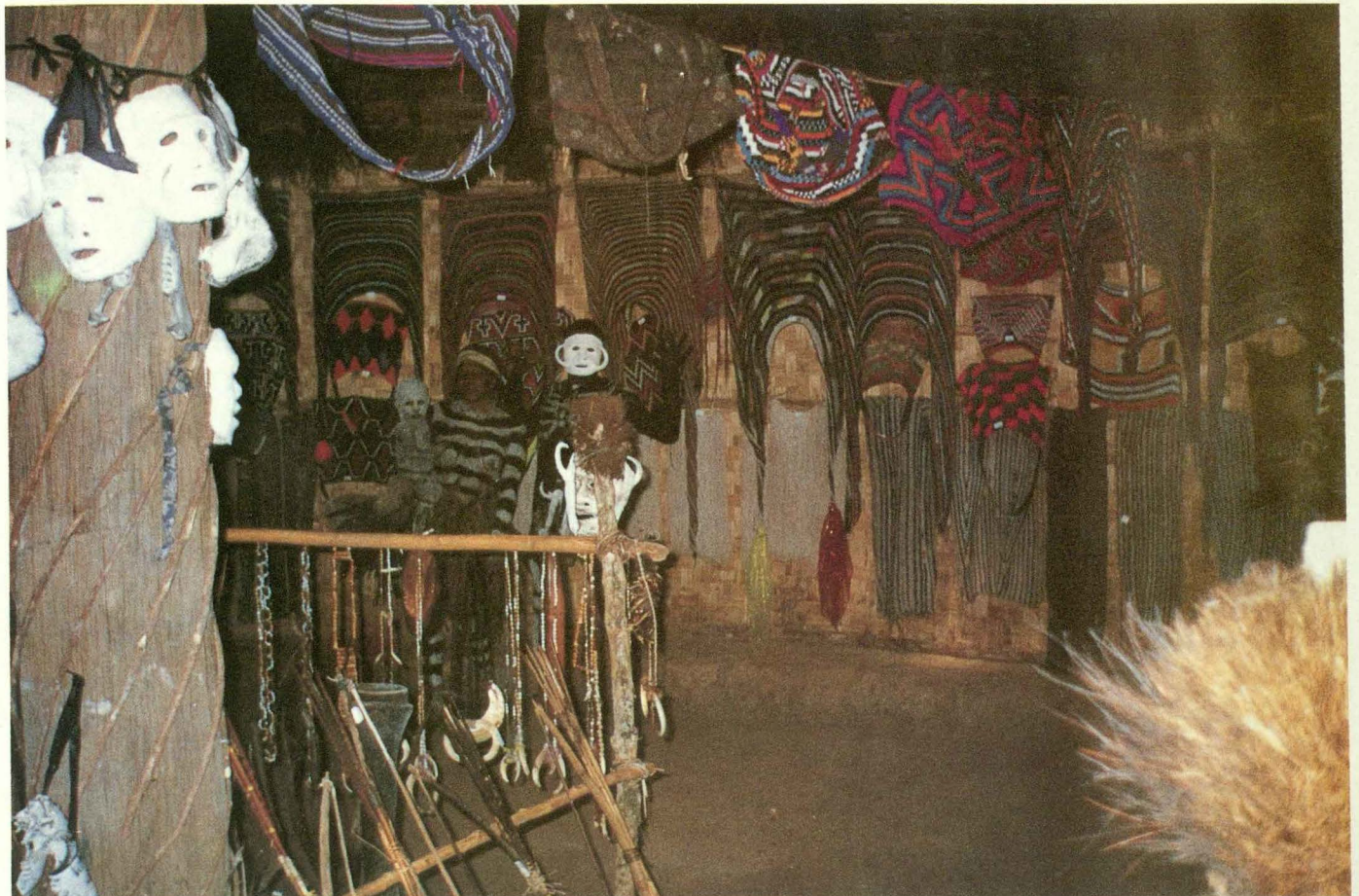
Right: *Haus Tambaran*

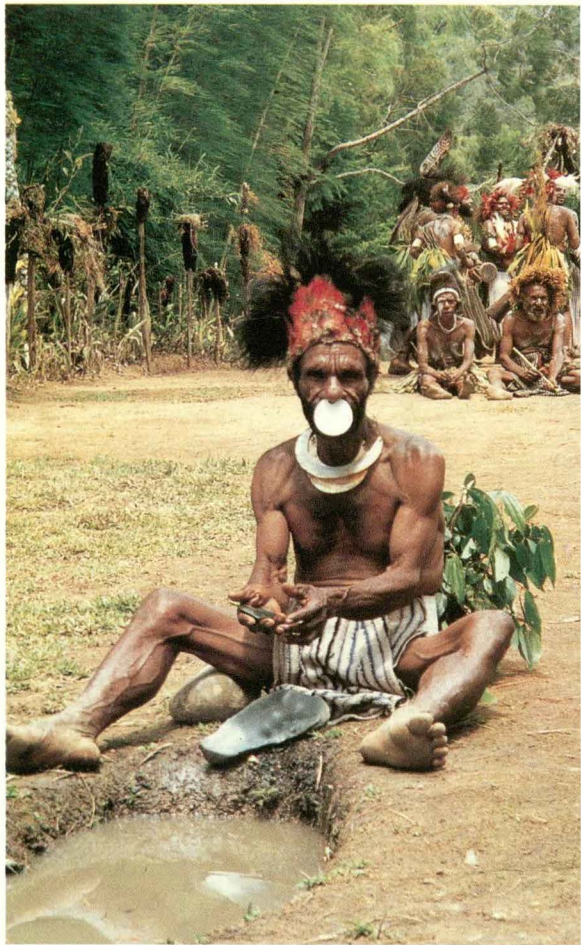
Below: *Inside Haus Tambaran*



Originally, Kupnung Kuu was the home of a very small tribe, the Miland, who decided to build their village on a hill top where it was easy to trap attacking

enemies. The Cultural Centre was built on this hill top. From this vantage point, the arriving visitor can catch a wonderful view over the Wahgi Valley.





Above: *Traditional way to sharpen a stone axe*



Above: *Women wash sweet potatoes in a small creek*

Right: *Witch doctor in his small hut*

Below: *Skeleton boys in action*



If travellers announce their visit some days before arrival, the villagers will arrange all sorts of activities. These include a welcome performance by men in traditional dress, playing bamboo flutes as they lead the visitors into the main arena (*photo on right*); a *singsing* showing the dances of the area by men and women in traditional costume; a display of stone axe sharpening, fire making, *bilum* making and weapon carving; an introduction to a witch doctor; a visit to a garden of staple vegetables; a sortie to the bush to see orchids and spectacular wildlife such as colourful birds of paradise, green and black pythons, furry cuscus and white cockatoos; a guided visit to the Cultural Centre, where visitors are greeted by the *Kipe* (Devil) of the village and can see all the arts and crafts of the Waghi people.

Some artefacts can be purchased from the Centre. After the tour, it is a pleasure just to sit outside the Centre, captivated by the beautiful view of the great Waghi Valley and the massive mountains of the Bismarck Range. The patchwork of

gardens in neat checkerboard squares and groups of oblong grass houses dotting the landscape are evidence of fertile soil and the large population of the Valley.

To give you strength for your return journey, the villagers serve you light refreshments such as sugar fruit, pineapples and bananas.

Kupnung Kuu Cultural Centre, PO Box 194 Banz, Western Highlands Province
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DHC DASH-200B Bombardier Canada	22.25	25.89	2 Pratt & Whitney PW123D	550	7,600	36 pax + bags + 331kg cargo	1,700

