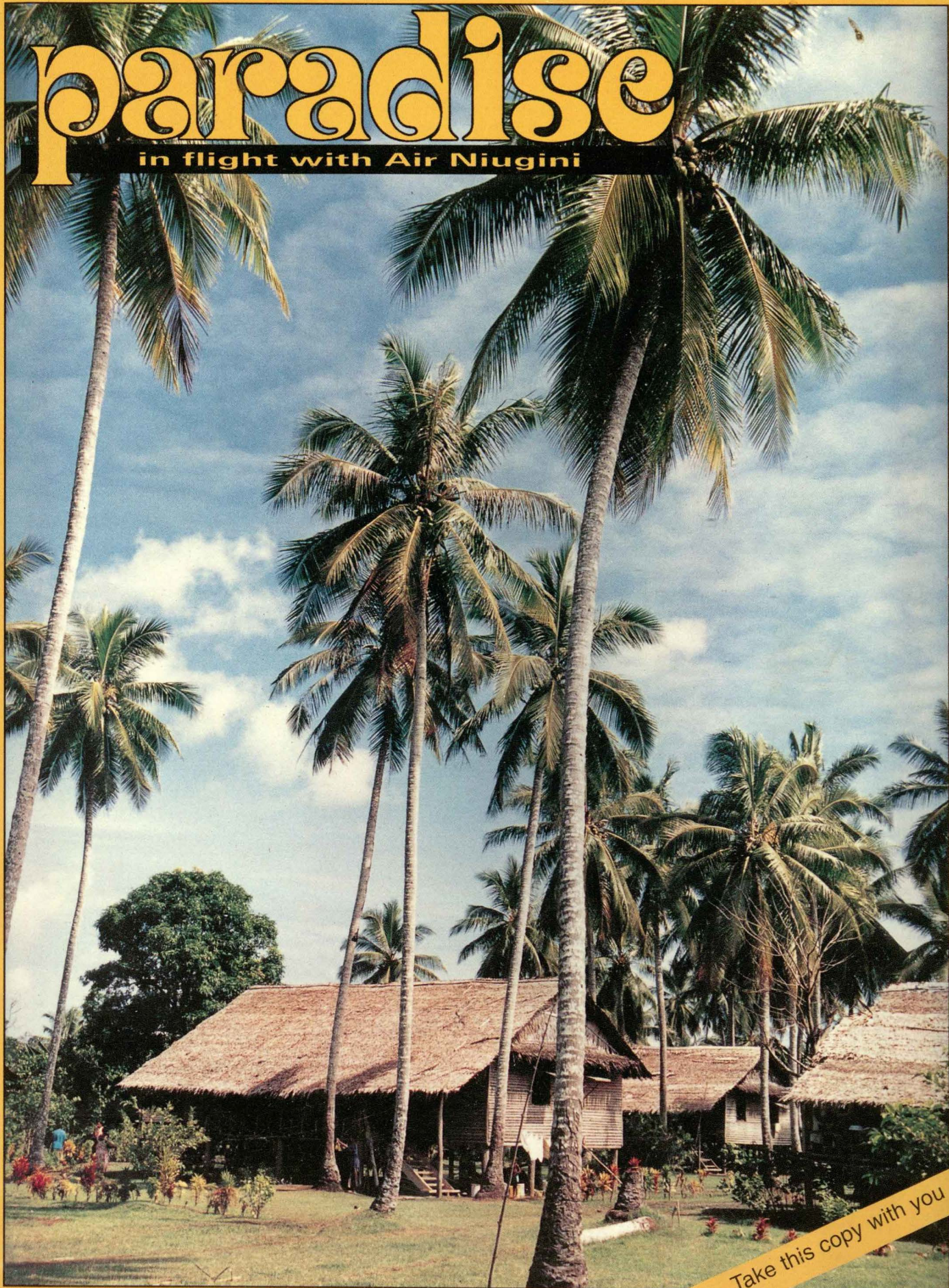
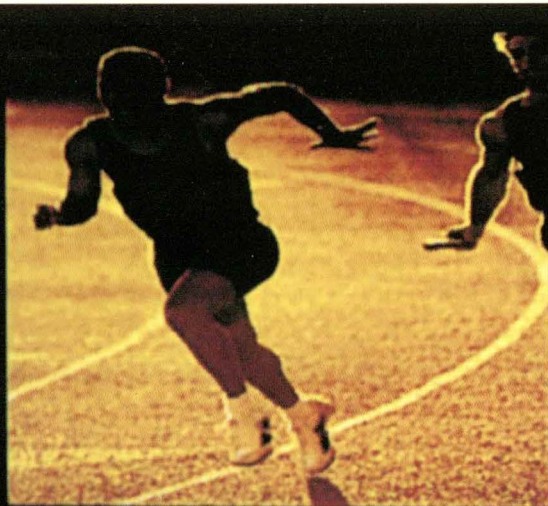


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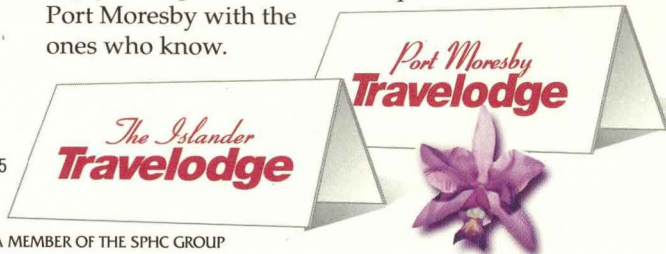
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Welcome aboard

This issue of Paradise features holiday destinations and activities from distant corners of Papua New Guinea – village life up the mighty Fly River in Western Province, a traditional bride price ceremony in coastal Hula, the beautiful north coast of Madang Province, burgeoning business and tourist activities in Bougainville, to a quiet tropical beach resort in East New Britain.

For those interested in history, we have a fascinating account of an American expedition to the South Seas in the late 1920s, extracts from Frank Hurley's famous book about the Gulf, also with photographs from the 1920s, and a glimpse of old and new Singapore.

Art lovers will enjoy Liz Thompson's kaleidoscope of art from all over the country – the Sepik of course, Milne Bay, Oro and Central Provinces.

Enjoy your flight, and your stay in Papua New Guinea.

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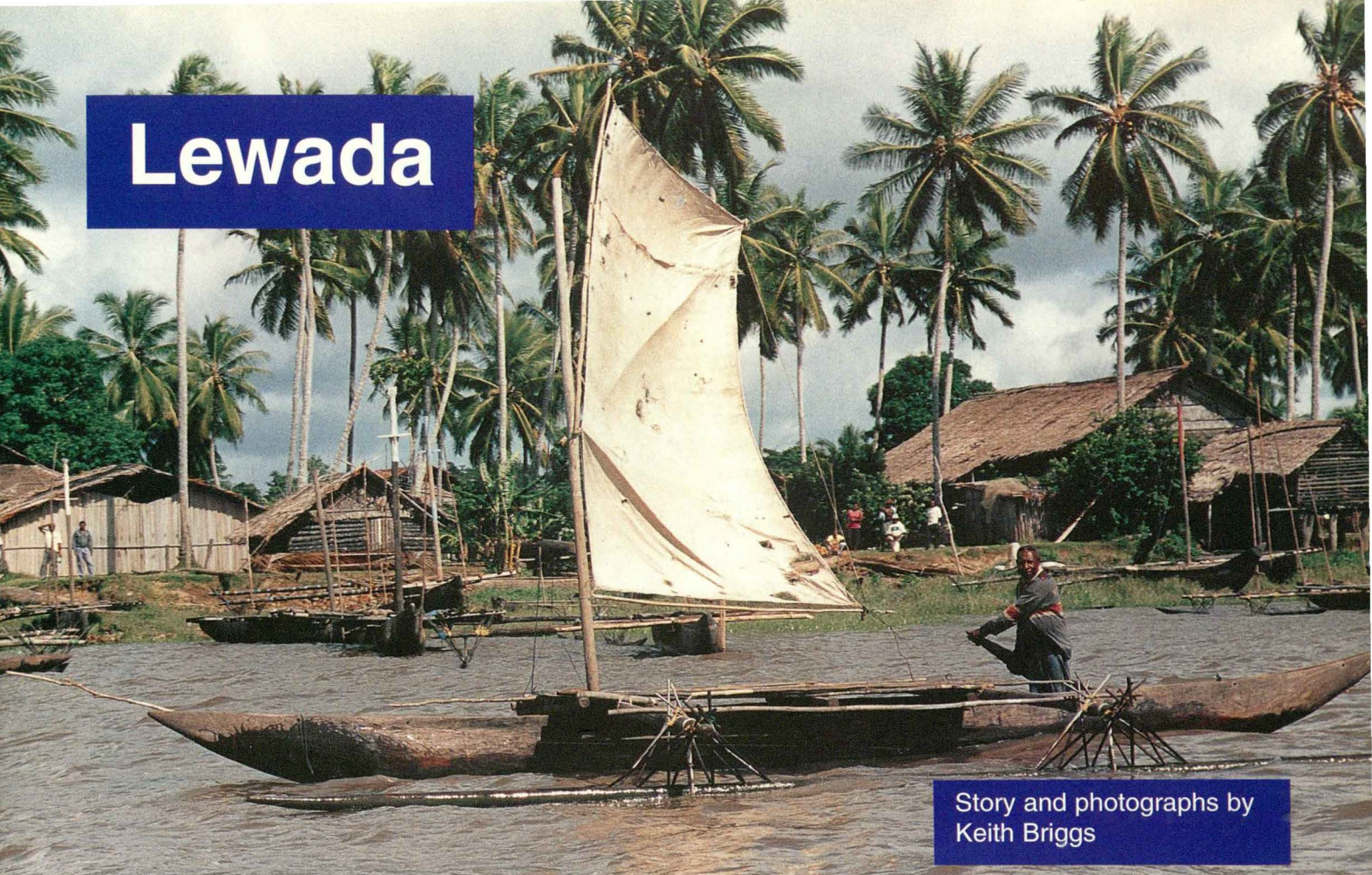
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Lewada



Story and photographs by Keith Briggs

One hundred kilometres upstream, the Fly River has narrowed to a mere four kilometres wide compared to about eighty at the mouth. With a five-metre rise and fall of the tide, millions of tonnes of water are effortlessly moved by tremendous power up and down the lower part of that mighty river each day.

Unmindful of the magnitude and significance of this daily display of Divine hydraulics, the people of Lewada village count on it in their everyday lives.

Stately deep-hulled ocean-going outrigger canoes ride at their moorings. At the turn of the tide, people with gardens or sago trees upstream board their vessels to be carried swiftly by the current, aided by sails, outboard motors or paddles. Those going downstream similarly utilise the ebb tide. The outrigger design allows a large area of deck space on these big canoes.



So immense is the volume of water flowing down the nine hundred kilometres of this great river that it keeps at bay the salt water of the Gulf of Papua. Only in very dry seasons does the water in the Fly delta become brackish.

Vast flood plains and low islands have been formed by silt the Fly has deposited. Much of this goes under water on the big monthly tides, so areas selected for gardens by village people have networks of drains to quickly carry away water once the tide recedes. The alluvial soil promotes rapid growth of sago trees, coconuts and plantations of large cooking bananas, the staple diet of riverside villagers on the Lower Fly.

Families work together in the arduous labour of clearing thick undergrowth, digging drains and planting the bananas and other vegetable crops. Once the bananas reach a stage when flying foxes and cockatoos would start to destroy them the gardeners have to wrap the bunches tightly with long streamers of dead banana leaves joined together. In the dark, damp tight confines of these big parcels the bananas mature and ripen (photos below).



While the men are wrapping bananas the women are busy making sago. Often the family will stay some days at the garden or sago camp. With work completed and canoes loaded with produce they cast off and are carried downstream to the village by the strong ebb current. Even as they travel, the industrious women prepare vegetables ready for cooking when they arrive home.

Cooking sago in frying pan



While their canoes are anchored out in the swift current, other Lewada folk fish for hours each day with hand lines. Many have nets, which are set close to the bank at right angles to the river. The river and the land yield a good diet for these people.

Inspecting and cleaning fish net



An active Evangelical local church has had significant influence in fitting many of Lewada's citizens for life during the last forty years.

The clanging of the Aid Post bell at 8am begins the working day for the well-trained medical staff responsible for the health of the villagers.

Grating coconut





Another bell calls children to school at about the same time (*photo above*). These village schools are beset by such problems as lack of materials, and teachers having to journey by dinghy over a hundred kilometres to Daru to pick up their pay and purchase supplies. Despite such things that mitigate against learning, children with ability and tenacity from these small village schools make it to Teachers' Colleges, Nurse Training Schools, National High Schools, Universities and onto careers resulting from that training. Others end up holding well-paid commercial jobs in places far distant from their home on the bank of the great heaving Fly.

Unloading canoe that has been dragged up on the mud



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As people throughout Papua New Guinea so cleverly utilise the natural forces and resources that surround them, so Lewada residents wrest a good living from the water and the bush, enabling them to live full and contented lives.



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



Above: Women returning from the garden and fishing
Below: Kicking green coconuts down for drinking





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Art - Old and New

Story and photographs by Liz Thompson

In traditional Papua New Guinean societies, beautiful objects were made for ceremonial ritualistic and utilitarian reasons. Carved ceremonial figures were often hidden from view when not in use, as they were believed to hold considerable powers, to act as links with the ancestral and spirit world. As a result they were regarded with both fear and respect.

Clay pots, beautifully decorated bowls and ornately painted canoes were made for food, cooking and transportation. The fact they often held clan designs or the markings of bush or clan spirits had more to do with a sense of identity and spirituality than it did with the idea of making something aesthetically pleasing.

Today, these objects, whether they were made for ceremonial or utilitarian purposes, are known as 'artefacts' or 'traditional art'. The pieces have entered another dimension, far from the original intention of the creator. They have entered the market place and are now viewed as works of 'Art'. It's not only aesthetics that gives value to pieces in this new and somewhat alien sphere. The more an object has been handled and used, particularly in ceremony, the greater the resonance of its collective energy. The richer the patina of an object, often correspondingly, the greater is its value.

This sudden and significant interest in a people's creative expression has led to the production and marketing of many thousands of carvings, pots, bowls and the like. Unlike the pieces before them, these 'artefacts' are specifically created for tourists and artefact dealers, not for use by those who are creating them. A contemporary manufacturing of the 'traditional' has become popular and with it the introduction of a relatively new concept, the idea of an 'art' object.

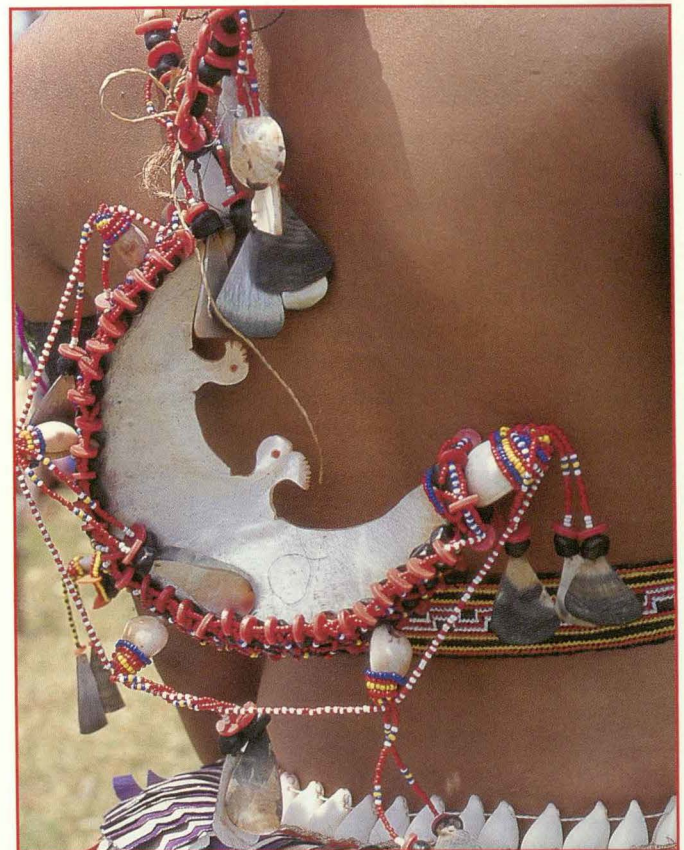


One of the kitem used in the Kula Trading Ring in the Trobriand Islands. Armbands and necklaces travel clockwise and counterclockwise around a circle of islands. In the past they were carried by outrigger canoes on voyages that often lasted for weeks by sailors who navigated by the stars and the ocean currents. These highly prized items are still in circulation and the Kula Trading Ring is very much alive.



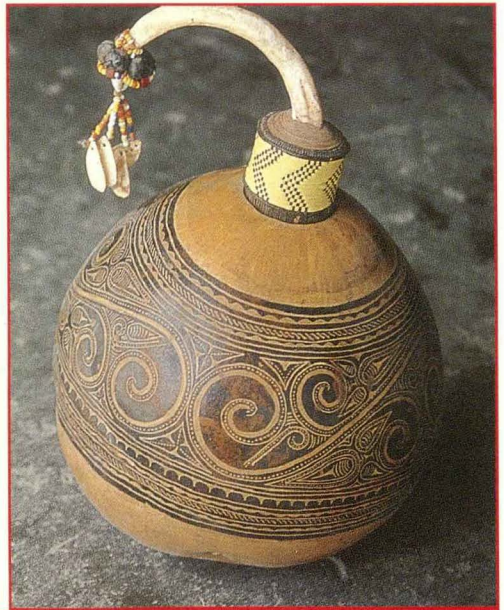
Above: A beautiful example of a Trobriand Island grass skirt — this one is to be worn at a Sagali, a traditional funeral ceremony. Previously a utilitarian and ceremonial object, grass skirts can now be purchased by tourists as a keepsake and by collectors for sale.

Below: Traditional shell ornament decorated with plastic beads and worn for the Sagali ceremony held for Chief Nalubatau. These ornaments depict traditional designs held by certain clan groups.

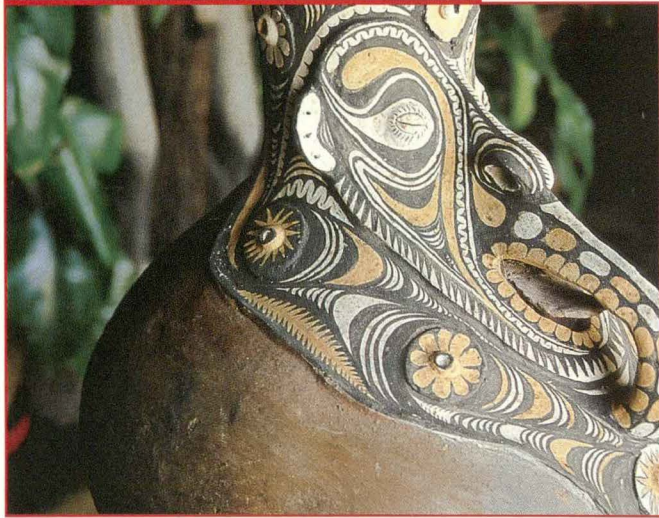




Left: An armband traditionally woven from strands of thinly rolled bark. Worn on the upper arm, these are popular with tourists and sold at artefact shops and hotels around the country.

