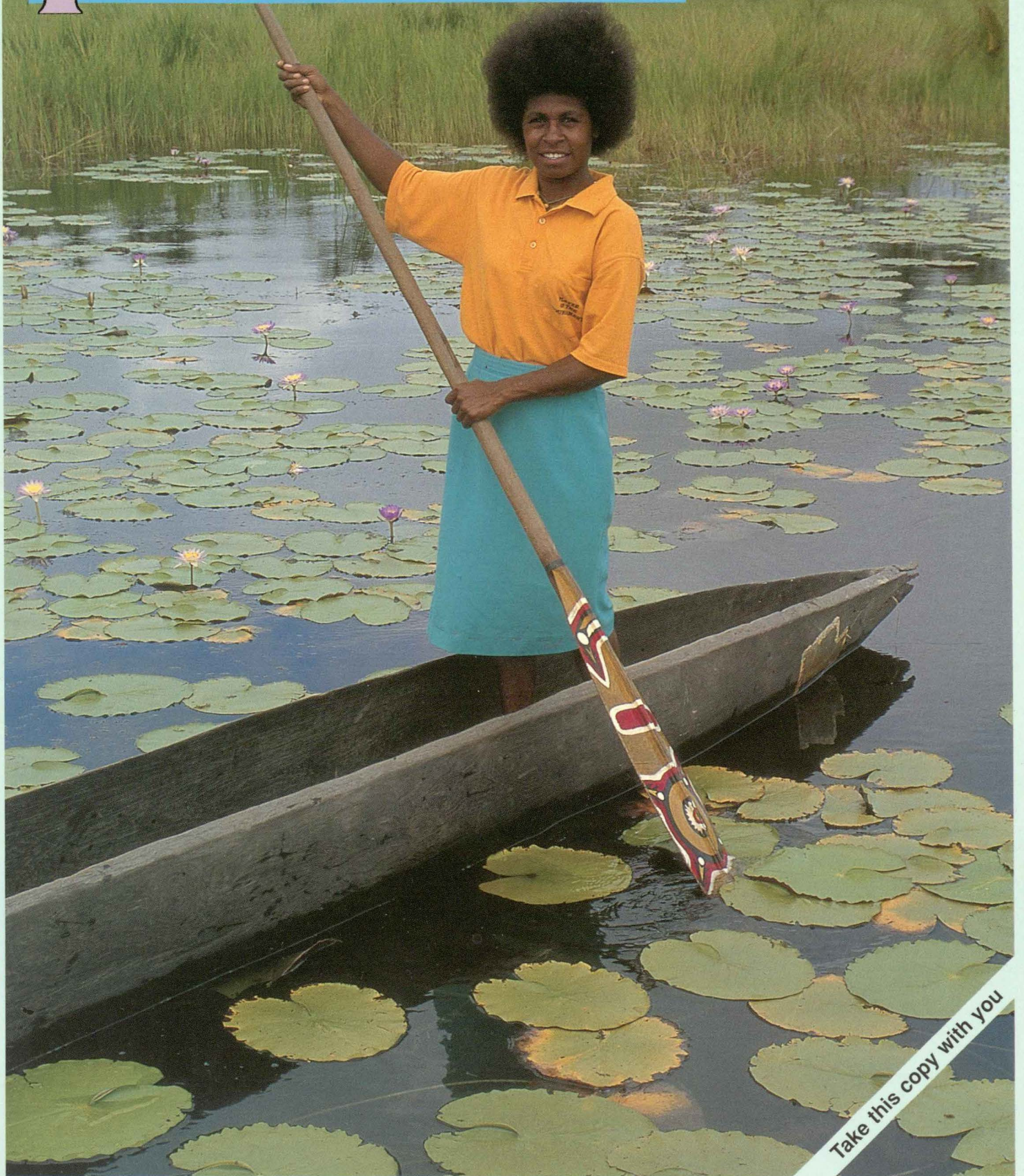


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Cover: *Fishing on Gogodala Lagoon*
Photograph by Keith Briggs



Welcome aboard

This issue of our inflight magazine reflects the diversity of Papua New Guinea's culture and natural resources.

There is a spectacular photograph montage from last year's Mt Hagen Show. If you can take a weekend break in Mt Hagen at the end of August, do go to this year's show. It is sure to be an experience never forgotten.

This issue also features an initiation rite of a clan of the Middle Sepik, centred on the mythical crocodile. The Sepik Haus Tambaran is the focus of an interesting article about Papua New Guinea's Cultural Centre in Canberra, where the information officer Francesca Deklin plays an invaluable role educating Australian school children and visitors about our country.

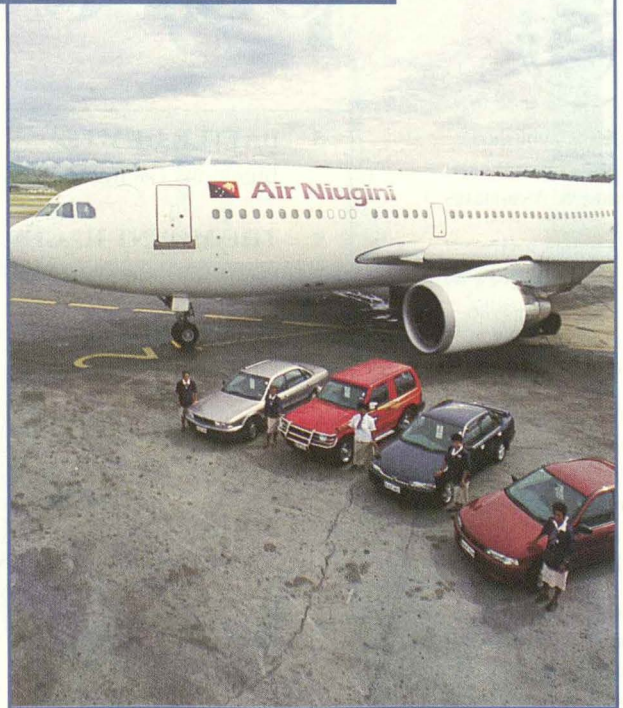
As always, we have an article about our wondrous underwater life and the importance of its conservation. If you are a diver, do take time to indulge your sport near Port Moresby, in Milne Bay, New Britain, New Ireland or Madang.

Enjoy your reading and your flight.

Andrew Ogil
Managing Director



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Battle of Wits

Story and photographs
by Keith Briggs

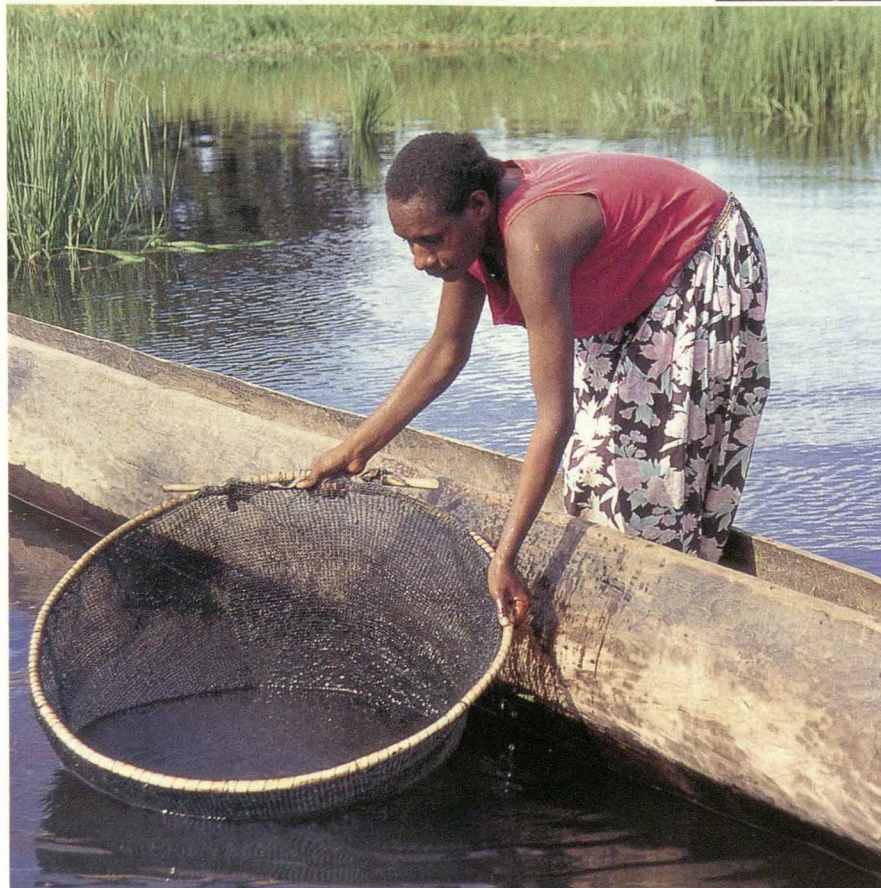
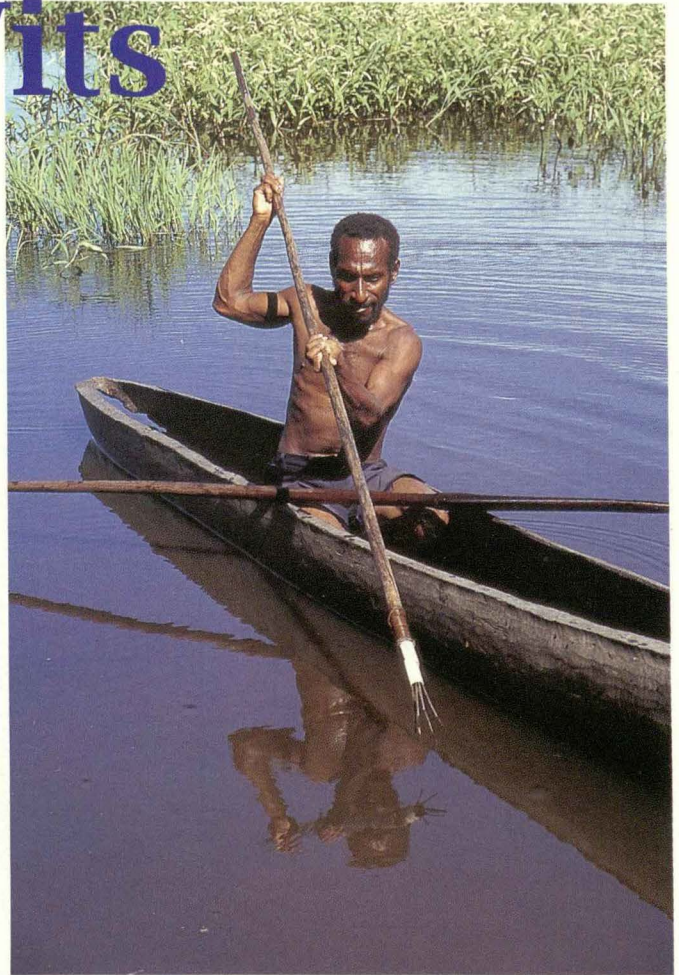
Although the Creator gave mankind dominion over all that He made, He didn't promise that everything would fall into man's lap without any effort on his part. Man has had to employ cunning to capture creatures of the wild for food.

The people of Papua New Guinea have shown great ingenuity in using materials from the bush with which to fashion weapons and traps in their pursuit of animals, birds and fish. Although commercially made items have replaced some traditional weapons and methods of outwitting game, people still rely on many of them in their daily quest for food for their families.

The Gogodala people of the vast lagoon country of the Aramia River invented and used cleverly made items for catching fish before the introduction of fishing lines, steel hooks and nets.

Eito (fish hooks) were made from large, strong thorns. Taking a greedy gulp at the fresh prawn bait, the fish would find the *eito* jammed in its gullet, rather than being hooked as we think of a barbed hook. Once firmly stuck in the fish's throat it was pulled gently in with a fine, strong fibre from the inner bark of a pandanus tree.

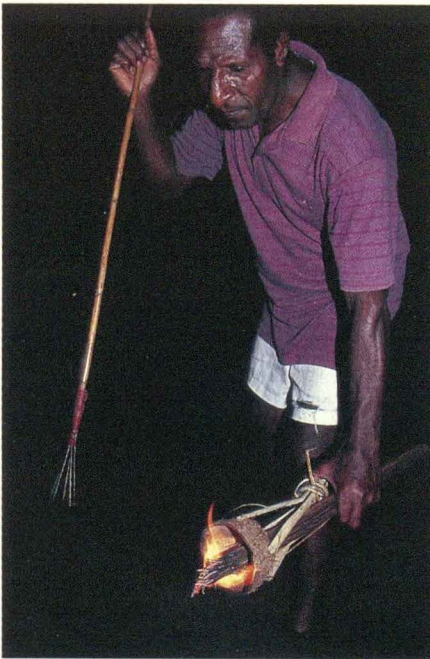
As fish were drawn alongside the canoe a cane hooped, hand woven net (*nigisi*) was gently brought up under the fish in case the line broke or the *eito* came loose. Today, *nigisi* are used in exactly the same way by Gogodala women when fishing (*photo below*).



When prawns are running in the river, *nigisi* are used to scoop them from under floating grass islands as they drift along. Women use them to net small fish travelling in shoals. As waters in the lagoons recede groups of women form a line and advance with vertically held *nigisi* overlapping each other. Laughing, joking and frolicking in the muddy water, the women herd the fish into the shallows and scoop them up.

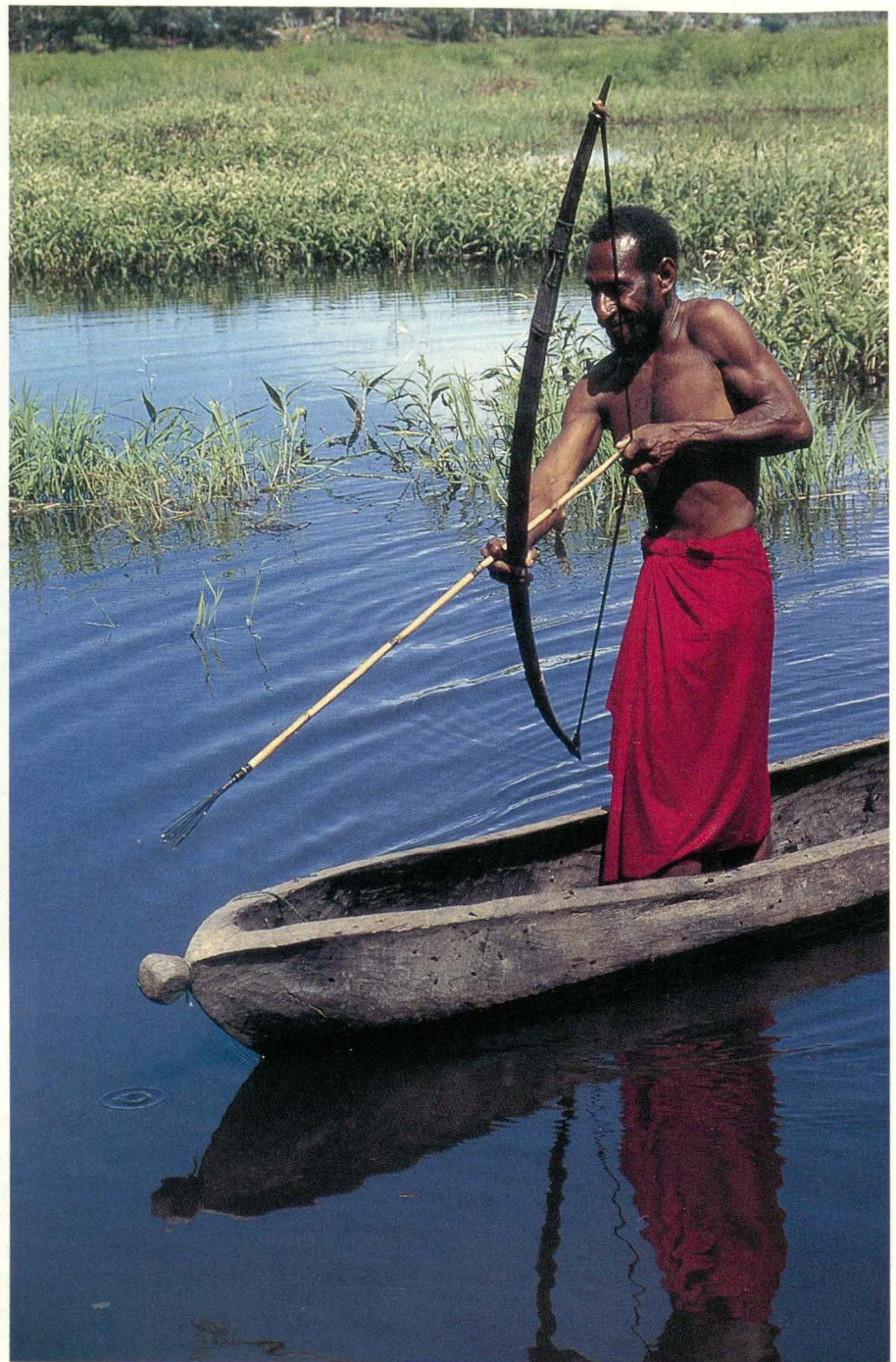
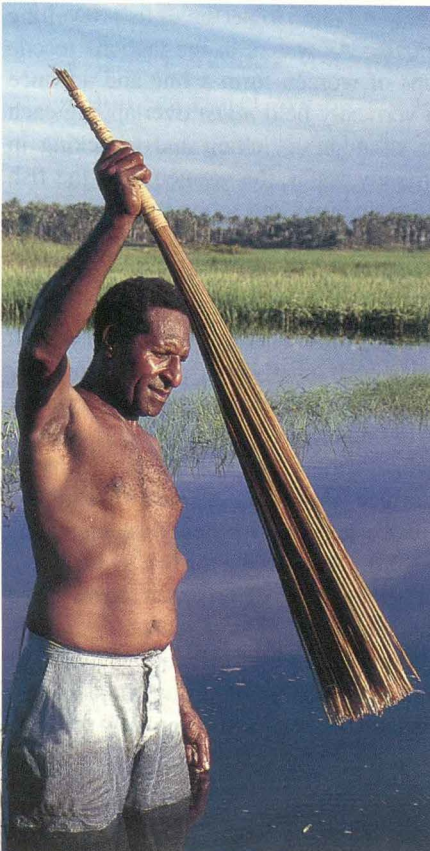
Giso are short lengths of sago palm rib moored to sticks in the lagoon like toy boats. On hot days fish lazily resting in their shade suddenly find themselves captured in *nigisi* that has been quietly slipped under them by a women in a canoe. During the season for their use hundreds of *giso* dot the lagoons.

Fish, at certain times of the year, come to the surface where they are easily speared by the men using multi pronged spears called *menakata*. They can be thrown by hand as a spear (*photo above*) or as an arrow fired from a bow (*photo top right next page*). Traditionally, the prongs were made of slivers of black palm. Catfish, eels and garfish are the fish most commonly speared.



A forerunner of today's spotlight was a coconut shell 'reflector' housing burning splinters of resinous wood (*photo above*). The shell shielded the hunter's eyes, preserving his night vision, enabling him to see and spear prawns or fish in the somewhat directed light.

The *sasa* was a bunch of sharpened sago rib arrows bound together at the top (*photo below*). When plunged into shallow water they fanned out to impale small shoal fish or hold them captive among the arrows while the hunter felt around for them with his hand.



Along the river bank woven coconut frond baskets are filled with a tangle of leaves among which broken up termite nests are spread as bait (*photo on right*). Fish feeding on the termites are unable to escape from among the leaves as the basket is rapidly drawn to the surface. Similarly woven sago leaf baskets with smaller openings are tethered and drawn up periodically for the prawns that seek a hiding place in the darkness of the leaves.





Gogodala Lagoon



Small conical traps called *eika* are cleverly constructed with cane barbs facing back towards the opening (*photo above*). As a fish wriggles in for the bait in the closed end the almost parallel thorns do not cause discomfort, but once firmly wedged it is held fast by the vicious barbs and unable to escape.

As the water in the lagoons recedes after the wet season women either make or recommission great conical traps called *seiya* (*photo on right*). Constructing fences of stakes plugged with grass and clods they block off small channels which the fish count on as last minute escape routes. The mouth has inward pointing canes that act as psychological rather than actual barbs, so the *seiya* can yield quite a harvest when lifted.





When shallow water recedes similar fences are built in which *babo* are positioned. These are of split light bamboo laced together with cane (*photo on left*). Bait is not used as the fish are carried in and held by the current. Even when there is no current fish seldom escape from such traps if they can't turn around, as they are not equipped with reverse gear!

Turtles live under the thick body of lagoon grass. With the receding water the grass compacts to form a firm layer upon which people can walk. Prodding into the grass with a stout stick yields a solid clonking sound if it strikes turtles' shells, enabling the hunters to locate and catch them.

In creeks or small bodies of water roots and vines containing *derris* are pounded to release the white milky substance that paralyzes the respiratory systems of fish, causing them to surface in a stunned state where they are easily caught.