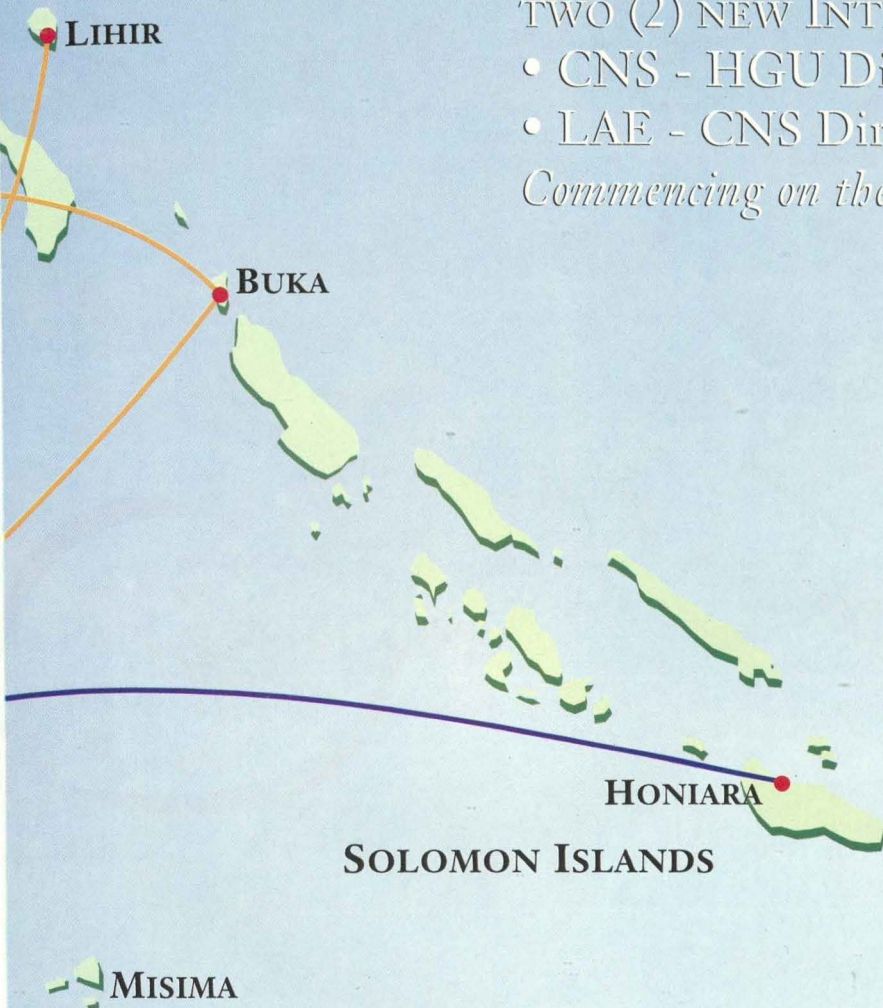
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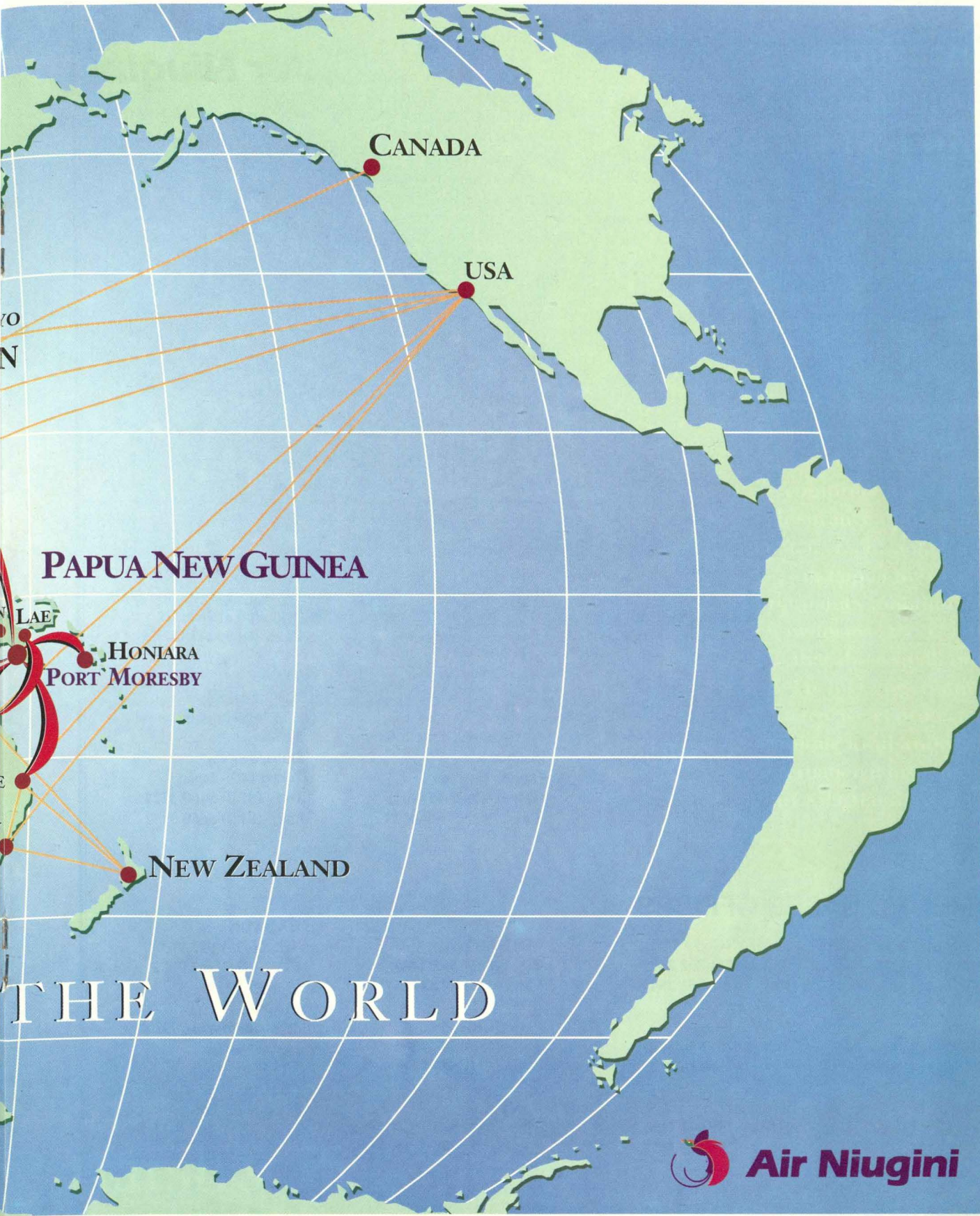
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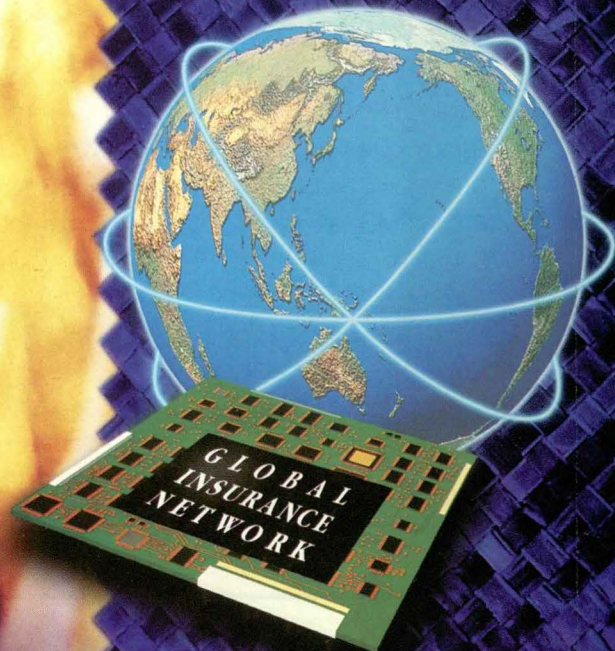
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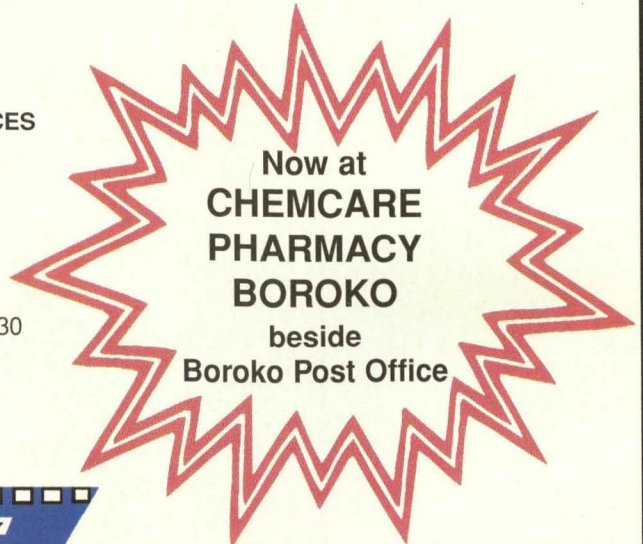
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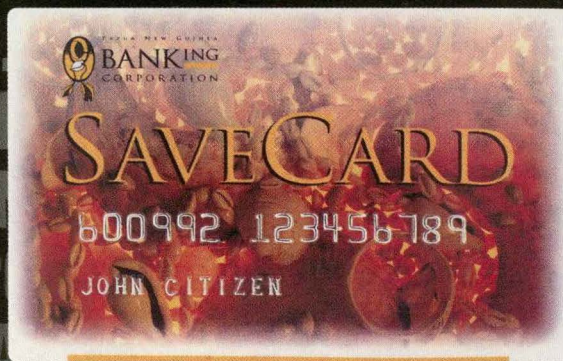
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David Fox — winner of the Photograph Competition
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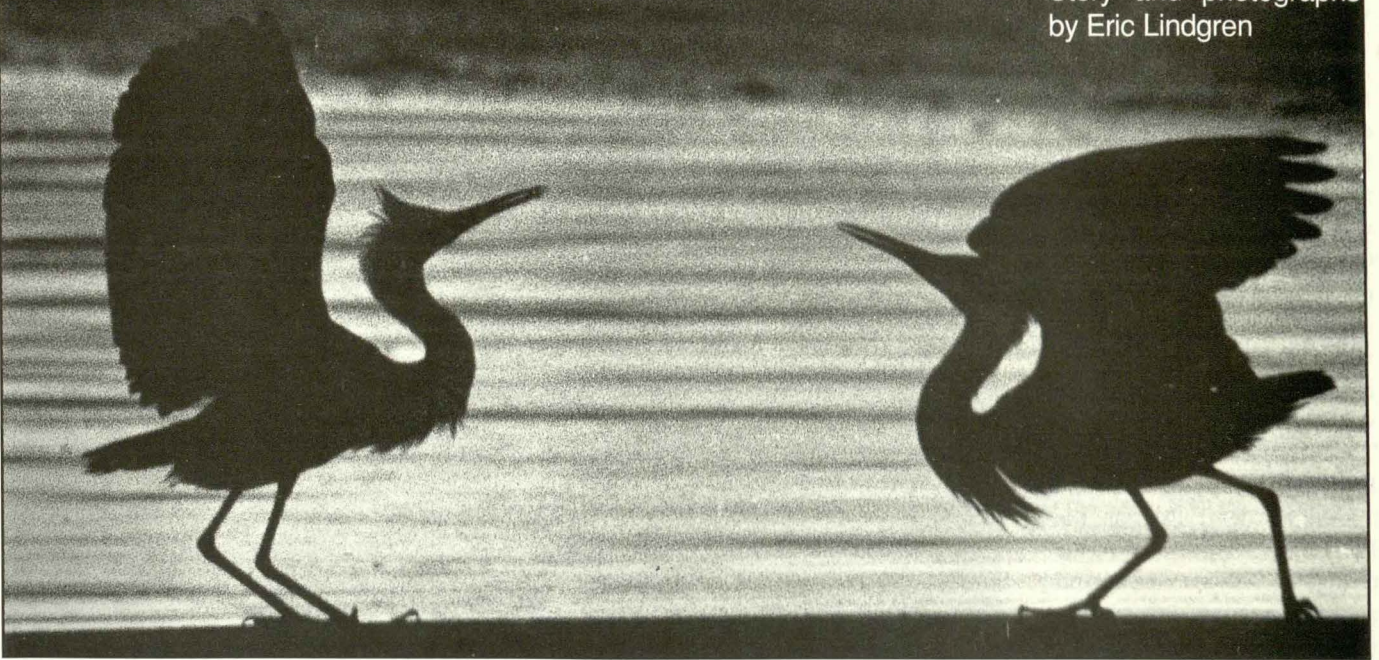


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TALK TO US.

Birds in the forgotten medium

Story and photographs
by Eric Lindgren



Looking through some old files in my filing cabinets recently I came across a selection of photographs I had taken twenty-nine years ago, in 1970, when Papua New Guinea was still administered as two parts Papua and New Guinea. My immediate reaction on seeing these old black-and-white photographs was to think how dreary they looked in comparison to the pictures I take today. There, in monotone, were memories of my past.

The Pied Herons fighting (*photo above*) took me back to a sunny afternoon at the Waigani Sewage Ponds, a favourite haunt for the birdwatchers of those days. There was always some activity going on and the range of birds to be seen was something remarkable. Mainly waterbirds, of course, but with the odd Pied Harrier or Oriental Hobby thrown in to make visits worthwhile.

The Pied Herons were ever present, though their numbers swelled at different times of the year according to the amount of rainfall which had fallen in Papua and northern Australia. A favourite method of feeding for these birds was to stand on a sewerage outlet and check the effluent for cockroaches. These no doubt originated in the toilet pedestals and sewerage pipes of Port Moresby and were swept down to the Ponds as toilets were flushed. Particularly large and juicy finds became the subject of dispute between birds with threatening poses and noisy croaks warning the opposing bird off. As the day waned and the skies began to colour I despaired of getting decent photographs and decided to take silhouettes instead of fully-lit shots. The photo of two birds threatening each other against a sunlit pond and shadowed hill is the result of this photo session.

Caught on Kodak Tri-X film, one of the fastest available in those days at 400ASA, the grain shows through in the background and enhances the atmosphere of the picture. Nowadays the colour photographer can use films such as Kodak T-Max400 or Ilford's XP2, both of which are very fine grained 400ASA films, black-and-white but developed in the C-41 process in most express photolabs. These are, in fact, colour films without the three dye layers which would normally give a coloured negative and print.

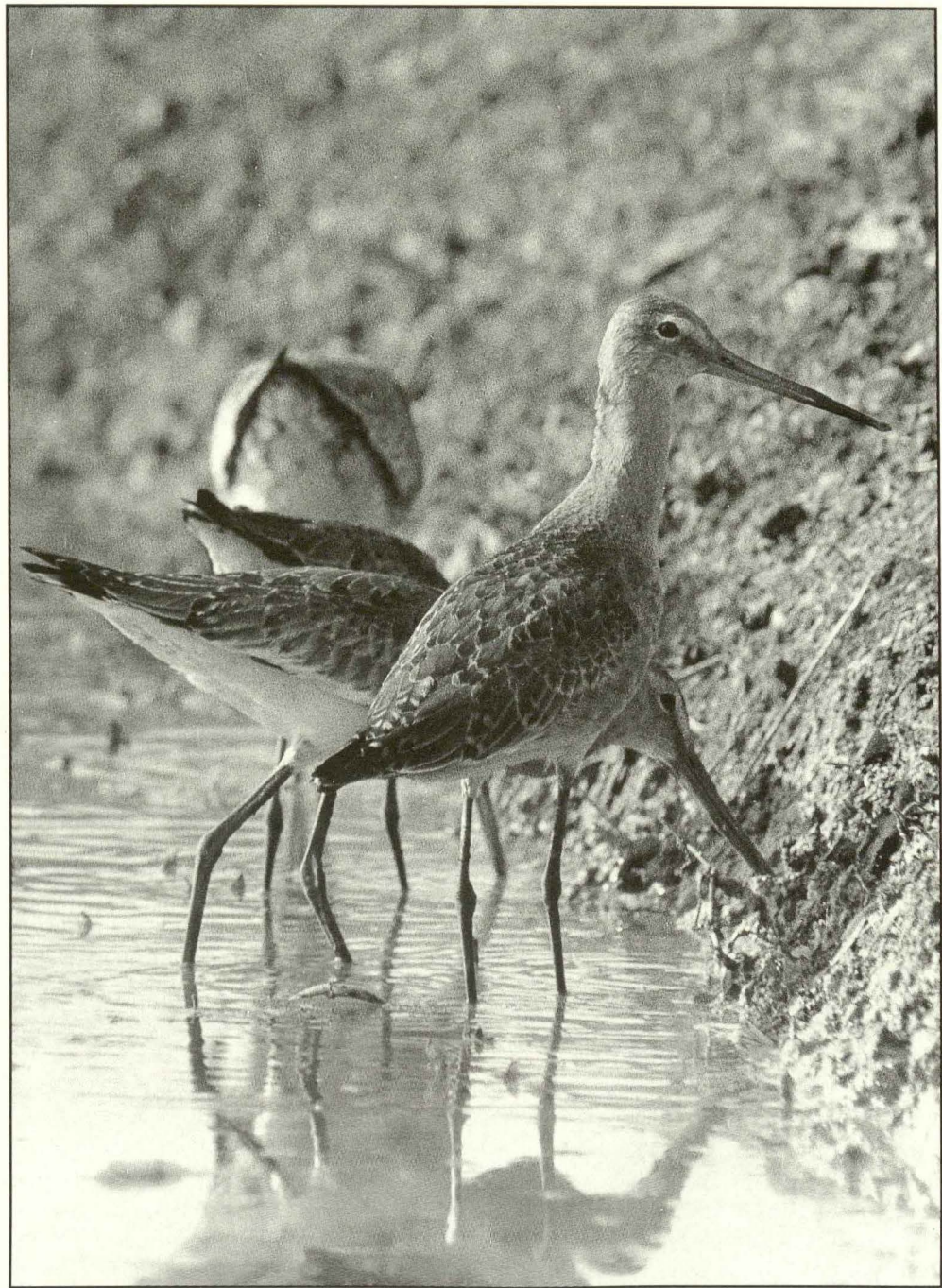
Black Ducks from Australia are quite social birds (*photo below*). These dabbling-ducks feed mainly by tipping their tail into the air and collecting food underwater. However surface food is always welcome and this flock congregated around scraps of bread I threw them. Their presence at the Sewage Ponds reflects their nomadic behaviour.