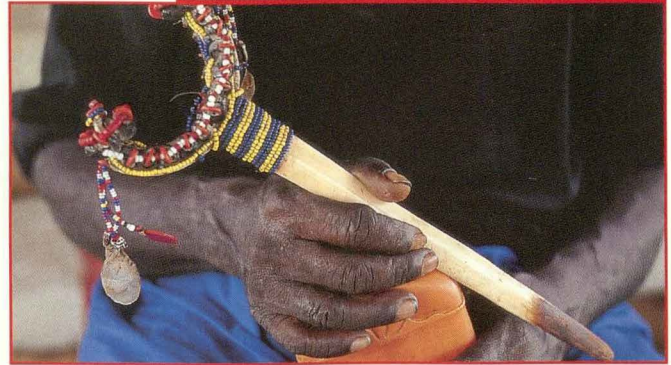
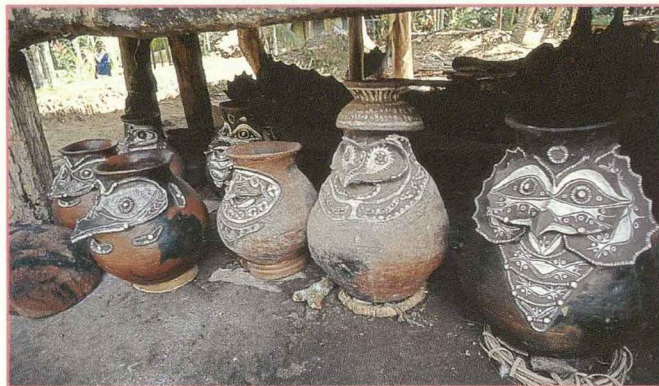


Right: A decorated lime gourd pot made from a dried gourd and pig tusk. This pot is used to store the lime, which is chewed with betel nut. Artefact shops sell dozens of them in a variety of shapes and sizes.



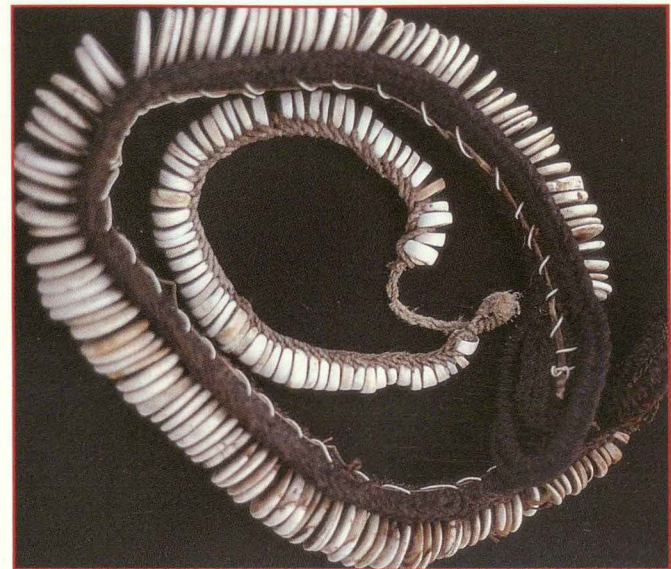
Above: The decorated face of a pot made in Aibom, a small village in the East Sepik Province, which sits at the entrance to Chambri Lakes. These pots were and still are used for food storage, most often sago. Many of the visitors who travel on the Sepik River buy similar pots. The faces used to decorate Aibom clay pots, many of which are made using the coil technique, depict animals and bush spirits.

Below: Aibom pots are displayed beneath a house. For those tourists who purchase a pot, they are wrapped in a thick layer of palm fronds and bound with twine.



Above: A cassowary bone dagger is used as a spatula for lime. Lime is eaten with betel nut. Most commonly it is placed in the mouth on a long pepper stick but some people, particularly those of high status or chiefs, use ornately decorated implements such as this to draw lime from the gourds or plastic containers in which it is stored.

Below: Necklaces made of cut shells and threaded onto rolled bark twine. These necklaces were made by villagers on the Sepik River. They were not made with the intention of sale, though they were later purchased.



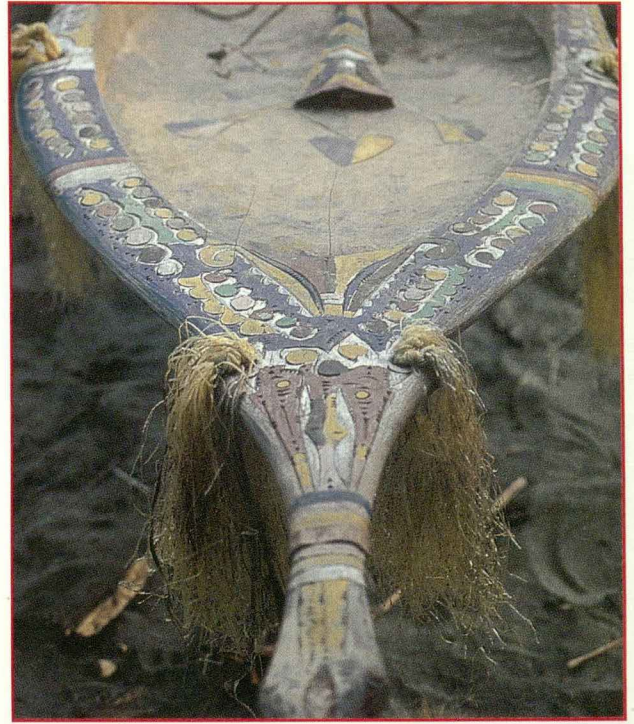


Above: A mask being carved in Tambanum village in the Middle Sepik area. Some particularly stunning masks and carvings were created in the Sepik Region, now known as the carving workshop/factory of Papua New Guinea. Many of these old works have already been bought by collectors or are now in the hands of the Papua New Guinea National Museum. Today the people of the Sepik recognise that carving is a major industry and a reliable form of income. They produce large quantities of carvings for sale. While this particular mask is a reasonably large piece, much of the work produced is in the form of small figures that are often buried in the ground for a

period of time in order to give them a more authentic 'aged' appearance. Carving makes a substantial contribution to the cash flow of the Sepik people.



Left: A female suspension hook used for hanging containers holding food or bilum bags. Now, part of the Papua New Guinea Museum Collection, it comes from Tolemba village in the Middle Sepik, East Sepik Province.



The canoe prow of a highly decorated canoe in Sissano Lagoon — the designs used to decorate both the canoes and the paddles belong specifically to clans and villages. A man told a story in which he suggested that ownership is so specific and highly valued that if anyone dared to decorate their canoe with someone else's design the owner of the design would come along and cut out the offending section of the canoe.

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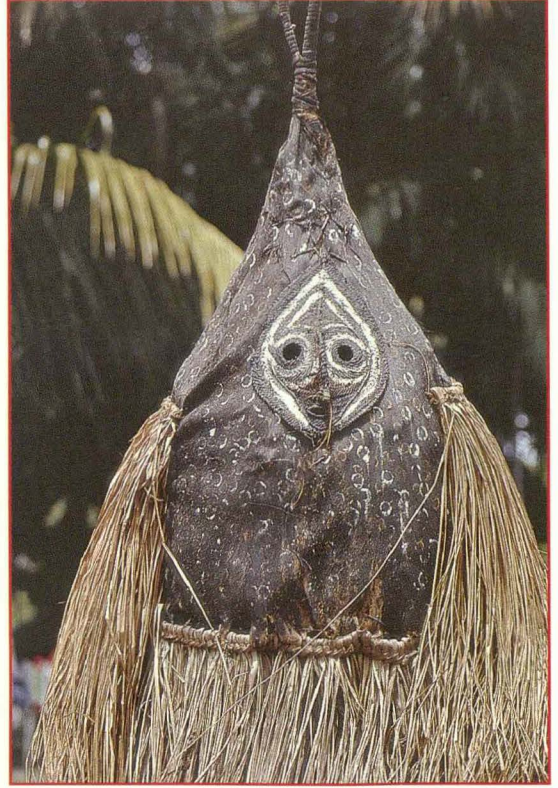
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Left: Axes beautifully bound with vine are used for carving on the Sepik River. While the Sepik people use steel blades they continue to utilise the traditional practice of binding with vine.

Right: This clan mask from a village in the Middle Sepik was taken out for a ceremony. It is still used by the people who created it for the ceremonial purpose for which it was made. In between use, it is stored in the Spirit House where the men care for it.



Tapa cloth is now being produced as a contemporary commercial art form by the Maisin community on the northeastern coast of Papua New Guinea. The cloth is made from the pounded bark of a certain kind of mulberry tree. Traditionally Tapa was used primarily as clothing, bedding, as sacred clan designs used in healing ceremonies and other rituals, and as a form of wealth. Greenpeace International have become involved in trying to assist the Maisin in marketing their Tapa and the Maisin people have established the Maisin Tapa Enterprises. The hope is that the Tapa will not only be attractive to wholesalers and importers, but also to interior design shows, museum shows, corporate collections, on-line marketing, commissions, environmental catalogues and product developers, such as designers or clothing manufacturers.



A tortoise shell decoration worn by a Motuan woman at the Independence Celebrations at Ela Beach. A traditional form of decoration, it is seen here with a grass skirt. These decorations also carry clan designs.

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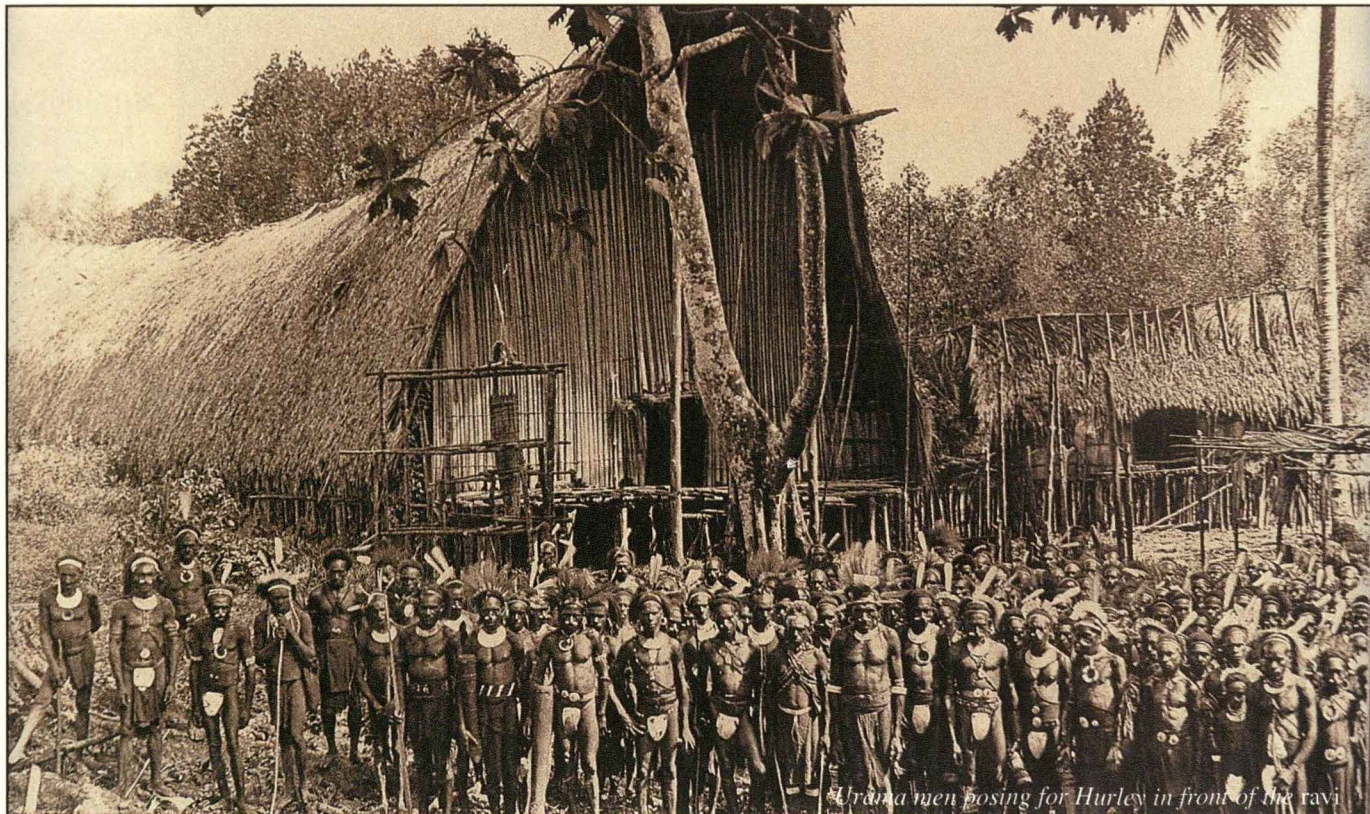


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Urama men posing for Hurley in front of the ravi

Frank Hurley's Gulf of Papua

*His ceremonial house laulu elavo
enters Meavea
He pulls up the maiko sago leaf decorations
and is anchoring them.
They hang on the ceiling and rustle.
Decorated coconuts,
Pevoa shell adornment,
Carved boards with fine patterns
are suspended
Goes an old Elema song*

Story and photographs taken in Urama village
by Holger Braun

Photographs taken from *Pearls and Savages*
by Frank Hurley, Jacaranda Press Hongkong, 1981

In the village of Urama, the Australian photographer Frank Hurley ventures into one of these *ravi* — *We stood on the threshold of a great hall that extended like a vast cavern to a remote gloom. On the floor some forty or fifty sleeping forms snored their afternoon siesta. From the roof and walls [hung] an amazing collection of fantastic masks in various stages of construction.*

The huge number of artefacts collected in the *ravi* is not surprising as during those times nearly all aspects of ritual life involved the making of art objects (*photo below*).

It was in the vast lowlands to both sides of the central range where the people dwelling at the banks of the mighty rivers, Sepik and Ramu in the north and Fly, Kikori and Purari in the south, developed distinctive cultures of abundant diversity in both ceremonial and material expressions. While the various Sepik cultures soon gained a worldwide reputation for their artistic skill, for some reason the cultures from the Gulf of Papua have long been neglected.

My first contact with the Gulf culture was Frank Hurley's book *Pearls and Savages* in which he narrates his journey in the Gulf Region in the 1920s. I read it when I was a boy and I almost devoured the book, so thrilling was it to follow Hurley when he contacted the people, and entered their most sacred places, the eerie men's houses or *ravi*.

These are buildings up to 100m long and some 25m high, thus dominating the surrounding ordinary houses that are about half the size. The front of a *ravi* always opens wide to resemble a giant mouth, as if threatening to devour the one who is approaching. Its pitched roof slants down and narrows towards the rear.

Both sides of the aisle are the clan-sections, called lavara.



The Elema tribe have a great sea spirit cycle based on a belief in vast legendary monsters living in Orokolo Bay. In the shelter of the night a great crowd of men gather silently on the beach and then, breaking into an unearthly uproar, pay a visit to the puzzled women and children in the village before withdrawing to mingle again into the dominating sound of a roaring sea. The sea spirits thus have returned to their element.

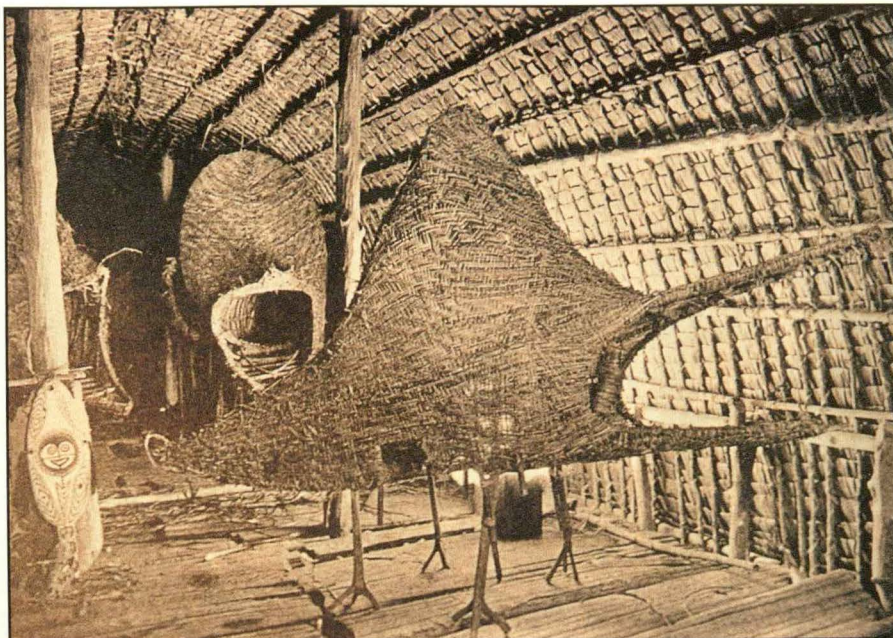
Hurley goes further: *For three hundred feet we walked along an aisle, with the heavy constructional poles on either side. These poles, as well as supporting the roof, marked the limits of lavara or cubicles which contained numbers of remarkably carved plaques, probably representing ancestral spirits.*

In the Wapo Creek area, west of the Purari River, the *lavara* are partitioned by grills with a skull in each aperture. As trophies from headhunts, the skulls are particularly esteemed, as the greater their number, the greater the reputation of their possessor. Beneath the rack there are the oval-shaped *gope* boards. Each is unique and does not resemble another. They are brilliantly carved, outlining the traits of human faces. They are owned individually and are sometimes left from father to son. Among other functions, they are supposed to ward off sickness and other ills. In front of the *gope* boards lie skulls of pigs and crocodiles.

Common to all art objects in the Gulf is the belief by the people that they possess a certain amount of *imunu*, a difficult term but has been translated as vital strength. It is a quality that endows an object with individuality and supernatural power that may be transferred to its possessor.

The very rear of the ceremonial house of the Namau people is a holy area and partitioned off from the rest. Like a shrine it hides away the most sacred thing in the people's cosmos.