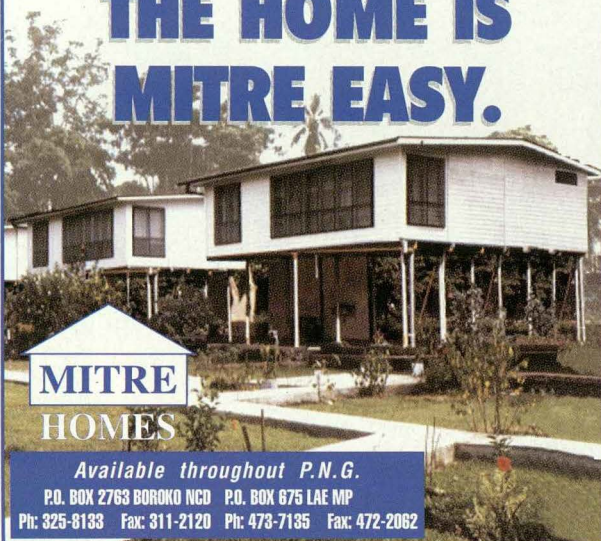
Today, as for centuries past, the setting sun flashes on the wet paddles of Gogodala women returning from a day of pitting their wits against the crafty dwellers of those dark lagoon waters. Some methods and equipment have changed, but happy, well-fed families are the result of the mothers' industrious day in the blazing tropical sun.



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



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The Mount Hagen Show

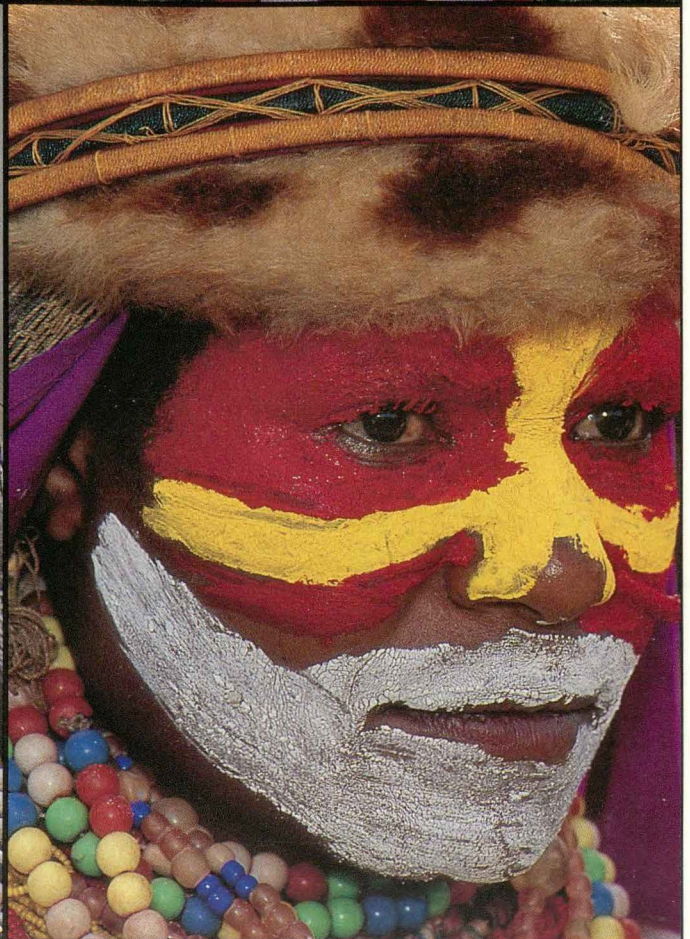
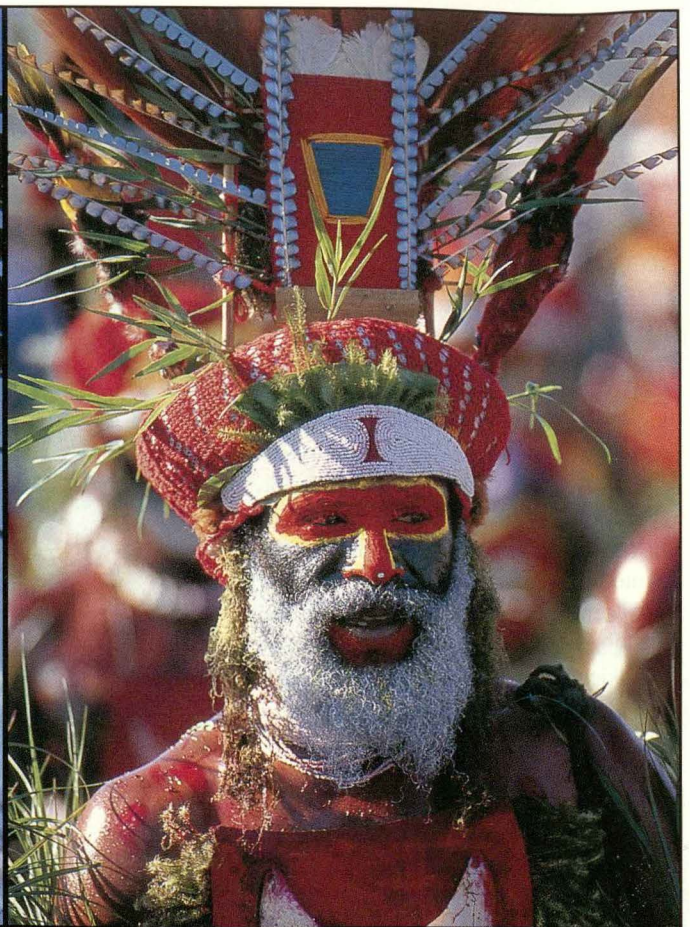
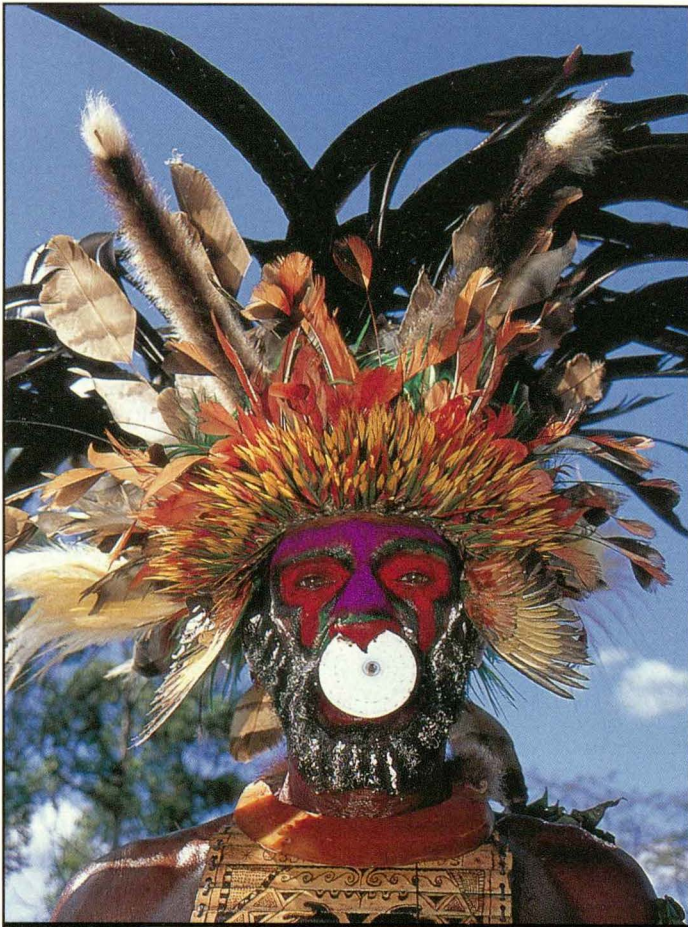
Story and photographs
by Michael Gebicki

The 1998 Mount Hagen Show unfolded with all the drama, finery and flourish for which the event is renowned. Dancers began gathering shortly after dawn on the first morning of the two-day event, when mist still hung low over the fields surrounding the Mount Hagen Showground. Most of the morning was devoted to an elaborate make-up session as dancers applied their brilliant face and body paint and added wigs and plumes until they rivalled even the birds of paradise in all their glory (photo on right).



Wamara sing-sing group from Enga Province



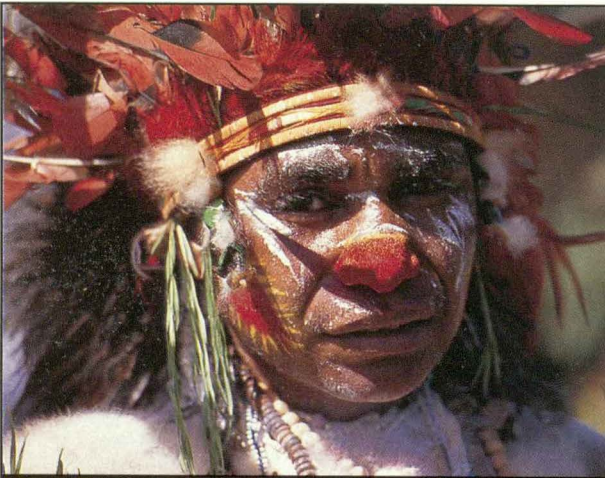




Above: *Kupnung Kuu Kipe skeleton dancers*

Below: *Kumaniku sing-sing group*

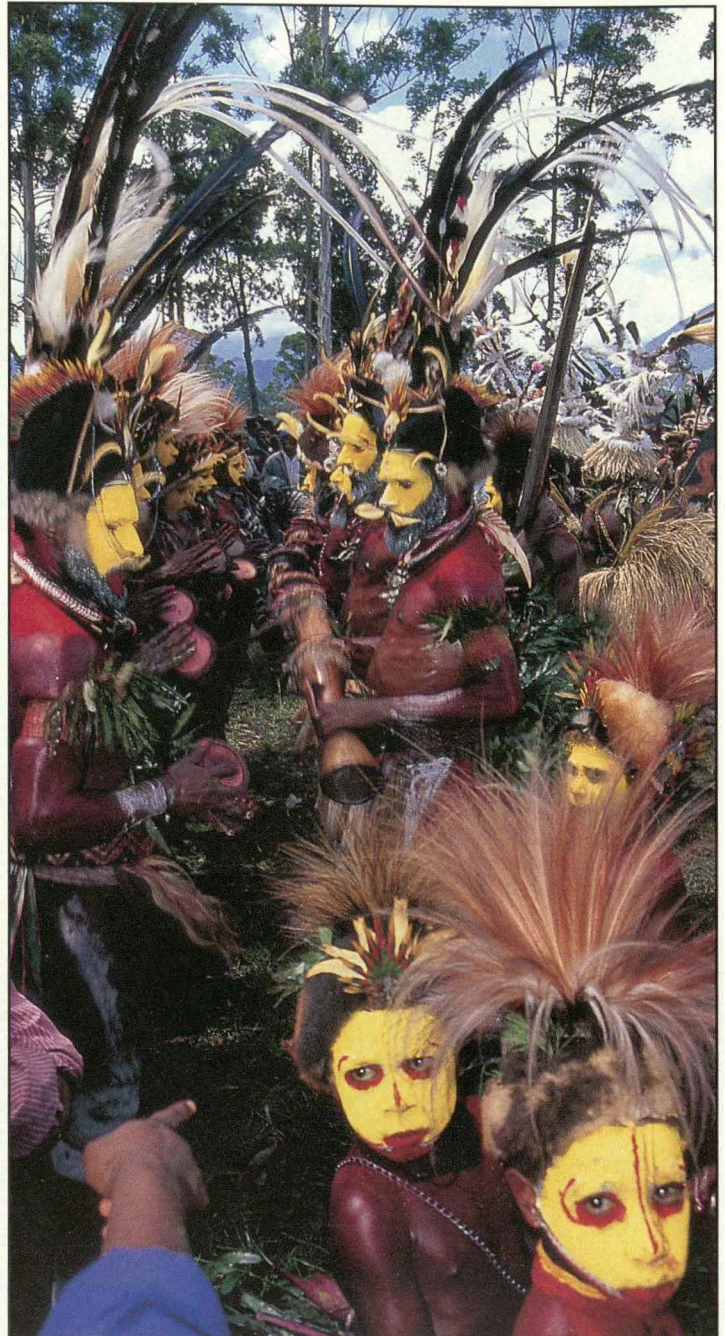




The competition was tough. By midday, the arena the size of a football field was packed with painted men and women, storming across the grass in line abreast, spears cocked for action, tusks of pigs poked through the pierced septums of their noses and painted, coiffed and decorated with the fluffy plumage of several thousand exotic birds. On the second day of the show, nature added its own touch of drama with a partial eclipse of the sun that darkened the sky and brought a chill to the air, and one of the greatest shows on earth was over for another year.

The next Mount Hagen Show will be held on 21 and 22 August 1999.

Michael Gebicki is a professional travel writer with a special interest in the Pacific Region.



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Shepherds of the Ocean

Story and photographs
by Tim Rock

The reefs of Papua New Guinea are amazingly intact and considered by experts to be the healthiest in the world. Maintaining these rich and diverse reefs has however come by accident.

Those working in the diving industry feel a great stewardship for these resources. They have seen the devastation that has taken place on their neighbour's reefs. Cyanide and dynamite fishing and shark finning operations have ruined the reefs and sea life in many places in the Philippines and Indonesia. Although there are currently no official marine reserves in Papua New Guinea, many dive operators refer to their particular areas as marine parks and reserves to bring the idea home.

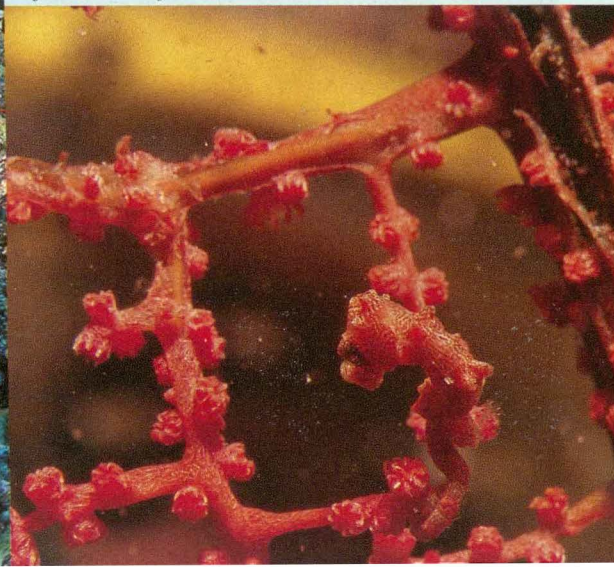
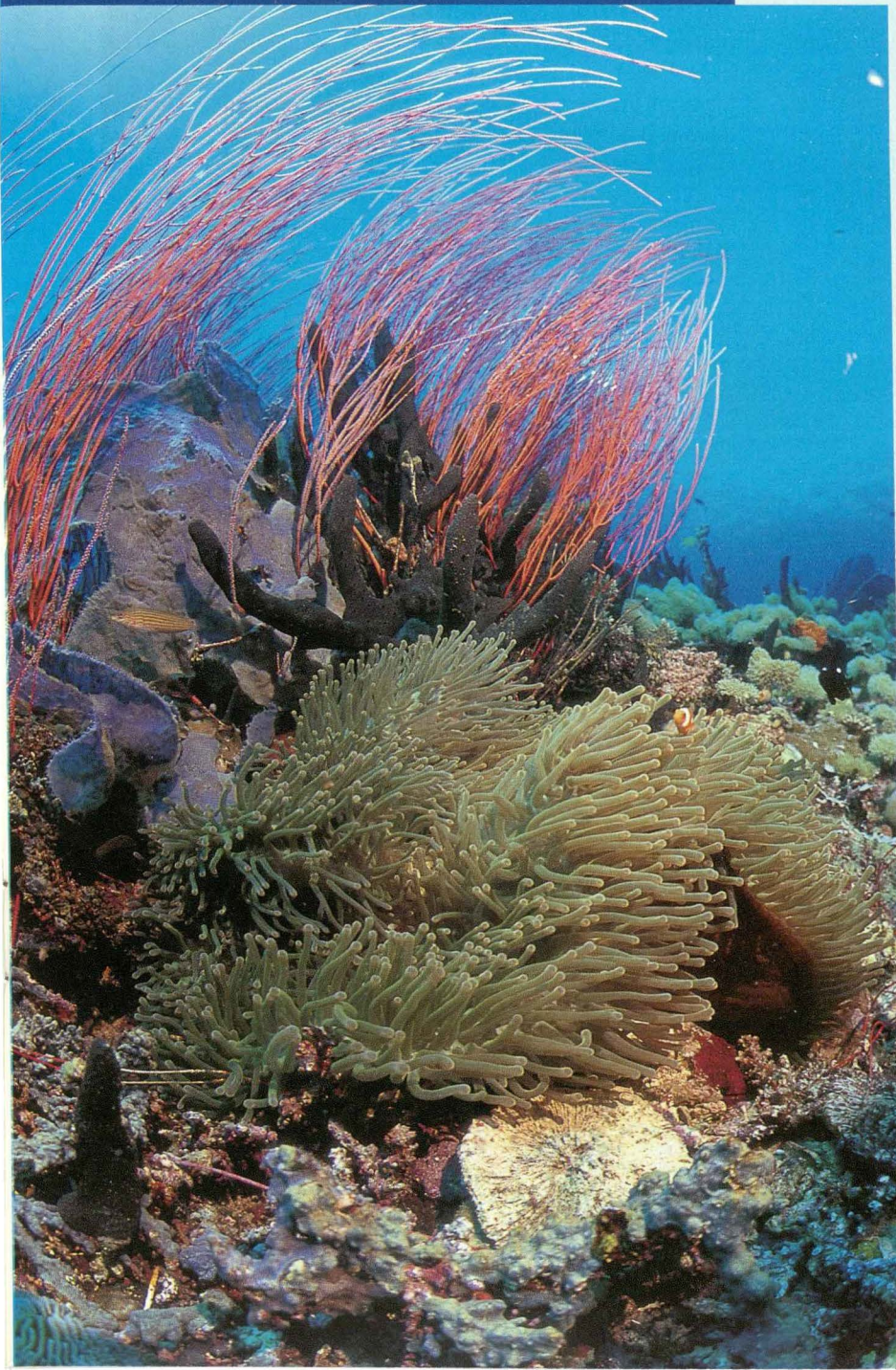
Papua New Guinea is blessed with a group of concerned businessmen who appreciate and strive to protect for the long term the resources on which their businesses thrive. To ensure both the rational growth of the diving tourism industry and the conservation of the country's diving resources, these businessmen formed the PNGDA, Papua New Guinea Diver's Association. Members agree to abide by a code, which sets an example for all of Oceania.

The code proclaims: *At a time when coral reefs worldwide are under threat, the PNGDA recognises the exceptional quality of Papua New Guinea's natural marine resources and their importance for both village life and the Nation. It pledges that the Association will do everything in its power to ensure that these resources, including the seabed, reefs, wrecks and the marine life that lives on them and in the waters surrounding them, will be conserved.*

The PNGDA tries to promote the fact that the economic and social benefits of dive tourism are greater than those achieved by unsustainable commercial harvesting of the coral reef resources. This means the use of moorings, and/or designated anchoring sites on sand and rubble patches adjacent to the diving area, for regularly dived sites.

Below: Unusual creatures like pygmy seahorses and elephant ear sponges make PNG reefs world class attractions.

Left: Sea whip gardens are shelter for small fish, clown fish and anemones.



The Association also recognises the traditional rights of villagers. Members of the PNGDA thus do not engage in any fishing or collecting activities on dive sites except for approved scientific purposes and with approval from the local villagers.

Many members of the PNGDA have participated in primary school educational programmes so that local people understand diving better. The value and fragility of ocean resources are explained to school children, as a base to continue conservation and preservation.

One such programme is carried on at Walindi Plantation at Kimbe Bay through the help of The Nature Conservancy. Just recently, a group of school children from Rabaul raised money through selling food, to pay for a trip to the Walindi site to learn more about the sea. A four-day workshop took place in which more than 30 pupils took part in numerous sea-related projects. This was all organised by the students after a presentation was made at their school. They decided they wanted to learn more and moved to make it a reality.

Kimbe makes a wonderful classroom. The flight above Kimbe Bay to Hoskins airport is a memorable one. Volcanic peaks jut above lush rain forest. Many are capped in clouds and a few still puff steam and smoke. Closer to sea level, large plantations of oil palm and coconut trees line the highway. The occasional song of birds and the appearance of a couple of single lane bridges highlight the pleasant drive into Kimbe.

Near Walindi is Mahonia na Dari, a research and conservation centre partly funded by The Nature Conservancy. It works to protect both the marine and terrestrial diversity in the Kimbe Bay and Willaumez Peninsula. During one assessment of this rich bay, a survey found 860 species of fish fauna including three newly described species. Nearly 350 species of stony corals were also counted, excluding soft corals, gorgonians and black coral.