Normally these birds are associated with standing freshwater, such as ponds and lakes throughout the southern parts of the continent. But they are found east to New Zealand and Polynesia and north to Indonesia and New Guinea. Good rains in Australia are followed by rapid expansion from their southern range to wherever the waters lie. Opportunistic breeding takes place and their offspring wander far and wide as the waters recede. During these irruptions birds may be found well out of their normal range. The Sewage Ponds become a favoured haunt.

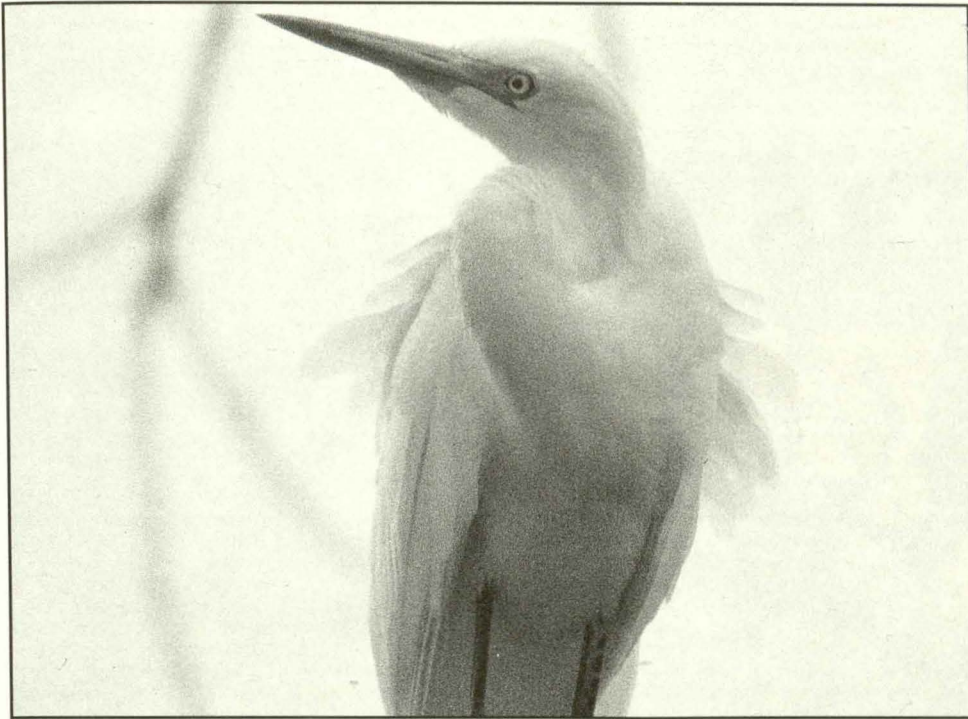
Another day, also at the Ponds, was a wader day. At the change of seasons, spring and autumn in temperate climes, vast numbers of shorebirds make their annual migration to and from the north-eastern tundra of Siberia. Spring sees larger numbers of birds on their way to southern Australian wetlands. Shanks, sandpipers, dotterels, godwits, plovers, tattlers and others spend the northern winter on the muddy shores and estuaries of Australia's southern states. Flyways in New Guinea include a path across the central range near Carstenz Toppen, as demonstrated by frozen wader carcasses found in ice flows at high elevation there. In contrast, the same birds may also be seen in transit on the central deserts of Australia — surely one of the most unusual sights a birdwatcher may encounter!

Black-tailed Godwits are long-legged, long-billed wading birds which breed in northeast Siberia (*photo on right*). At this time they don a rich chestnut plumage to attract a mate. Their eggs are laid in a depression in the ground. The colourful plumage disappears during the post-breeding moult



and by the time they reach Australian beaches and mudflats little trace remains. In New Guinea, however, birds in transitional plumage are relatively common. Their long bill is used to probe for tiny animals in the mud. It has sensors at its tip and muscles all the way along, allowing it to open the tip to grasp each find. Long legs mean that the bird occupies a different feeding niche from shorter-legged birds.

In contrast to the somewhat flighty godwits, which migrate in flocks but which prefer to feed by themselves or in small groups, the Plumed Egret is a solitary bird which feeds with an intensity which defies distraction (*photos on right*). Single minded in its search for food in the shallows, it stirs the water with its toes to disturb any morsel of animal prey. Its eyes fix forward and its body slips stealthily on, seemingly independent of its head. Suddenly the long neck stretches and a fish, tadpole or crustacean becomes fixed on the bill. A feeding session may last several hours if food is scarce. Afterwards the bird seeks refuge in a sheltered spot in a tree and digests its meal. During the breeding season these Egrets grow filamentous plumes on their back and neck — hence their common name.



The Plumed Egret is one of a number of white egrets which occur in Papua New Guinea. Luckily each has a distinguishing feature so birdwatchers can separate them: the Little Egret has a black bill and black legs with yellow pads on its toes; the Cattle Egret is of similar size but has a rusty head and neck and yellow bill; the Plumed Egret has a yellow bill and black legs; the Great Egret has a long kinked neck and black legs and bill; while the Reef Egret is a shore bird on reefs and beaches, with stubby greenish legs and bill. A dark phase is common, deep blue-grey with a white throat and asymmetric white patches and spots over the body.





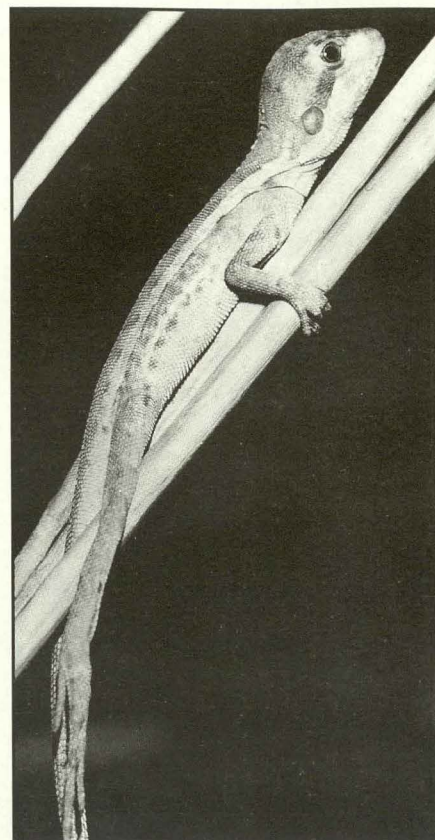
Another freshwater bird common at the Sewage Ponds was the Little Black Cormorant. This bird feeds underwater. Its hooked bill is efficient at catching slippery prey. (In fact the surgeon's arterial forceps were modelled by the ornithologist-inventor on the European cormorant's bill.) These birds may often feed in flocks, herding fish into a compact mass then rapidly diving beneath the surface to catch an errant individual. In the evening Little Blacks congregate in noisy flocks to sleep often on a dead tree which predators would find hard to approach (*photo above*). Their guttural croaking may be heard far into the night as they shuffle and squabble over their perches.

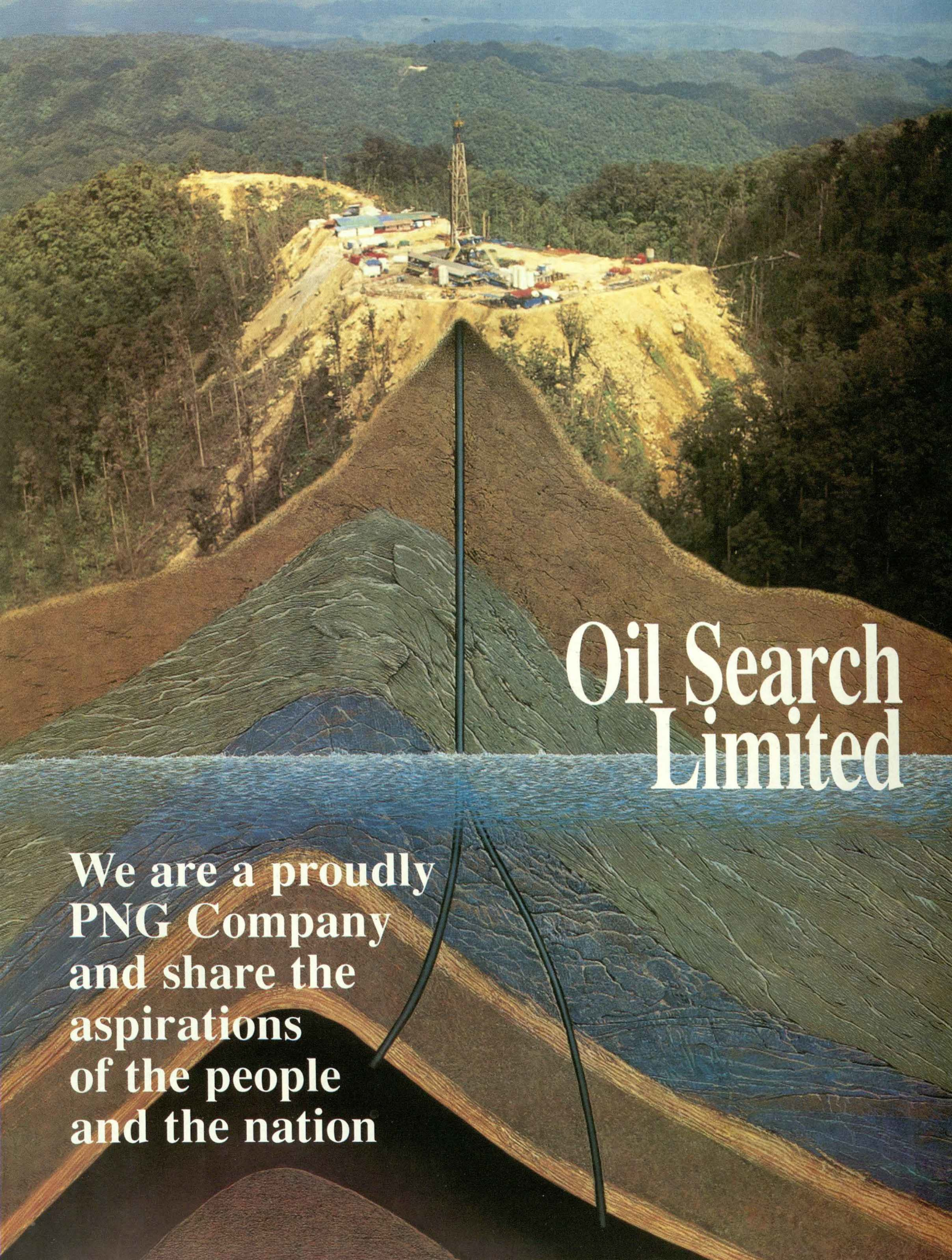
The last photo I found in that cabinet was taken far from the Sewage Ponds, near Weam in southwestern Papua adjacent to the border with Irian Jaya. A Jacky-Jacky Lizard, properly known as the Two-lined Dragon, sprawled over a few grass-stems on the Bula Plains late at night (*photo on right*). It was either having a rest during feeding, or getting rid of extra heat stored

during the day and shed at night. Though 'cold-blooded' most lizards can regulate their body temperature quite well by behavioural means — totally relaxed, with its hind legs and tail exposing as much surface area as possible to the cool air, this Dragon does seem to be 'thermo-regulating'.

Reflecting on these old black-and-white photographs I realised how much we are captive of our times. For their day they were wonderful, but compared to today's auto-focus, auto-exposure, auto-everything cameras and the fine-grain fast-speed colour films available, they may seem old hat. Is BW film really the forgotten medium? Surely the proof of the picture is in the taking. Perhaps today's technology does not make for better pictures: it just makes capturing better pictures easier. 🐉

Dr Eric Lindgren is a photo-journalist based in Brisbane. He spent 25 years in Papua New Guinea and specialises in wildlife, history and World War 2.