Hurley is heading for its discovery: *Squeezing through a narrow opening we were blinded for the moment by the darkness, but obviously we had scared great numbers of bats and vermin. As our eyes penetrated the gloom we discovered that we were in an apartment some fifty feet in length by fifteen in width: the roof had tapered from the entrance, and was now only ten feet high. Grouped closely together were seventeen wild and eerie effigies, the sacred and dread Kopiravi.*

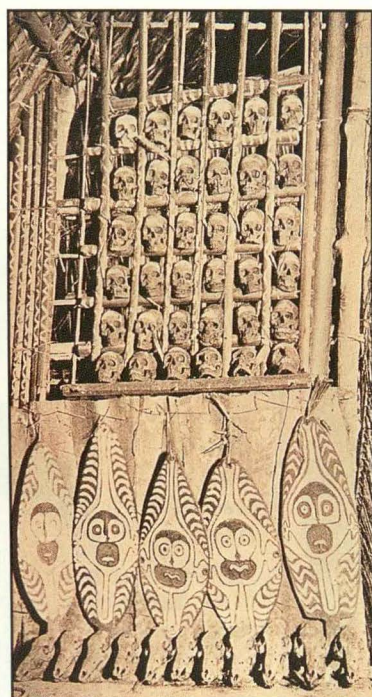
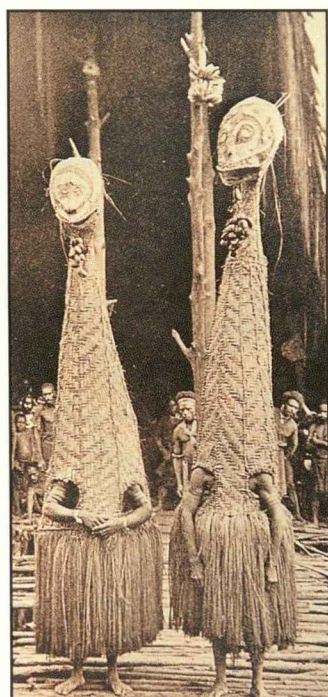


Above: *The kopiravi monsters in the partitioned-off part of the men's house at Kaimari.*

Together with the bull-roarers they are part of a special cult.

Below left: *Performance in front of the men's house*

Below right: *Each section (lavara) in the ravi bears a skull rack and some gope boards.*



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Above: Frank Hurley purchasing artefacts from the people
 Below: ‘... the ravi’s front opens wide to resemble a giant mouth that is threatening to devour the one who is approaching.’ Maipua village in 1912. Photo taken from Douglas Newton: *Art Styles from the Papuan Gulf*, University Publishers, New York 1961.

These *kopiravi* are huge four-legged beasts with gaping jaws. They are constructed of wickerwork and play a certain role in the initiation of the boys. *Kopiravi* are *imunu*.

Hurley then continues: *Beneath each was placed a carefully sealed package which made us exceedingly curious.*

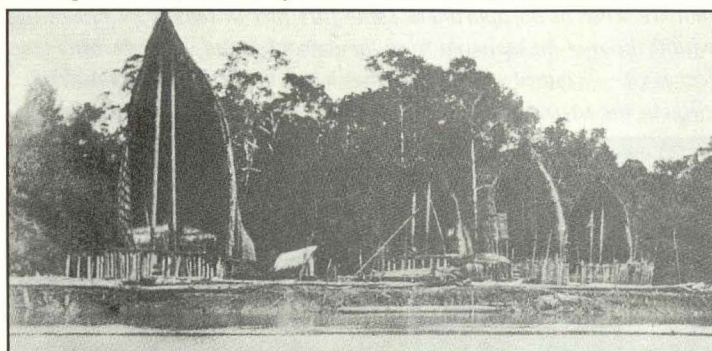
When he ventured to open such a bundle, it contained sacred bullroarers — oval pieces of wood that swing on a cord and sound like thunder.

The bullroarers are usually sounded at initiation ceremonies. A central theme of many Gulf tribes is obvious here. Like the *ravi* itself with its entrance resembling jaws that seems to literally devour the entering men, at the initiation ceremony, the *kopiravi* is said to symbolically swallow the young boy, while he is carried around in the monster’s mouth. The roaring of the bullroarers is thought to be the voices of the monsters.

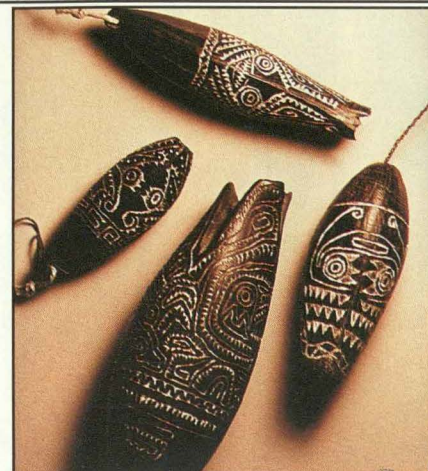
After the boy’s liberation from the *kopiravi*, he is considered reborn and now gets instruction in the secrets of the powerful *kopiravi* and the bullroarers.

The use of Gulf art as an expression of religious beliefs declined when western ideas penetrated more and more through the course of the century. But thanks to people like Frank Hurley, some fine examples of this unique art style have been saved and can still be admired. Unfortunately it is dispersed all over the world, in museums of Papua New Guinea, Australia, America and Europe.

It is a thrilling thought that the Gulf people might have been right, believing that the *imunu* of their artefacts increases with age. And whoever is aware of this will surely feel their power, encountering them in their modern *lavara* of security glass in the *ravi* of today — the museums.

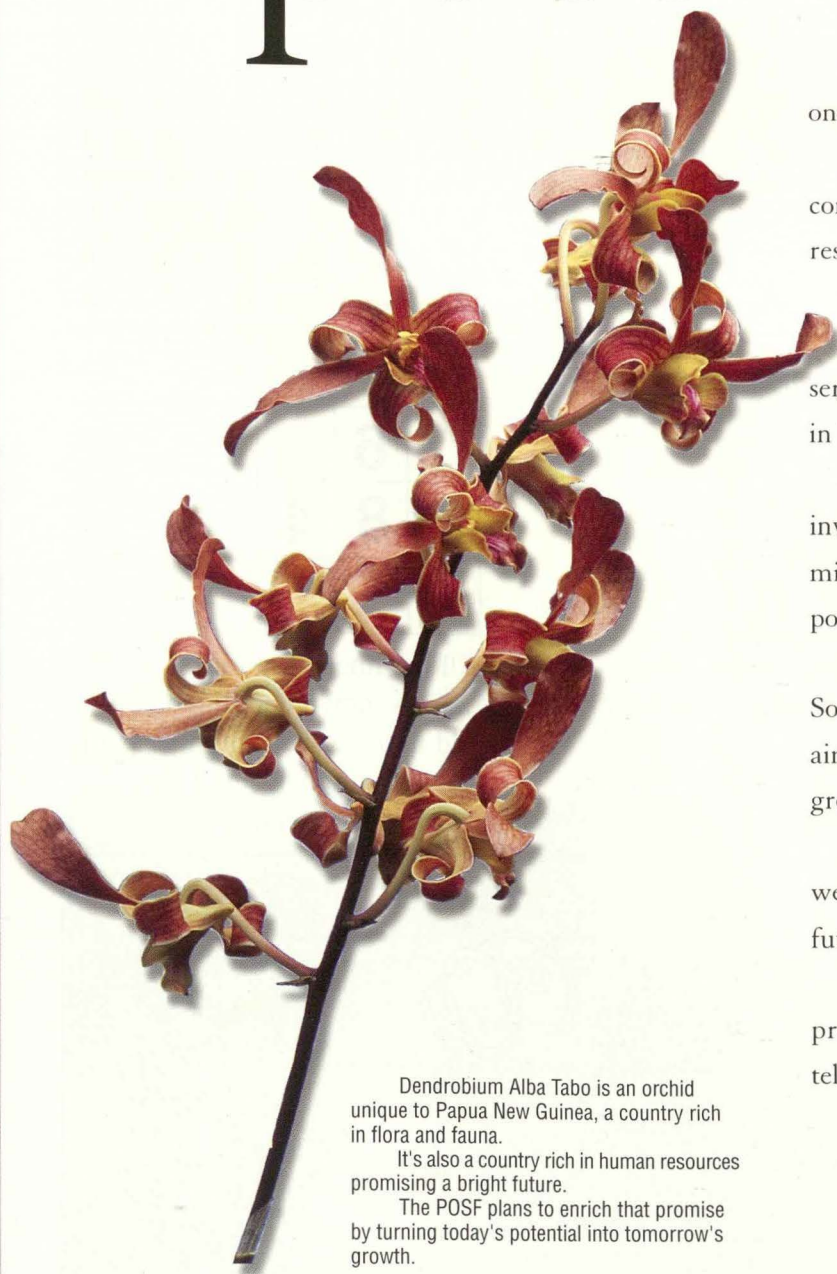


Left: A Purari delta bull-roarer



Right: Sorcerer’s charms made of ‘decorated coconuts’ (mentioned in the Elema song)

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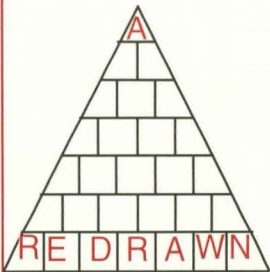
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Puzzles

Answers on page 48

PYRAMID CHANGE

Add one letter at a time, as you climb down the pyramid from the top to the bottom. Form a new word each time. You may have to move the letters around.



TRICKY

Q1. Can you work out how many 75g chocolate bars there are in a dozen chocolate bars?

Q2. The Large Boring Bookworm is 10cm thick. It has 3,000 pages, and its covers are made of cardboard which is 1½cm thick. How far through the book (in cms) must the worm eat in order to reach page number 1,000?

Q3. When Joe died, he left all his pigs to his relatives. His niece, Mary was to have half; nephew Kua, one-third; and cousin-brother, Jon, one-ninth. None were to be shared, sold, given away or killed. Uncle was to work it out. This was difficult because there were 17 pigs. How did Uncle do what Joe wanted?

THE SOLAR SYSTEM

The names of nine planets and four other heavenly bodies are hidden in this puzzle. The planet names are mixed up, so you will have to unravel them first.

CURREMY, NEVUS, SRAM, THEAR, TRUJIPE, COMET, METEOR, MILKY WAY, MOON, ASTEROID STUNAR, SARUNI, PENNUTE, LUTOP

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

MAGIC NUMBER SQUARES

3		
	6	
	1	9

All the lines of numbers (across, down and diagonally) add up to 18. No number is the same as another. Find the missing numbers.

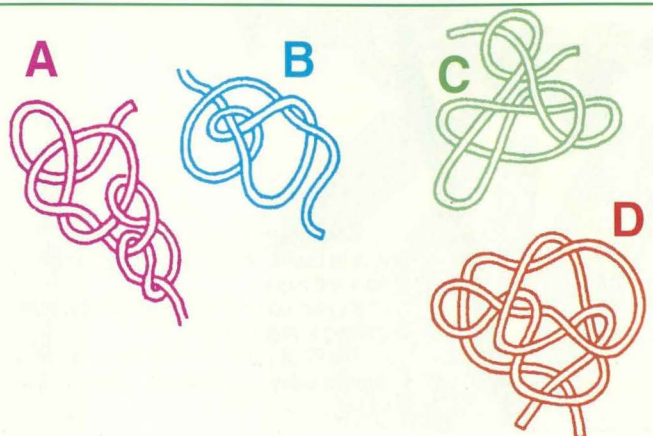
	6	
12	8	4

All the lines of numbers (across, down and diagonally) add up to 24. No number is the same as another. Find the missing numbers.

KNOTS

When two of the ropes are pulled, they will have knots in them.

Which two?



Small Stone

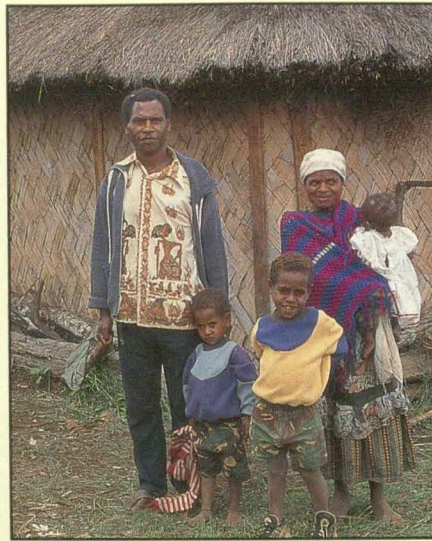
Big Ripples

Story and photographs
by Keith Briggs

Perched on a high ridge with a magnificent panoramic view of the Tari Valley is Hariawi, a cluster of neat, thatched traditional buildings among fenced gardens. Tari Valley in the Southern Highlands Province is home to the Huli people.

Highlanders do not have communal villages as are found at lower altitudes. Family homes are dotted throughout the countryside surrounded by their own gardens. They do not have a 'village' school, medical aid post or church as such. These are placed in a spot central to a given population, and people consider them as focal points, where they come together to benefit from the services each provides.

A Hariawi landowner provided a portion of ground for a church, pastor's house and Bible School. Having a church in an area like that means the pastor and his wife, as part of their ministry, will teach folk to read and write, using the vernacular New Testament as text. Missionaries and local translators have been working for years on the Huli Old Testament, aiming to have the whole Huli Bible under one cover by the end of 2000.



Members realise the double benefit of being built up in their faith while they acquire literacy skills which open up to them a whole new world of communication. Learning the basics in their own language enables people to quickly grasp Tok Pisin, a language in which there is a tremendous range of Christian and good secular literature.

Pastor Simon Habe and his wife (photo above) have the oversight of Hariawi. The church members work with them in the garden, supplied materials and helped them build their home. They are in the process of building a Bible Training School to serve their area. It is truly a community self help effort.

The role of a true church is to equip people for living, based on biblical principles.

For this reason missionaries and members of the Evangelical Church of Papua New Guinea have made a strong priority of teaching rural people to read and write. As people learn, they in turn conduct classes to share their new found skill with others. Through books they can learn about basic health, hygiene, disease, how to care for their babies and families, good marriage skills, disciplining and raising children, family planning, crops, breeding better pigs, gardening techniques, soil conservation and an almost endless list of things we take for granted.

A pleasant visit to Hariawi, including a delicious *mumu* meal cooked in a ground oven, helps one realise that a village pastor doesn't just ring the church bell once a week for a short service. He is a vital member of the community dedicated to the spiritual and practical welfare of his people, ultimately making a vital contribution to the development of the nation.



Above: Pastor Simon leading hymn singing

Left: Men's literacy class learning to read with flash cards

Below: Church members helping Pastor's wife in garden



BOOK REVIEW — Orchids of Papua New Guinea

Review by Downs Matthew

Orchids of Papua New Guinea

André Millar

Photographs by
Roy and Margaret Mackay

Given the world's fascination with orchids and the popularity of books about them, it is surprising that so little has been written about the orchids of Papua New Guinea. This tropical island is nature's perfect orchid greenhouse where climate, weather, and topography combine to encourage botanical diversity. Orchids abound. But events of history and the nature of the place combined to discourage investigation until relatively recent times.

The pioneering German botanist F R R Schlechter arrived in Papua New Guinea shortly after the turn of the century and began his pioneering study of the island's orchid resources. Published in 1914, his massive work described 116 genera with 1,465 species, 1,102 of them new to science. He introduced the world to Papua New Guinea's numerous and amazing Dendrobiums, such as *D. spectabile*, with its curlicue petals and sepals patterned in yellow and red (photo on right).

Not much more was attempted until André Millar arrived at Wau in 1947. Later, as Director of the National Botanical Gardens, she quickly recognised that Papua New Guinea was nature's laboratory for the creation of orchids and began to study and collect them. In 1978, she published a less ambitious version of *Orchids of Papua New Guinea*, which this 1999 edition enlarges and improves. Her book describes her 50-year love affair, not only with orchids but with the land and the people of Papua New Guinea. Millar died in Brisbane in 1997.

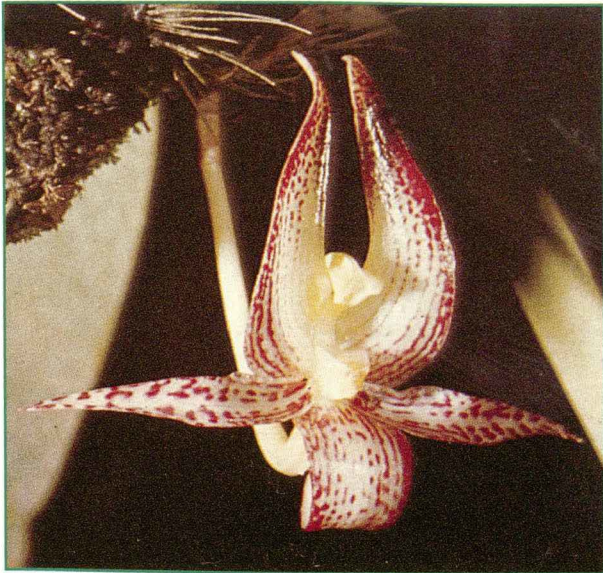


André Millar waiting with friends at Tambunam village on the Sepik River, while the canoes assemble for the day's work.



Known to many as the 'flower missus', Millar seems to have climbed every mountain, slogged through every swamp, and probed every valley in her tireless search for orchids. As she relates, she followed Schlechter's footsteps to find what he found, to describe it, and to enable the Mackays to photograph it.

Spathoglottis BI (20 or more species growing in sunny situations in Papua New Guinea) is a large genus, found in many countries, from northern India to southern China, throughout Malaysia, down through Papua New Guinea to Australia and as far into the Pacific as Samoa and New Caledonia.



Left: *Bulbophyllum macranthum* found up to 1,200m is distributed throughout Papua New Guinea and west as far as Malaysia and Sumatra.

Below: *Robiquetia* c.f. *squamulosa*, a lowland species found up to 500m, widely distributed throughout Papua New Guinea, appearing to grow on anything it can take root on.

Orchids of Papua New Guinea is not a botanical work, but rather a pictorial and geographical record of some of the orchids of Papua New Guinea. Millar takes a reader with her as she searches, often with Ombas, her assistant, and usually with an adventure to enjoy. For example, when delayed by a violent storm from leaving the seaside town of Daru, she looked about idly and '... noticed a white orchid and drew Ombas' attention to it. He came down into the boat in great excitement. He had recognised it as a lovely cream-coloured *Dendrobium nidii* (photo below right).

He was so excited that he jumped into the water to search for more. The Fisheries man who was with us to drive the little boat called out, *Ombas, it's hungry time for the crocodiles.* He spoke in pidgin, and the word *pukpuk* (crocodile) activated Ombas. He started straight for the boat, and made very good time.'



In like manner, she describes finding 203 of Papua New Guinea's most prominent species for which Roy and Margaret Mackay provided photographs. Brief discussions of habitat, plant growth habit, and flower colour and shape give the reader all the information necessary to identify and understand the orchid.

In separate appendices, the Mackays talk about photographing orchids in the wild, the Papua New Guinea climate is charted, the use of orchids in village life is reported, and the fine points of growing Papua New Guinean orchids in private gardens are set forth.