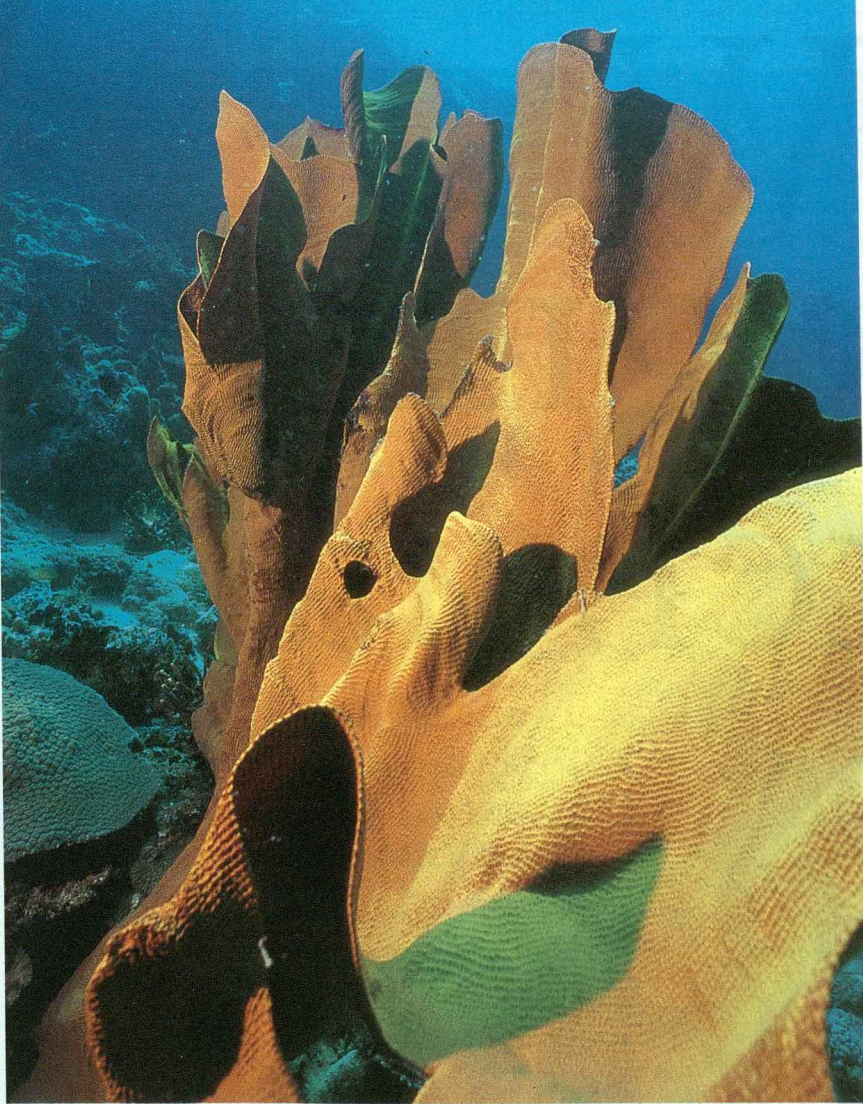
Long-range biological studies are being carried out here as well as a very successful education programme at the village level. This is designed to educate the region's residents about the relatively pristine condition of the environment, ensuring long-term protection and continued education.

Situated on the north side of New Britain Island between the Willaumez Peninsula and Lolobau Island, Kimbe Bay has unique seamounts capped with coral towers rising from very deep water to the surface through exceptionally clear water. The towers are alive with creatures big and small, and the seascapes, decorated with red sea whips, giant pink sea fans, huge barrel and elephant ear sponges, are the favourite of many of the world's top underwater photographers. Whales, orcas and dolphins are commonly encountered in the bay, and exotic smaller reef creatures are abundant.

The series of seamounts in the bay are unique to Kimbe. Inglis Shoal, just over 30-kilometre north north east of Walindi, has 12 metres of water over it at its shallowest part.

Below: At South Ema Reef, rich corals and marauding jacks are a highlight.





It slopes away dramatically, the drop becoming vertical in places. This is a good site to see scalloped hammerhead sharks and larger pelagics when diving deeper than 30m. A school of barracuda is often seen in shallower water along with masses of other reef fish, particularly if a slight current is running and divers can get to the side of the shoal receiving the current — always an important technique for the best fish action. The reef top has a good cover of grey soft corals that obscure much of the hard coral growth. Also, look for the odd behaviour of the batfish here, which swim sideways and parallel to the reef into the current. They may also follow you up to the boat.

A few kilometres north of Inglis Shoal is the famous Ema Reef, one of the most scenic of all the sea mounts. The South Ema Reef is reached by diving down another deep saddle from the shallow reef to a bommie that rises to 10m. This features a beautiful swim-through at about 30m where the western side of the saddle starts to rise again. There is sometimes a school of jacks inside this coral encrusted tunnel. Again there are prolific growths of gorgonians and sponges and a very good population of reef fish, big and small. Schooling jacks and barracudas are common. Macrophotographers will enjoy the clingfish, crinoid crabs and yellowtip anemone shrimp. Snorkelers will enjoy the beautiful coral gardens in the shallows and may even see the turtles that visit Ema Reef. This is an outstanding underwater studio.

It is this beauty that the PNGDA hopes to maintain for many generations to come. Its aggressive educational programme combined with its constant vigilance should ensure the health of the seas in this vast country.



Tim Rock is an American photo-journalist.



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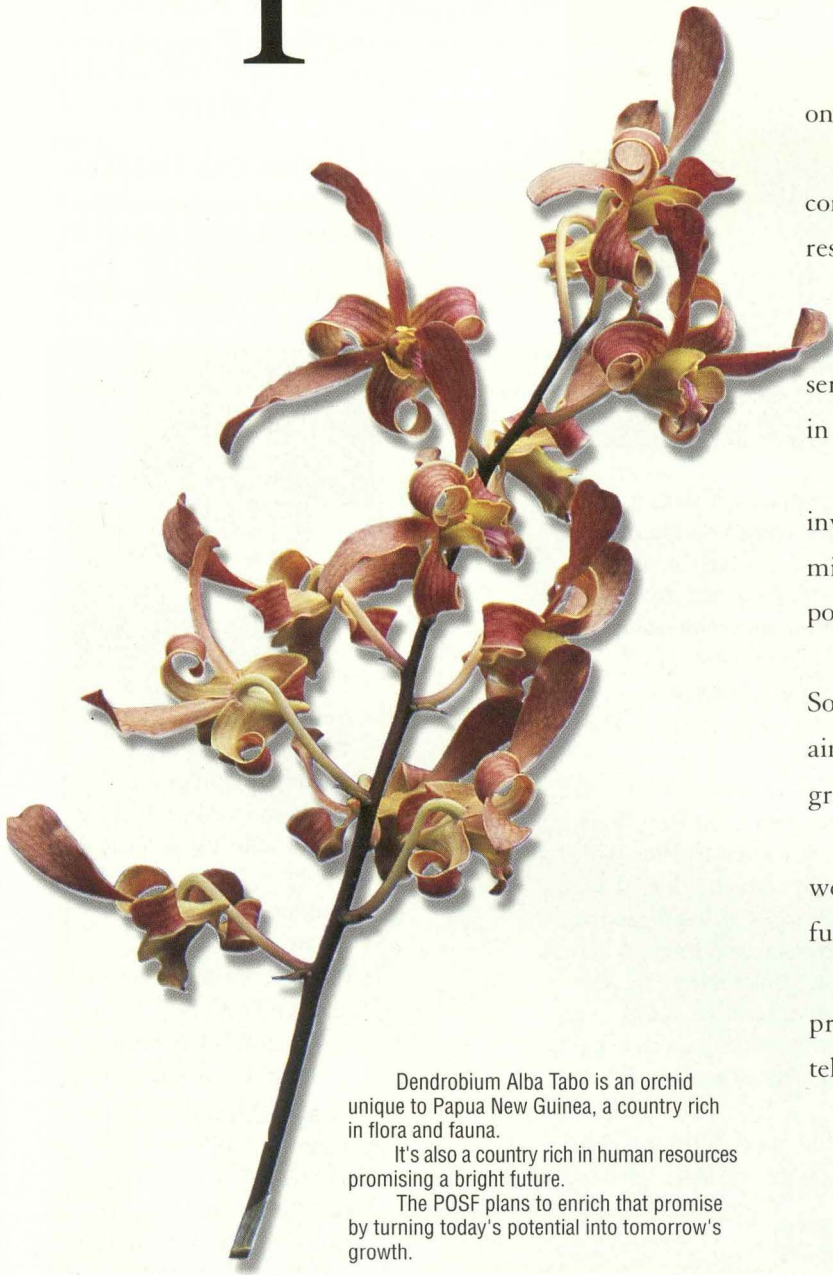
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CREATIVE WRITING - Crabs for the Bishop

By Mary Toliman

Tina was working as a saleswoman with Avis Rent a Car at the old Rabaul Airport. As it was getting towards Christmas, the airport was crowded with people and planes coming and going. A man rushed into Tina's office and placed a box on the counter. He looked at Tina and said with a smile: *Please pass this box of crabs to the Bishop. He knows me well.*

At this, a final boarding call for Port Moresby passengers was made. The man rushed out again towards the gate onto the tarmac, stopped and then suddenly ran back to Tina saying: *Oh, and please, pass my hello to him!*

Hey, Excuse me! Tina called. Who are you ... what is your name? Which ... Bishop do you mean? What's his name?

Holding up the box of crabs she shouted at the top of her voice, *Hey!! See this box. Which ... Bishop?*

The man looked back, waved to Tina and entered the plane.

Oh you stupid man! I didn't ask you to wave! Goodness gracious me! What am I going to do with this box?

An Air Niugini ticketing officer heard her from the room next door and shouted back. *That's his worry. The box is yours!* He laughed.

Tina fell back heavily on her chair. She swung round and round, to the left, to the right, and again making a full swing.

Whew! She blew hard. Who on earth could this man be? She didn't have the slightest idea who he was, or the Bishop he was referring to. She wondered if this was some kind of a trick — maybe a bomb in the box! This instantly frightened her.

It can't be a bomb, she assured herself, giving the box a slight kick. The way he looked and smiled at her seemed that he knew her. All Tina was sure of was that the man came from Kavieng as that was where his flight had come from. Also, from the way he spoke Pidgin, Tina could tell he had a strong Kavieng dialect. What was she to do with the box? She had come from a strong Catholic background and the only bishops she knew were Catholic bishops.

She remembered the smile on the man's face, and his words: *Give this box of crabs to the Bishop.*

Crabs! Crabs! she muttered. *Crabs for the Bishop! It must be the Bishop of the Catholic Church.*

She quickly reached for the phone and dialed a number. It rang for a little while until her sister Susie picked it up.

Education, can I help you?

Susie it's me Tina!

Susie could hear Tina's voice. She sounded very excited.

Look Susie, you won't believe this, but someone left me a box of crabs for the Archbishop ... you know, the Bishop ... what's his name again?

Bishop? What have you got to do with a Bishop?

I'm serious Susie! What's the name of our Bishop again?

Our Bishop? You mean Bishop John? ... My goodness Tina, are you mad?

But Tina didn't give Susie room to talk, she raved on excitedly.

Someone from Kavieng left me a box of crabs for Bishop John. I don't know the man ... but never mind about that. Do you know where the Bishop lives ... and can you come with me to give him his crabs?

Tina, Tina! shouted Susie from the other line. *Wait a minute, which Bishop are you referring to?*

Bishop John of course ... There's only one!

Are you out of your head Tina? Susie didn't know whether to laugh or get mad with Tina. *What are you talking about? Bishop John died two years ago!*

WHAT? Tina screamed, and her echoes sounded like shock waves on the horizon. She held onto her breath, and then gave a loud and long laugh.

You mean you didn't know? Susie asked with the greatest surprise. Her own sister, how come she didn't know?

No ... I mean yyeess. I forgot, oh yes ... at the time he died, we were in Lae. Oh my goodness ... then whom do I give this box to?

Tina was more worried about the box of crabs rather than making a mistake about a Bishop who died two years ago.

Susie thought it was very strange for a man to pass on a box of crabs for a Bishop who was already dead. She asked Tina again. *Are you sure it was for the Bishop?*

I'm sure! Tina assured her.

Didn't the man tell you who he was?

No. He closed his ears and then ran onto the plane, waving his silly hands to me when he was supposed to have come back to tell me which Bishop he meant.

Tina was feeling even more stupid herself for not being able to identify the intended recipient. She had thought that she knew, only to find that her Bishop had died two years ago. How could she, a strong Catholic herself, forget that the bishop of her diocese had died? Then an idea struck her.

Hey, do you know the Bishop's house? she asked Susie.

But I told you he died two years ago, answered Susie.

Yes, I know. But even if he has died, I must give the box to those who live in his house. Do you know where he lived?

Yes, he had two homes. One on Namanula Hill and the other at Vunapope, answered Susie.

Do you know the house at Namanula Hill? Tina insisted.

Well ... I went there some years back with Papa, but I can only remember vaguely.

I must deliver these crabs right away. Please can you come with me? I'll pick you up. Tina did not give Susie a chance to refuse. It wasn't long before Tina's car pulled in and the two sisters were climbing up Namanula Hill towards the Bishop's house.

They were driving a very flash GLX 200 Avis rent a car vehicle. They stopped to ask a man to direct them to the Bishop's house. He pointed to the very building in front of them. They drove into the gate, Susie warning Tina not to drive on sacred lawn. She remembered her high school days when they were punished for walking across sacred lawn. The two sisters gave a little laugh.

As Susie opened her door, a huge and savage dog leapt at them. She quickly dived back into the car, closing her door.

Tina got a shock and accidentally blew the horn. That instantly attracted the attention of those in the house.

Two nuns from Vunapope but who belonged to the local congregation came out. Tina wound the glass down and shouted: *Mi poretim dok. Pasim em!* (I am frightened of the dog. Tie him up.) One of the nuns shouted back in Kuanua, saying that the dog wouldn't bite them. It only bites men.

The nuns certainly recognised the two sisters. Susie and Tina laughed as they wound their windows down. Sister Ursula tied the dog up and the girls felt safe. Tina got out first and shook hands with the nuns. Susie did the same. The nuns expressed surprise to see the girls, as they had never visited before. Tina quickly took out the box of crabs.

What is that? exclaimed Sister Therese.

A box of crabs for the Bishop, Tina replied with a silly smile.

A box of crabs for the Bishop? The nuns laughed. *He's no longer alive.*

Yes, we know, answered Susie, saving her sister's embarrassment.

Who gave you the box? asked Sister Ursula, excited to find out who remembered the Bishop with a box of crabs after all this time.

The man didn't say. He just said, 'Give this box of crabs to the Bishop', replied Tina, assuring herself she had done the right thing. *Since the Bishop is already dead, you must have this box of crabs.*

The nuns were insisting that they should share the crabs with Tina and Susie, but the girls replied that since they were sent for the Bishop, the nuns should have all of them. The nuns took the girls into the house. Tina shook her head saying the house was fit for a king. Looking out the window, they could see the tip of Namatanai above the horizon. The sun was sky blue, and the distant view of New Ireland across the water was quite spectacular.

That's where the crabs came from! joked Sister Therese. They came out of the house and the nuns saw them off into their car.

At least I know that the Bishop won't haunt me tonight for his crabs, said Tina and they all laughed. They said goodbye and drove off feeling satisfied they had done the right thing.

The next day was a bright day. Jack came out of his vehicle to see Tina at the Avis office. He loved crabs and the thought of eating one made his mouth watery. He was whistling as he walked. Tina quickly lifted her head to see who was approaching her with such a happy whistle. She instantly recognised her cousin Jack.

Good morning! What brings you here this early?

(It was her custom never to call her brothers or cousin brothers by name or even in the singular, as a sign of respect.)

Jack, surprised at this question, replied jokingly: *Why do you ask? Come on, you have something for me?*

Tina said with a smile: *Why should I keep anything for you?*

Jack thought Tina was playing some joke on him. *Hey, look, I am here for my box of crabs!*

Tina quickly looked up at him: *What crabs are you talking about?*

My box of crabs!

Your box of crabs? Tina tilted her head towards him.

Yes. A friend of mine from Kavieng dropped it with you yesterday!

Tina looked at him again. She was getting worked up. How could he compare himself to a Bishop? This was the greatest blasphemy, comparing himself to the highest rank of the Church. All smiles were beginning to fade away from her. *They belonged to the Bishop! Sorry tumas!*

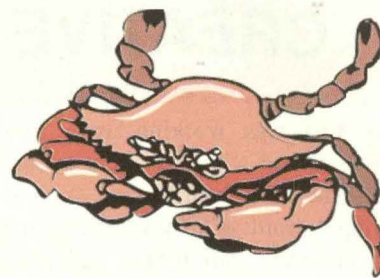
Jack knew Tina was getting serious, but he had to explain.

Yes I know, but ... I am ... the Bishop!

The pen from her hand automatically dropped to the floor. She got up from her seat and walked towards him. She was wild. This was going to be a nice religious debate with a brother who had left the church to join another. She felt like ringing his neck.

Who are you to compare yourself to a Bishop? Listen, don't play up with this sort of thing. I know of no other Bishop except the Bishop of the Catholic Church.

Jack was very cool. He knew he was not in for a debate, so he remained cool. *Sis, ... I know that. I am ... a Bishop in my own right. I am ... Bishop of my new church!*



Tina's mouth was wide open. Since when did you become Bishop? Her mind was talking but her lips couldn't open. Her eyes were fixed on Jack. Her thoughts went back to the Bishop's House at Namanula Hill, the nuns and, of course, the box of crabs. She remembered the man at the airport dropping off the box of crabs and the words he spoke: 'Give this box of crabs to Bishop. He knows me well. And, oh, please pass my hello to him.' She stood there, her eyes glued.

Jack had a feeling something was wrong. He then asked, *Sis, where are my crabs?*

Tina didn't know whether to laugh or cry. She put her hands on her mouth, and stared at Jack. Somehow, the words came out of her mouth, half-sorry, half grinning.

I gave them to the nuns at the Bishop's house at Namanula.

They both paused for a moment. There was dead silence. Tina quickly came to defend herself. *I am sorry good brother. But I know of no other Bishop except the Bishop of the Catholic Church.*

Jack shook his head and slowly walked away. Tina didn't know whether she should apologise or laugh. She had mixed feelings of laughter, pity and anger for what she had done with her cousin's crabs. The more she watched Jack and the more she remembered herself handing over the crabs to the nuns, the more she wanted to laugh. She stood on her heels and shouted, *Serves you right Bishop. The next time, you must tell all of us that you are a Bishop yourself. Otherwise, go and get your crabs from the nuns at Namanula.*

And she fell on to the floor, rolling and rolling with laughter. Her workmates joined her.

Since when did you become Bishop Cus? Serves you right!

Jack walked away, and didn't turn back.

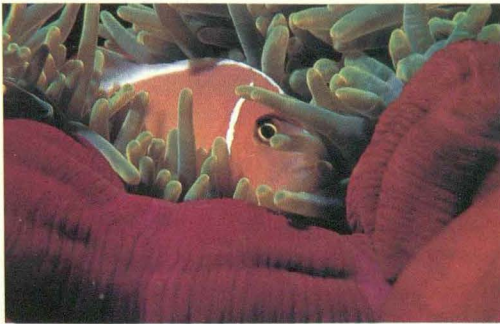
BOOK REVIEW — Manus

Review by Eric Lindgren

Papua New Guinea * MANUS Pierre Constant

M · A · N · U · S

ADMIRALTY ISLANDS
lost world of the titans

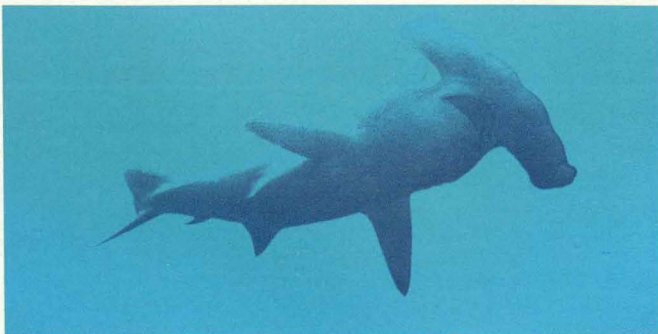


Pierre Constant

Pierre Constant is a French PADI diving instructor who operates 'Kisokau Divers' from his home town of Paris, and from a proposed dive centre on Manus Island. He is an accomplished underwater photographer and has a number of books to his credit, the trio on the Galapagos Island written in 1992, 1994 and 1998 reaching third edition status. In addition he has won numerous prizes in photographic competitions throughout the world. Articles in over 40 journals attest to his popularity.

Constant is also well qualified for his chosen calling, for he graduated in biology and geology from the Pierre & Marie Curie University in Paris. His identifications may therefore be relied upon to be accurate, and his geological research has led to the brief precis he provides in the geological history of Manus.