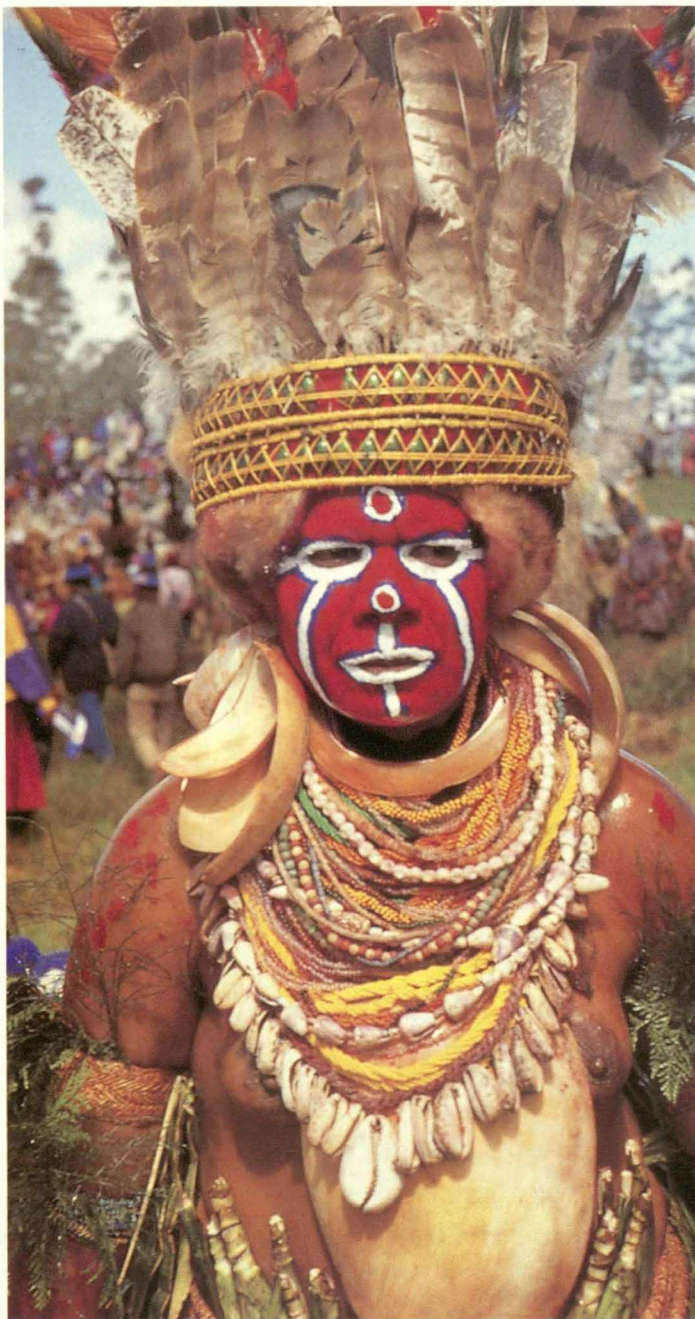


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Care for our beautiful culture

Story and photographs by Dilu Deck



Above: A Melpa lady in full finery, Western Highlands Province

Preserve our cultural heritage is a motto for all Papua New Guineans. We as a people are in peril if we let our diverse traditional cultures die out.

Papua New Guinea has a wealth of beliefs, myths, arts, artefacts, handicrafts, dances, folk music, customs, dress and more than 800 languages. Each community is divided into clans and tribes, the defining feature usually being a tale or myth of ancestral origin and migratory movement. Each ethnic group has its own ways of fishing, hunting, cooking, style of dancing, patterns of body tattoos, antiquated methods of curing illness, conducting ritual ceremony, costumes, headdresses, feasts and marriage activities.

Today, due to the encroachment of colonisation, modernisation, general education, theological and economic influence, people have rapidly adapted to western changes. The customary ideas and skills practised and inherited from bygone generations have however verbally passed on to the present day.

Our ancestors used sea-shells as currency. These shells, variable in shape and size, formed part of traditional wealth and were a valuable household asset. Now these shells are no longer used except for body decoration called *bilas*. Our highland ancestors thought that the shell money grew on special trees. They had no idea about the existence of the sea. This shell money made its way up to the highlands through the barter system of trade.

Western modernisation has created a multi-cultural society. Small hamlets and villages are no longer hidden. As a result our valuable customs, arts, music and traditional cultures are under threat. Most of the traditional skills and ways of doing things have changed, and are gradually being replaced by modern ideologies.



Right: Kuman dancer from Kerowagi in the Simbu Province



Traditional sacred places are no longer secret. In the past, young children and females were not permitted to enter the men's initiation venues. Today, this is not strictly adhered to, and only a few areas practise initiation rituals.

Above: *Huli wigmen*
 Below: *A dancing leader from a Highlands group*

Not all of our traditional cultures and customs need preservation. We must decide what cultures and customs to keep and care for and what to discontinue.

Our wide range of arts have variable patterns and styles. These handcrafted products include woven baskets, string bags (*bilums*), clay pots, aprons, mats, weapons, carvings, drums, flutes and dug-out canoes. Usually our traditional

costumes, decorative ornaments, feathers and headdresses are carefully kept in our homes. They are only worn and unveiled to the public during social occasions, such as cultural shows, fetes, independence celebrations, visits of dignitaries, official ribbon-cutting ceremonies or cultural festivities in the community. The fineries are worn and traditional *singsings* are performed in the customary manner.





Above: *Dancer from Western Highlands Province*

Our culture is a resource to be used for our own good. Most Papua New Guinean provinces host an annual cultural show coinciding with the annual independence celebration on 16 September. This is one of the country's highlighted events where our diverse and exotic cultures are exhibited. Playing an important role in promoting our heritage, the Shows attracts foreign visitors, media personnel and photographers.

Culture is diversified according to the area. Local body decoration materials are dissimilar in form, determined by geographic location. Some people wear strings of beads, orchid stems or seeds around their necks, while others have sea shells and animal teeth around the neck. Faces are decorated with clay, wood charcoal, imported dyes, plant pods and other local material.

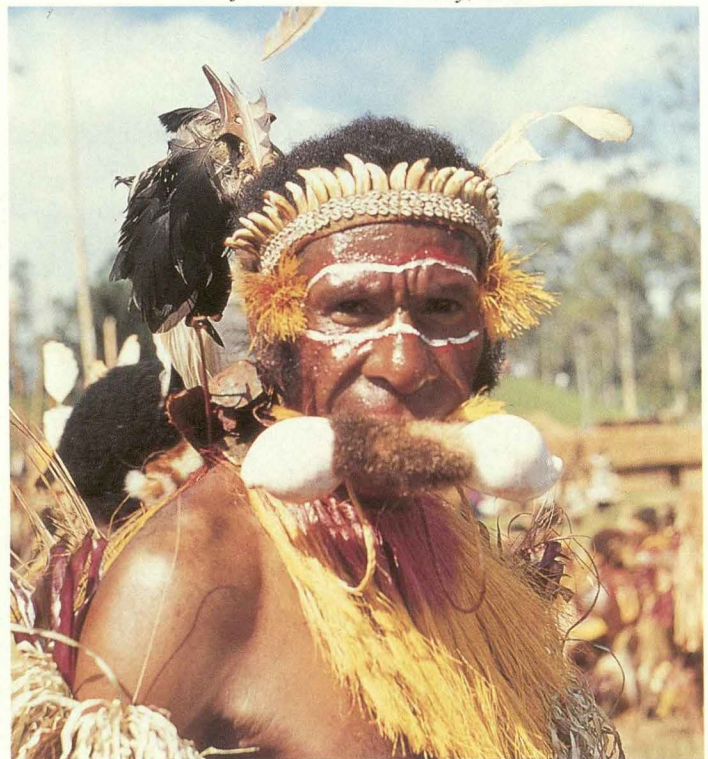
People proudly present their own dances when the occasion permits, donning traditional costumes and headdresses. The dance and songs are in their blood and form part of whom they are. Nowadays, some people borrow other people's dance styles and songs, but I do not approve of this. People should adhere to their own cultural roots. Whether we live in our home place or settle in other parts of Papua New Guinea, we must show other citizens our real ethnic roots. Our *bilas* and performance must be authentic to our culture.

Our National Pledge emphasises the importance of our cultural roots. Its second paragraph reads: *We pay homage to our cultural heritage, the source of our strength.*

A visitor who comes to Port Moresby from the outside world stands at the nation's gateway to explore our picturesque, exotic land of 1,000 cultures. A tropical paradise is a notion of Papua New Guinea. Thus the inflight magazine you are now reading derives its name ... *Paradise!*

Dilu Deck from Kundiawa in the Simbu Province has been promoting Papua New Guinean culture for many years.

Below: *A dancer from Markham Valley, Morobe Province*



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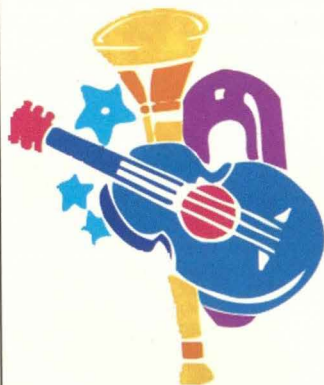
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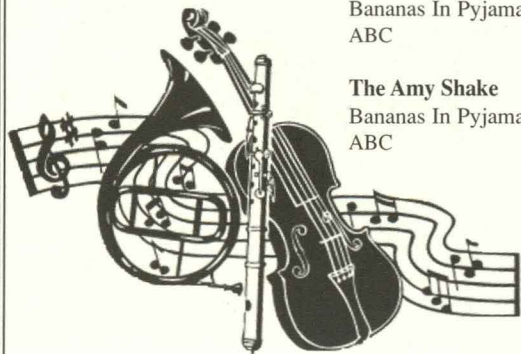
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COUNTRY
Channel: 10

No Place That Far
Sara Evans with Vince Gill
BMG

If I Lost You
Travis Tritt
WB

Don't Laugh At Me
Mark Wills
MERCURY

Getcha Some
Toby Keith
MERCURY

Good Love Comin' On
Sherrie Austin
ARISTA

Shortenin' Bread
The Tractors
ARISTA

Wrong Night
Reba McEntire
MCA

Busy Man
Billy Ray Cyrus
MERCURY



PUZZLE ANSWERS

USE YOUR LOGIC

Q1. The village elder put his pig with the other pigs to make twelve. Six are given to Kila (a half), three are give to Jon (a quarter, and two are give to Suli (a sixth). Now $6+3+2=11$ — the number of pigs which belonged to their father, so the elder can have his pig back.

Q2. Louie is sitting on the back seat, two behind the front passenger.

Q3. 2 minutes, 40 seconds. The boat travels at $\frac{1}{2}$ km per min when going against the current and 1km per min when going with the current. So the current makes a $\frac{1}{4}$ km difference and the boat speed must be $\frac{3}{4}$ km per min. A 2 km journey travelling at $\frac{3}{4}$ km per min would take $2\frac{2}{3}$ mins.

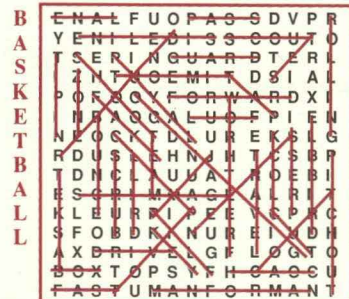
WHERE IS IT?

- Ecuador
- Tunis, Tunisia
- Sydney, Australia

PUPPET

A/head; B/right hand; C/left foot; D/left knee; E/left hand; F/neck; G/right foot; H/right knee

TARGET Arrows 3 and 14



FEATURE FILMS

*International flights:
from Port Moresby*

to Port Moresby

MARCH

U'Bejani

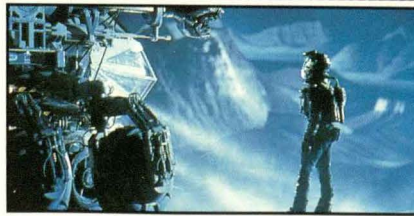


Genre: Adventure/Comedy **Rated:** PG-13
From: EIM 92 minutes

Africa: There is big trouble in the land of Tambuti. The diverse animal population is in great danger and the cry for help has gone out. Ex-homicide detective Harry Curtain travels halfway around the world to answer it. Harry thinks he has been hired to protect a dignitary or a beautiful princess, and it's a startling surprise when he discovers himself to be a rhino bodyguard. Harry knows nothing about the bush and even less about these huge creatures but is persuaded to take on the challenge.