The orchid world will certainly hear more about Papua New Guinea's orchids. In 1994, Peter O'Byrne published *The Lowland Orchids of Papua New Guinea*, a serious, scholarly work in the classic taxonomic format. In it, he describes about 1,000 of Papua New Guinea's 3,500 species, a number sure to grow. As a more accessible text, the work of Millar and the Mackays is the book of choice for Papua New Guinea orchid growers, for hobby growers who might contemplate going there, or for any armchair enthusiast eager to relish the excitement and fun of orchid stories, well told.



Orchids of Papua New Guinea by André Millar; Photographs by Roy and Margaret Mackay; published by Timber Press, 1999, and Crawford House Publishing Pty Ltd Australia, 1999.



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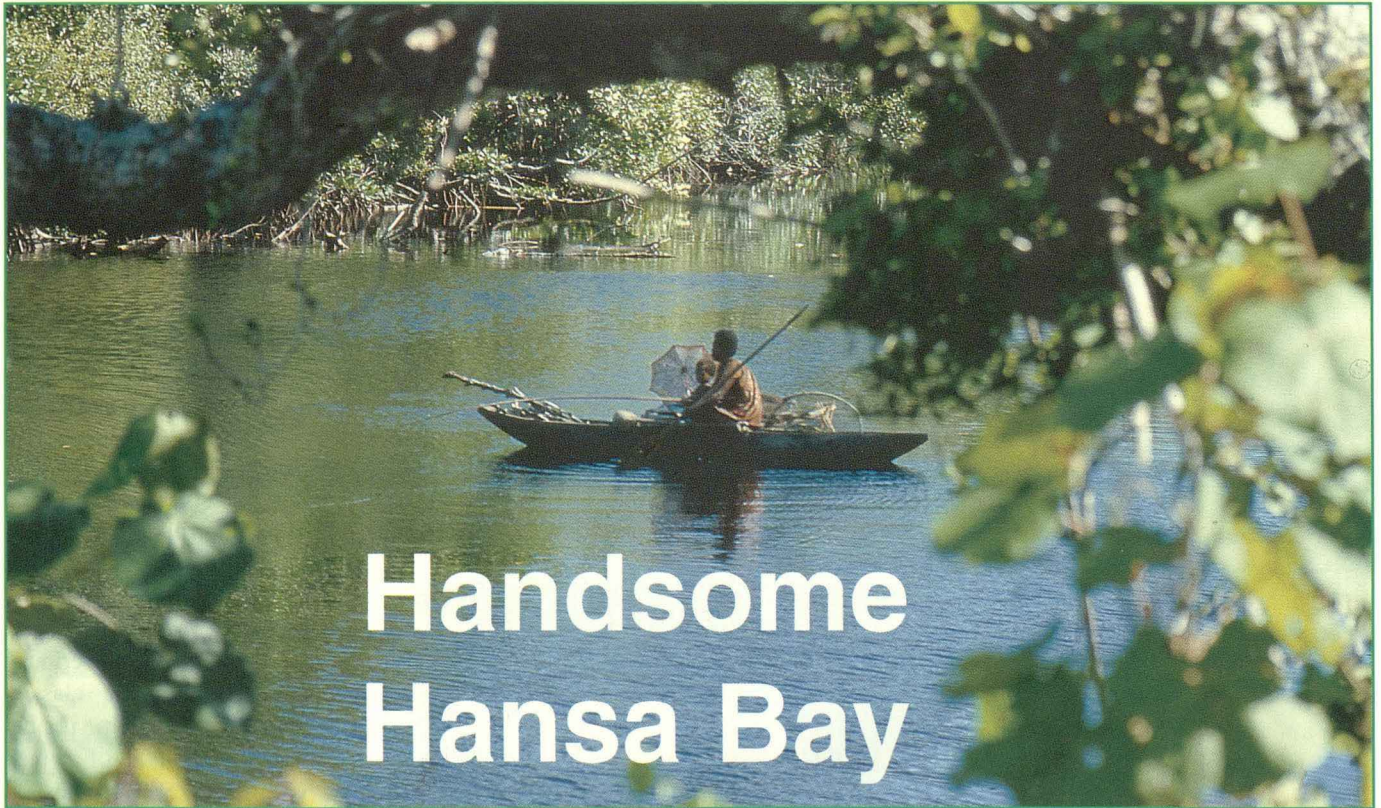
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Handsome Hansa Bay

Story and photographs by Danielle Johnson

The heart of Madang Province is, of course, the city of Madang. Like a cardiac organ, Madang is a powerhouse, throbbing life into the arteries which course through the rest of the province. Madang is a modern city, full of contemporary comforts: supermarkets, shopping malls. It is constantly on the move. It is pretty, with parks, ponds and waterways, and roads lined with huge shade trees planted during the German occupancy. Madang is alive.



On a quieter note, the north coast of Madang

Province, facing the Bismarck Sea, consists of reef-fringed lowlands backed by some of the most rugged mountains in New Guinea, and off-shore volcanic islands. Smaller villages dot the North Coast Road. Like Madang, these villages are also alive. They're a little less busy.

The peaceful nature of Madang coast was interrupted during World War II when the area saw a good deal of fighting. Australian troops fought the Japanese along the coast from Finschhafen to Wewak. The bitter fighting raged in bloody conflict until Australian troops finally defeated the Japanese at Wewak. Japanese and US air raids reduced Madang to a pile of rubble, but it has been rebuilt splendidly. Just outside Alexishafen, a Japanese airstrip lies overgrown by jungle. The rotting wreckage of a twin-engine bomber sits on the airstrip as it did then, ready for take-off.

One of my favourite places is Hansa Bay, nearly 200 kilometres north of Madang, and which incidentally saw its own share of action during World War II. The Japanese used Hansa Bay as an anchorage for small transports during the war, and the wreckages of 35 Japanese freighters and US aircraft now litter the shallow harbour — the result of a US raid in November 1942.

Driving there is half the fun of visiting Hansa Bay. We begin at the Coastwatchers' Memorial, a 30-metre high beacon, which is visible up to 25 kilometres out to sea. The lighthouse stands in dedication to the memory of the coastwatchers who stayed behind the lines and supplied the Allies with valuable information about Japanese shipping movements. A guiding light to lead us forward is a more hopeful memorial among the twisted wreckage strewn about the landscape, lest we forget.

The coast road from the memorial is one of the most pleasant, fringed by palm trees and poinsettias, with grand views across Astrolabe Bay towards the Rai Coast. As we head north, there's another look-out over the water at the Nabanob Mission out-station. Families ply the water in their canoes, fishing for their dinner, or perhaps a bit extra to sell at the market. The coastal and island people depend on seafood for their subsistence.

Sixteen kilometres north of Madang is the Jais Aben Resort, just north of the Nagada Harbour. I like to time my drive, so I arrive here for lunch. The fresh seafood is tastefully prepared, and there could be an opportunity afterwards to go for a sail or swim. The resort specialises in diving, but also provides for a range of watersports.

After the mid-day break, it's back to the drive along the fertile coast, where coconuts, coffee and cocoa have been grown since the German days. Near the Catholic Mission at Alexishafen stands a teak forest. These beautiful and majestic trees will never be harvested — they are riddled with shrapnel from the war and are now unusable as timber. They are sentenced to life. Just beyond, an abandoned Japanese airstrip lies hidden in the bush, its plane wrecks still standing on the runway.

When we have passed the Malolo Hotel, about 45 kilometres north of Madang, the cone of Karkar Island rises directly opposite. This volcanic island is one of the most fertile places in the country, and supports some of the most productive copra plantations in the world. The volcano is 1831 metres high, and more than 25,000 people live on the island.

And now, we are half-way to Bogia, the main town in Hansa Bay, which itself is at the halfway mark between Madang and Wewak. We continue to drive past endless plantations, interspersed with the many hues of green forest. Many villages dot the coast, for most people live in villages at subsistence level. The villages roll past — Sarang, Palas, Bunabun, Uligan, Kelaua. Children stand by the side of the road cheerfully waving as we drive past.



When we arrive at Bogia, there's a black sand beach if we want a swim, and 10 kilometres beyond is Kabak, where there is another nice beach at an old plantation. The reef at Kabak has plenty of fish and we waste no time putting on mask and snorkel to join them.

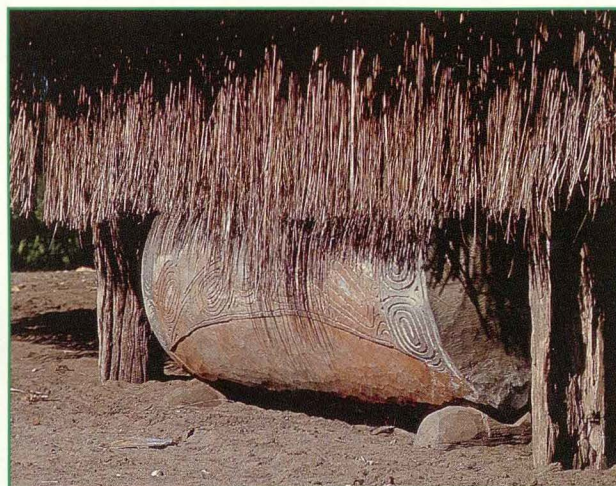
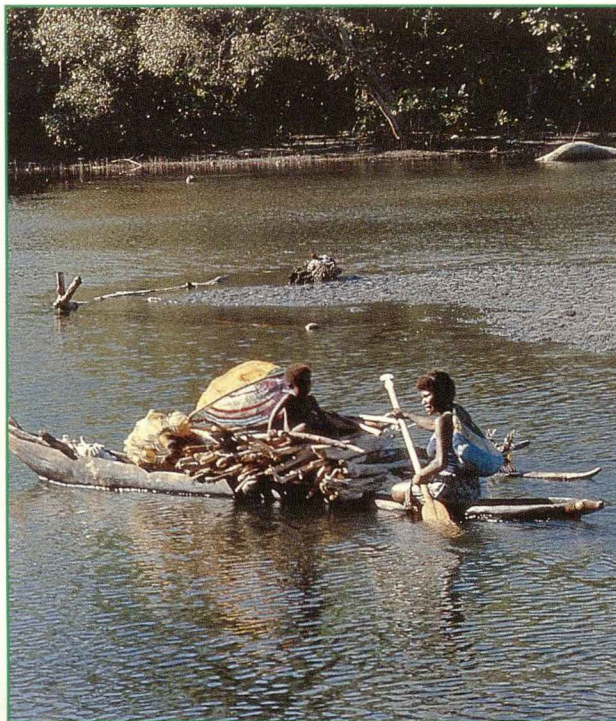
Directly offshore from Bogia is Manam Island (*photo below*). The society of the Manam islanders is dominated by a hereditary chief, the Kukurai. There's a daily launch. The walk on the track around the island is enjoyable, but the active volcano is dangerous. Manam rumbles, and the locals occasionally have to be evacuated when eruptions occur. From afar it looks like Mt Fuji, with sheer triangular shape and cloudy cap. A constant gush of smoke wafts into the air. Of the more than 100 volcanoes in Papua New Guinea, 38 are believed still capable of erupting, and most of these are located in the Bismarck Volcanic Arc, which ranges from Wewak to Rabaul.

Some of the war wreckage in the harbour has paradoxically become gardens of life and home to dozens of species of fish and the assorted marine life associated with reefs. The *Shishi Maru* sits upright in 25m and has two anti-aircraft guns still pointing skywards. The upper deck is only six metres below the surface. Brass shell castings litter the deck and forward holds. Two fire engines sit in the holds, just before the bridge, where they were waiting to be unloaded. Now soft corals and gorgonia grow alongside bright coloured sponges, and the hull of the ship has been converted over time into an artificial reef.

Some of these wrecks can be visited on snorkel, while others are deeper and require scuba equipment. Further out, the natural coral reefs still grow in the Bismarck Sea.

Not long ago there was only a small basic hotel at Bogia, and a divers' hut on Hansa Bay. Now there are beautifully located resort hotels, guesthouses and missionary hostels. Tourists from Madang can hire a minibus, take a PMV, or even book excursions by land and sea to coastal villages and missionary stations. An amphibious tour of the coast, taking in breathtaking coral reefs, is no less inviting.

Hansa Bay continues to thrive and grow in an idyllic way. 🌀



Danielle Johnson is a research scientist and photo-journalist.



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Bride Price in Kamali

Story and photographs by Marc Dozier

I have always loved travels and explorers — Levi-Strauss, Stevenson, Cook, Nicolai Miklouho Maclay — their stories filled my imagination with intrepid warriors and magic flower-filled processions. They opened European windows to the wind of the Pacific but brought in their wake the new westerners' culture. They half-opened a door between two worlds creating a destructive draught.

Carried like a leaf in a storm by this violent wind, Philippe and I landed in Papua New Guinea after a safe trip on Air Niugini. Immediately, we felt the magical power of a land that evokes imagination and plunges you into fantastic dreams.

Have you ever dreamed of one day getting married in an exotic country, decorated with flowers, singing powerful mystical songs and dancing on the sand?

Like in a dream, I will reveal how we found ourselves in a red truck full of Hula 'wantoks' on the Magi Highway, the road east from Port Moresby. The sun was going down and everything was quiet. We were on our way to a huge wedding with Grace, our 'mother' from Papua New Guinea, who invited us to a Bride Price ceremony in Kamali village, a two-hour drive from Port Moresby. Her brother was getting married to a woman from the same village. There are four clans in Kamali and both bride and groom were from the Nanao clan.

The family name of Grace is a French name and her ancestry involves a romantic sailor who came in the old times. We are more or less 'distant wantoks', perhaps from the same family because, among my ancestors, I too have a sailor who travelled in the Pacific.



Like a cuscus, my wide eyes were scouting around when I discovered a tattoo on Grace's arm. The beautiful designs surrounded her wrist like a watch. *When old mamas make these tattoos on you, it means you are ready to get married. It's an old tradition which will be lost*, said Grace caressing her tattoo, fashioned like a fishbone and a tribal shield design.

The Bride Price was scheduled for Saturday in Kamali, and we arrived the previous day in Grace's own village, Kalo. After sleeping in a big house on stilts, we spent the next morning preparing delicious foods. *Pariva* is a special food for feasts. Made of sago and very ripe bananas packed in leaves, it keeps the design of the vein of the leaves. Philippe called this 'magic leaf cake'. Everybody helped cook and pack taros, kaukau and all kinds of food into the car for the drive on a white sand track from Kalo to Kamali.

When we arrived, the place was crowded — cars, food, pigs, men, women, children converging on the groom's house. An enormous fence made of banana bunches, part of the Bride Price, surrounded the huge wooden house.

A committee of beautiful girls gave us an overpowering welcome. In the shadows under the house, a strange but innocuous business was going on. A man was collecting money and recording each amount in a book. Was he from the tax office?

It took us a few seconds to understand that everybody was contributing to the Bride Price. The man was recording every contribution in the Bride Price book. Grace gave 500 Kina. Like a perpetual traditional credit, the Bride Price allows for the circulation of money and goods. This money will be given back in the future, when Grace's son, or nephew or grandson, for example, gets married.

When everything was ready, a huge procession took place. Relatives gathered money, *guria* (betel nuts) and presents. At the head of this surrealistic cortege, a man proudly carried a sign pointing out the Bride Price amount — 12,200 Kina, 4 *Pae* (pigs) 2 Cows, 8 bales of sugar, 102 big rice bags, 100 big flour bags and 2 cartons of biscuits.

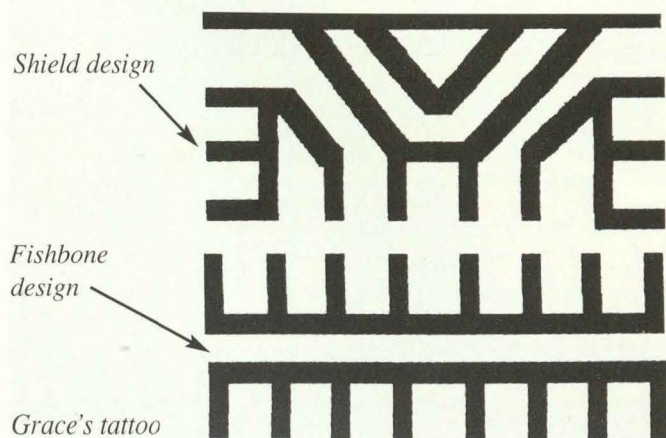
We started to walk in the direction of the future wife's house and instantly a powerful singing invaded the area. Small children, proud men, beautiful dancing women and old graceful undulating women were creating a deep and voluminous instant harmony. The force and the beauty of the sound went through all parts of our bodies. I had goose bumps even in the sun.

I was doing my best to sing in tune with the group when a smiling old woman with red teeth vigorously slapped me on the cheeks. Given a start, I looked with wide eyes at everybody laughing to see my face full of shiny white talcum powder. Everyone was being decorated with powder. Philippe and I danced with the beautiful girls.

After a touching ceremonial speech the group leader gave all the presents and the Bride Price money to the bride's father. The bride line (family and relatives) thanked him and we left for the groom's house.

Another burst of singing erupted. It was the payback from the bride. The relatives of the girl were coming back offering us songs, dances and bringing back some presents. *Guria* hanging on a stick were offered and put in the house. A speech, 1000 Kina and more food were given back.

When the ceremony was over, Linette invited me for a wash. Grace gave her nod of approval and I followed her shyly. We went to her uncle's house. After warm salutations, we took some water out of his well. I took off my clothes and wore a colourful borrowed laplap. After washing, Philippe and I went back to eat at the ceremony place.