This is a book of photographs — a total of 209 altogether, mainly one to a page, but including numbers of smaller vignettes such as the sixteen pictures of people on the acknowledgments page. In the 160 pages there are only fourteen pages of text, in seven chapters — Introduction, South Coast, Tilianu, Tuluman, Sawai and Alim, West Coast, Mbuke and Beyond.



The photographs are the result of eight trips to Manus over eight years seeking dive sites for his clients. He has found some of the world's best diving around Manus.

Over 20 years ago, I dived on many of the places he visited and he has repeated many of my own experiences, including being 'wary of the unfathomable suspicion that we provoke in sharks'.

Diving on the southwest coast of Lou Island and encountering hoards of circling sharks after swimming 200m over unending coral beds makes you realise that these are the masters of the sea and that you are at their mercy. All I could do was back up to a coral knob and watch and wait until their curiosity was satisfied. Or diving on the incredible seawall along the south of N'Drova Island, where the cliffs drop vertically to 500m or more. Seeing the schools of humphead wrasse and humphead parrotfish surrounded by dashes of rainbow runners and regular patrols of black-tipped and white-tipped reef sharks will remain a life-memory for me.

Constant's book is full of remarkable photos. Quality is assured and every now and then one jumps out to grab you — on page 76 there are gobies on a sea fan; suddenly you realise that there are more gobies than you saw at first glance — count them and see! Or delightful oyster on page 157 showing off its brilliant mantle and covering of red sponge. These are photos to visit more than once and enjoy.



There is the occasional tip for the newer diver — you can distinguish the silvertip shark from the white-tipped reef shark by the former's white tips on its pectoral fins and larger size. And the tawny nurse shark has a tri-fold pectoral fin which 'spoons' to propel it off the bottom where it is normally seen.

There are minor lapses but these do not detract from the appeal of the book: Bismark on the front end page is opposite a map showing it (correctly) as Bismarck. There are hand-drawn maps of the western Pacific, Tasmania to Japan, and of Papua New Guinea but there is no map of Manus Province. This is a surprising omission as it would be nice to see the location of places like Mbuke or Rambutsyo.

But if you are after a coffee table book which samples the beauty and remoteness of diving and adventuring in Papua New Guinea, then this should suit your needs.

Manus, Admiralty Islands, Lost World of the Titans by Pierre Constant, 1998. ISBN2-9503691-4-6 Self-published, available at US\$50.00 including postage from the author at: 8 rue Erlanger, 75016 Paris, France. Phone: (331) 4761 9329 Fax: (331) 4621 7736

Bilas du Paradis Bilas du Paradis

A flat raggiana bird of paradise skin as traded throughout New Guinea



Story and photographs by Matthew Brady, a photo-journalist based in Brisbane

Haute Couture is the ultimate luxury with which woman clothes herself. Raggiana has the ultimate in bird plumage and display. Both are worthy of preservation.

TIM AUSTRALIA

Each year for the past 14 years the Retailers Association of Queensland has sponsored an Award Ceremony aimed at showing the best of fashion in Queensland. Designers from all over the state are encouraged to enter their creations in a series of preliminary judgings held in the Queen Street Mall off King George Square in the heart of Brisbane.

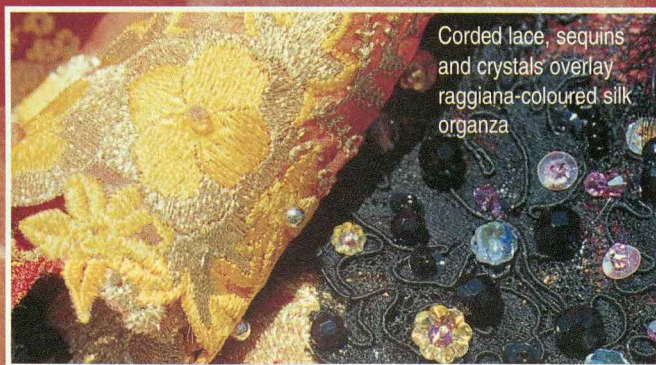
To cope with the popularity among designers and the wide variety of clothing needs, a number of categories are available — Children's Wear, Swimwear, Corporate Clothing, Active Sports etc but the ultimate must be the Bridal and Couture Evening Wear categories.

In each group a panel of judges drawn from the Australia-wide fashion industry selects a series of finalists. These are then shown at a spectacular Finalist Award Ceremony hosted by one of the commercial television stations and broadcast nationwide.

In 1998, the Fourteenth RAQ Awards, the spectacular Couture category included a dress inspired by Papua New Guinea's own bird of paradise, *Paradisea raggiana*. Originally known as Count Raggi's bird of paradise, this species is found throughout the lowland forests of Papua New Guinea to about 1500m. It is found from the eastern parts of the Western Province, along the south coast and around the bend to the Huon Peninsula.

Here another plumed bird takes over, the Lesser Bird of Paradise, *P. minor*. In the area of contact males with gorgeous apricot and orange coloured plumes are found. *P. minor* continues along the north coast to the Vogelkop and Misool Island, also in forests to about 1500m above sea level.

The colours in raggiana's plumage must be seen up close to appreciate the subtle shades and textures. The plumes graduate delicately from a filmy deep burnished red to a coarser tip of delicate gold and apricot shades.



Corded lace, sequins and crystals overlay raggiana-coloured silk organza

Bilas du Paradis Bilas du Paradis

Tim of TIM AUSTRALIA, the creator of the Raggiana Dress, has a shop in Brisbane Arcade adjacent to the Queen Street Mall. He grew up in Papua New Guinea. At an early age, he met Fred, the friendly raggiana on display at the Baiyer River Bird of Paradise Sanctuary near Mt Hagen.

'I will never forget seeing Fred display within inches of my face, he said. I have tried to capture his spirit and beauty in this dress. I take my designing seriously and have used traditional haute couture techniques in its creation. I spent about 130 hours beading the corded lace including Swarovski crystals, plus 70 hours in embroidery and about 20 hours dyeing and assembling the materials. The dress is not for sale!

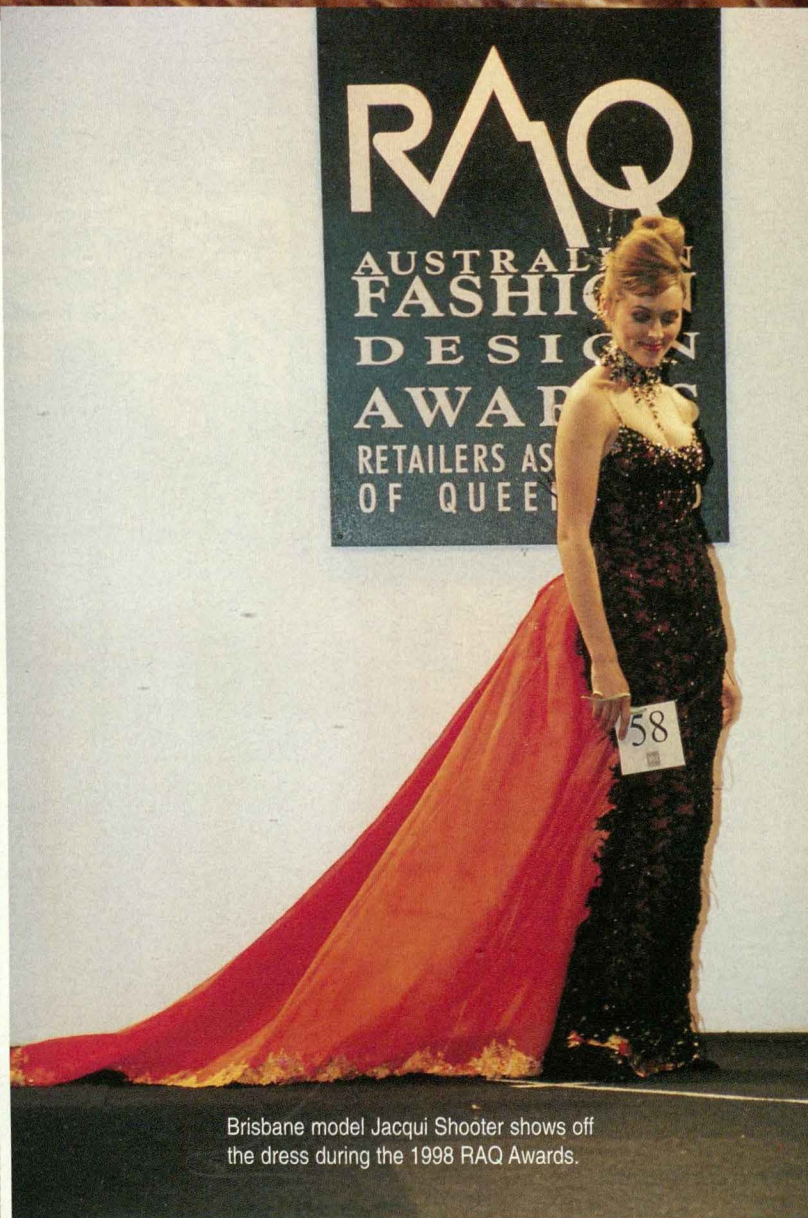
'I have read a great deal about the bird of paradise trade in the first few decades of this century. I am appalled to think that countless millions of birds were slaughtered for their plumes, which were exported to Europe. France, the home of couture fashion was one of the worst offenders. In some small way this dress is my attempt to make up for the senseless fashion demands of those years.

'This is the most prominent dress from a collection of four. It started with an organic form in mind — colours and textures to reflect the reality of the bird. The train was coloured using a special dyeing technique which I have developed. It is multi-layered and changes in colour from the red 'bustle' to the orange-yellow blush at the tip. I used red, orange, apricot, coral and fuchsia dyes to create the effect. In addition the silk organza is double-layered with different colours in each layer. I hope I have captured the essence of the colours of raggiana.

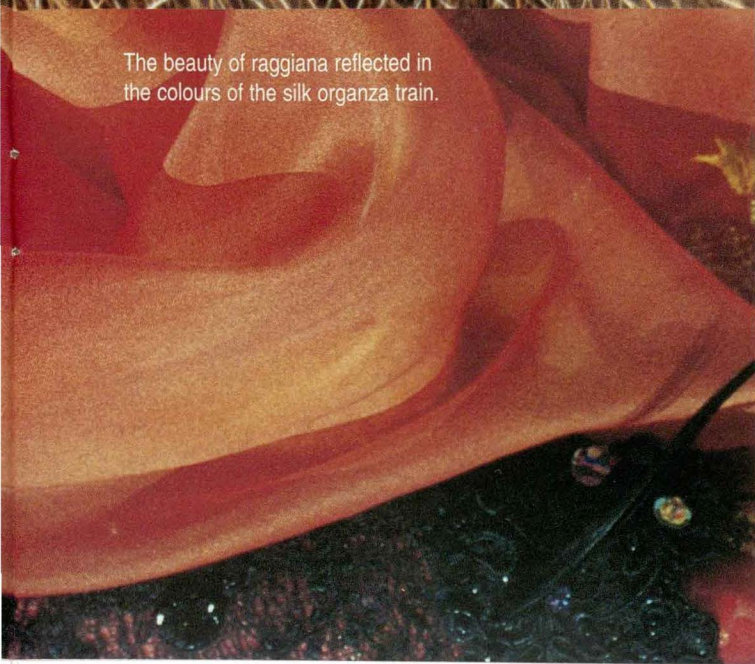
'The detailed textures include embroidered corded lace beaded with black sequins and Swarovski crystals, plus clear sequins overlaid with crystals. There is a series of green crystals along the neckline contrasting with the wearer's skin — just as the iridescent green of raggiana's throat contrasts with its yellow collar. Raggiana's burnt brown bib is reflected in the darkness of the body of the dress.'

Tim's motto:

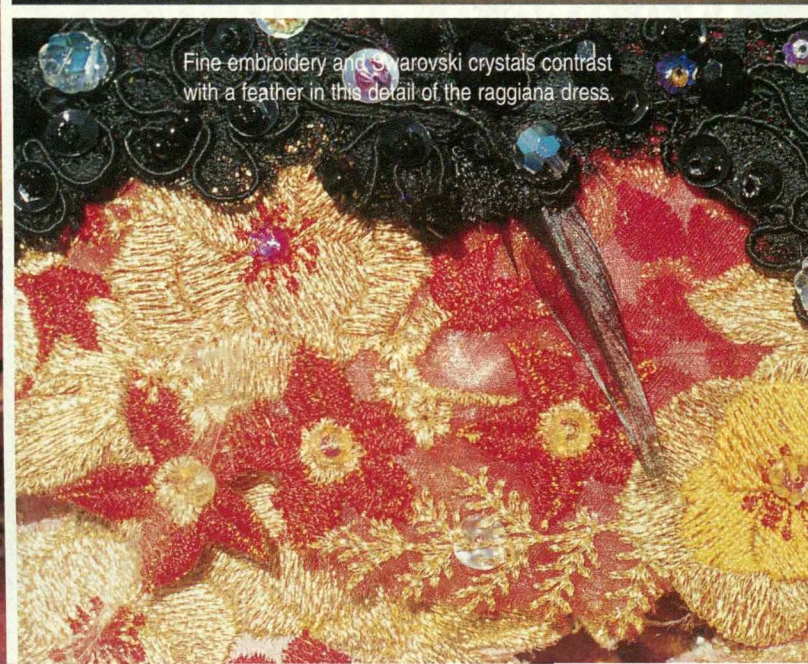
TIM AUSTRALIA — the most beautiful dresses in the world.
In this dress he has demonstrated the reality of his vision.



Brisbane model Jacqui Shooter shows off the dress during the 1998 RAQ Awards.



The beauty of raggiana reflected in the colours of the silk organza train.



Fine embroidery and Swarovski crystals contrast with a feather in this detail of the raggiana dress.

An aerial photograph of an oil drilling site on a hillside, with a geological cross-section overlay. The site includes a derrick, buildings, and equipment. The cross-section shows various rock layers and a wellbore extending from the surface down into the ground.

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PAPUA NEW GUINEA: A PARADISE OF BIODIVERSITY

By Russell A Mittermeier, Gaikovina Kula and Bruce Beehler

The incredible richness of Papua New Guinea's plant, animal and human cultural life has earned this paradise of biological diversity a prominent place among an elite list of nations given the designation of 'megadiversity' country.

Out of a global total of more than 230 countries, the 17 megadiversity countries account for at least two-thirds and probably three-quarters or more of all the Earth's biodiversity, including terrestrial, freshwater and marine. These countries' significance in global efforts to conservation of biodiversity cannot be ignored.

Papua New Guinea is the third smallest of the megadiversity countries, but unquestionably one of the most unusual and interesting. The other megadiversity countries include: China, United States, Brazil, Australia, India, Democratic Republic of Congo, Mexico, Indonesia, Peru, South Africa, Colombia, Venezuela, Madagascar, Malaysia, Philippines and Ecuador.

Turquoise weevil



The megadiversity country concept is based on four premises:

- the biodiversity of each and every nation is critically important to that nation's survival and must be a fundamental component of any national or regional development strategy;
- nonetheless, biodiversity is by no means evenly distributed on our planet and some countries, especially in the tropics, harbour far greater concentrations of biodiversity than others;
- some of the richest and most diverse nations also have ecosystems that are under the most severe threat; and
- to achieve maximum impact with limited resources, we must concentrate heavily (but not exclusively) on those countries richest in diversity and endemism and most severely threatened; investment in them should be roughly in proportion to their overall contribution to global biodiversity.



Southern crowned pigeon

A Vast Richness of Unusual Diversity

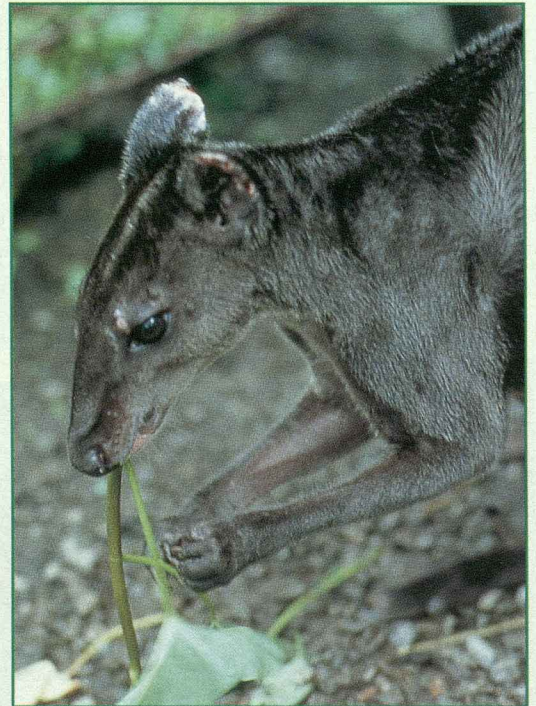
The combination of Papua New Guinea's impressive plant and animal diversity (much of it endemic, or found nowhere else), its unmatched cultural diversity and the intact condition of a large percentage of its natural ecosystems and human cultures, makes this nation one of the most interesting and important on Earth. Highlights of the impressive species diversity include:

- Total plant species diversity of an estimated 15,000 species, with at least 10,500 endemic to Papua New Guinea;
- Total mammal species diversity of 242, of which 57 are endemic;
- Total bird diversity of 762 species, with 85 endemic;
- Total reptile diversity of 305 species, with 79 endemic;
- Total amphibian diversity of 241 species, with more than 89 endemic;
- Among invertebrate species, a total of 303 butterfly species, with 56 endemic, ranking the country twelfth globally for endemic butterflies. And in tiger beetles, Papua New Guinea is the world's seventh richest country with 163 species;
- In marine diversity, some 3,000 marine fishes are thought to occur in New Guinea waters, with about 2,000 inhabiting inshore reefs and habitats. Coral diversity is estimated at 300 species, but the total may exceed 700, making Papua New Guinea one of the most coral-rich countries in the world.



Above: *Spiloglossus maculatus* (spotted cuscus)

Below: *Grey Dorcopsis* (wallaby)



New Guinea's reptiles include a number of flagship species, such as the beautiful green tree python, the rare Boelen's python, the unusual crocodile skinks and the longest of all lizards, *Varanus salvadori*, which reaches a length of 3.3 to 3.6 metres. Then there are the saltwater crocodile and the endemic New Guinea crocodile, which are also important to the local economy and as cult figures for many tribes of the Sepik River regions.

Some of the World's Most Fascinating Animals

Papua New Guinea claims some of the most unusual and fascinating animal species found anywhere on earth. This includes the birds of paradise, with 33 of the total 42 species known to exist. The stunning Raggiana bird of paradise (*photo above*) is the national symbol of Papua New Guinea — it appears on the national flag and the national crest and is the symbol of the national airline.

Other spectacular bird species are the cassowaries, the huge flightless birds that stand 1.3 to 1.7 metres tall and weigh as much as 60 kilograms. The cassowary is one of the few birds in the world that can be dangerous, giving a powerful, potentially lethal kick when cornered.

New Guinea Island is also home to the world's only known poisonous birds — the pitohuis. Most remarkable is that the toxin found in these birds is identical to that found in the poison-dart frogs of South America.

Among mammals, Papua New Guinea's most spectacular flagship species are the tree kangaroos. Reaching a weight of up to 18 kilograms, they are the largest of arboreal mammals and also among the least known. They are perhaps the most endangered group of mammals in the country, with all the New Guinean species heavily hunted for food and for their skins.

Spectacular Human Cultural Diversity is Unsurpassed

Human cultural diversity in Papua New Guinea is simply phenomenal, with an estimated 875 different languages in the country, and with most cultures still intact, unlike so many other parts of the world where tribal cultures are in rapid decline or effectively extinct. Papua New Guinea is the richest among the megadiversity countries in terms of human cultures.

The region of Papua New Guinea that perhaps best symbolises the uniqueness of the country's human cultures is the Highlands, among the last large land areas on Earth to be explored. Noteworthy cultures of the Highlands are the Huli of the Tari Valley (*photo on right*), the neighbouring Mendi, the Enga, the Melpa-speaking people of the Wahgi Valley, the Asaro people with the world famous mud-man ceremony, and the Kukukukus, long known as ferocious warriors.

The other internationally known cultural area is the Sepik River region, with almost 200 distinct languages, making it the most diverse in the country. Traditionally headhunters, the Sepik people are renowned as among the greatest woodcarvers in the world. Another characteristic of their culture is the *haus tambaran*, or men's spirit house, a magnificent structure that is the centre of village activity. These are such a dominant feature of Papua New Guinea cultures that the country's National Parliament is patterned after and decorated like a *haus tambaran*.

In all, the complex of cultures in Papua New Guinea is truly overwhelming and cannot be matched anywhere else on the planet. The fact that many of these cultures still retain a major portion of their traditional elements makes them doubly special, and contributes even more to Papua New Guinea's position among the megadiversity countries. However, because of the pervasive impact of Western material culture, this diversity of human cultures is more gravely threatened than the country's rarest plants and animals.