Featuring: Wayne Crawford,
Bismillah Mdaka, Diana Tilden-Davis
Director: Wayne Crawford

Armageddon



Genre: Action/Drama **Rated:** PG-13
From: BV 151 minutes

Harry Stamper is the world's foremost deep core oil driller. After an intense meteor shower destroys the Shuttle Atlantis and devastates the Eastern seaboard, NASA contacts Harry and his maverick drilling crew with a startling proposition. An asteroid the size of Texas — a 'Global Killer' — is hurtling towards Earth, and NASA wants to send Harry and his team into space to land on the asteroid, drill into its surface and drop a nuclear device into its core within 18 days.

Featuring: Bruce Willis, Ben Affleck,
Liv Tyler, Billy Bob Thornton
Director: Michael Bay

APRIL

Smoke Signals



Genre: Drama **Rated:** PG-13
From: TSI 89 minutes

Smoke Signals tells the story of fathers, friends and forgiveness that captures the American Indian experience while transcending it to relate a universal and contemporary story. Victor Joseph has not seen his father Arnold since he was 12-years-old when Arnold left the family for destinations unknown. Ten years later, Victor receives the news that his father has died in Phoenix Arizona. Unable to afford the trip to pick up his father's remains, Victor reluctantly agrees to take Thomas, the bespectacled and braided town oddball who has offered to pay for the trip.

Featuring: Adam Beach, Evan Adams,
Irene Bedard
Director: Chris Eyre

Godzilla



Genre: Action **Rated:** PG-13
From: Columbia 128 minutes

Nick Tatapoulos is a nuclear scientist who is pulled from his research for the greatest project of his life — to help the United States track the beast behind a series of mysterious disasters. As Nick begins his investigation, the enormous creature descends upon New York City, causing complete chaos. Nick must then join forces with the Army and an enigmatic insurance investigator to unravel the mystery behind the monster and stop it before it's too late.

Featuring: Matthew Broderick, Hank
Azaria, Jean Reno
Director: Roland Emmerich

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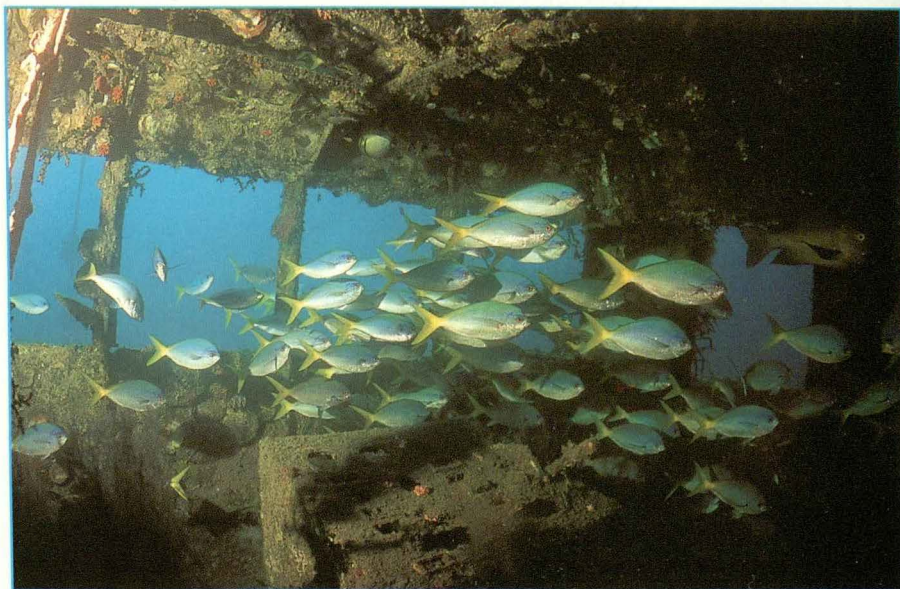
THE SHIPREEFS OF PORT MORESBY

Story by Tim Rock & Bob Halstead
Photos by Tim Rock

Port Moresby, the capital of Papua New Guinea, is normally the visiting diver's first glimpse at this mysterious land. The view immediately holds great promise. Flying in, the iridescent ribbon of the Papuan Barrier Reef is clearly visible just before landing. Swells from the Coral Sea break outer reef and canyons cut the ribbon at Basilisk Passage and outside Bootless Inlet. This provides Port Moresby with probably the best diving of any capital city in the world.

Some farsighted divers a couple of decades ago got together and purposely sunk some derelict vessels in places that were accessible to divers and currents alike.

Below: A *shortnose pipefish* on the cement wreck *Lady Jules*.



Above: *The Pacific Gas* wreck has a school of robust fusiliers on the bridge mast in the helm.



Above: *The Pai II* has a bridge full of copper sweepers.



The hope was to enhance the reefs in the area by creating more habitat and making new dive sites that would be fun to explore. Since coral growth and marine life are excellent in the Moresby and Bootless Bay areas, the only negative is that visibility is sometimes reduced because less clear water from the bays and lagoon washes out over the outer reef. But if the seas are calm, and trouble is taken to dive on an incoming tide, the visibility on the outer reefs can be over 30m. These factors led divers to believe that marine life would quickly cover the ships forming spectacular new reefs.



Batfish are found on all the wrecks.

Several wrecks in the area are now dived, particularly from Bootless Inlet Marina southeast of Port Moresby. The derelict vessels sunk deliberately have become popular sites. And there is something for the history buff as well as there are some aircraft remains including a fine example of an A20 Havoc.

The marina at Bootless Inlet is only a 15-minute drive to the southeast from the Port Moresby Airport, which is about the same time that it takes to drive to the downtown Port Moresby harbour. From the marina, the outer barrier reef is only 8 km away where a passage separates the Sunken Barrier from Horseshoe Reef. The nice thing about diving here is that local dive boat operators and the marina management are constantly exploring the area for new sites. Ask if there are any new hot spots, especially along the southern outer barrier reef. It could be that a new plane or unknown ship may turn up!

The Horseshoe Reef is one of the most popular dive sites from Bootless Inlet because it offers a variety of good dives that are protected by the reef in the southeast season.

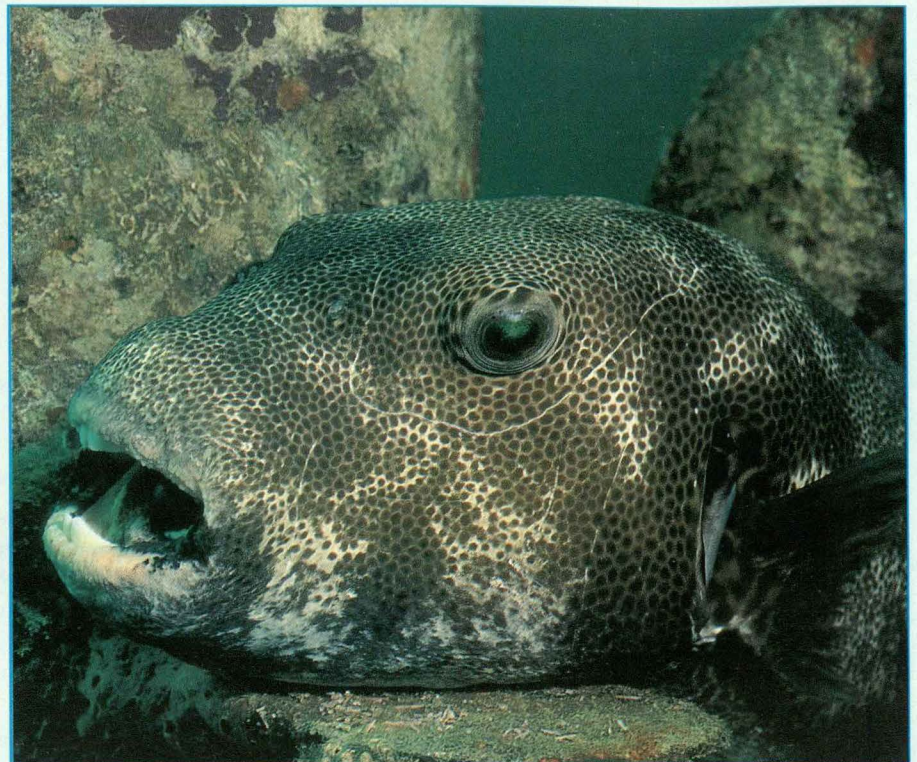
Near the midpoint of the sheltered side of Horseshoe Reef three boats have been sunk to make an artificial reef. The government trawler *Parama* and the workboat *Jade* were the first boats to be deliberately sunk as artificial reefs in Papua New Guinea. These two boats were of wooden construction and not much remains of them today.



The wrasse feed on the encrusting sponges that grow on the wrecks.

However, a 25m steel fishing trawler, the *Pai*, was also sunk in an upright position with all its fishing masts intact. This is a fascinating dive having attracted a very healthy population of fish and adorned with soft corals. The wheelhouse is the home of an immense school of copper sweepers that glisten as light of the sun shines through the many windows. A giant puffer has taken up residence atop the ship (*photo below*).

It is a particularly fascinating night dive with many large sleeping coral trout to be found. Wobbegong sharks are usually in the area, although their effective camouflage makes them hard to spot. This area has also been visited by manta rays, young hammerhead sharks and even whale sharks. The wreck lies on a sand slope with nearby coral patches, its bow the deepest part with the bottom there at 27m. This upright ship is one of the area's best attractions, combining wreck and reef diving into one.

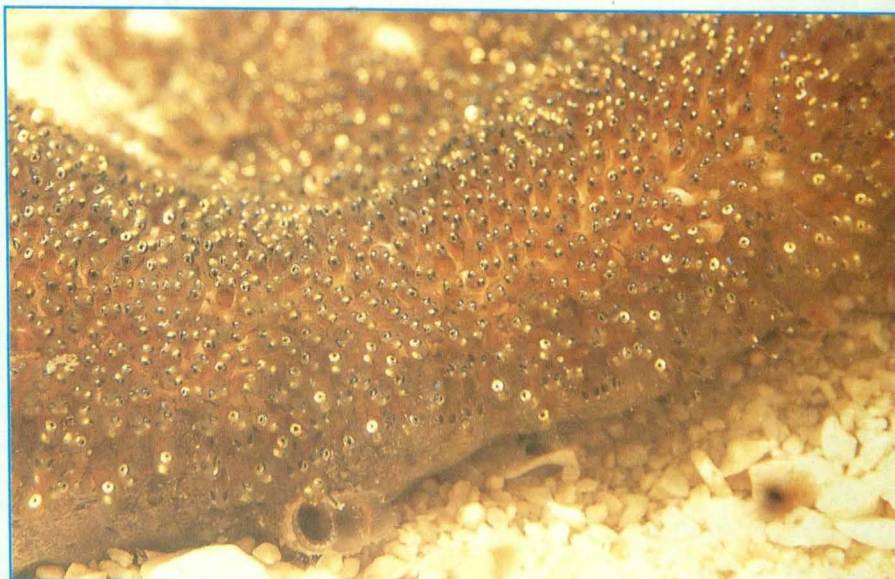


The *Pacific Gas* was sunk in 1986 to create an artificial reef. The 65m long liquid gas carrier had its huge gas tanks removed before sinking, upright, with its bow at 14m and the propeller at 43m. Positioned to take advantage of the tidal flow of water in and out of the Padana Nahua passage, the wreck quickly gained beautiful growths of soft corals and masses of fish life.

Follow the mooring line down to the bow and then swim along the open hold to the deeper portions of the ship. The bridge sits on top of accommodation and the engine room at the stern, both of which are accessible to careful divers. The bridge is generally surrounded by a large school of yellowtailed robust fusiliers that sometimes move into the bridge area filling it with lots of colour. The sea fans around the deck area are the hiding places for ornate ghost pipefish during certain times of the year. The bow has a resident population of lionfish who nip at the baitfish. Giant Grouper are sometimes seen on the bow mast.

Close to shore and a few minutes boat ride from the Bootless Inlet marina (known as Tahira Marina) are three islands. Lion Island is uninhabited and has several dive sites. Motupore Island has a biological research station run by the University of Papua New Guinea. The third, Loloata, is the home of Loloata Island Resort. The manager, Dik Knight, has transformed the resort into a Mecca for divers, and has a vast knowledge of diving in Papua New Guinea.

This soft coral crab blends in perfectly with its host.



The tiny eyes of many saddleback clownfish can be seen in this egg cluster near an anemone at Lion Island.

Loloata Island has some good snorkelling sites nearby and some interesting creatures in its seagrasses near the long Loloata Dock. From October through February, a huge school of baitfish appear, making the water almost black with fish in some places. It is a wonderful place to snorkel or dive at high tide. All kinds of other fish like jacks are attracted to this veritable feast, so there is action day and night around the pier.