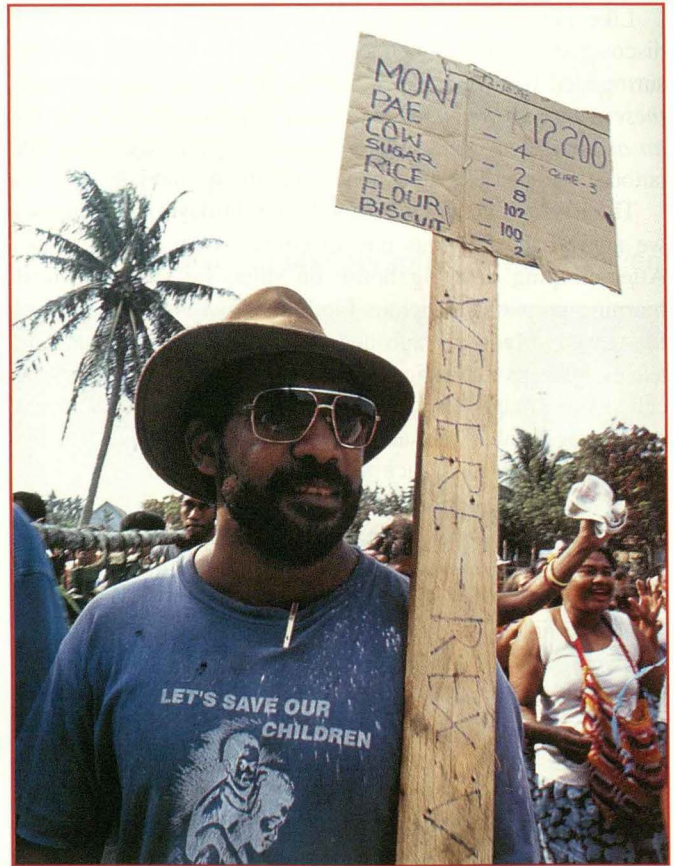
Chickens, sweet potatoes, taro, magic leaf cakes — we ate like never before. During the meal, Grace gave us details and information about the ceremony. Called a *Vegoi* in Kamali Tok Ples, this exchange ceremony is celebrated between a few months and a year after another ceremony called *Kuku Veni* (an engagement), where less money is given by the groom's family (between 200 and 400 Kina) along with one or two pigs. In the past, if a boy wanted to marry a girl, his relatives would place a *kavi* (a ceremonial spear with feathers and other decorations) early in the morning when everyone is still asleep. The following day the village people seeing the *kavi* would ask the owner of the house to check for his daughter to see whom she was married to. When a boy and girl decide to marry, the boy's sister carries a ceremonial *bilum* with betel nuts. The boy's sister walks first, followed by the newly married girl and her husband, carrying around the *kavi* to stop the girl's parents from taking the girl back. This procession continues for a couple of days until all the houses of the husband's relatives have been visited.

On the way home we sang traditional songs to the stars.

I wish that I could get married in such an atmosphere, where everybody is singing, laughing and eating in a big family and community.



Marc Dozier is a French artist-photographer who has worked with the National Museum and Art Gallery.



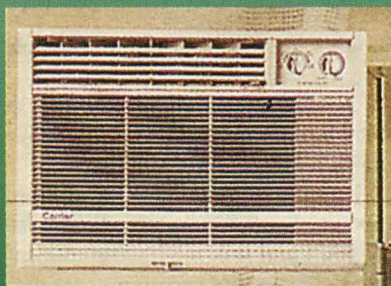
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F28-1000 Fokker The Netherlands	27.60	23.58	2 Rolls Royce RB183 - 15	750	9,000	60 pax + bags + 794kg cargo	1,600
DHC DASH-200B Bombardier Canada	22.25	25.89	2 Pratt & Whitney PW123D	550	7,600	36 pax + bags + 331kg cargo	1,700

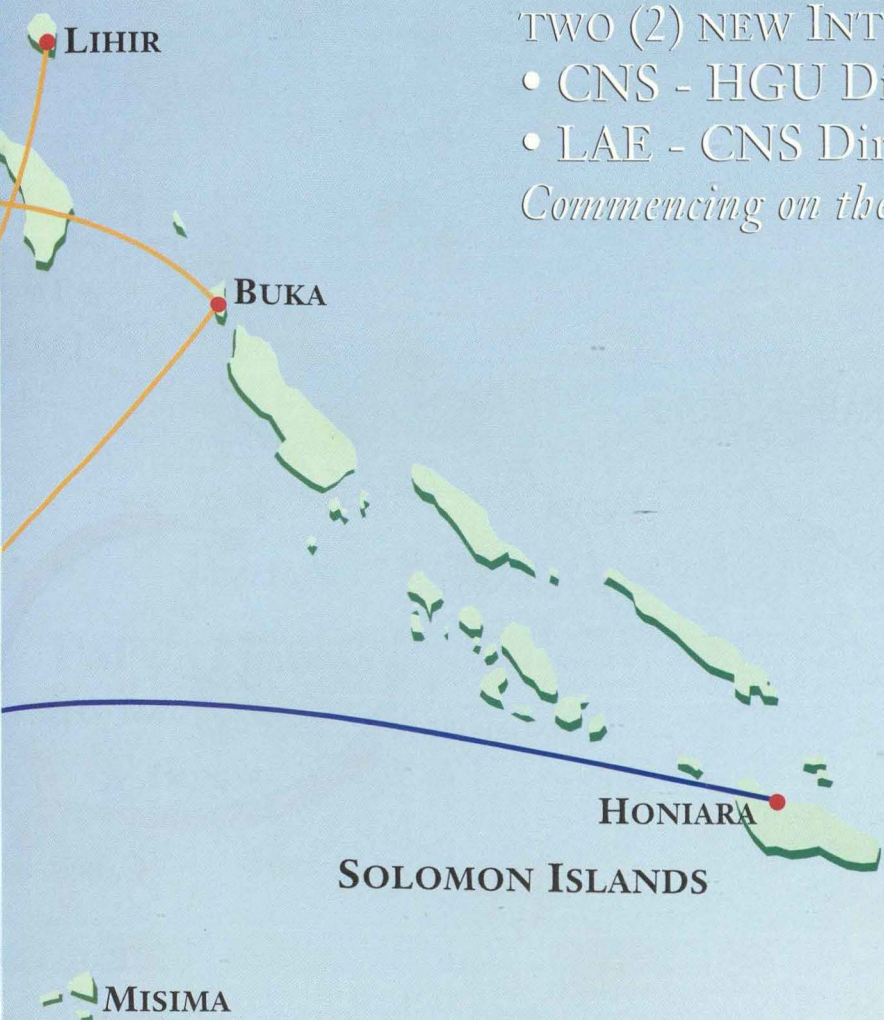
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Joram Inammoi — winner of the Photograph Competition
The flower of Nokondi (Rhododendron joelerii) in Mt Gahavisuka Provincial Park



Phil Smith and Mal Lancaster of Spun Yarns

Blessed with a lovely French name it shares with an explorer and one of the Pacific's most beautiful plants, Bougainville is a jewel of the South Seas. And while a decade of disturbance has wilted the memories of some, the island is being reborn, and the business centre of Buka is booming.

The North Solomons Province has been known for its picture-perfect beaches and bays since French explorers spread the stories of its beauty almost 200 years ago. The influence of the French is still found in the Polynesian languages spoken on the Takuu and Nukumanu islands. (In fact 23 languages are spoken throughout the province.)

Almost a decade of civil war left only the language of violence until recently on the island of Bougainville. Now the fighting is finished and the lovely island is flourishing.

The Bird of Paradise airline can take you from Port Moresby to Buka three times a week aboard the swift and comfortable F28 jet services. Flights are scheduled for Tuesday, Thursday and Saturday, with the aircraft returning the same days.

The descent over the crystal waters gives a taste of what's to come, and the friendly welcome at the airport is proof of warm hospitality. Buka's airport is only a few minutes drive from the town and taxis or PMVs are now plentiful.



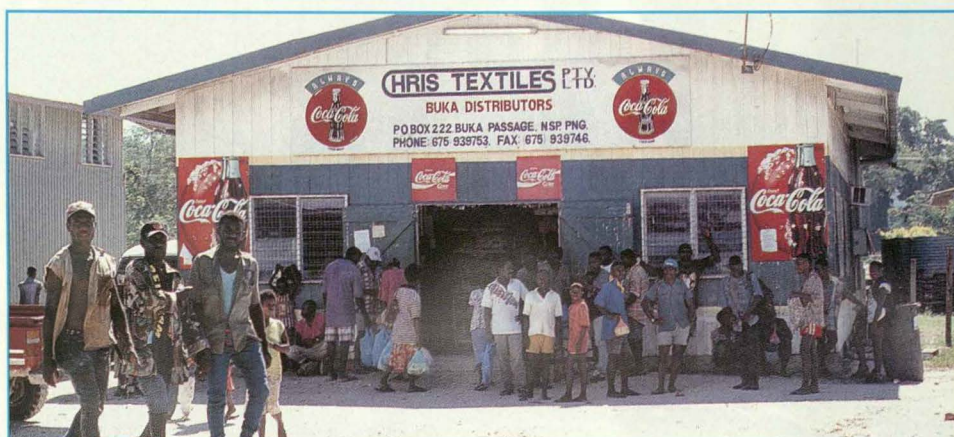


A number of guest houses and a small island resort provide accommodation and, along with the market, a good range of shops will keep shoppers happy. Cafes and coffee shops make deliciously good use of local produce near the brand new hospital.

Whether snorkeling or SCUBA diving, the waters off the coast are a treasure trove. Visibility is almost unlimited, with wartime wrecks including a Japanese Zero aircraft in only a few metres depth.

The crafts and customs of Buka and North Bougainville are fascinating for anyone interested in culture. Featured on the provincial flag is a tall hat, known as an Upei. The Upei was a woven headdress worn by young men at their initiation and marriage ceremonies.

North Solomons' wood carving is also well known, with Tinputz carving geometric designs and the folk of north Bougainville producing rather abstract animal and human forms. To the south the village artisans at Rorivana turn out realistic human carvings.





While roads, including the main road down the east coast, are still being rebuilt, coastal shipping is thriving between Buka and Kieta, near Arawa in the south.

Formerly the administrative capital and site of the international airport, Arawa is also being rebuilt, though at a slower pace than Buka. At the Saturday markets the Siwai and Telei folk of the mountainous southwest present their famous Buin baskets. These are (justifiably) the South Pacific's best known basket weavers, creating perfectly round hand baskets with delightful colours and intricate lids.

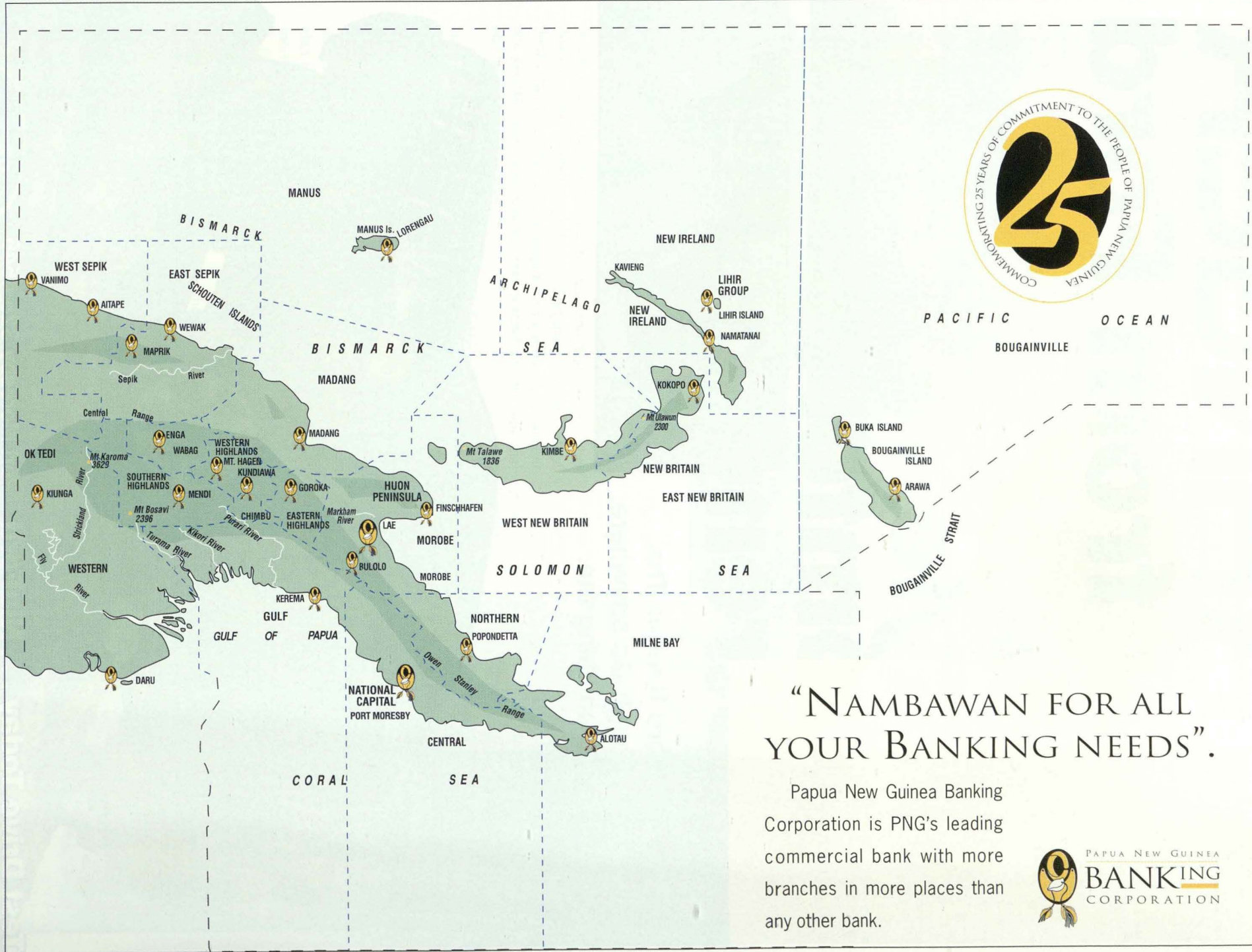
For the more adventurous, or those with a sense of history, Bougainville holds many wartime secrets in its jungle-covered hills. This is where the United States Marine Corps began their advances against the Japanese after the horrible battle for Guadalcanal in the nearby Solomon Islands. Admiral Yamamoto's aircraft was shot down here, the rarely visited wreck hulking in the rain forest gloom.



These days the only troops a traveller might encounter are the friendly faces of various South Pacific nations in the Peace Monitoring Group, as Bougainville works out its future.

For somewhere a little different, not yet swamped by package tourists, and not too far off the beaten track, let Air Nuigini take you to Buka and Bougainville. After all, nowhere is off track for the Bird of Paradise airline.





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DESTINATION — Surprising Singapore

Story and photographs by Philip Game



There's much, much more to Singapore than shiny shopping arcades or theme park attractions, engrossing as these may be at first acquaintance.

Chinatown is the kernel from which grew modern Singapore. It embodies — together with Little India and Arab Street Malay district — the essence, arguably, of Singapore's origins. Fast dwindling under the twin onslaughts of high-rise development and gentrification, it nonetheless retains much that is traditional and best savoured on foot.

At the Majestic Hotel on Bukit Pasoh Road, a blessedly quiet side street on the fringe of Chinatown, room service is one parchment faced elderly Chinese man in singlet and shorts, stretched out and dozing fitfully on a cot upstairs.

Just a few short minutes from Outram Park station on Singapore's super-slick subway system, the MRT, Bukit Pasoh, the Street of Clans, has a story to tell. This humble side street once housed some thirty of Singapore's Chinese cultural and clan associations in the ornate terraced shophouses of three or more storeys which typified pre-war Singapore.

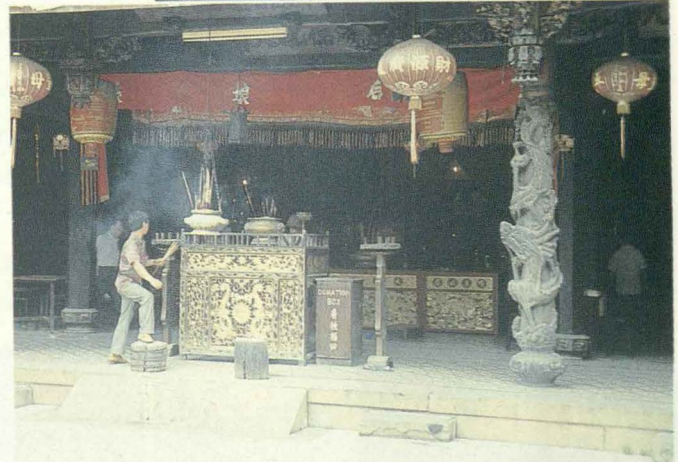
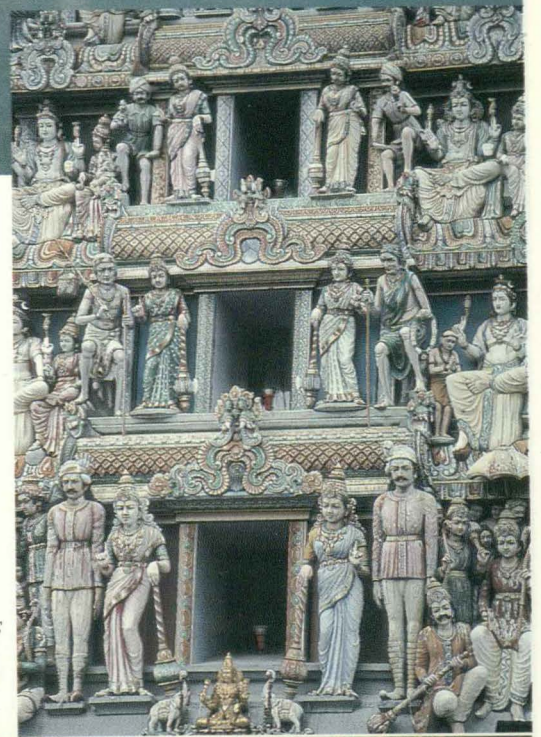
From the nineteenth century onwards, immigrants from particular districts in China clubbed together to form these mutual assistance societies.

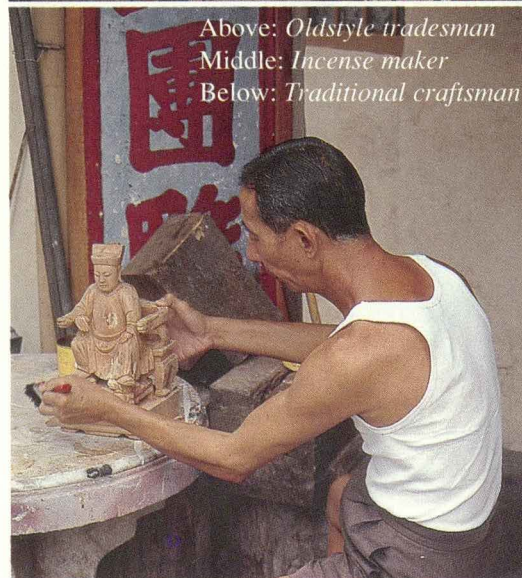
Now, terraces of crumbling shophouses have been transformed into designer offices for shipping and advertising agencies. The ground floor of the Gan Clan's imposing building houses a karaoke bar and several other clan houses are boarded up. Yet others linger on, here and in nearby Keong Saik Road, where after dusk you may chance upon a Chinese opera rehearsal or a solemn meeting of the clan committee. In this street, prominent house numbers and pairs of heavily made-up young women point to less salubrious activity after dark.

Above:
Singapore skyline from Sentosa cableway

Right:
Indian temple facade

Below:
Worshippers at Chinese temple





Above: Oldstyle tradesman
Middle: Incense maker
Below: Traditional craftsman

Behind Bukit Pasoh is Duxton Plain Park, a pleasant green ribbon where Tai Chi exercises take place in early morning or as the day draws in. And a few metres further on are the shopping plazas where Singaporeans themselves shop — Pearl's Centre, People's Park, Chinatown Point — great places to pick up electronic goods or clothes.