Below: *Children from Tannanibit village, Karawari River, East Sepik Province*



Threats to Papua New Guinea's Rich Diversity Are On The Rise

Papua New Guinea has been one of the major targets of predatory foreign logging companies since the 1980s, as part of a global push by these companies to co-opt much of the world's remaining primary forests. Logging carried out by these companies is not sustainable although it does provide short-term benefits to local landowners. In general, Papua New Guinea's commercially logged forests have received little if any environmental management and logging methods in use usually cause considerable ecosystem degradation.

While land clearance for subsistence gardening or large-scale commercial agricultural is often blamed for forest loss, this accounts for very little long-term damage in Papua New Guinea. Recent estimates indicate that some 200,000 hectares are in fact cleared annually for gardens, but it is likely that a large portion of such clearing is from secondary sites that have been allowed to regenerate for 10 to 15 years. And only about 15 per cent of the land in Papua New Guinea is actively cultivated for either large-scale commercial or subsistence agriculture.

Mining, especially in fragile ecosystems, is a substantial threat in Papua New Guinea, which has large stocks of valuable minerals. Some of the country's most valuable wetlands are threatened by gold and copper mines.

In addition, pressures have increased recently on the nation's fisheries. These threats are the same that impact fisheries in other parts of the tropical world and include over-fishing, pollution, coral reef mining, dynamite fishing and fish poisoning. Aside from these direct impacts, uncontrolled logging, clearing for agriculture and mangrove cutting can result in increased situation on reefs, seagrass beds and mangroves, with negative results.

Conservation is an Important Objective for Papua New Guinea

The foundation for conserving Papua New Guinea's rich biodiversity is already laid, with the Fourth Directive Principle of the National Constitution stating: 'We declare our Fourth Goal to be for Papua New Guinea's natural resources and environment to be conserved and used for the collective benefit of us all, and be replenished for future generations.'

This philosophy will serve the country well, with so much at stake in terms of Papua New Guinea's striking wealth of biological resources. Yet there are many challenges. One such situation is that 97 per cent of the land is still in the hands of traditional landowners, which makes Western-style conservation through national parks and reserves not entirely appropriate for Papua New Guinea. For instance, there are only four national parks covering just 127 square kilometres or .03 per cent of the land area, although an additional 21 areas have been proposed.



Katydid

Sepik Blue Orchid, Karawari River



Probably the most appropriate protected area category for Papua New Guinea is the Wildlife Management Area (WMA). Within these areas, forms of economic incentives for conservation are developed, and they also allow certain designated species to be used by traditional owners under approved management and cropping programmes. There are currently 23 WMAs, covering 18,132 square kilometres, or 3.8 per cent of the country.

Another approach gaining more recognition in recent years is the Integrated Conservation and Development Strategy. This approach links conservation initiatives to social and economic development, and may prove particularly appropriate to the needs and land tenure realities of the country.

Still, there needs to be increased emphasis on other sustainable biodiversity uses. These can include development of non-timber forest products, such as fruit, nuts and other wild plant foods, gums, resins, latex, aromatic oils, tannin, rattan, orchids, sago and nipa palm products, bamboo products and potentially sustainable wildlife products, such as butterflies, crocodile skins, marine and freshwater aquarium fish and many others.

Bioprospecting, through random plant collecting and through ethnobotanical research on traditional medicines, as well as further research on germplasm of globally important crop species originating in Papua New Guinea, are other avenues likely to be successful.

Handicraft development also holds great potential, given the wonderful woodcarving traditions that exist.

And finally, ecotourism and cultural tourism may hold the greatest potential of all. Few countries can compare to Papua New Guinea in terms of unique biodiversity, as exemplified by the birds of paradise and other flagship species, and none can compare in terms of intact cultural diversity.

Conservation International (CI), a Washington DC based nongovernmental organisation, established an office in 1997 in Port Moresby, with a goal to help preserve Papua New Guinea biodiversity in both marine and terrestrial habitats. This work has involved gathering vital biological data, educating local communities about environmental assets, and helping local groups acquire the ability to plan, implement and manage their own small-scale sustainable enterprises.

CI works in partnership with the Foundation of the Peoples of the South Pacific and local communities in the Lakekamu Basin, a large intact expanse of lowland rain forest.

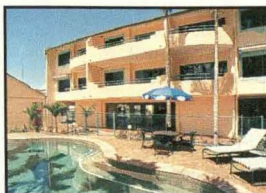
In the Wide Bay region of East New Britain, threatened by intensive forestry development and booming mineral and oil exploitation, CI works with its partner, the East New Britain Sospel Eksen Komiti (EMBSEK).

In addition, CI has conducted two successful Rapid Assessment Programme biological surveys in Papua New Guinea, one in 1994 in the Lake region of southern New Ireland Province, and another in 1996, in the Lakekamu Basin. During the latter survey, CI trained nearly 20 University of Papua New Guinea students in field biology techniques, to lay the foundation for long-term conservation success. CI is also providing assistance to marine resource owners at Paramana, Central Province, who are interested in conserving and rehabilitating their coral reefs and mangrove forests.

It is important to note that Papua New Guinea is one of the few countries on Earth where the original indigenous people still hold the rights to almost all of their land, and where much of their cultural and linguistic diversity still exists. The situation in Papua New Guinea is unlike anywhere else, and presents opportunities and development options that few other nations are fortunate to possess.

Everything possible should be done to ensure that Papua New Guinea keeps its biodiversity and cultural values alive and vibrant for the benefit of all mankind. Hopefully, recognition of Papua New Guinea's unique status as one of the world's elite megadiversity countries will contribute to making this a reality.

Sepik Region



MiD CiTY LUXURY SUITES Cairns

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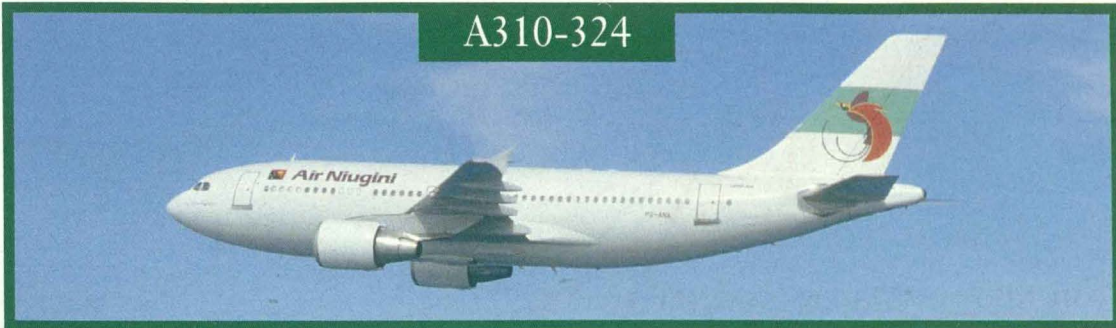
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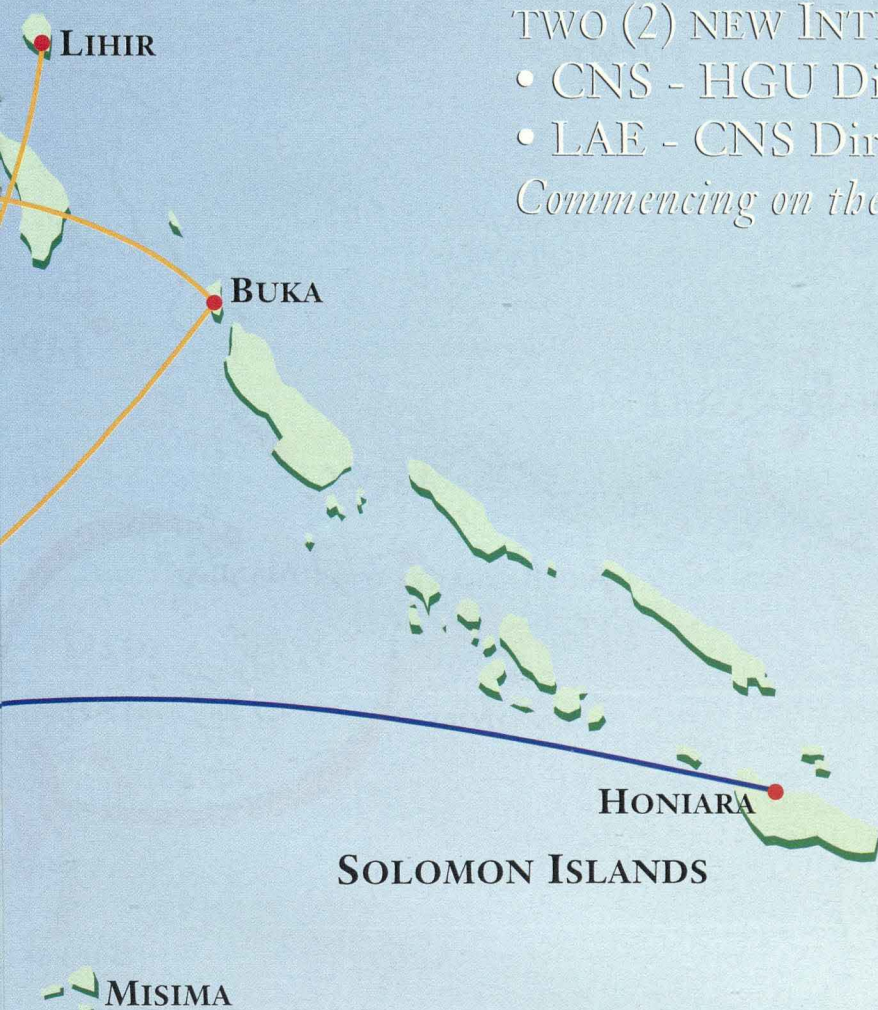
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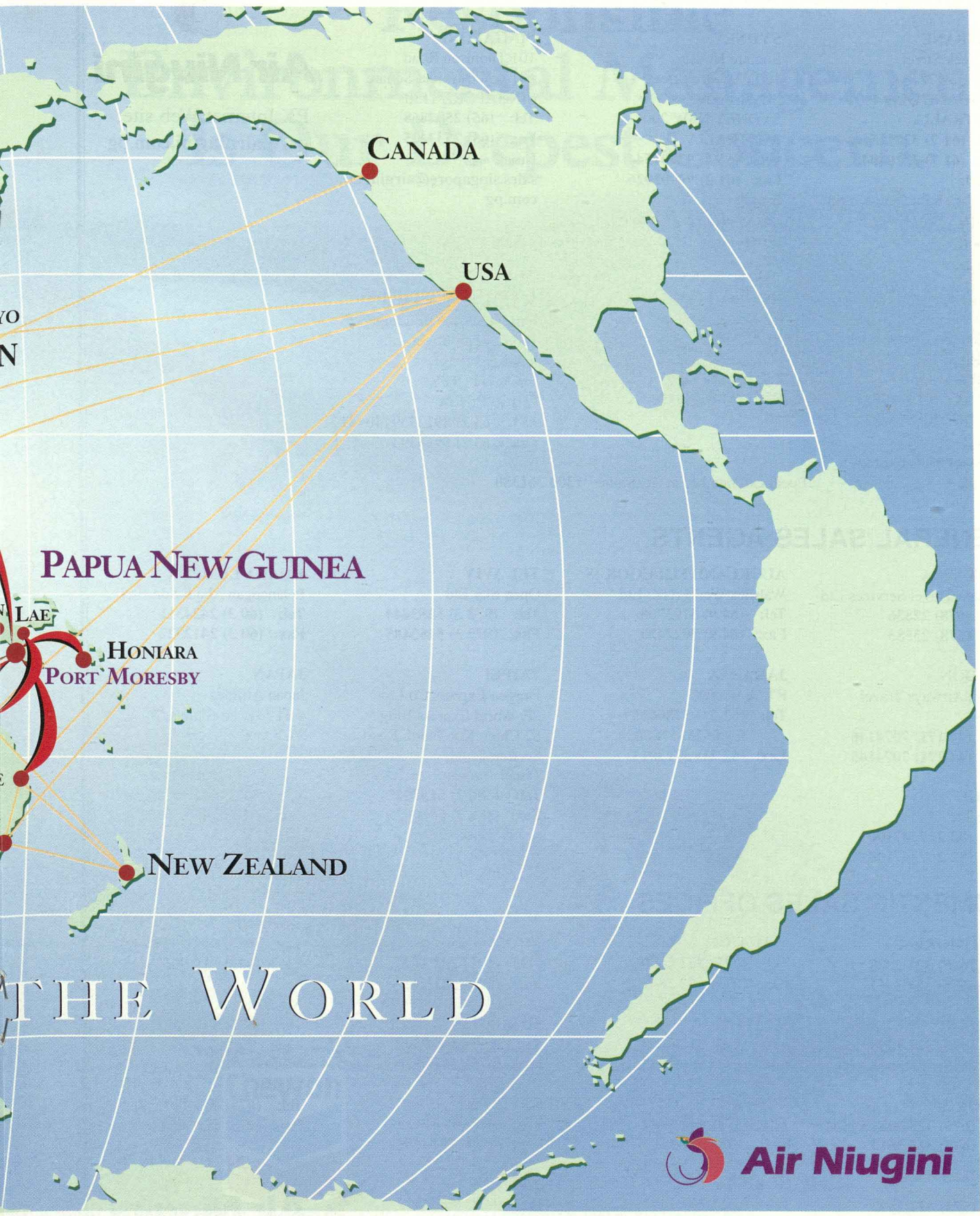
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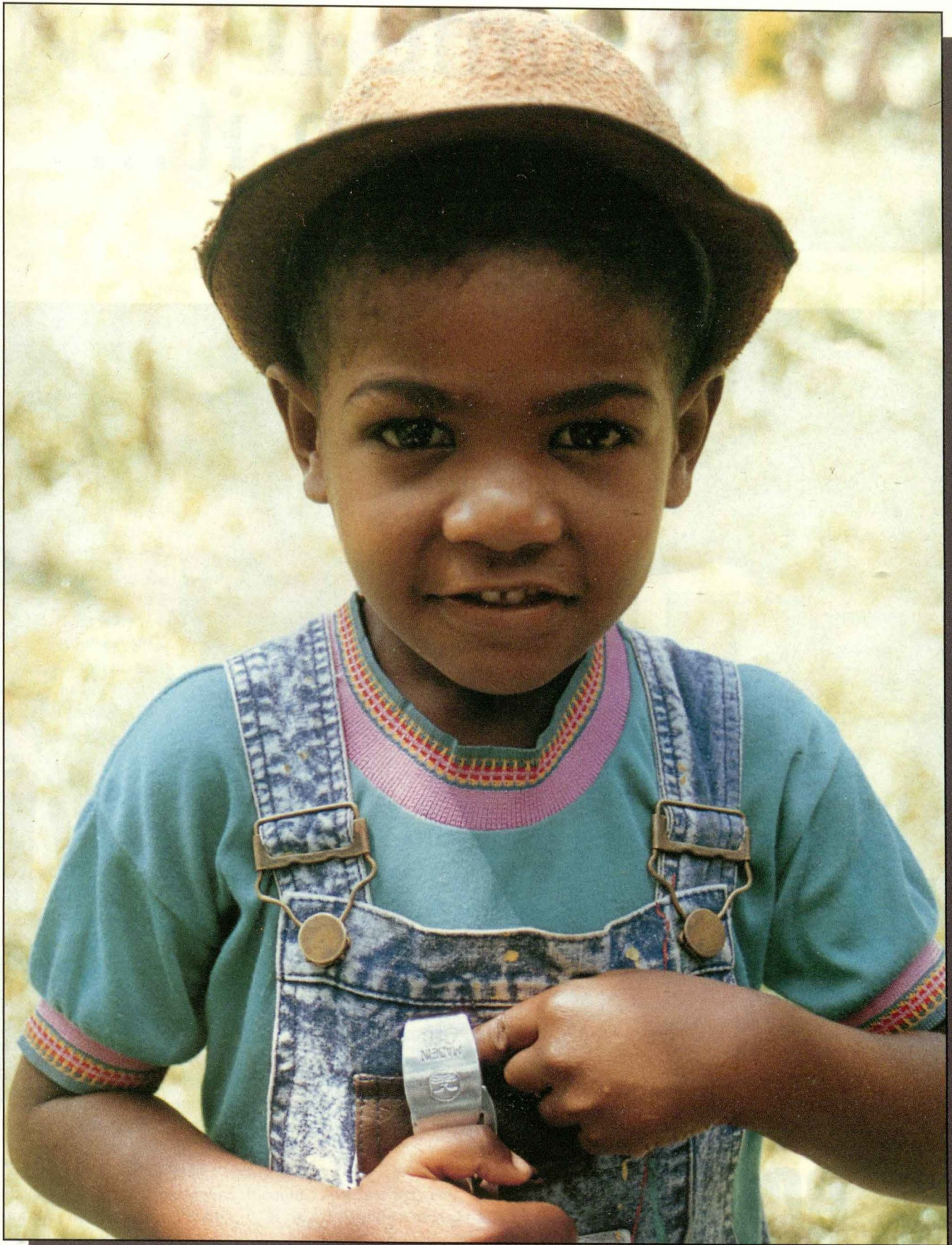
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New Ireland Cocoa

Story and photographs by Laurence Gagau,
Claire Angeloz-Nicoud and Marc Dozier



Cocoa beans

I was slowly stirring my Milo, not yet awake enough to appreciate the beautiful sunrise over the sea. From our house close to the beach, it is usually possible to see Tabar Island, but in this early hour my eyes were still in radar orientation mode and I was floating in semi-consciousness.

Mama Rose brought us some fresh home-made donuts. We were on our second visit to our New Ireland family — Rose, her husband Silas Kombeo and the whole community of Fatmilak on the east coast. Everybody in the village called us 'pikinini bilong Silas' (the children of Silas) and this made us very happy.

Lost in my thoughts, I started to eat some of the delicious donuts.

Suddenly, a ute honked, but I was still very sleepy so I kept on stirring my Milo without any reaction.

My girlfriend Claire reminded me that it was Thursday and that our friend Laurence Gagau had invited us to go buying cocoa with him this morning.



I drank quickly and, like the basketball player on the Milo tin, we energetically jumped into the old red ute. The Boluminsky Highway was not as blinding as it is during the day. Nobody was on the road ... only the shadows of the coconut trees. 'It could not be the road to Paradise. It is Paradise,' I thought.

We took the road down to Namatanai. On the way, Laurence began to educate us about cocoa.

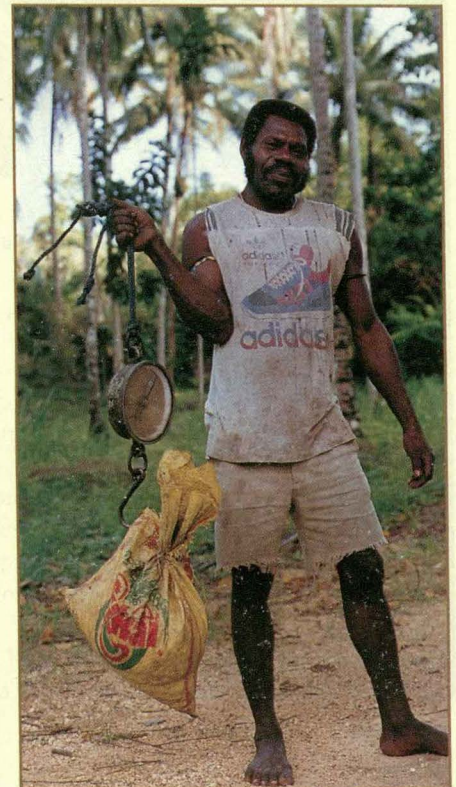


Dry cocoa beans

'Cocoa drying follows a cycle of seven days, and the new cocoa is collected every Thursday. There is a competition between buyers because there are three or four cars running down the Highway every Thursday to buy cocoa. The price varies between the buyers, between 40 and 45 toea per kilo.'

When he was talking his hand plunged regularly into his beautiful traditional New Ireland banana leaf basket to get *buai* (betelnut) that he chewed spiritedly.

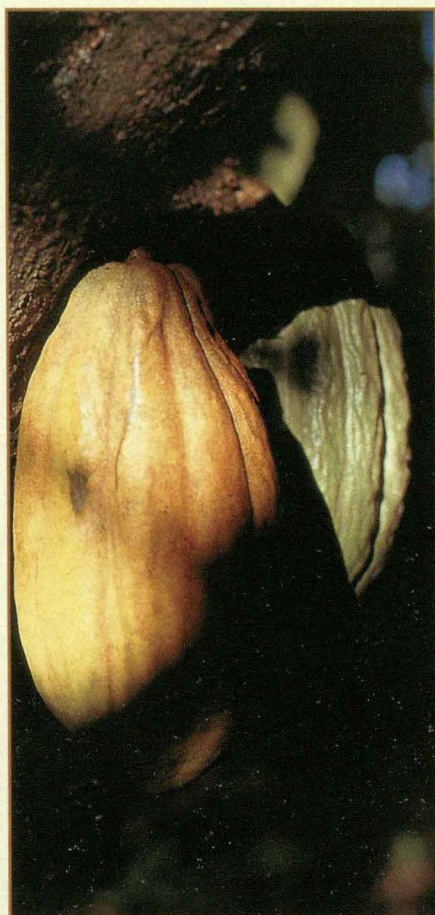
Seeing a potential vendor by the side of the road, he stopped the car and a *mangi* (young boy) jumped from the ute and almost lost his 'spear' (long Papua New Guinean cigarette rolled in newspaper). Everybody on board was laughing at him but he paid them no attention. He took a heavy bag full of cocoa and hung it on a scale. His muscles were so tense that we thought his armband would explode (*photo below*).