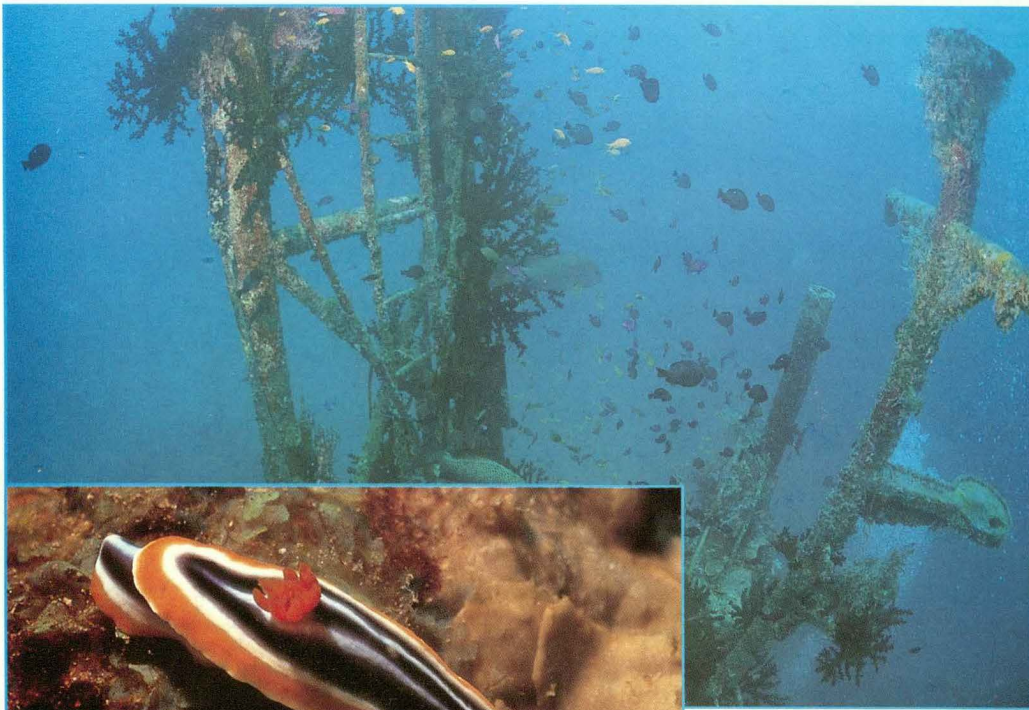
Loloata also has a World War II aircraft wreck, the Boston A20 Havoc. It is found south of the island in 18m of silty water in a hollow in the reef. The aircraft is in good condition and is an interesting dive for aircraft enthusiasts.

Only the nose gunner's section was dislodged from the aircraft when it ditched and this can be found on the silty bottom 30m or so behind the tail.

Lion Island may be dived even in the very worst weather when the outer reefs become inaccessible. Although the visibility rarely exceeds 15m and is often less, there is a rich reef surrounding the island, particularly on its southern side. Four boats have been sunk near the island. One, a tugboat, the *Tuart*, is in 15m on the south side. Ironically, this tug was used to tow the *Parama* when it was sunk. A fishing trawler, the *New Marine 6* in 20m on the eastern side, also boasts a coral wall to 20m with good growths of black coral. Look for large puffers, lionfish and soft coral crabs on this ship. A small coastal barge, the *Sir Godfrey* in 15m is at the northern end. Nearby in shallow water the ferro-cement yacht *Lady Jules* sits with nice soft coral on its bow.

The Lady Jules is also the home of this messmate pipefish.

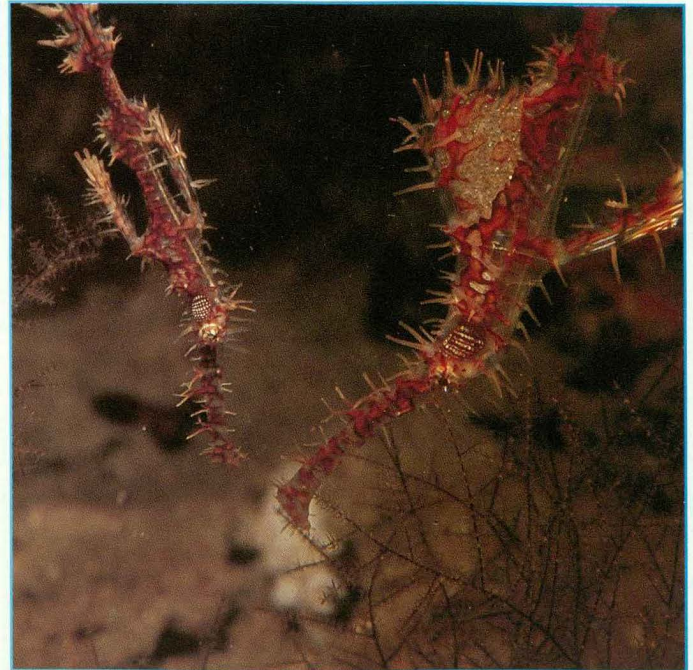




All the wrecks have accumulated good growths of marine life and many unusual creatures can be found near them including shells like spindle and egg cowries, ghost pipefish, flying gurnards and various scorpionfish. A good dive in the southeast season is to be dropped in the water near the *Tuart*, then make a swim north along the edge of the coral wall seeing all the wrecks and ending at the *Lady Jules*.

Left: The foremast of the Pacific Gas is a cleaning station alive with corals and fish.

Far left: A magnificent chromodoris crawls along the deck of a wreck.



Ornate ghost pipefish live near the black coral on the Pacific Gas.

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An excellent book on diving around Port Moresby was published in 1994. Neil Whiting's *Wrecks and Reefs, Port Moresby, Papua New Guinea* includes fascinating details of the history of diving in Port Moresby with maps and detailed information about all the best dive sites. Also newly out is Neville Coleman's *Discover Loloata Island* (1998), with a site map and over 500 marine species pictured and described. All of these critters and more are found in and around the Port Moresby area.

Contact Loloata Island Resort on Ph: (675) 325 8590
 Fax: (675) 325 8933 E-mail: loloata@daltron.com.pg

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Eau de toilette with
a hint of floral fields



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Men's Fragrances



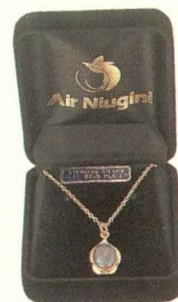
Paco Rabanne
After Shave

Kouros
Eau de toilette 50ml



Drakkar Noir
Guy Laroche
Eau de toilette
50 ml spray

Gifts & Souvenirs



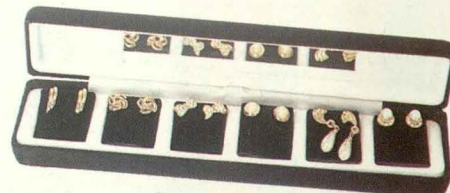
Opal Pendant
A colourful piece of
Australian opal on a
fine 22ct gold chain



**Parker Ballpoint
Pen**
with Air Niugini logo

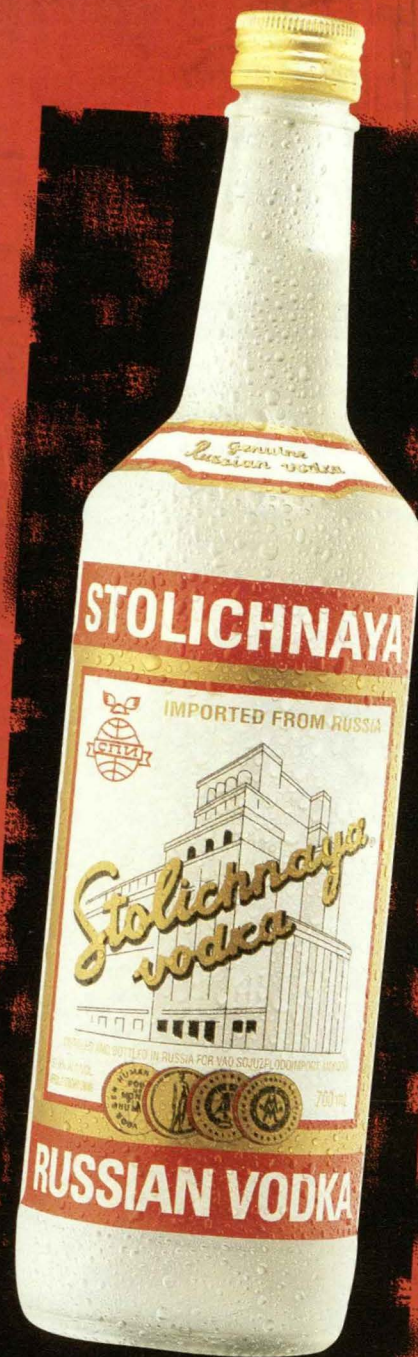


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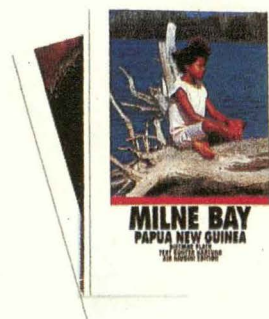
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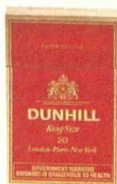
Books
Papua New Guinea souvenir books

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Whisky
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The name behind the man behind the bar

Cognac
Martell VSOP 700ml
The choice of Louis XIV



Gin
Gilbey's London Dry
1.125 litre
Made to the same secret family recipe for over 130 years

Vodka
Finlandia 1 litre
The world's finest Vodka
The national drink of Finland



Rum
Bundaberg 1.125 litre
The great Australian Overproof Rum

Puzzles

USE YOUR LOGIC

Q1. Kila, Jon and Suli were the children of a chief with many pigs. When he died he left them his eleven pigs — a half to Kila, a quarter to Jon and a sixth to Suli. As they were reluctant to cut up the valuable pigs, they turned for advice to the village elder who also had a pig.

How did he help? _____

Q2. Seven people hire a right-hand drive van for a journey. There are two seats in the front, two behind and three at the back. Pete wants to drive; Helen doesn't want to sit near any of the men; Marie is sitting behind Mary; and Jos, who has a bad neck and cannot turn around, can pass lollies to Pete, Colin and Mary.

Where is Louie sitting? _____

Q3. It takes a motor boat 2 minutes to travel 2km when going with the current. When the boat is going against the current, it takes 4 minutes. The current is always constant. How long would it take the boat to do the same journey in slack water, when there is no current at all? _____

BASKETBALL

Find the golf terms in this word puzzle. Some of the letters are used more than once.

BASKET, BOUNCE, BOX, CLAMP, CLOCK, COACH, COURT, CUT, DRIBBLE, DRILL, DRIVE, FAKE, FAST, FLIP, FORWARD, FOUL, FREE THROW, GIVE-AND-GO, GUARD, JUMP, KEY, LANE, LAYUP, MAN-FOR-MAN, PASS, PITCHOUT, PIVOT, PRESS, REBOUND, ROLLING, SCOUT, SCREEN SCRIMMAGE, SCRUB, SET, SHOOT, SIDELINE, SPOT, TAP, TEAM, TIME OUT, TIP-IN, TRAVEL, ZONE

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

WHERE IS IT?

There are 3 clues to each place. Can you guess which city or country it is?

1. (i) Its capital city was made a cultural-heritage site by UNESCO in 1978.

(ii) The country's main natural resource is oil.

(iii) The Andes, the Amazon rain forest and basin and a coast on the Pacific Ocean are all found in this country.

2. (i) This capital city is surrounded by salt lakes that dry out in the summer then re-fill in autumn, attracting flamingoes and herons.

(ii) The port is called La Gouletter (The Gullet).

(iii) The ruins of Carthage are a major tourist attraction.

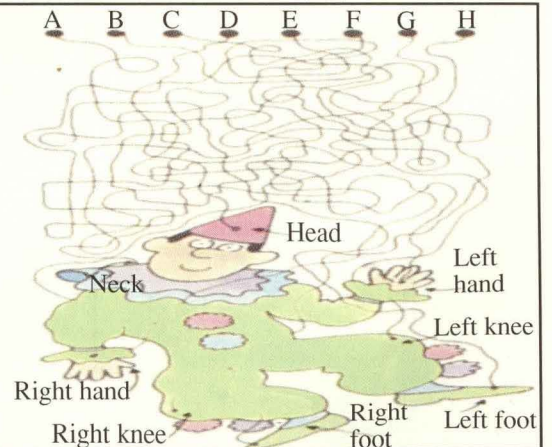
3. (i) This is the oldest and largest city in a country.

(ii) The oldest part of this city is known as 'The Rocks'.

(iii) It was originally called Albion.