Close by on Keppel Road is the terminus for the railroad line north across the causeway to Malaysia and on to Thailand — and a relatively little-known gem of 1930s Art Deco Architecture. This imperious cement-grey edifice bristles with heroic neoclassical figures, the alabaster imitating marble. Inside, cathedral-like murals in glowing ceramic reds, oranges and blues glorify a colonial epoch of industrious rubber tappers, palm plantations, tin dredges and rice paddies.

The station cafeteria represents a totally different world to that of the manufactured theme-park tourist attractions promoted so enthusiastically in glossy brochures.

Gangling Indian youths and skullcapped and bearded Malays dish up *murtabak* pastry with vegetable curry, or *roti* bread with a glass of turgid milky coffee, to off-duty customs inspectors, policemen and passengers. A vivacious Malay woman teams a token headscarf with tight slacks and thongs.

Amidst the Duxton Plain housing estate, washing hangs like flags from hundreds of window poles extending from the high-rise apartment blocks. A Sikh temple, no bigger than a cottage lies almost buried in exuberant foliage.

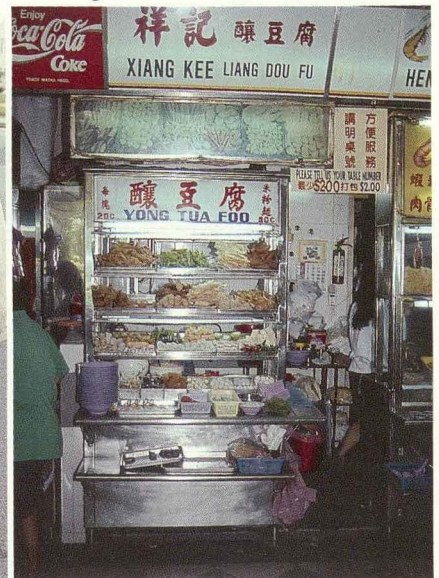
At every turn the stroller is confronted by the forces of 'urban renewal' — bamboo scaffolding, copper-skinned Thai labourers, rubble-laden dump trucks — and the Chinese architect, clipboard in hand, immaculate in button-down designer shirt and tie.

The Tanjong Pagar conservation area beyond Neil and South Bridge Roads reveals the future of old Singapore: shophouses slickly restored to provide homes for craft dealers, importers and karaoke bars where the tab for a couple of rounds could quickly exceed the cost of a room back at the Majestic. The Jinricksha Station is a fine restoration of a Victorian public building, now a home for craft and giftware boutiques.

On Ann Siang Hill the gaunt old man fashioning paper goods for the afterlife is no longer willing to be photographed, but a woodcarver down the hill is more amicable. A middle-aged woman clad in conical wide-brimmed coolie hat, slowly pedals a rickshaw laden with waste cardboard, oblivious to the watcher. Historic places of worship of the Indian Hindu and the Muslim communities stand peaceably beside venerable Chinese temples in the heart of Chinatown.

Below left: Ice-cream vendor

Below right: Food stall

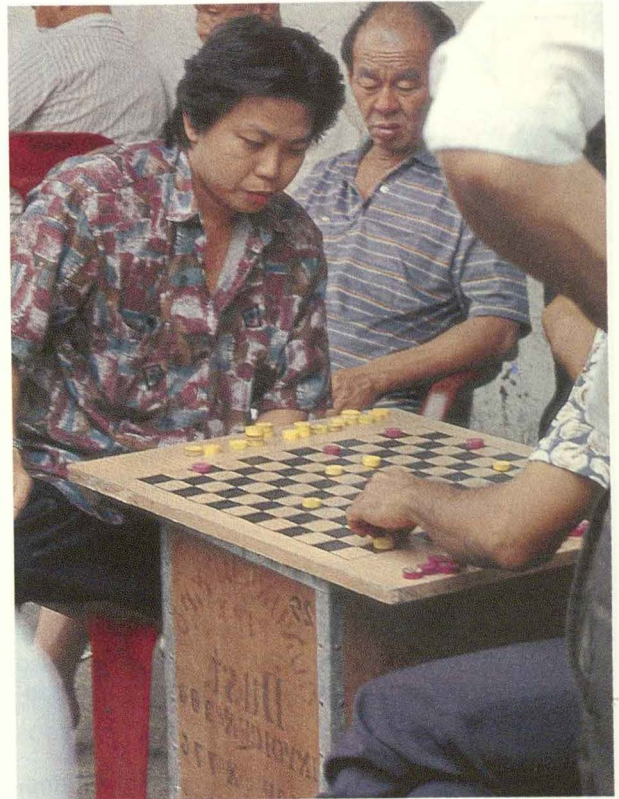


The Temple of Heavenly Bliss still stands on Telok Ayer Street after 150 years although the waterfront it once graced has long since receded. The smoke-stained doorways bear effigies of deities in faded gilt. One hollow-chested elder in singlet and shorts is engrossed in making up joss stick packets; another perches pensively on the doorstep beside a ferocious stone lion. Traditional robes richly embroidered in propitious red and gold hang from the walls. A stone-flagged courtyard is dotted with conical spirals of burning incense; ceremonial kilns smoulder incessantly.

Almost next door stands the Nagore Dhurga Shrine, a humble whitewashed mosque built by Tamil Muslims early last century. Just down on South Bridge Road the Sri Mariammam Hindu temple, built on land granted by Stamford Raffles, founder of the colony, is equally venerable and much more dramatic, its gateway adorned by a myriad of three-dimensional gods, demons and chariots. Bare-chested devotees recline on cool stone steps, clad only in a sarong around the waist.

If you have a Sunday morning free, make your way to one of the birdsong contests, a weekly ritual favoured by Chinese gentlemen. By pleasant coincidence the Sturdee Lane venue is one of the best-preserved rows of traditional shop houses — curlicues and wreaths abound against a backdrop of avocado green, with panels of ornate glazed tiling. Rows of bamboo cages dangle from their racks, each species arrayed in sequence — thrushes, *merboks*, *sharmas*. The birds' owners squat or sit in rows, some chatting happily against this melodious backdrop.

This glimpse of an authentic tradition makes a charming finale to a stopover in Surprising Singapore.



Above: Chess tournament

Left: Basket & Cane dealer, Arab St

Below: Bird song contest



Further Information

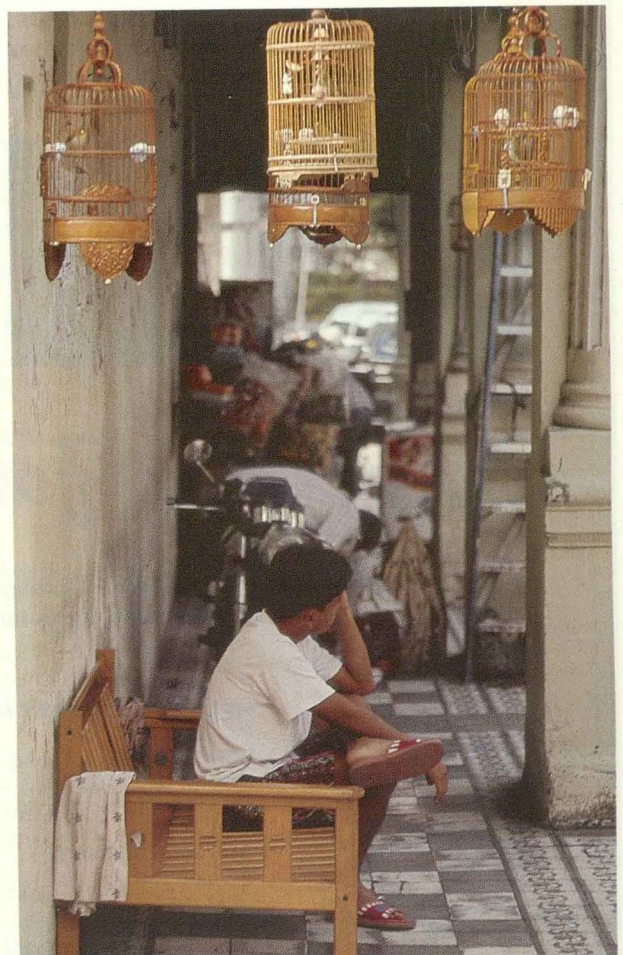
Air Niugini flies to Singapore twice a week.

Singapore's climate is equatorial and temperatures remain reasonably constant between 24 and 32° Celsius all year.

Travellers of most nationalities may enter Singapore visa-free if holding a current passport. Penalties for possession of drugs are extremely severe. The Singapore Dollar is freely convertible. Many Singapore stopover packages are available from travel agents.

Getting around within Singapore is easy thanks to the MRT, an excellent underground railway; a comprehensive bus network and an abundance of metered taxis. Budget-priced accommodation is in short supply but tourist, business and luxury standard rooms abound.

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Ben Elton
BBC

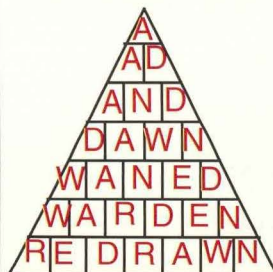
Stand Up - Excerpt 10
Jimeoin
MUSHROOM

Weatherman
Saturday Night Live
ARISTA

Mark My Words
The Two Ronnies
BBC

Goodbye
Peter Cook & Dudley Moore
CUBE RECORDS

PYRAMID CHANGE



TRICKY

Q1. Always 12 in a dozen, no matter what weight of chocolate. Q2. $\frac{1}{2}$ cm. Worm starts from back of book, so it eats through one cover and 2,000 pages to reach page number 1,000.
Q3. Uncle added one of his own pigs, making 18 in all. He then gave half (9) to Mary, one-third (6) to Kua, and one-ninth (2) to Jon. He kept the pig left over to replace the one he had added.

**CHILDREN'S
Channel: 11**

Gus's Wonder Song
Gus The Snail from Mr Squiggle
ABC

Paraphrase On The Nutcracker
Narrator: Julie Andrews
UNIFEM

The Bathtub Of Seville
Placido Domingo
from Sesame Street
ABC

The One And Only King
Janet Granite
KLARITY MUSIC

Mister Shark
Lulu from Bananas In Pyjamas
ABC

Do Your Ears Hang Low
Singer from Mickey Mouse
DISNEY RECORDS

Jack In The Box
Jump 2 It
INDEPEDENT

Tashi And The Giants
Stig Wemyss
ABC

Hurry Up
Floyd Vincent
ABC

**CHILDREN'S
Channel: 11**

New Shoes
The Bunyips
ABC MUSIC

The Sound Of The Letter 'A'
Big Bird from Sesame Street
ABC

The Perfect Dog
Madeline & Friends
ABC

Firefly
Tony Bennett
with Kermit The Frog
COLUMBIA

Toy Story
Toy Story Cast
WALT DISNEY

He's Reptar
Rugrats
INTERSCOPE

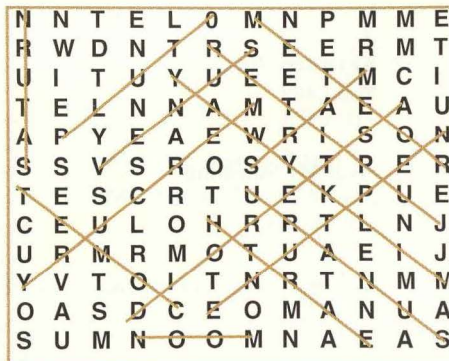
**The Amazing Marvin Suggs
And His Muppahone Play
Lady Of Spain**
The Muppets
ASTOR

Doo Dah
Cartoons
FLEX



Puzzle Answers

SOLAR SYSTEM



MAGIC NUMBER

SQUARES

3	11	4	7	6	11
7	6	5	12	8	4
8	1	9	5	10	9

KNOTS

A & B

FEATURE FILMS

International flights:

from Port Moresby

to Port Moresby

MARCH

Sixth Sense



Genre:
Thriller
Rated:
PG-13
From:
E-Source

In this chilling psychological thriller, eight-year-old Cole Sear is haunted by a dark secret: he is visited by ghosts. Confused by his paranormal powers, Cole is too young to understand his purpose and too terrified to tell anyone about his torment, except child psychologist Dr Malcolm Crowe. Dr Crowe tries to uncover the ominous truth about Cole's supernatural abilities.

Featuring: Bruce Willis,
Toni Collette, Olivia Williams,
Haley Joel Osment
Director: M Night Shyamalan

Teaching Mrs Tingle



Genre:
Comedy/
Thriller
Rated: PG-13
From:
Terry Steiner
93 mins

All her life Leigh Ann Watson has done the right thing. As one of the best students in her school, she is depending on a college scholarship as her ticket out of town. When Mrs Tingle falsely accuses Leigh Ann of cheating, Leigh Ann and her friends go to Mrs Tingle's house to plead her case, but things spiral out of control, and they have 48 hours to get out of an impossible situation.

Featuring: Katie Holmes,
Helen Mirren, Barry Watson
Director: Kevin Williamson

APRIL

The Muse



Genre:
Comedy
Rated:
PG-13
From:
Worldwide
97 mins

Hollywood screenwriter Steven Phillips basks in the limelight after being presented with a humanitarian award. Next day he is released from his contract. A successful screenwriter friend introduces him to his inspiration — a real-life MUSE named Sarah. In exchange for her help, Steven fulfils all of her requests including providing her with food, lodging, car, driver and 24-hour access to Steven by phone. Steven's wife accepts the MUSE into her home and the two become fast friends.

Featuring: Albert Brooks, Sharon Stone, Andie MacDowell, Jeff Bridges
Director: Albert Brooks

The World Is Not Enough



Genre:
Action/
Adventure
Rated:
PG-13
From: MGM
128 mins

James Bond, 007, races to defuse an international power struggle with the world's oil supply hanging in the balance. Elektra King is the daughter of a murdered oil tycoon whom Bond is assigned to protect, and Dr Christmas Jones, is a nuclear weapons expert.

Featuring: Pierce Brosnan,
Sophie Marceau, Robert Carlyle,
Denise Richards
Director: Michael Apted

Channels 1 and 2

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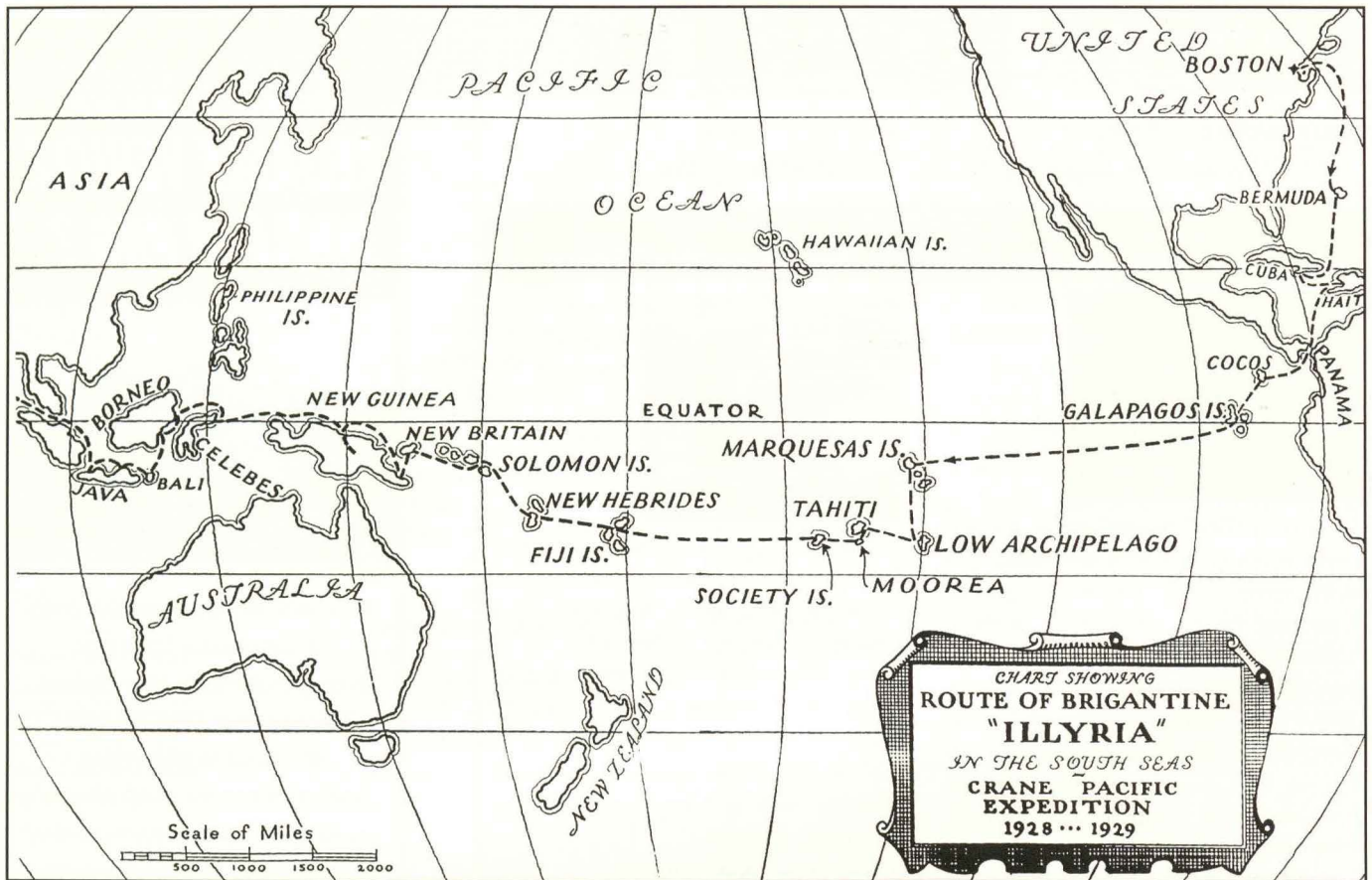
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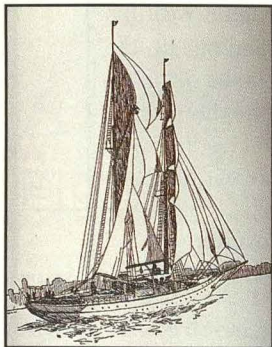


New Guinea was the land of the unexpected long before the modern advertising slogan came along. It had drawn its share of 'missionaries, misfits and mercenaries' in the 19th Century. But along with these were the great scientific collectors of Europe, ever seeking the unknowns of the natural world. Britain, France, Germany and Italy were the chief participants of the 1800s; America was to follow in the 1900s. This is the story as told by Sidney Shurcliff, one of the members of the first notable American expedition to explore the even-then-unknown-world of this fascinating island — the Crane Pacific Expedition.