The deal was made. At the front, Laurence filled out the receipt, discreetly gave the money to the vendor and we left, remembering to wave to everybody. We repeated this many times, stopping by the side of the road wherever a vendor was waiting.

On the way, we met a girl who was armed with a long stick that terminated in a massive hook (*photo on right*). Laurence stopped the car. She explained to us that she was going to pick cocoa and demonstrated the use of the hook by collecting cocoa fruits from high in the trees. After one last smile, we left her and I started to sing a song that Silas' son and I had composed. It was inspired by the French singer, Serge Gainsbourg: '*Cocoa mi hamamas, meri Cocoa mi hamamas olsem*' (I like cocoa but I like cocoa's girl too).

When we arrived back near to Fatmilak, the car dropped us at Laurence's cocoa plantation. Cocoa, cocoa ... everywhere!



Laurence picked a long yellow fruit and broke it. It tasted like a delicious exotic ice cream — sweet, a little acidic — fresh cocoa instantly became my favourite fruit. There was a symphony of flavours in my mouth. Fresh air was blowing under the cocoa trees. In this peaceful atmosphere I imagined what hard work it is to acquire a plantation like this one.



Laurence explained to me that after clearing the bush away, plants are purchased from the Department of Primary Industry and planted four metres apart, so that one hectare can contain around 620 trees.

To protect the delicate cocoa trees, easily damaged by the sun, a 'shade tree' is planted between every two plants. But 'shade trees' do not grow at the same time as cocoa trees so two types of shade trees must be planted: a temporary shade tree which grows quickly and a permanent shade tree which is slower growing. It will take eighteen months for a cocoa tree to reach maturity and it can live between ten and fifteen years.

Still eating these delicious fruit, we walked to the fermentary. It was a big building of wood and corrugated iron, similar to a copra dryer but bigger.

Laurence's father was working in the fermentary and showed us the process (*photo below*).

After harvesting or purchasing cocoa fruit, they fill up a big wooden box called a 'fermenting box'. Divided into two compartments, every day for seven days the 'wet beans' will be passed from one compartment to the other until they lose their white colour and become black.



On the eighth day, the beans are spread in the dryer fuelled by a fire. They will stay there for two or three days, regularly mixed until they become 'dry beans'.

Laurence fills up the brown bags (one bag weighs 63.5kgs), and sells them to big companies like Agmark or Angco which have agents in Kavieng. 'Like a boat, prices are floating between 110 and 125 kina for a bag,' concluded Laurence.

We left the beans to dry in their warm room and went home.

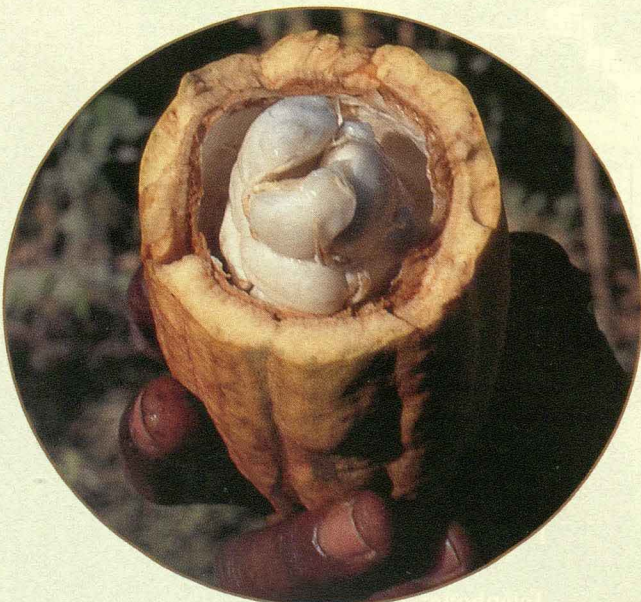
When we came back, the night had already wrapped our house and our host, Silas invited Laurence to eat with us. During dinner, we continued to talk about cocoa. Laurence took a book out of his basket, cleaned the *kambang* (lime used to chew with betel nut) from it and started to show us all the different diseases that can occur during the life of a cocoa tree. We were amazed to discover the number of natural enemies of the tree — fleas, bugs, worms, ants, bees and thousands of other kinds of insects.

'We have to be careful and look after our cocoa trees like a mother does her children,' said Laurence. 'It's a long process from the planting to the drying time and we need lots of knowledge if we want cocoa to finish as ... this!', he said with a smile, looking at the kitchen shelves.

I turned my head slowly in the direction he was pointing and discovered the familiar green Milo tin. I eat Nestlé chocolate every day at home in France and drink Milo very often in Papua New Guinea, but I had never made the link between the cocoa trees I see in New Ireland and those lovely sweets.

To celebrate this great discovery of the day, just before a long night's sleep, it was the right time for some home-made fresh cocoa 'ice cream' (*photo below*) and a cocoa drink with friends.

Marc Dozier is a French artist-photographer who has worked with the National Museum and Art Gallery. Marc acknowledges all his New Ireland 'wantoks': Silas Kombeo, Rose, Sophie, Dorine, Jonathan, Monica, Bobo, Wham, Rasta, Laurence Gagau, Cleo and all the others, without forgetting Roger Gaertner and Julie Richard.



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The Call of the Pukpuk

Story and photographs
by Pierre Constant



As I come down from the northern face of the highlands of Papua New Guinea, a flat uniform immensity of dark green jungle awaits me. One of the last wilderness areas of the planet, it is crossed from west to east by the mighty Sepik River (*photo above*). A diversity of tribes and cultures, far beyond imagination, has led to the division of three main regions: Upper, Middle and Lower Sepik.

The 'Highlander' of MAF starts its descent, gliding like a bird over the Blackwater Lakes. Bedecked with giant water lilies, these lakes appear like a cluster of swamps with floating islands. A last curve above the yellow brown river and we land at Ambunti in the Middle Sepik — a sleepy village on the left bank crushed under the strong equatorial sun.

Our little team of three has come to shoot a programme for French television. Alphonse Mawa, who is reputed to be a great crocodile hunter, will help us as a guide and interpreter. Soon, we head to the Blackwater Lakes in his motorised dugout canoe. Unfortunately, it is the beginning of the rainy season and the large crocodiles are well hidden in the aquatic grass at the centre of the lake. Imitating the characteristic throat noise of these reptiles, Alphonse manages to harpoon two young ones on the surface with the striking speed of lightning. To general surprise, he does this in the dark. A stupefying experience! Built like a wrestler, Alphonse, very modest, says he feels ashamed of such a ridiculous catch. Nevertheless, he will prove to be a great source of information for the ceremonies that will follow.

Our good luck calls us to Yentchenmangua, a village a few hours down river. It has been seven years since any initiation rite has taken place for those who are purposely named the 'crocodile men'. Perfect timing! Thanks to Alphonse as a translator, we meet the bigman, the chief of the clan. Authorisation is granted to witness the ceremony, of course with the help of a generous compensation.



We are given a house on stilts, right in the middle of the village, a stone throw away from the *Haus Tambaran*. Sometimes called the 'spirits' house', it is the house of men — taboo for women — where old and young meet to discuss the affairs of the clan. It is a massive construction of palmwood, with an inverted V-shaped roof made of sago palm leaves. Above the eastern and western entrances, two oval openings display some painted heads, expressive sculptures carved in wood, which symbolise the protective spirits (*photo above*).

Traditionally for the young men aged 17 and over, to become an adult involves submission to a rite of initiation. Although deliberate and voluntary, it is excruciatingly painful to endure. It involves scarification of the torso and back. The adolescent has to lose the 'blood of the mother' in order to become a man and to deserve the respect of the community. At birth, the baby is born from the blood of the woman and he will be freed from the influence of the mother only through the symbolic loss of his blood attachment.

Now it the case that not many men go through the initiation, either because they have lived far away from the village or because they went to school or university elsewhere. The choice is the individual's. There is no age limit to be accepted and recognised as a true member of the clan.

The brotherhood of the so-called 'crocodile men' is unique in the world, endemic to the Middle Sepik. Why is the crocodile chosen as the initiation symbol? Because of the inherent qualities of the reptile: strength, rapidity, intelligence, patience, cunning, the ability to appear and disappear without a noise, the surprise effect. For the young man who takes the rite, it is a proof of courage to face pain without saying a word. It is also the right time for the elders to teach a young man the principles of correct behaviour in society, such as to take proper care of his family, to not commit adultery, to avoid becoming a drunkard or a thief.



The ceremony at Yentchenmangua will last for three days. More than 20 candidates, aged between 17 and 55 years, will participate. The site for the initiation can only be the *Haus Tambaran* which, for the occasion, will be masked from the women's eye sight, from the very beginning of the preparation.

Palm leaves, tree trunks and banana leaves are collected from the river side. These are brought to the village on rafts and canoes and used for the construction of the palisade. Set up during the night, the huge wall of logs and palms, eight metres in height, make a tight square hiding the *Haus Tambaran*. An entrance door to the east and another one to the west allow access, but are still masked by palms and banana leaves.

On the second day, the *Haus Tambaran* is full of activity where men are preparing food for the festivities. A pig is sacrificed and roasted (skin and hairs), before it is sliced into pieces. Getting ready for the singing — the dancing and chanting ceremony — a dozen men, naked like worms, are gathered around the mudpit (*photo above*). There, they happily spread red clay on their muscular bodies from head to tail. Then, they adorn their arms, legs, wrists and ankles with white cowrie bracelets. A tuft of long green and yellow leaves, tied around the waist, will hide their backside. White paint is across the face and forehead. To top it all, a beautiful headdress of black cassowary feathers and yellow-red feathers of the raggiana bird of paradise covers each of their heads.

Singing in front of haus tambaran



In line, they emerge out of the fence under the scorching sun of the early afternoon. Following an alley planted with palm leaves, they dance in a snakelike march, stomping the ground to the left and to the right towards the skull of a sacred crocodile at the foot of a banana tree. (*Dancer photo right.*) A repetitive succession of sounds is chanted by all the dancers, calling the spirit of the puk puk and all the different names of the crocodile.

After a few circles around the sacred skull, they return to the palisade of the *Haus Tambaran*, only to reappear on the other side and so forth. The repetition of the dance until dusk will slowly drive the already initiated men into a deep trance. The singsing will carry on until midnight.

The whole village, including the spectators, is caught by the spell of the pukpuk. Women and children are seated on both sides of the wild catwalk, observing the show. The sound of the *garamut* — the split drums carved into wooden logs — is heard once in a while inside the fence. The lugubrious drumming announces the serious and irreversible aspect of the ceremony, from which now no candidate can escape. Each one is fully conscious of the deep transformation he will go through. Nothing will ever be as it was before. He will become a real man, a crocodile man. Some women and mothers are already in shock. Tears are running down their cheeks. They know that their son does not belong to them any longer. Some fear even worse. What if their boy does not survive the initiation?

My night is troubled by strange dreams. The singsing resumes again before dawn like a dance of ghosts. I wake up, sweating under the mosquito net after a bad nightmare. What if I was the one out there, waiting to be initiated? Freshly shaven heads and totally naked, the candidates are standing in the dark, against the orange purple light of dawn, at the end of the alley of palms. Lost in their thoughts, hands crossed under the navel, concern and fear are expressed on their faces. All are chewing some magic plant, herbs with long leaves sticking out of their mouth (*middle photo*) — a narcotic to sustain the pain and the stress. The rolling sound of the *garamut* drums is now breaking the silence of the night. The time has come.

Heads down, the line of 'would be crocodile men' is pushed forward to the enclosure. Each candidate is led in the initiate journey by two male members of his family, who will assist him throughout the initiation. As soon as they cross the door to the wall, the young men are beaten up with banana stems.

Dugout canoes brought up earlier into the fence have been turned upside down. These will be used as operation tables. The boys are seated there. One assistant is holding the arms, while the other holds the legs (*bottom photo*). Enter the skin cutter, whose work is the scarification of the torso, then the back. More than a hundred cuts are made with a razor blade, creating a design which imitates the aligned scales of the crocodile. Sharp bamboo knives were used in the past.



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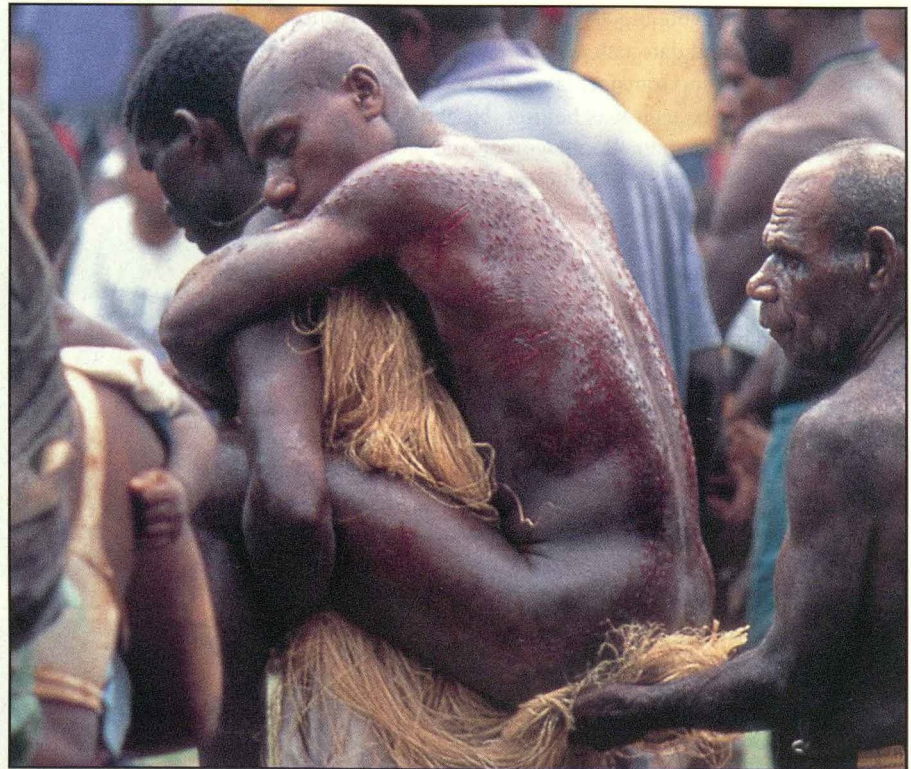
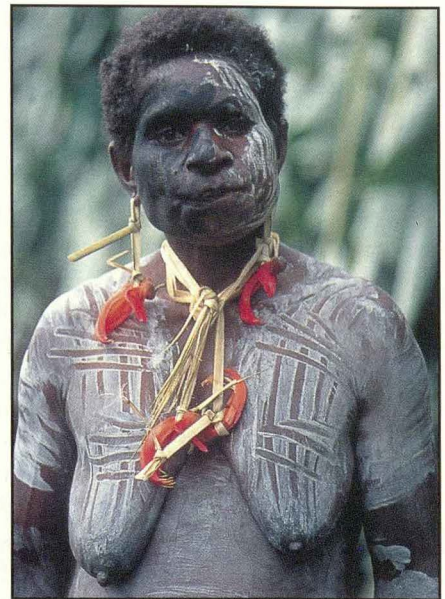
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The whole morning will be necessary to transform the 24 candidates at the rate of one every half hour. Some pass out during the ceremony. The *garamut* will be drummed after each new initiation.

Outside the wall, time passes slowly for those who wait the exit of their son or husband. To distract their attention, some women covered with red mud or painted like grotesque clowns perform satirical imitation of men's work, habits and behaviour (*photo right*). Everybody laughs as the acting proves to be really funny.

At last, the hour has come. Once again, the cohorts emerge in between the palms of the hidden door. Carried on men's backs, the new crocodile men, unable to walk or stand, are now merely alive (*photo below*). Their heads rest on the shoulders of their porters, their backs striated with bleeding cuts, their eyes are absent, staring into the void.



Somehow in the eyes of the community they are well and alive. Their appearance is welcomed, though only temporary, for they will return to the *Haus Tambaran* right away. They will remain unseen for one whole month, the time necessary for their recovery under the careful examination of the medicine men who will ensure their proper healing. A natural antiseptic is applied on the wounds, as well as ashes in each cut to create ridges similar to the scales of the crocodiles.

When they return from their initiate journey, each man has acquired the courage of the warrior, the respect of the community, a new dignity indeed. All are proud to be crocodile men. If some day the puk puk were to disappear from the troubled waters of the Sepik, the custom will be carried onwards for the survival of the culture. The call of the pukpuk is mysteriously incarnated in each warrior with the dignity of the name.

Pierre Constant is a French photographer who has visited Papua New Guinea many times. His recently published book on Manus is reviewed on page 19 of this issue.

AUDIO ENTERTAINMENT

CLASSICAL Channel: 5

The Barber of Seville
Overture (Rossini)
Orpheus Chamber Orchestra
DGG

String Quintet No 1 in A major, Op 18 Allegro vivace
(Mendelssohn)
The Raphael Ensemble
HYPERION

Ariette: 'Je Jeux Vivre dans ce Reve Que M'Enivre'
From Romeo and Juliet
(Gounod)
Sumi Jo: soprano
English Chamber Orchestra
Conductor: Giuliano Carella
ERATO

L'Autunno (Autumn) RV 293
Allegro, Adagio molto, Allegro
(Vivaldi)
Elizabeth Wallfisch: baroque violin
Austrian Brandenburg Orchestra
Director: Paul Dyer
ABC

Trumpet Voluntary (Clarke)
Maurice Andre: trumpet
Jane Parker-Smith: organ
EMI

Bourree (Bach)
Academy of
St Martin-In-The-Fields
Conductor: Sir Neville Marriner
PHILIPS

Spanish Love Song
(Trad. arr. Chadwick)
Jane Rutter: flute
RCA

Four Romantic Pieces
Allegro moderato,
Allegro Maestoso (Dvorak)
Anthony Marwood: violin
Susan Tomes: piano
HYPERION

Concerto No 3 in E flat major, K 447 (Mozart)
Michael Thompson: horn
Bournemouth Sinfonietta
NAXOS

An den Fruhling (Grieg)
Julian Lloyd Webber: cello
John Lenehan: piano
PHILIPS

POP Channel: 6

Last To Know
Human Nature
COLUMBIA

Nothing Really Matters
Madonna
MAVERICK

Say It Once
Ultra
EAST WEST

Down So Long
Jewel
ATLANTIC

A Little Bit More
911
VIRGIN

Thank ABBA For The Music
Steps, Tina Cousins, Cleopatra,
B*Witched, Billie
EPIC

Lucky Me
Bachelor Girl
GOTHAM

Every Morning
Sugar Ray
ATLANTIC

Shimmer
Shawn Mullins
COLUMBIA

Intuition
Natalie Imbruglia
RCA

Until The Time Is Through
Five
RCA

Cloud #9
Bryan Adams
A&M

Strong Enough
Cher
WEA

Tell Me Everything
Adam Cohen
COLUMBIA

Run
Collective Soul
ATLANTIC

EASY LISTENING Channel: 7

Come Rain Or Come Shine
Frank Sinatra
REPRISE

Love Is
Brian McKnight
& Vanessa Williams
MERCURY

Angel
Sarah McLachlan
ARISTA

Tenterfield Saddler
Rick Price
COLUMBIA

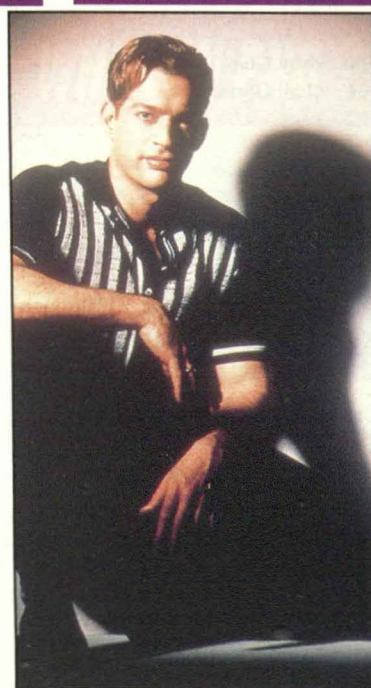
10 Minutes Till
The Savages Come
Manhattan Transfer
COLUMBIA