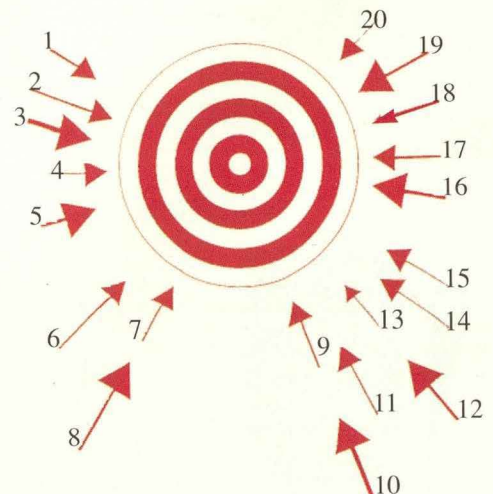
PUPPET

The puppet's strings are mixed up. Can you disentangle them by working out which part of the puppet each string is attached to?



TARGET

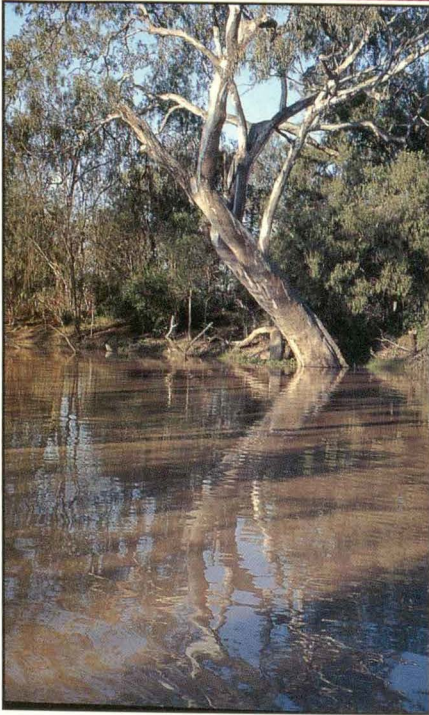
All arrows except two are pointing to the centre of the target. Which two are not?



Answers are on page 48.

DESTINATION — Queensland

Story and photographs
by Keith Briggs



The song *Waltzing Matilda* is regarded by many Australians as their unofficial National Anthem. The billabong or water hole that inspired this ballad is near Winton in Queensland. River gums (*photo on left*) along creeks, rivers and waterways are as distinctively Australian as the kangaroo (*photo on right*).

It seems incongruous in a dusty western town to see dinghies, outboards, fishing tackle and bait for sale, but inland fishing is popular with the locals and a feature of tourist safaris to the Inland.

Horses, cowboys, dust, cattle, flies, heat, stock whips and giant road train trucks typify the Outback and are the images many have of Queensland in particular. Much of Queensland is devoted to beef production and more cattle are sold through the Roma Sale Yards than anywhere else in the Southern Hemisphere.



Below: *Cattle auction at Dalby*



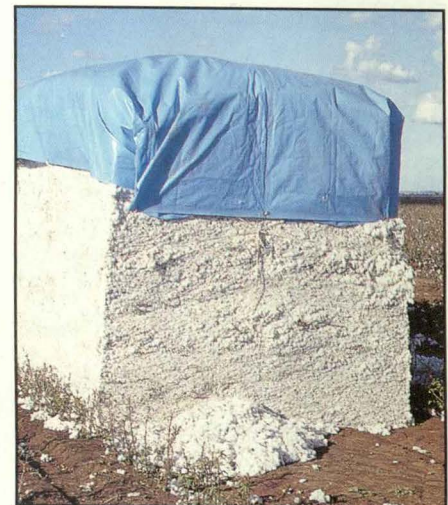
Cotton growing is a rapidly expanding industry, taking over from wheat in many places. Vast areas of country are being opened up to cotton. In Southern Queensland one company alone is currently extending its area under cotton from 18,000 acres to 40,000 acres. Australian cotton is world class. Cotton modules as pictured are formed by compressing newly harvested cotton in a press. Modules are loaded onto trucks and taken to the factory for cleaning, grading and baling ready for spinning into thread.



Above: *Cotton being picked on the Darling Downs*

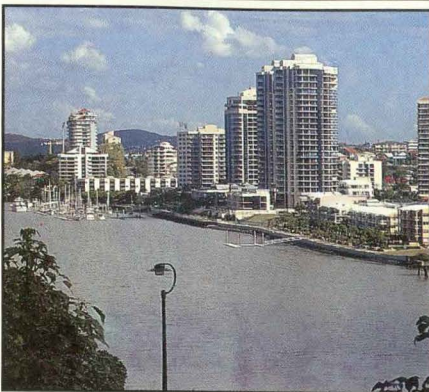
Below: *Cotton modules just picked*

Despite the romantic sentiment embodied in song, poem and fable that 'The West' is the real Queensland, the city plays a big part as the entry and exit point for visitors and goods. Brisbane is the capital of Queensland. Air Niugini has three direct flights between Port Moresby and Brisbane each week.



Brisbane's old world charm is retained in its distinctive 'Queenslanders' — high set weatherboard houses with gables, verandahs, cast iron or wooden 'lacework' and living areas underneath.

Blending happily with the past is a modern city built along the meandering Brisbane River. Semi-tropical parks and gardens fit perfectly with luxury apartments fronting the river (*photo on left*).

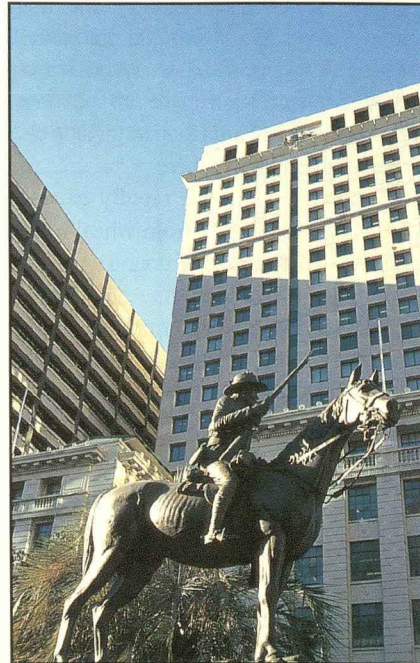


Thousands of vehicles move in and out of the city daily on riverside freeways that serve their purpose efficiently yet blend harmoniously with the environment. Vehicles whiz by at 100Kph on one side of the river while on the other, families gleefully celebrate a less hurried era on a horse-drawn carriage along the waterside of South Bank.

South Bank, site of the 1988 Expo right on the Brisbane River, has been transformed into a delightful leisure and recreation area. A coconut palm fringed beach on an artificial lake (*photo on right*) occupies children while parents picnic or cook on free electric barbecues. Carnivals, outdoor markets, museum, art gallery and restaurants cater for all cultural tastes. Spanning the river are four distinctively different bridges each representing the era in which it was designed and built. Ferries and cruise boats give passengers a view of the city buildings.



Modern skyscrapers crowd in and look down on old Heritage-listed buildings like the beautiful Albert Street Uniting Church (*photo above*) or St George's Square and on the monument to The Australian Light Horsemen of both World Wars (*photo on right*).



Toowoomba, the Garden City, 130km west of Brisbane, perched on the range is gateway to the Darling Downs. In September, the annual Festival of Flowers attracts thousands of visitors to a week-long city-wide garden competition and displays.

While enjoying things modern, human nature has a nostalgic desire to preserve the past. This is especially seen and heard in the chugging and hissing of old motor cars, trucks, tractors, internal combustion engines and steam-powered machinery lovingly restored by enthusiasts (*photo below left*). Cars up to 90 years old are displayed on field days and driven on rallies by devotees. Toowoomba, Warwick and Dalby on the Darling Downs have large vintage and veteran car and machinery clubs (*photo below*).





Golfers can be thanked that many of the best parks in our cities have been created for their benefit, and large tracts of prime real estate are maintained at great cost for followers of the little white ball. Queensland boasts some of Australia's most prestigious and internationally famous golf courses (*photo of Indooroopilly Golf Course on left*).

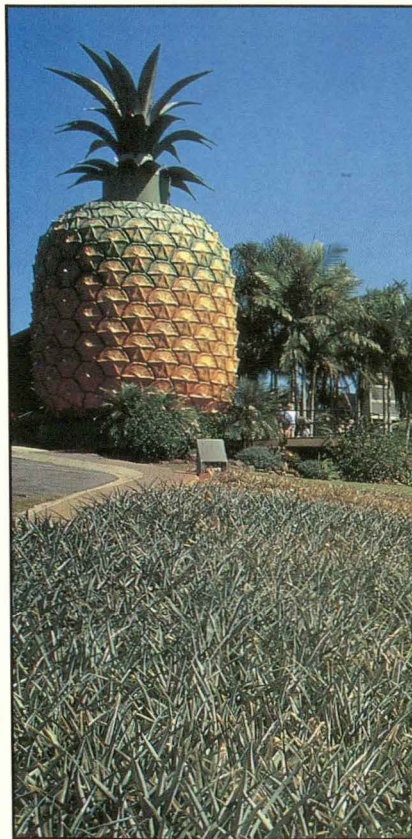
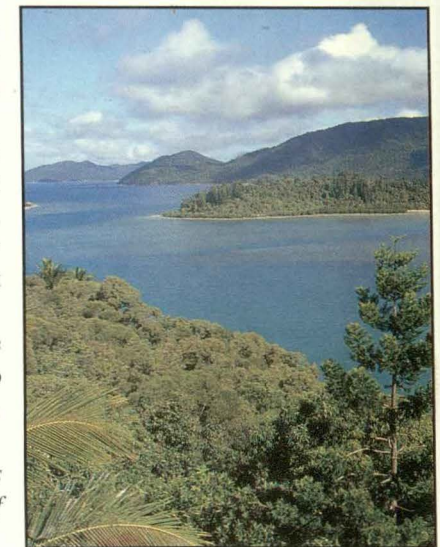
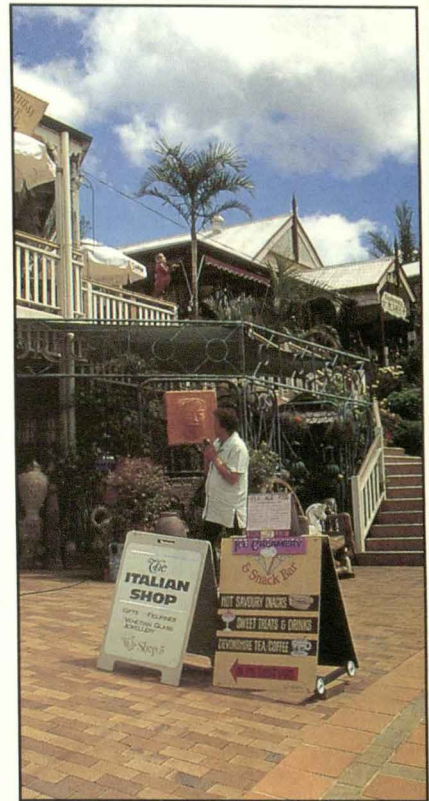
The Sunshine Coast starting at Caloundra, 100km north of Brisbane, offers a restful rural/coastal setting for real relaxation compared to the Gold Coast with its busy, noisy, crowded, glitzy image.

Coastal towns like Caloundra, Mooloolaba, Maroochydore, Coolum, Tewantin, Gympie, Nambour, Noosa and Fraser Island are simply different names for 'HOLIDAY'. The hinterland of the area is former dairying country of particular beauty, dotted with small hamlets, holiday lodges and homes on acreage. Montville (*photo on right*) is famous for pottery, crafts and Devonshire Tea houses with spectacular views of the green rolling country and coastal vistas below (*photo on right*). The 'Big Pineapple', a translucent two storeyed structure (*photo on left*) attracts visitors worldwide to the plantation information centre, sugar cane train ride, exotic fruit orchard, native animals, restaurant, tropical fruit sampling and souvenir shop. It is just out of Maroochydore.

Queensland's far north is a holiday destination worthy of separate coverage but I must mention the Sunshine State's romantic Airlie Beach, Shute Harbour and the outlying Whitsunday islands (*photo on right*) and beauties of the Great Barrier Reef.

Queensland — if you have months to spare you'll only see a fraction. If you want to do nothing but relax there's no better place. ☺

Keith Briggs and his wife Norma have served as missionaries with the Evangelical Church of Papua New Guinea since 1965.