Cornelius Crane was a young man of adventure. At age 22, he loved hunting and fishing in Chicago, where he had grown up. By 23 he had set out to fulfil his great dream — to visit the South Seas aboard a sailing vessel and collect specimens for his home town museum, The Field Museum of Natural History. His friend Stanley Field, President of the Museum which bore his name, guided this desire.

'Comy', who came from a wealthy family, was encouraged by his father to expand the collections of the Field Museum, and at the same time voyage to relatively unknown parts of the globe with a coterie of friends. He commissioned a boat builder in Italy to build a brigantine yacht for the purpose and named it *Illyria* after the area of the northern Balkan Peninsula which dominated eastern Europe for ten centuries before Christ. The *Illyria* arrived in Boston in November 1928 and provisioning started for the Crane South Seas Expedition:



an aeroplane with folding wings, two motorcycles, twelve trunks of medicines, several cases of dynamite, three motion picture cameras, 50,000 feet of motion picture film, two diving outfits, a moving picture projector, 25 rifles and shotguns with ammunition, complete apparatus for the capture, preservation and mounting of specimens — and a dog mascot. Unfortunately there was not enough space for all these and the aeroplane was the first to go. Then the dog!

But on 15 November she was ready and, despite a last minute fire in the galley leading to the dynamite being off-loaded and Cornelius being threatened by the police for ... *it is against the law to carry dynamite within five hundred feet of a public landing ...*, she set forth on the following day. Cornelius was not on board; he had become ill and he had to resolve the police problem. So he joined *Illyria* five days later at Hamilton, Bermuda.

The brig's route (*map above*) took the adventurers to the West Indies, through the Panama Canal to Cocos Island and the Galapagos, then westward to the Marquesas, Tahiti and Moorea, and on to Fiji. It visited the New Hebrides (Vanuatu), the Solomon Islands, New Britain, New Guinea, and various islands of the East Indies (Indonesia), before returning to Boston on 16 October 1929.

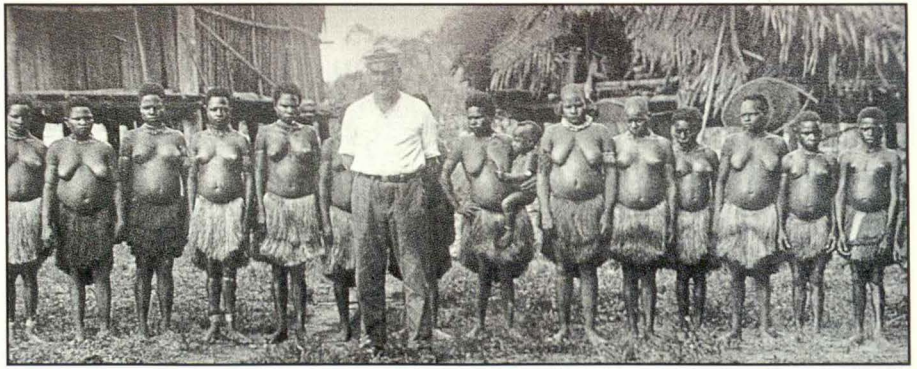
It is the New Guinea (Papua New Guinea) part of the voyage that commands our interest.

The expedition's first sighting was of the eastern shores of New Britain, arriving Rabaul on 26 April 1929. The wide tree-lined streets were impressive ... *these are all memorials to the German occupation. The city prospered under the Germans perhaps better than it does now.* The Germans had built Rabaul as their main port for their South Pacific colonies and maintained a naval coaling station there.

By coincidence, while the *Illyria* was in port the *Bremerhaven*, the first German ship to return after WW1, entered the harbour. An invitation from its Captain Koor resulted in meeting a Mr Solweister, past resident of New Guinea. '*Un ondersding country indeed!*' he exclaimed. '*I was dere fur dwelf yahrs meinself ... I could tell you much about it*'. Shurcliff's question that the party wanted to collect in the interior of New Guinea was met with an immediate suggestion. '*I would go to the interior by airplane if I were you. ... there is a small flying field at Salamaua; simply sail your yacht to the field, engage a plane and go anywhere you want*'.

To shorten a long story ... We left Rabaul on May 2nd and after a rough passage of two days anchored off Lae Flying Field — a mere jungle clearing on the seacoast about eighteen miles from Salamaua. ... The field was simply a level stretch of land about three thousand feet long, which had been cleared of trees and stumps. A tall, sunburned Englishman met them: 'Welcome to Lae. My name is Taylor — I'm a partner in one of the air service companies here'. They were soon on the field, which was less than three years old, and owed its existence to the recently discovered goldfields of the Wau-Bulolo Valley. The hazardous seven days' hard marching, with cargo, would be covered in 70 minutes by air. But the costs were high — 25 pounds per person one way, and a shilling for each ounce of luggage.

A four-seater De Havilland was soon chartered for one group, and a Moth for another. Two automatic movie cameras and a Graflex SLR camera were on board when Shurcliff's plane took off over the sea for Salamaua. ... *the forest roof looked like soft green moss and the*



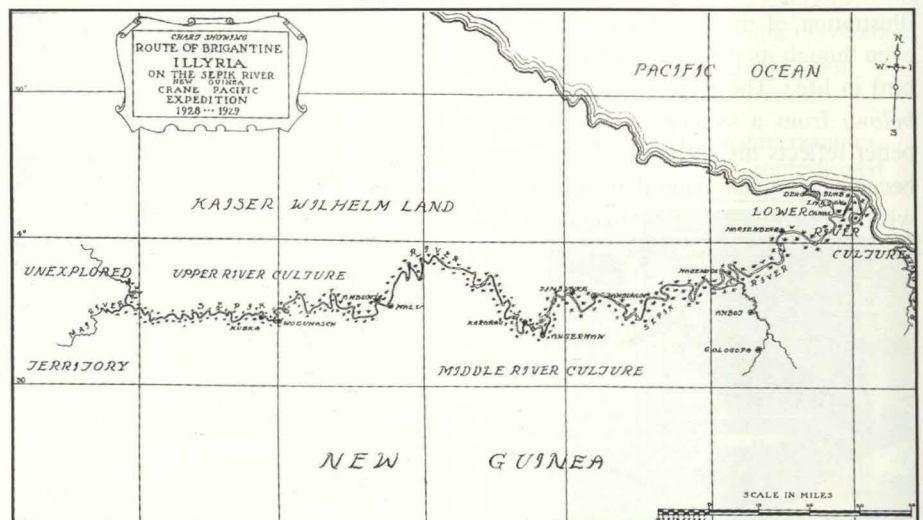
mountains were blue and steep, reaching their cloud capped summits high above us. And still higher up was the intense blue dome of the sky. Whereas Moorea, in Tahiti, gave us dramatic silhouettes and pastel colours, New Guinea's beauty lay in the intensity of its colours and the sharp definition of the scenery. Shurcliff lost his shirt as he leant out of the plane to photograph the jungle sweeping below. *It seemed like seconds, but Salamaua appeared below. On the isthmus I saw tiny dots which must have been human beings and then we were on our way back to Lae Flying Field. We passed it and followed the Markham River up top some hills on its south bank, entirely bare of trees, with a large lake in their midst. ... I photographed a village, so small it appeared to be a toy, then we winged back to Lae. Our marvellous flight was over!*

Cornelius pointed out the practicality of chartering a plane to explore inland New Guinea. ... *They charged me for an hour and a half flying time. If we try to see the interior I would have to give them the Illyria to pay for it! Let's leave before we are tempted too much.* So they did.

The Sepik River gave them the highway to the interior (*map below*). Its upper reaches had been partially explored by a German scientific expedition in 1913, but above the May River junction the map was marked Unexplored Territory. Cornelius remembered Solweister's suggestion at Rabaul that a missionary Father Kirschbaum (*photo below*) would be an excellent contact.

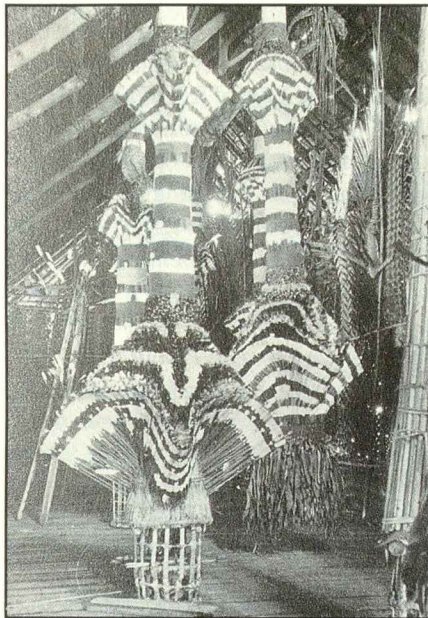
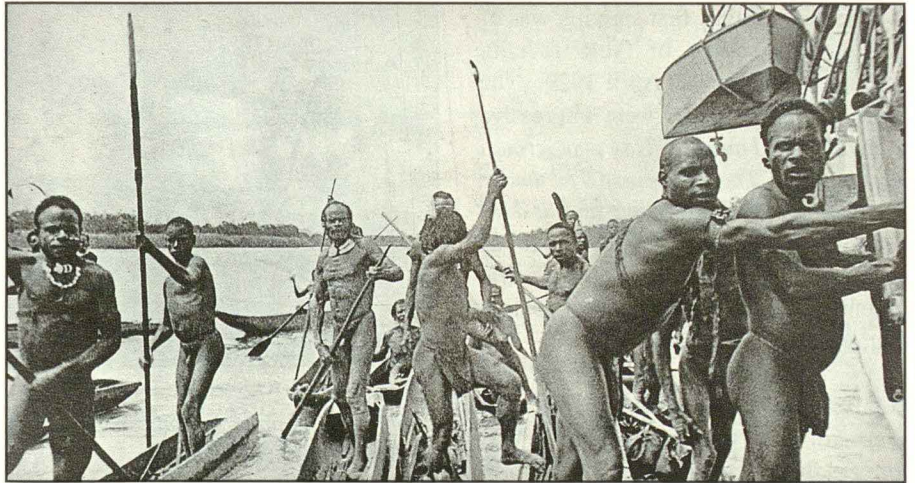


He was located at Alexishafen, near Madang, and he agreed to guide the party in return for them transporting three tons of supplies to Marienberg. On 9 May 1929 the *Illyria* entered the mouth of the Sepik and the major collections of the expedition commenced. Father Kirschbaum explained that the Germans divided the river into three areas — the 'Salt-Water' or Lower River Culture, the Middle River Culture and the Upper River Culture. Each was different. At their first stop, Bien village (*photo at top*), carved wooden images, shields, drums, and other artefacts were exchanged for ... *shillings to pay their head tax ...*



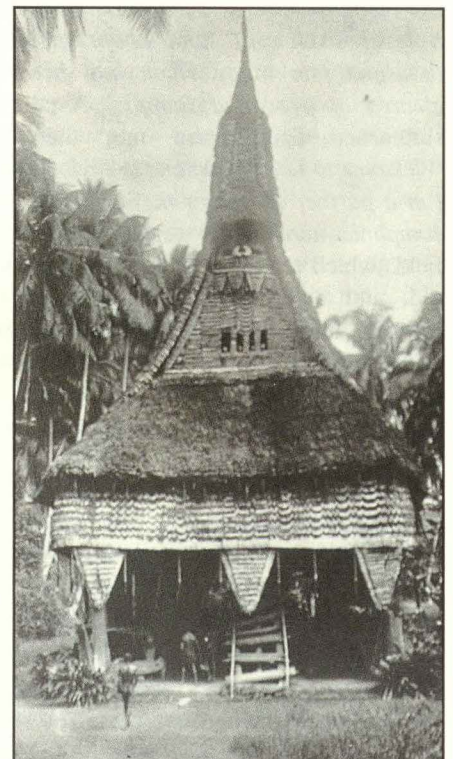
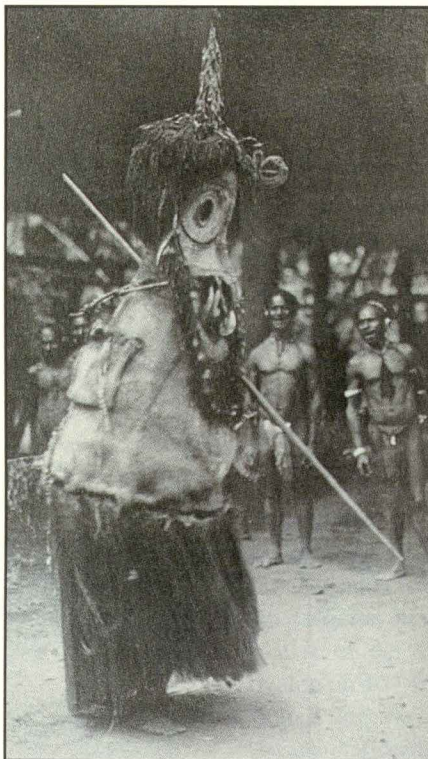
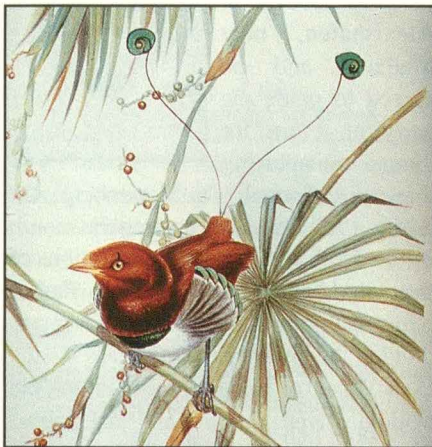
Next day, after an uncomfortable night with the dreaded mosquitoes. ... *We took double our regular doses of quinine ...* the adventurers set out for De Buab, a pile village on a salt-water lagoon at the Sepik mouth. Here the houses were longer and higher than those at Bien. Father Kirschbaum explained that they represented a *pukpuk* (crocodile), with the main living area the body, and the overhang the mouth of the crocodile. Once again the unpopular tax collectors raised their heads, and many artefacts were happily exchanged for more shillings.

Invited into one house, Shurcliff found men making head-dresses for an upcoming dance (*photo on right*). These were sacred *bilas*, worn only once for a funeral then burned. Some had been three years in the making, no doubt needing that time to collect all the feathers necessary to cover the 12-foot high structure.



The final chapter in Shurcliff's book, *White Ghosts in New Guinea*, deals with the journey to the Middle (*photos below*) and Upper Cultures (*photos above*) of the Sepik River. It takes up almost a quarter of the book and indicates the importance he placed on this part of the journey.

The men's clubhouse at Ambot, both the crocodile's mouth in the front and the flash photo inside (*photos below right*), must have made a lasting impression upon these young men who had journeyed from the urban areas of USA to the wilds of New Guinea. But who can measure the impression moving pictures made upon the villagers who congregated in their canoes to witness this white man's magic?



During the expedition Walter Weber, a wildlife artist, sketched and painted the various animals and plants which caught his eye. His King Bird of Paradise (*photo above*) became the standard illustration of this species for decades, even though its pose little resembles the bird in life. The Pygmy Goose (*photo below*) from a swamp at Marienberg, better reflects his abilities. Weber later became a regular natural history artist with *National Geographic* magazine.

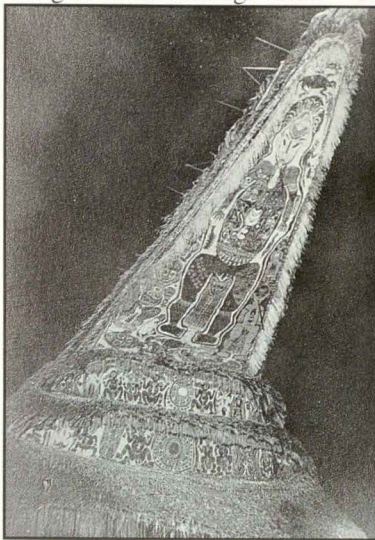




Seeing his reflection in a mirror for the first time

In all the *Illyria* covered 32,000 nautical miles, collected nearly 20,000 scientific specimens, and left the adventurers with ... a *vivid haunting memory of the South Seas, for each mile travelled*. A series of scientific papers — for example on bats, bowerbirds, cephalopods, fish, mammals, reptiles, termites — provided pioneering information on the biodiversity of New Guinea.

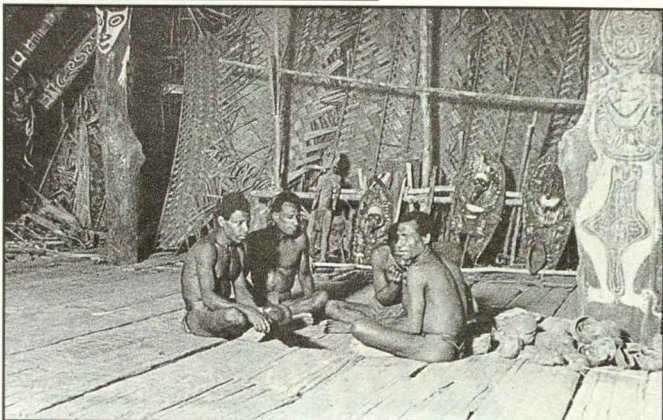
Today Papua New Guinea is recognised as one of the major centres of biodiversity and cultural diversity in the world. The work of these early expeditions like Crane's could have set the scene for the world to regard the whole island of New Guinea as being of World Heritage value — A World International Park!



Jungle Islands, the Illyria in the South Seas.
By Sidney Nichols Shurcliff. 1930.

The Knickerbocker Press, New York and London. 90 illustrations; 2 maps; Colour plates and drawings by Walter A Weber. Photographs mostly by the author.

Dr Eric Lindgren is a photo-journalist who worked in Papua New Guinea for 25 years.