Dragonfly Summer
Michael Franks
REPRISE

Nature Boy
Nat King Cole
EMI

Black Coffee
Monica & The Moochers
rooArt

EASY LISTENING Channel: 7



Harry Connick Jr

Danny Boy
Harry Connick Jr
SONY

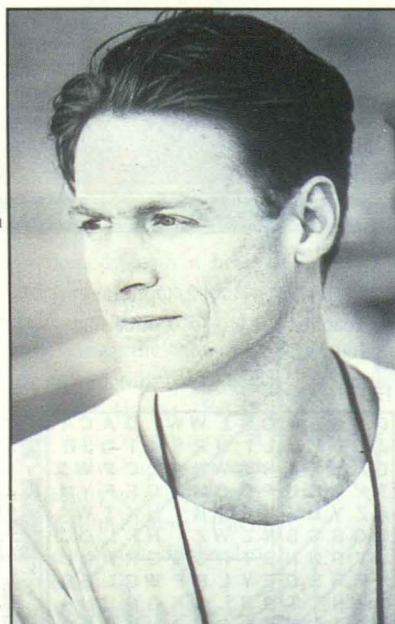
Endless Love
Lionel Richie & Diana Ross
MOTOWN

Makin' Whoopee
Dr John & Rickie Lee Jones
EPIC

Cry Me A River
Marc Hunter
ABC

The Look Of Love
Anita Baker
ELEKTRA

By The Time This Night Is Over
Kenny G with Peabo Bryson
ARISTA



Bryan Adams



Air Niugini

**COMEDY
Channel: 9**

St George and the Dragonet
Stan Freberg
CAPITOL

Bill Cosby Goes To A Football Game
Bill Cosby
RHINO

Zits
Jasper Carrott
CHRYSALIS

Olympics
Jerry Seinfeld
UNIVERSAL

Cricket Commentators
The Two Ronnies
BBC

Song In A French Accent
Neil Innes
ISLAND

Argument
Monty Python
VIRGIN

Introducing Tobacco To Civilisation
Bob Newhart
PICKWICK

A Hard Days Night
Peter Sellers
EMI

Scuba Diving
Jerry Seinfeld
UNIVERSAL

The Devil
Rowan Atkinson
LAUGHING STOCK

The Gourmet
Rodney Dangerfield
RHINO

Closing News
The Two Ronnies
BBC

Merchant Banker
Stephen Fry, Bob Geldof and Midge Ure
WEA

Carry On Ern
Morecambe and Wise
BBC

The Ying Tong Song
The Goons
ECLIPSE

**COUNTRY
Channel: 10**

Start The Car
Travis Tritt
WB

Lesson In Leavin'
Jo Dee Messina
CURB

South Of Santa Fe
Brooks & Dunn
ARISTA

You Had Me From Hello
Kenny Chesney
BNA

Fool, I'm A Woman
Sara Evans
RCA

Stranger In My Mirror
Randy Travis
DREAMWORKS

Tonight The Heartache's On Me
Dixie Chicks
MONUMENT

**COUNTRY
Channel: 10**

She's Always Right
Clay Walker
GIANT

Whatever You Say
Martina McBride
RCA

Lover's Return
Emmylou Harris, Linda Ronstadt, Dolly Parton
ASYLUM

Give My Heart To You
Billy Ray Cyrus
MERCURY

Boy Oh Boy
The Wilkinsons
GIANT

I Wouldn't Tell You No Lie
The Tractors
ARISTA

Man! I Feel Like A Woman
Shania Twain
MERCURY

One Honest Heart
Reba McEntire
MCA

Wish You Were Here
Mark Wills
MERCURY

**CHILDREN'S
Channel: 11**

Jollity Farm
Mic Conway
ABC

Quack Quack
The Wiggles
ABC

Hide And Seek
Bananas In Pyjamas
ABC

Dance Myself To Sleep
Bert and Ernie from Sesame Street
ABC

Superman's First Adventure
Bob Holiday, Jackson Beck, George Petrie, Joan Alexander, Ronald Liss & Jack Grimes
METRO

I Wish I Had A Friend To Play With Me
Bert from Sesame Street
ABC

Gerald McBoing Boing
Dr Seuss
CAPITOL

I Can Hear My Feet Go
John from Play School
ABC

Read Me A Story
Big Bird & Zoe from Sesame Street
ABC

A Pile Of Clothes
John Hamblin & Friends
ABC

Up Goes The Castle
Ernie from Sesame Street
ABC

Aladdin
Aladdin Cast
WALT DISNEY

Circles
Cookie Monster & Herry Monster from Sesame Street
ABC

The Boogie-Woogie Piggies
The Oinker Sisters
ABC



Billy Ray Cyrus



Dixie Chicks

PUZZLE ANSWERS

WORK

- 1. Librarian
- 2. Optician
- 3. Carpenter
- 4. Teacher
- 5. Policeman
- 6. Electrician
- 7. Journalist

HOLIDAY

DYGEVOSLWVIDACA
JQM JLIURS ATQJFI
CIXARWVNA LCPWE
TLGNI PPHS CEFYM
AZYDJXRLHHTK TWA
SGSCSNLWZIN IJC
NYRUNSTROSERNNH
OPR SDEYLPFWGLEG
SWNTTRRLSNGNUUS
ATAONRIRMZNI QPO
EMJMSUANUN FAAQ
SIXSRWOVKCHMIUL
AFZEPPNCESTABUD
AETAMILCPLAGRHC
ZTUGSEHCAEB CBXC

CROSSWORD

FLY STRICKLAND
TROBRIAND ALICE
EODAT OR
NORLRKMA
GROKAEAE
A
KUUBU BEBIK
A A POM A
N GAIRE T PA RI
D U A H U A
R L KARKAR A B
I A A L G R A I
A R E U
N HUONPENINSULA



FEATURE FILMS

International flights:
from Port Moresby

to Port Moresby

JULY

The Corruptor



Genre: Action/Drama Rated: R
From: BWarner 120 minutes

Nick Chen is a highly decorated officer of the New York Police Department, the first Chinese-born immigrant of the force. Chen has used his close ties with a group of Chinese 'businessmen' known as the Triads to rise through the ranks. A turf war has erupted between the Triads and the Fukienese Dragons. The NYPD beefs up the Asian Gang Unit with a new recruit: an idealistic cop, Danny Wallace, who is unaware of how power and influence have compromised his superiors.

Featuring: Mark Wahlberg, Ric Young, Chow Yun-Fat, Paul Ben-Victor
Director: James Foley

At First Sight



Genre: Drama Rated: PG-13
From: MGM 129 minutes

After experimental surgery gives Virgil Adamson back the sight he lost as a child, he is thrust into a world of objects without meaning. Virgil is a virtual child again who must discover this exotic new world. As Virgil fights to comprehend the awe-inspiring new world that has opened up to him, he begins to lose sight of what he wanted in the first place. Only when he stops following his eyes and instead follows his heart does he learn what it means to really see.

Featuring: Val Kilmer, Mira Sorvino, Kelly McGillis, Nathan Lane
Director: Irwin Winkler

AUGUST

A Civil Action



Genre: Drama Rated: PG-13
From: Paramount 115 minutes

Simple greed prompts attorney Jan Schlichtmann to accept a seemingly straightforward case. A cluster of families with leukemia-stricken children suspect two giant corporations of illegally dumping toxic chemicals, with the resultant pollution causing the illnesses. Envisioning a big settlement from the deep-pocket corporations, Schlichtmann agrees to take on the case. But as the lawsuit progresses, the attorney becomes increasingly obsessed with the case and overzealous in his pursuit of the truth.

Featuring: John Travolta, Robert Duvall, James Gandolfini, William H Macy
Director: Steven Zaillian

Patch Adams



Genre: Comedy/Drama Rated: PG-13
From: Universal 115 minutes

Patch Adams is a comedy with a heart based on a true story of a compassionate but outrageous medical student who risks his career by defying the medical profession with his unwavering belief that laughter is contagious. Hunter 'Patch' Adams was criticised in his official medical school record for 'excessive happiness' and was once told by a faculty advisor, 'If you want to be a clown, join the circus.' Patch did, in fact, want to be a clown. But he also wanted to be a physician.

Featuring: Robin Williams, Monica Potter, Philip Seymour Hoffman, Bob Gunton
Director: Tom Shadyac

Channels 1 and 2

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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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Where spirits dwell... in Canberra

Story and photographs by Danielle Johnson

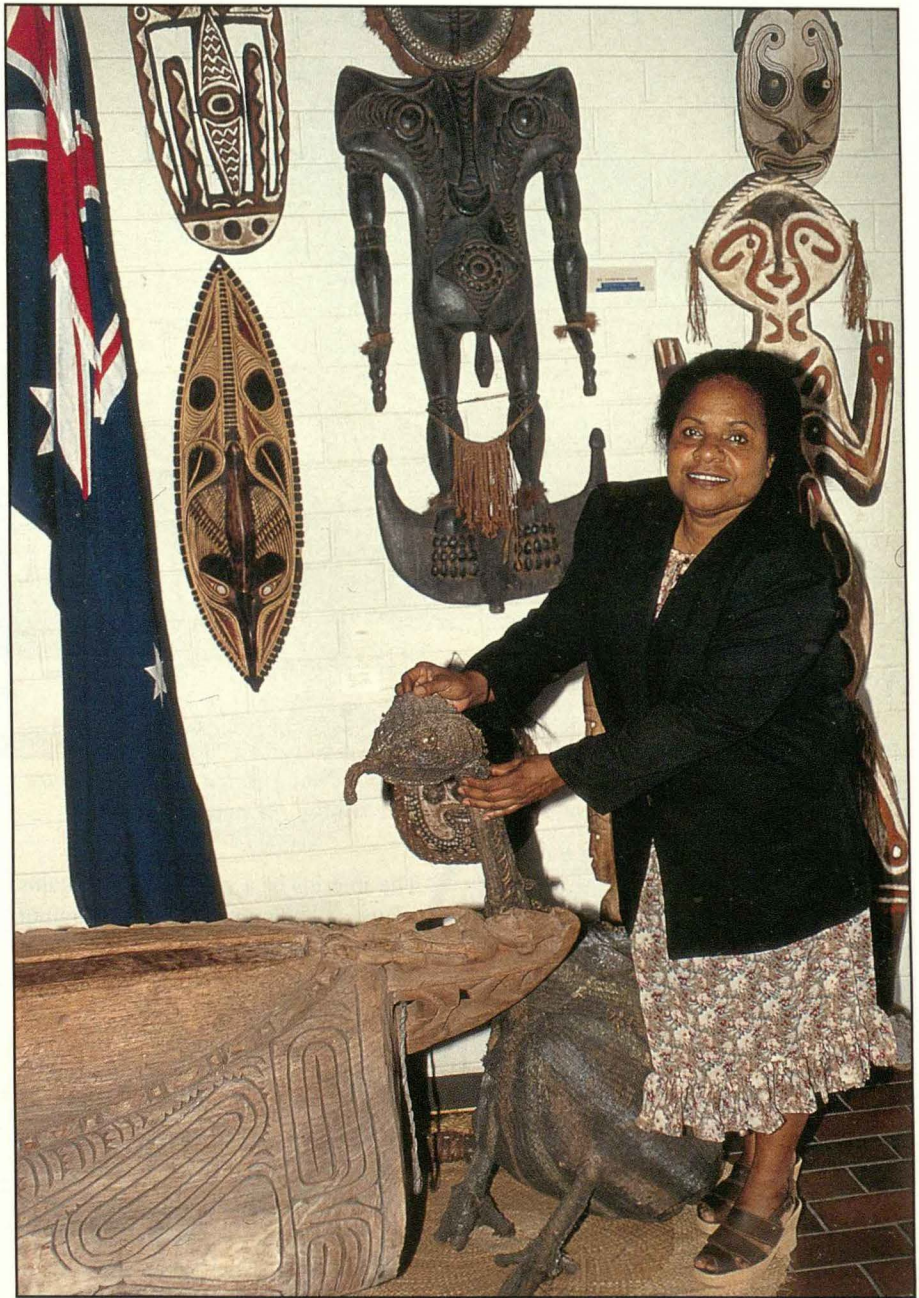
Francesca Deklin is known to her colleagues as Mrs Fire-Hazard. Her desk is lost behind mountains of correspondence, files and books. Somewhere underneath the piles of paper, her telephone rings incessantly. There are calls from people requiring a translation into English of some text in a Papua New Guinean language. Other calls are looking for a suitable location for an exhibition of Papua New Guinean artists.

Francesca is the information officer at the Papua New Guinea High Commission in Canberra. She is also the current prime mover behind the Papua New Guinea Cultural Centre located next door. The Centre is listed at the Canberra Tourist Information Office as a local tourist site and regularly draws visitors — several thousand a year, in fact. Only two embassies in Canberra have such educational centres open to the public.

As immediate neighbours, Australia and Papua New Guinea have a special relationship in the Pacific, Francesca explains. The purpose of the Cultural Centre is to educate Australians about Papua New Guinea, to highlight not only the uniqueness of Papua New Guinean culture, but also the similarities between Australia and Papua New Guinea. *Many people do not realise that until 1973, the two countries were governed by the same Prime Minister.*

Francesca is well appointed for her position as educator to the public on Papua New Guinean issues. Originally from the Sepik, she holds a Bachelor of Education from the University of Papua New Guinea, majoring in Social Science, and a Bachelor of Letters from the Australian National University, majoring in Pacific History. She has been a tutor in history, anthropology and sociology at UPNG, and was a founding member in 1981 of the Wantok Association and in 1986 of Women in Politics in Papua New Guinea.

But beyond formal qualifications and knowing her subject well, Francesca loves to talk. She talks a lot and she

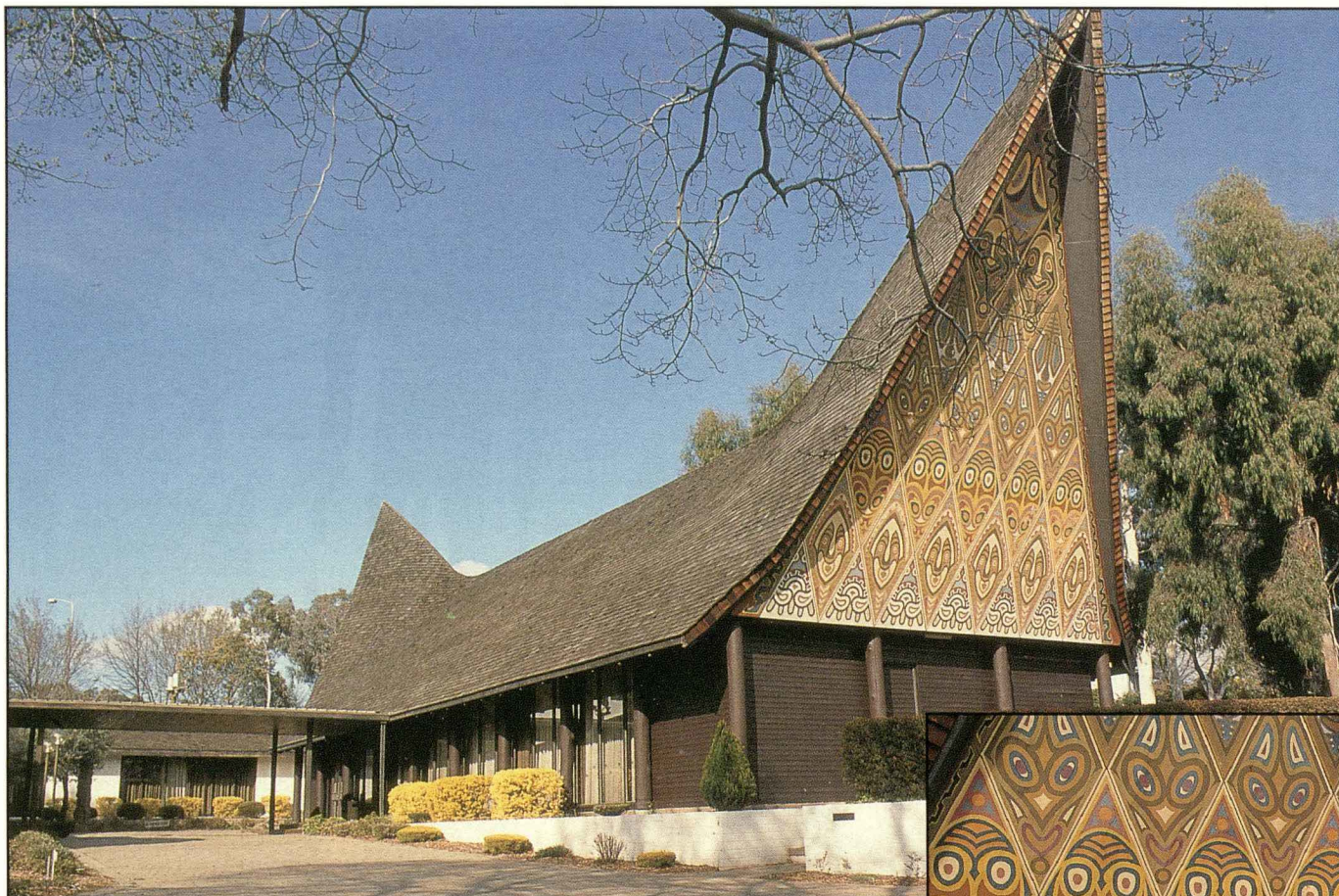


Francesca with her hands on a Tambaran cassowary from the East Sepik Province

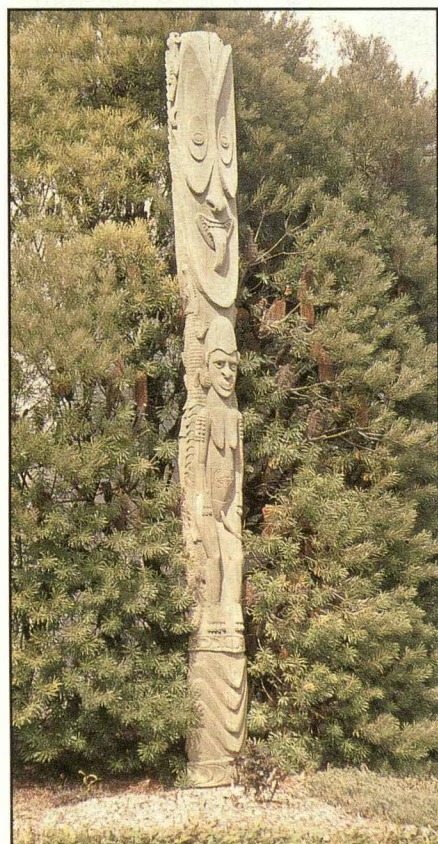
talks well, drawing her audience in and giving them vivid mental images of the lives of people in Papua New Guinea.

The building which houses the Centre was designed by the same architect who crafted the Parliament House in Port Moresby, and is styled on a *haus tambaran*. When I ask Francesca why a *haus tambaran* was chosen, she begins a succinct lesson in sociology I am not likely to forget.

There were three functions of the haus tambaran in pre-contact Papua New Guinea, she begins. The first is the church or spirit house. Within the haus tambaran are tradition, community and ancestors. Tambaran figures typify spirits and ancestors who symbolise the strength of a tribe, the source of strength which renders life possible. The belief system is fundamental to any culture. Without it, the culture is lost.



Above: *The haus tambaran which houses the Papua New Guinea Cultural Centre*
 Below: *Carved pole* Right: *Detail from the roof of the haus tambaran*



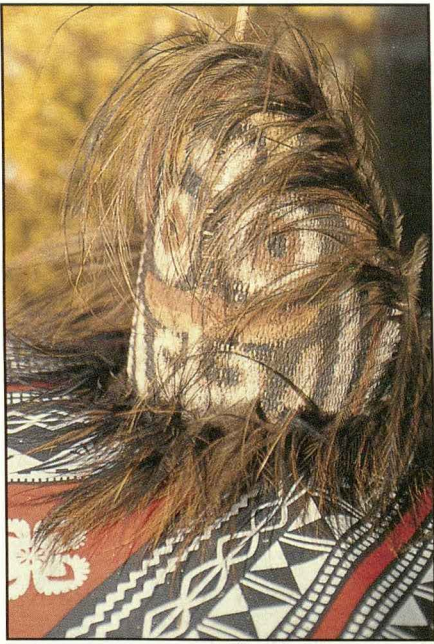
The interior of a spirit house contains carvings and paintings, the great garamut drums, the dancing masks, the spirit figures. And so does the Cultural Centre in Canberra. The walls are lined with displays of masks, weapons and spirit figures. The tables are covered in crafts, bowls, kina shells and utensils. Even the floors have their share of drums and spirit figures. Most of the displays have been donated by the Papua New Guinea Government from the National Museum in Port Moresby. There are a few which have been given by former expatriate residents, returning items which they believe to be more the property of the people of Papua New Guinea.

The second function of the haus tambaran is a classroom, Francesca continues. With several thousand visitors a year, the Cultural Centre is reaching out to an international classroom.

It is really amazing how people misunderstand Papua New Guinean culture. I have been asked several times if we eat people.