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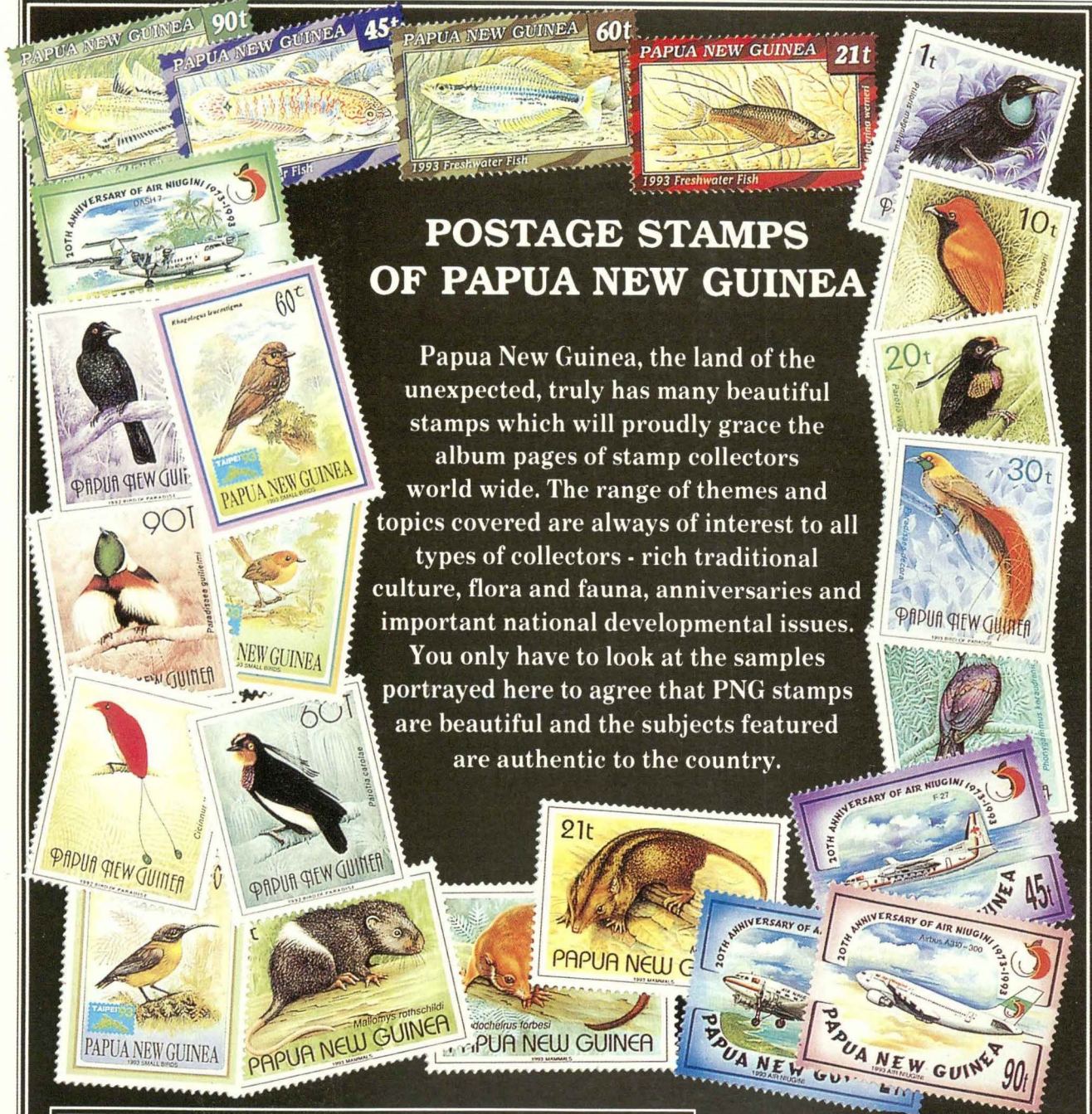
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Papua New Guinea, the land of the unexpected, truly has many beautiful stamps which will proudly grace the album pages of stamp collectors world wide. The range of themes and topics covered are always of interest to all types of collectors - rich traditional culture, flora and fauna, anniversaries and important national developmental issues. You only have to look at the samples portrayed here to agree that PNG stamps are beautiful and the subjects featured are authentic to the country.



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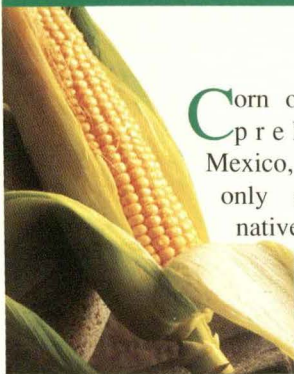
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LOCAL GOURMET FOOD — Corn



Corn originated in prehistoric Mexico, and is the only cereal crop native to the Americas. It was brought back to Spain by Christopher Columbus, and within 50 years was grown all over Europe.

Corn has an extraordinary range of uses around the world, apart from the universally loved corn on the cob. It is very popular in the United States, where it is eaten in both savoury and sweet dishes. Italians make a form of porridge from cornmeal, which they call polenta. It can be eaten hot and wet or allowed to cool and then cut into shapes and fried or grilled until crisp. In Central America and Mexico corn flour is used to make flat bread called tortillas, and food is often wrapped up in corn husks, before being steamed or grilled – much as we would use banana leaves.



Corn is widely grown in Papua New Guinea, in both coastal and highland areas. Just-picked corn is without question best, as corn begins to deteriorate the moment it is picked. Each little kernel of sweetness begins to convert into starch within hours – 40 per cent of the sugar content can be lost in just 6 hours. In the market buy corn in its husk with a tassel of pale 'silk' visible. The husk should be green like the colour of grass, not yellowing at all. If the silk (the hair-like fibre) is brown and brittle and the leaves of the husk do not feel soft, the corn is old and will not be sweet and tender.

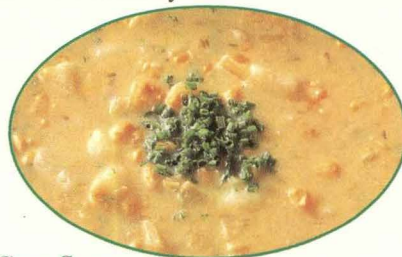
Corn on the Cob

Unless it is being barbecued, all corn should be stripped of its husk and silk before cooking. When boiling corn, do not put salt in the water, as salt delays the softening of the kernels. Bring a large saucepan of unsalted water to the boil, and slip the cobs in one by one. Cover and cook for 5 to 10 minutes if using just-picked corn, or about 15 minutes if the corn is from the market or store.



To barbecue, peel back the husk but do not remove it, and then strip away the silk. Immerse corn with husks in water for up to 15 minutes. (This helps steam the corn when cooking and prevents charring.) Drain corn and spread butter over the corn kernels. Stick sprigs of herbs (basil, sage, mint) around cobs against the butter and pull back the husk to encase the cob in its original position.

Wrap each cob in a piece of foil. Place on barbecue and cook for 30 minutes, turning occasionally. Remove foil and serve immediately.



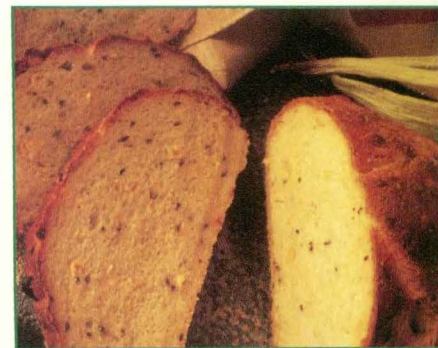
Corn Soup

- 1 good tablespoon butter
- 2 onions, chopped
- 1 clove garlic, chopped
- 2 teaspoons cumin seeds
- 1 litre chicken stock
- 2 potatoes, peeled and cubed
- 3 cups corn kernels (fresh or frozen)
- good handful of parsley, chopped
- salt and pepper
- 1 cup grated cheese
- cream to thicken

By Roslyn Morauta

If using fresh corn, strip the kernels off by standing the cob on its end on a large flat plate or board and with a sharp knife cut the kernels as close to the cob as possible.

Melt butter in a large saucepan and gently fry onion, garlic and cumin seeds. Add the stock and bring to the boil, then add the potatoes and simmer for 10 minutes. Add the corn and parsley and simmer for another 15 minutes. Stir cheese through and season with salt and pepper to taste. Add a little cream to thicken and serve as soon as the cheese has melted into the soup. Chopped chives or parsley can be added when serving.



Corn Bread

- 1 cup cornmeal
- $\frac{3}{4}$ cup plain flour
- 1 tablespoon baking powder
- 1 tablespoon sugar
- 1 teaspoon salt
- 1 large egg
- 1 cup milk
- 3 tablespoons vegetable oil

Optional:

- 1 tablespoon cumin seeds, dry roasted
- 1 cup cooked corn kernels

Preheat oven to 180C and grease a cake or loaf tin.

Sift the dry ingredients into a small bowl. In a medium bowl, whisk together the egg, milk and oil. Stir in the dry ingredients, adding the cumin and kernels if used.

Scrape the mixture into the prepared tin and bake on the centre shelf of the oven for 25 minutes, or until golden. Remove from the oven and place on a cake rack to cool before turning out.

Excellent with soup, especially tomato or pumpkin soup.



Welcome!

Getting Around: At Jackson's Airport, which is 11km from the centre of Port Moresby, there are rental car counters, a bank and duty free shops. 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.

Elsewhere, PMVs, taxis and hire cars are available.

Useful Port Moresby Numbers: Air Niugini Information 3273480; Reservations & Confirmation 3273555 (Domestic) and 3273444 (International); Police 000; Ambulance 3256822.

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 8.45am to 3pm, Monday to Thursday and until 4pm on Friday. Credit cards are accepted in leading hotels and shops.

Customs and Quarantine: 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 import approval.

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.

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

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: Drivers' licences issued in other countries are valid for 3 months after arrival. Vehicles travel on the left side of the road; speed limits are 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 WHO standards in most towns. Bottled water is available. In rural areas it is advisable to boil water. As malaria continues to be a health risk in the country, anti-malaria tablets should be taken two weeks before arrival, during your stay and for 4 weeks after departure. Use insect repellent and wear long-sleeved shirts, trousers and shoes in the evening. 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. Thongs and shorts 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 and lodges. 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.

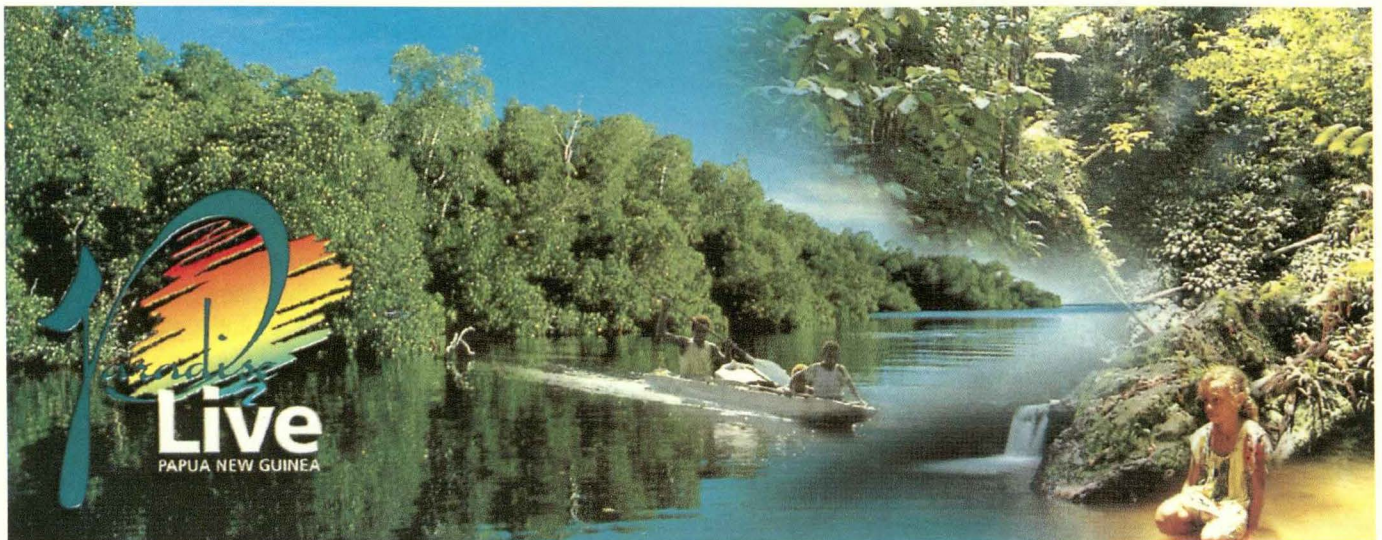
Shopping: Large stores and artifact shops offer a variety of goods for sale. Saturday is a half day for most shops and nearly all are closed on Sunday. Artisans sell their craft beside the roads or in markets. All markets sell a wide range of fruits and vegetables.

Cultural Events: Celebrations of traditional culture include:

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

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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