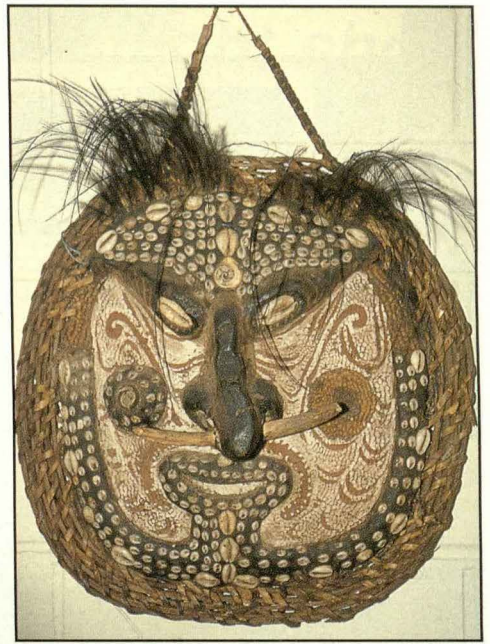
It is for this reason that school groups are very welcome at the Cultural Centre. Many of the myths surrounding Papua New Guinea can be dispelled early in the education of the next generation. But sometimes, the cross-cultural gap is a bit far for the very young to leap. *When I have explained that there are more than 800 languages in Papua New Guinea, someone might ask me if I can speak all of them.*

The teachers who bring their students to the Cultural Centre are generally former residents of Papua New Guinea, or who have visited the country. Some of them return every year with a new class. The students may be assigned a project to research, such as some aspect of trade and industry, economics, history, music, languages, or festivals and traditions.



There are films to watch and displays to look at. Francesca always gives a lively talk to the group, inviting questions, and giving extended answers which can spin into any number of side-issues as she warms to her theme. As a lecturer, Francesca is anything but boring.

It is not only the schools who are interested in the Cultural Centre. Coach tours of holiday-makers, senior citizens groups, the Red Cross and Rotary all pay regular visits. The 50th anniversary of the Kokoda Trail was a big year for the Cultural Centre. Canberra hosted many visitors for the commemoration of the collaboration between Australia and Papua New Guinea in the war effort.



Photos on page: *Craft on display*





Trade display



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And the third function of the haus tambaran is a meeting house for elders to discuss and resolve issues, as in a parliament. The Government of Papua New Guinea is represented in Australia by diplomats working at the High Commission in Canberra. Within these walls, new political links between the two countries are forged, and existing ones are strengthened.

The Cultural Centre is an annexe of the High Commission, and was opened on 24 April 1981 by Prime Minister Sir Julius Chan. The High Commissioner at the time was Mr Austin Sapias.

Then, as now, the aim of the Centre was to improve understanding between the people of the two nations. The role of the High Commission in representing its country is greatly assisted if the hosts can see for themselves a little of the traditions and culture of their guests.

Danielle Johnson, a former research scientist in molecular evolution, is now a freelance photo-journalist.

*The Papua New Guinea Cultural Centre is at 39-41 Forster Crescent, Yarralumla ACT 2600
 Phone: (02) 62733322 Fax: (02) 62733732
 It is open to the public 9am - 5pm week days.
 Group bookings may come between 10am - 1pm and 2 - 4.30pm. Admission is free.*

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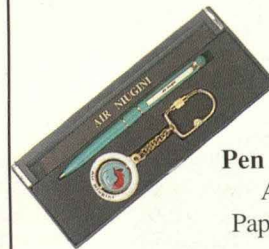
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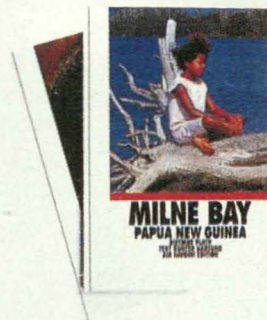
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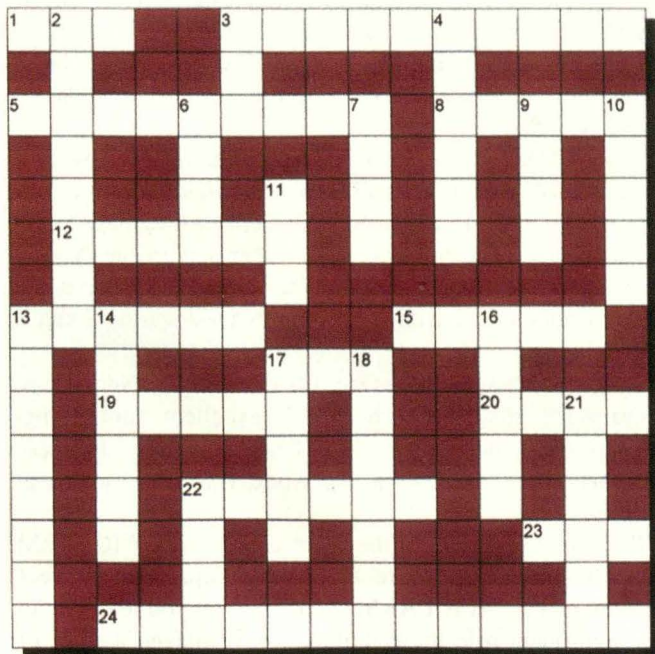
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Puzzles

CROSSWORD

Each of the answers to this crossword has something to do with the geography of Papua New Guinea. Good luck!



Prepared by: DR ERIC LINDGREN

Across

1. Long river in Western Province.
3. Large tributary of the Fly River.
5. Island group in northern Milne Bay Province.
8. Old name of Ok Tedi (River).
12. Capital of Eastern Highlands Province.
13. Large lake in Southern Highlands Province.
15. Mightiest of the northern rivers.
17. Short name for Port Moresby.
19. Village east of Port Moresby.
20. Semi-urban village on coast east of Port Moresby.
22. (Cryptic) Drive this and it might burnburn you up.
23. A part of the Madang coast.
24. In the Morobe Province.

Down

2. Capital of Manus Province.
3. River near Rabaul.
4. Mountain range south of Bismarck Range.
6. Dancers' village in coastal Central Province.
7. Provincial capital closest to Australia.
9. Creek & airfield near Buna.
10. This river flows out of the Karimui.
11. (Cryptic) You can drink to this capital.
13. Town on south coast of West New Britain Province.
14. Island in Louisiade Archipelago.
16. Southern part of the country.
17. A precious gem names this range near Torokina.
18. A highlands town and range of mountains with the same name.
21. Once a large town, but now covered by Vulcan.
22. Village & river near Rabaul.

HOLIDAY

In the square of letters, find the words listed below.



- BATHING
- BEACHES
- CAMERA
- CAMPING
- CLIMATE
- COUNTRY
- CURRENCY
- CUSTOMS
- DRINKS
- HOTELS
- MAPS
- PACKING
- RESORTS
- SEASONS
- SHOPPING
- SUNSHINE
- TIME
- TRAVEL
- VILLA

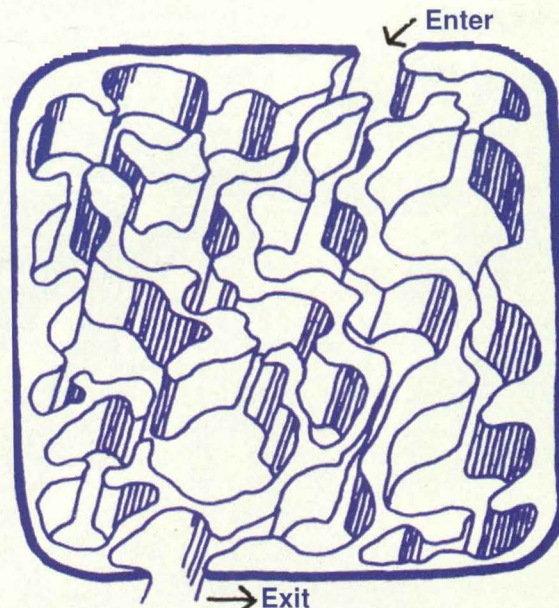
WORK

What type of work do these people do? The letters of each person's name can be rearranged to spell out an occupation or job. Can you work them out?

1. BRIAN RAIL _____
2. PAT CINIO _____
3. PETER CARN _____
4. ART CHEE _____
5. IAN McPOLE _____
6. CLAIRE CINET _____
7. JOAN LISTUR _____

CLOUDS

Find a way through this maze of clouds. Be careful, there are lots of false trails.



Answers are on page 48.

DESTINATION

Guadalcanal — Solomon Islands

Story and photographs by Angela Pulbrook

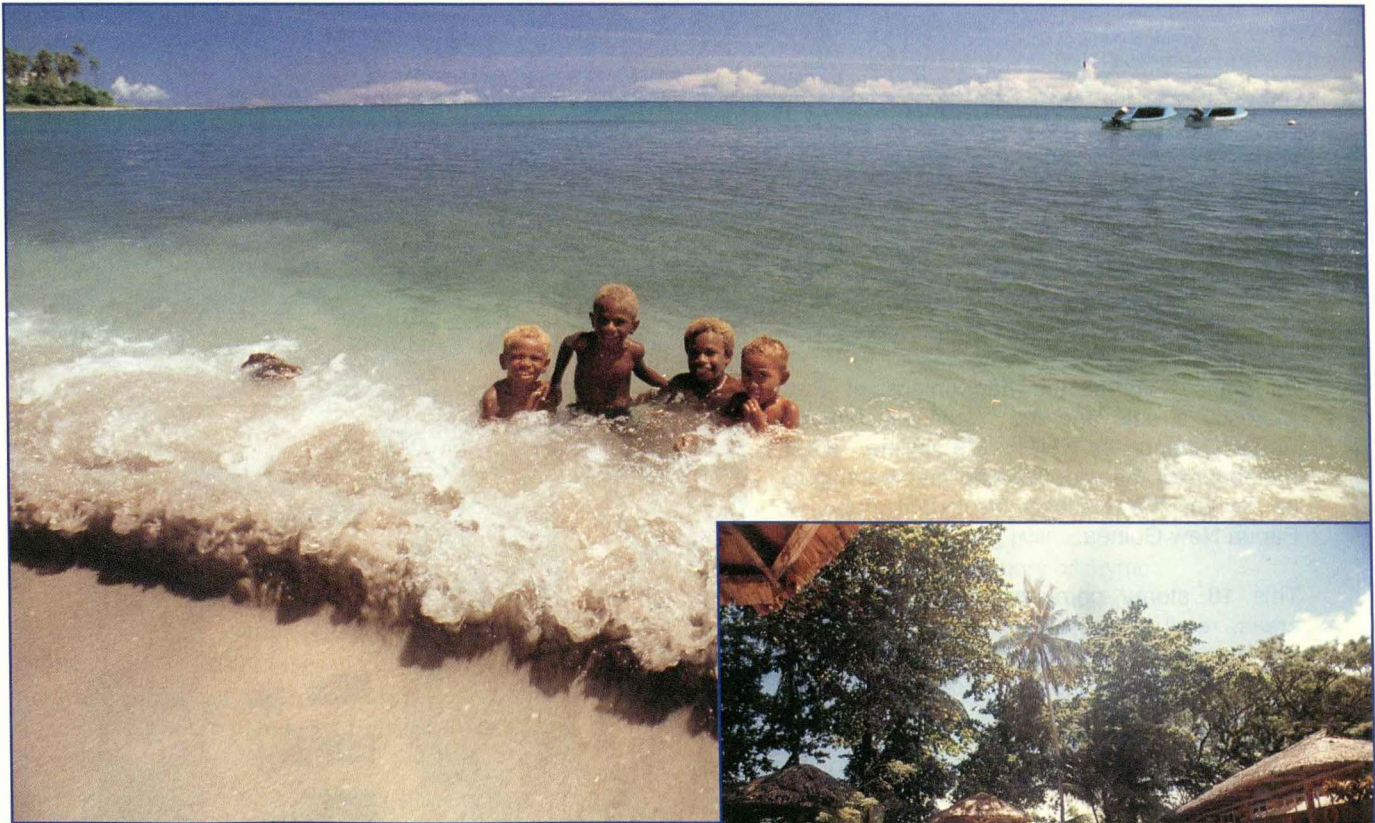
Residing and teaching in Honiara have given me the opportunity to visit the many beautiful provinces of the Solomon Islands. You don't have to travel far to explore the rugged beauty of the largest island in the Solomons group, Guadalcanal.

My first exploration of Guadalcanal took me to the west of Honiara and a week at Tambea Resort (*photo on left*). The coastal drive of 45 kilometres to Tambea has magnificent scenery, sandy beaches with clear water and enables you to witness village life outside Honiara. Though the drive to the resort is not far, I put a day aside to visit a few spots of interest along the way.

Beaches such as Bonegi One, Bonegi Two and Ndoma, are picturesque shaded beaches with excellent snorkelling. Bonegi One and Bonegi Two have two large Japanese freighters that sank there during World War Two, sadly with horrific loss of life.

Past Ndoma Beach is the giant clam farm of ICLARM (The International Centre for Living Aquatic Resources Management). At ICLARM (*photo below*) you learn about the significant role these molluscs have played as part of the lifestyle of people in the Pacific. You also learn about the breeding, feeding and farming of giant clams. ICLARM is an education in itself and should be visited if you are out this way.





Lush jungle and canopied trees await you at Tambea. The tranquillity of the place envelops you with a feeling of serenity. The setting is welcoming with leaf hut accommodation on the beach, so at night I was put to sleep with the sound of the waves rolling onto the shore (*photo above*).

There are plenty of activities to choose from — diving, snorkelling, swimming, fishing, kayaking, windsurfing, jet skiing, bushwalking, horseriding or relaxing by the pool (*middle photo*). Tambea also offers tours to nearby Savo Island, north coast war sites and other local attractions. One afternoon I decided to go fishing and came home with a good catch of mahi mahi (*bottom photo*). The beauty of this fishing trip was not only having the subsequent catch cooked that night for dinner, but witnessing the sun sinking into the ocean from a totally different perspective, feeling as though you are a part of the whole enigma. Vivacious dolphins followed us in leaps and bounds, trailing the bow of the boat.

The Solomon Islands is a country with a considerable amount of history, which is of significance to us all. It is a country of great cultural diversity and one which had a great amount of bloodshed during World War Two, reminders of which are at Tambea next to the swimming pool. A small Japanese monument commemorates the two hundred soldiers that were buried here. They died here before evacuation.

With so much to do and so much to see, the Solomon Island experience begins on the Island of Guadalcanal.



Angela is teaching at Woodford International School in Honiara.

Air Niugini flies to Honiara from Port Moresby twice a week.

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LOCAL GOURMET FOOD — Pumpkin delight

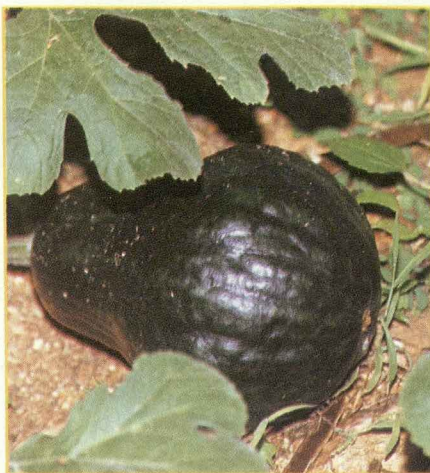


One of the best sights of the rainy season are colourful treasures that one finds under broad leaves in gardens. Pumpkins have been cultivated since ancient times in Europe, the Middle East and the Americas, and more recently were introduced to Papua New Guinea.

The word 'pumpkin' however goes back only to the 17th century, deriving from the Greek for melon, *pepon*.

When I lived in France, I knew that different national cuisines had a variety of ways for cooking pumpkin. It is only when I came to live in Papua New Guinea that I discovered that the shoots of pumpkin were also very tasty — in coconut milk soups, or fried with meat or fish. As for pumpkin itself, it goes well as soup, pies, bread or simply as a vegetable.

As the recipes here show, you may try a three-course dinner of pumpkin delights — from starters to dessert. My family kindly assumed the role of guinea pigs for such a feast. And they asked for more the next day! Bon appétit!



By Céline Peter

Pumpkin soup

1kg pumpkin, cut into chunks
2 litres beef or chicken stock or, even better, coconut milk chicken stock
2 potatoes, 2 carrots, 1 tomato and a small bunch of celery, peeled and cut into pieces

1 onion chopped 1 tablespoon oil
3 tablespoons thick cream or coconut cream

Cook the onion and garlic in the oil until soft but not browned. Stir in the tomato, the stock, pumpkin, carrot, potato and celery, a little salt and plenty of pepper.

Cover and simmer for about 30 minutes until all vegetables are soft. Then mash or blend the vegetables.

When you are about to serve, stir thick cream into the soup. Sprinkle chopped parsley or celery in each plate.



Pumpkin au gratin

2 cups mashed pumpkin, well drained
Sauce béchamel:

70g butter ½ litre milk
50g flour pinch nutmeg
salt, pepper

100g grated cheese
Melt the butter in a saucepan over low heat. Stir in the flour to form a smooth paste and cook, stirring, for 2 to 3 minutes. Add the milk to the pan slowly and stir constantly. Continue cooking and stirring until the sauce thickens. Add the nutmeg, salt and pepper and simmer over a low heat for 5 minutes, stirring occasionally.

Stir in the mashed pumpkin. Pour in a tin, sprinkle with grated cheese and bake in oven until cheese turns golden brown.



Stuffed pumpkin

1 round pumpkin
2 carrots ¼ bunch celery
1 zucchini 1 onion
2 cloves garlic, crushed
100g peas
rosemary or thyme
2 tablespoons butter
1 teaspoon pepper

Cut a lid from the stalk end of the pumpkin, then remove the seeds and fibre. Rub inside the walls with butter and pepper. Cut carrot, celery, zucchini, onion into small cubes. Steam the vegetables for 10 minutes.

Mix with crushed garlic and herbs then stuff the pumpkin with vegetables. Add more vegetables if necessary so that the pumpkin is fully stuffed.

Replace the lid and cook in the oven (200°C) for two hours. Check that the pumpkin is cooked with a knife. Cut carefully and serve immediately.



Pumpkin scones

30g butter
2 tablespoons caster sugar
½ cup mashed pumpkin, well drained
½ cup milk
2½ cups self-raising flour
1 egg

Preheat the oven to 220°C. Mix melted butter and sugar, then add pumpkin, egg and milk. Lightly fold in the flour and mix well until soft dough is formed. Spread the dough 2cm thick and shape the scones.

Bake the scones in the oven for 10-12 minutes. Serve with butter and jam.

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.

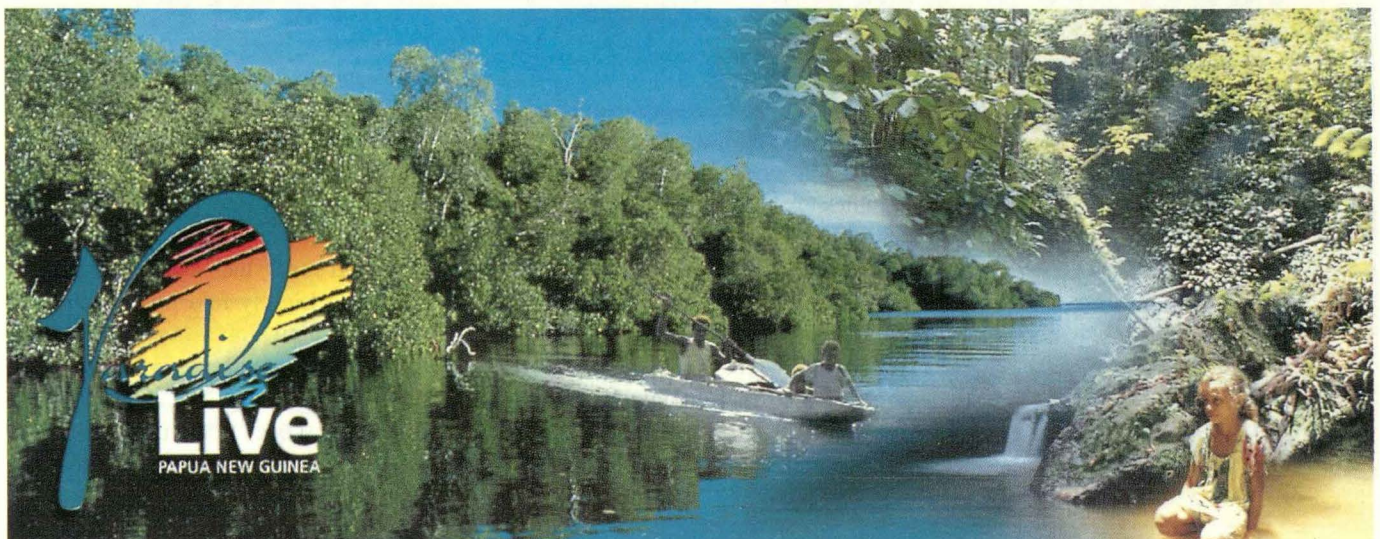
Shopping: Large stores and artifact shops offer a variety of goods for sale. Saturday is a half day for most shops and nearly all are closed on Sunday. Artisans sell their craft beside the roads or in markets. All markets sell a wide range of fruits and vegetables.

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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