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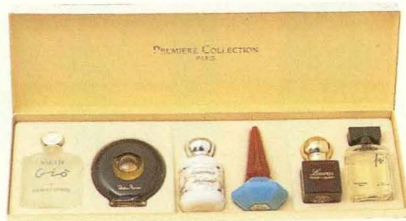


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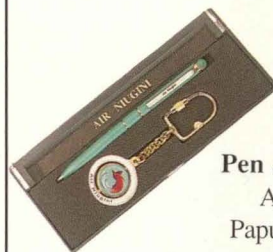
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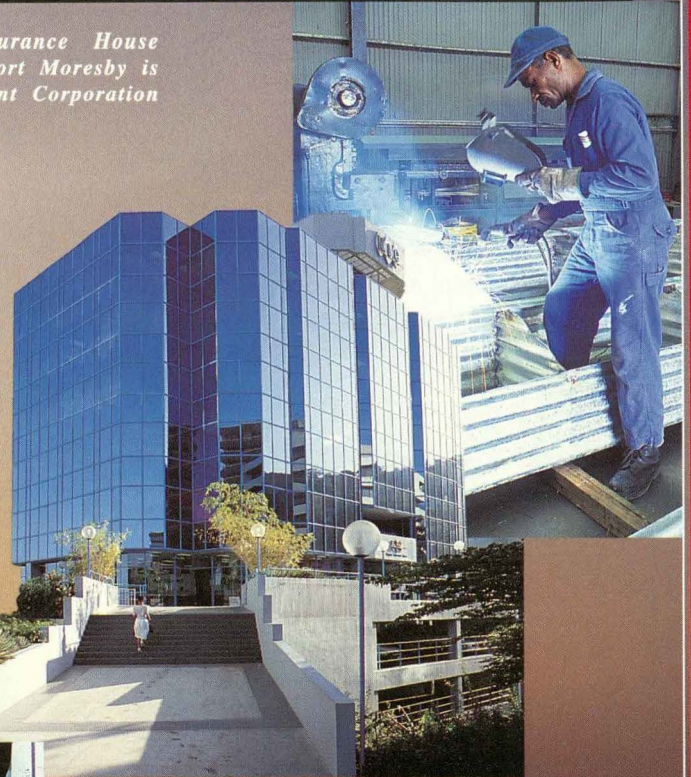
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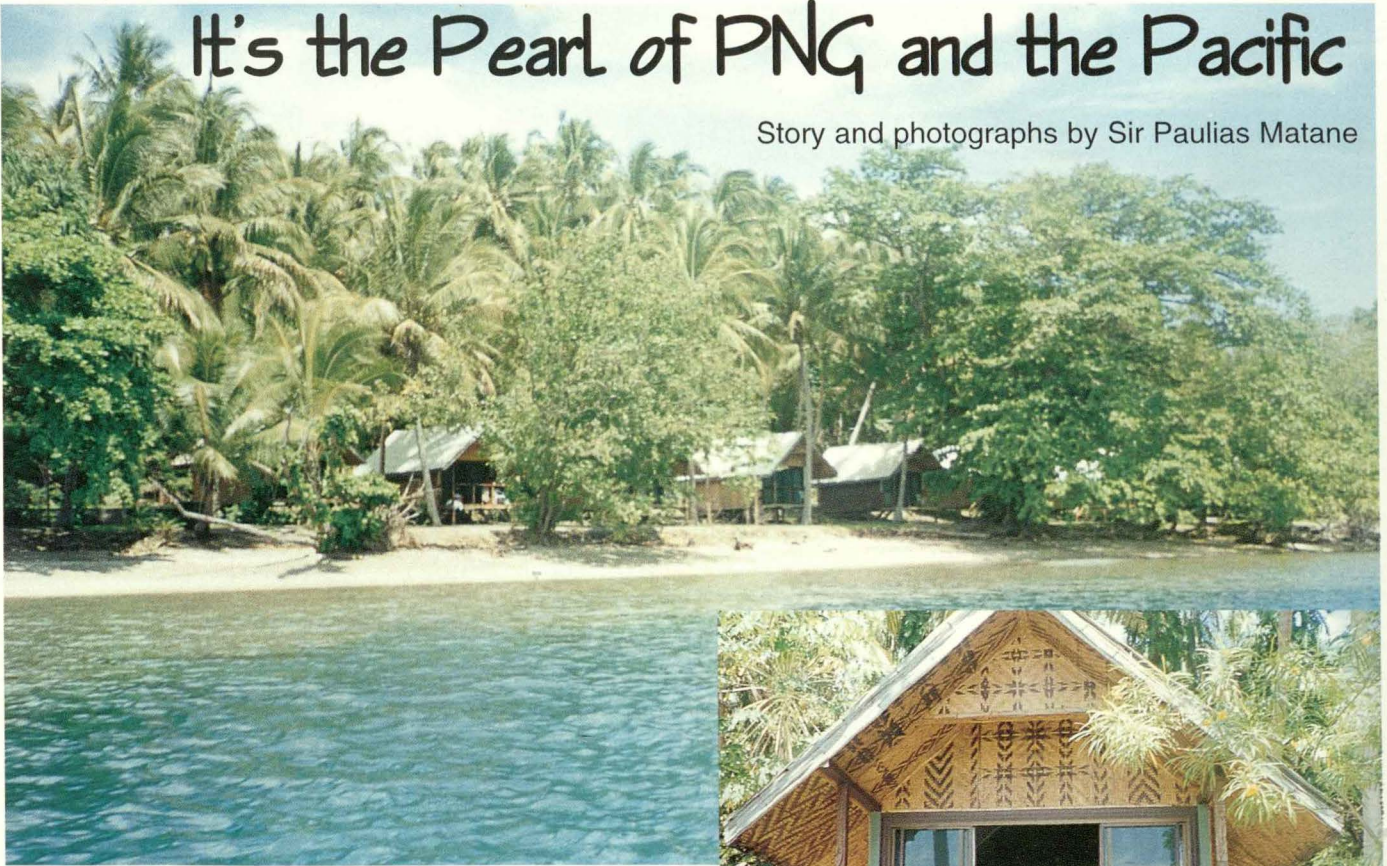
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It's the Pearl of PNG and the Pacific

Story and photographs by Sir Paulias Matane



Who says that the once most popular, attractive and beautiful town of Rabaul, badly destroyed by the twin volcanic eruptions in September 1994, will not be rebuilt? If you are thinking that way, then, come over and see the town for yourself. You will be surprised to see rebuilding taking place ... not as quickly as many people would like, but, nevertheless, rebuilding is surely taking place.

Remember the saying: there's no place like home? For most of those who were either born or lived most of their lives in Rabaul, that's their home. It's hard for many of them to just walk away and forget the pretty little homes, the once clean Malaguna Road, Mango and Casuarina Avenues, the shops, Queen Elizabeth Park, Namanula Hill where the German Governor then District Commissioners lived, the pretty frangipani garden and, most of all, the most beautiful and sheltered harbour in the South Pacific.

Although a good number of former residents left the town for other centres in the country, an equally large number left to settle in Australia. But one thing I know: their hearts are still in Rabaul. That's why many returned to Rabaul when the eruptions were still going on. Today, the returnees are increasing each month. The market, though dusty from Tauruvur's constant emission of sulphuric dust, is still popular and active. Businesses are booming, despite the rapid growth of business activities at Kokopo, our new capital town.

Surrounding Rabaul are interesting places to visit, particularly for tourists on strict budgets. If you are looking for a nice, comfortable and affordable place to relax and get away from your active life, I recommend Submarine Base Resort Hotel (SBRH) (*photo above*). This quiet and romantic resort is situated at the northern-most tip of the island of New Britain.



SBRH is a 10-minute drive from Rabaul, the town that was founded in 1910 by the then German Administration. It later came under Australian control. Finally, in 1975, it became part of the Independent State of Papua New Guinea.

Rabaul is rich in history, having been the Japanese headquarters for the South Pacific during World War II (1942-45), and Submarine Base itself is of great interest historically as well as for its physical beauty.

Tavui Point, which overlooks the Submarine Base, was a large Japanese wartime gun emplacement, and a system of tunnels and shafts in the cliffs leads down to the tunnels and caverns at the water's edge.

Small jetties from these tunnels extended for only 10 metres or so before the sheer drop-off of at least 300m. It was a safe haven for Japanese submarines to surface, dock, unload munitions, supplies and personnel, and take in fuel and provisions themselves, being able, in the event of air attack, to quickly descend to a safe depth until it was over.

There are no submarines at Submarine Base now, but within five minutes by boat, there are two excellent World War II relics on which to dive. The first is 'George's Wreck', a Japanese freighter of around 2,000 tons, 70m long and lying beautifully preserved on a slope from a depth of 12 to 54m. This makes it suitable for both new and experienced divers.



The second is a Mitsubishi reconnaissance float biplane at a depth of around 32m. The aircraft is believed to have sunk at anchor as it is virtually intact. Its beautiful corals and large resident fish make this a popular dive site for photographers.

SBRH is right on the beach — a ten-metre walk to the water — then a ten-metre swim to the beginning of the dramatic drop-off. The water is crystal clear and is teeming with fish of all sizes, shapes and colours. It is like being gently lowered into a billionaire's aquarium.

The casual snorkeller or paddler can walk to the drop-off where the water is only 1m deep and dip their mask under to experience the magic of a dive. The scuba diver can take the same walk and dive to whatever depth on the vertical wall.

The non-aquatic visitor can explore the tunnels on the shore, or climb up to the cliff top tunnels and gun emplacements — about ten minutes walk — admiring the bird life and beautiful frangipani trees along the way, and perhaps imagining what it would have been like 50 plus years ago, waiting for the dreaded drone of approaching enemy planes.

SBRH has ten bungalows dotted village-style along the beach. Everywhere you see kunai grass thatched roofs and bamboo blind walls as you would in a Papua New Guinean village. Underlying this traditional exterior, however, is an air-conditioned ensuite hotel room to relax in after the day's activities.

SBRH restaurant and bar are right on the beach and feature Papua New Guinean timbers, ebony tables and bar, kwila floors and a magnificent huge rosewood crocodile as the buffet table. Served off that crocodile are tropical delicacies, such as pawpaw, mango, pomelo, avocado, pineapple, prawns, crabs, lobster and fresh fish.

The 'Dolphin Bar' is accurately named. Submarine Base is on the dolphins feeding route. Sightings occur daily, generally between 0600 and 0700 in the mornings, but often in the afternoons as well.

Daytrips from this last little corner of paradise are available to view other historical sites, such as the famed Allied War Memorial Cemetery at Bitapaka, the war museum at Ralum, Kokopo, the exquisite Duke of Yorks islands group and, of course, the still smouldering volcano, one of the two that destroyed half of Rabaul town in 1994.



Other attractions available include:

Golf — There is one seaside course, where there are some bunkers amidst the palm tress and the sand to be avoided here on the beach. There is another 9-hole course made in an arboretum, a beautiful collection of native and imported trees.

Deep Sea Fishing — Marlins are caught regularly, along with sailfish, mackerel, wahoo and barracuda.

Reef Fishing — You can cast off the reef at the hotel for anything from small reef fish to rod-breaking barracuda.

Visits to local villages and cocoa plantations.

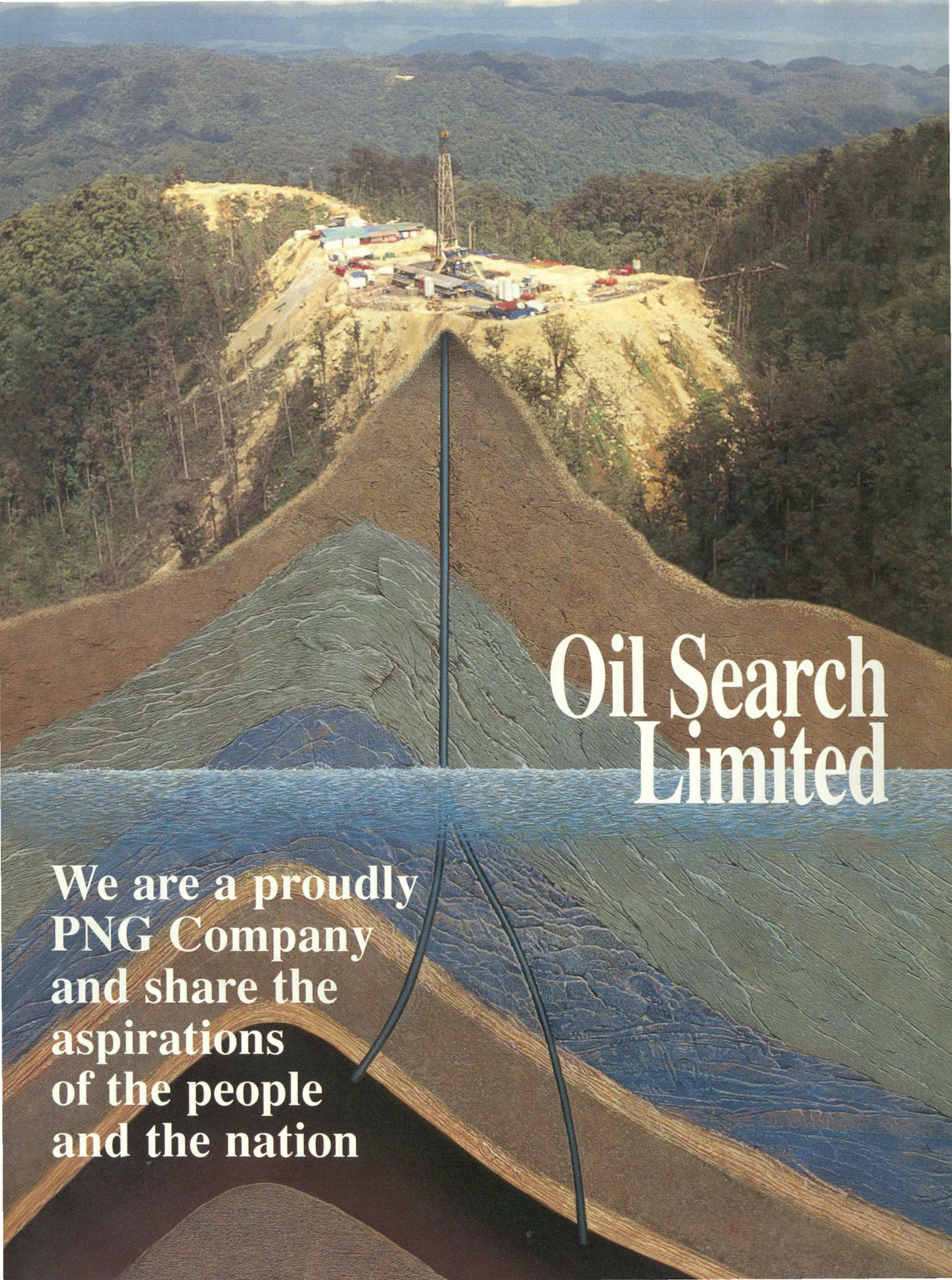
Cultural performances such as *singsings* and the famous Baining Fire Dancers.

After you have visited SBRH — slice of paradise — you will be 'sad' to leave the kind hospitality of the staff and the beauty of such a wonderful pearl of the Pacific.



Ioko a umana bo na talai vevet — Goodbye our good friends.

If you require further information, please get in touch with the SBRH staff on telephone or fax (675) 9827200 or PO Box 1, Rabaul.



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LOCAL CUISINE — Kakaruk - Cocorico!!!

By Céline Peter



Rooster is the national emblem of my country of birth, France.

Although it is a symbolic animal for us, we also enjoy eating it, especially in wine sauce or 'coq au vin'. Chicken has become a meat that people all over the world enjoy eating in every form — roasted, grilled, deep fried, marinated, smoked, in coconut soup or curry. I have selected five recipes that are inspired by my European roots but you will find the ingredients easily. Bon appétit!

1 sliver orange peel
1 small *bouquet garni* (parsley + thyme bundled together)
1 cup fresh mushrooms, sliced
2 tbsp flour
 $\frac{1}{2}$ tsp dried tarragon leaves
 $\frac{1}{2}$ tsp dried rosemary leaves
oil, salt, pepper



Mix dry herbs with flour. Dredge chicken pieces in flour mixture. Fry until brown on each side. Transfer chicken to casserole.

In the pan, fry onion, garlic, shallot until softened. Add wine. Cook for 2 minutes, scraping the pan gently, if necessary, to remove the browned particles. Add tomatoes, stock, carrot and pepper.

Bring to simmer and cook for 2 minutes. Pour over chicken in casserole. Add orange sliver, salt and *bouquet garni*. Cover tightly and cook for 30 minutes.

Meanwhile, in clean frying pan, fry mushrooms for 3 minutes. Add to chicken after it is cooked for 30 minutes. Let the chicken cook for another 15 minutes, or until tender. Remove chicken and keep warm in a serving dish. Remove *bouquet garni* and orange peel, and discard.

Place the casserole over medium high heat and bring to boil. Reduce heat and simmer for 1 minute. Pour over chicken. Sprinkle with parsley and serve.



Chicken Gratin Leftovers (serves 4)
500g leftover pieces of cooked chicken (from stock)
4 boiled eggs, cut in half
cooked vegetables, such as boiled cauliflower, potato or mushrooms

2 tbsp butter, 2 tbsp plain flour
 $\frac{1}{2}$ litre milk, $\frac{1}{2}$ tsp nutmeg
salt, pepper, 200g shredded cheese

Shred the chicken and remove all bones. Place the chicken, eggs and vegetables in a gratin dish.

Melt the butter in a pan and stir in the flour until smooth. Whisk in the milk. Bring to boil and cook for 10 minutes on low heat, stirring occasionally. Stir in nutmeg. Spoon sauce over the chicken and vegetables. Sprinkle cheese and grill for 20 minutes or until browned. Serve immediately.



Grilled Paprika Chicken

(serves 6)
1kg chicken pieces, skinned
1 tbsp oil
1 tsp paprika

2 large cloves garlic, finely chopped
2 tsp cider vinegar, pepper
juice of $\frac{1}{2}$ lemon, 1 tsp honey

Make a marinade by combining oil, paprika, vinegar, pepper, lemon and honey. Spread over chicken. Cover and refrigerate for 3 hours before cooking.

Grill in oven or on barbecue until cooked, turning chicken regularly.

Serve immediately.



Chicken Basquaise

(serves 6)
1kg chicken pieces

1 red & 1 green capsicum, sliced
3 eggplants, sliced
4 ripe tomatoes, chopped
2 chillies, chopped, 1 onion, chopped
2 garlic cloves, crushed
3 tbsp olive oil

In a pan, fry the chicken pieces with 2 tbsp olive oil until brown. Remove chicken pieces.

In a big saucepan, fry onion, garlic and chillies with 1 tbsp olive oil until soft. Add capsicum. Stir for 3 minutes. Add eggplants. Cook for 3 minutes. Add tomatoes, stir for a few more minutes before adding the chicken pieces.

Cover and simmer for 30 minutes. Serve with rice.

Chicken Stock



In a large saucepan, put the following:
2 litres water
4 large cloves garlic
1kg chicken pieces

including giblets
chopped vegetables — 1 carrot, 1 leek
2 spring and 1 round onions
1 small turnip, 1 small parsnip
1 stick celery

1 glass dry white wine, pepper, salt
bouquet garni (thyme and parsley)

Bring to simmer and cook for 10 minutes, removing scum that rises to top. Cover partially and continue simmering for at least 2 $\frac{1}{2}$ hours, removing scum occasionally. Let cool in saucepan.

Press ingredients through sieve to remove all stock.

Reserve chicken pieces (for recipe about leftovers for instance).

Cover with foil and cool at room temperature. Cover tightly, and refrigerate overnight.

Cut away and discard hardened fat from top of stock. Refrigerate stock for use within a few days. You can also freeze stock.

Chicken Marengo (serves 6)

1kg chicken pieces
1 small onion, finely chopped
2 large cloves garlic, crushed
1 shallot, finely chopped
1 glass dry white wine
4 tomatoes, chopped
1 glass chicken stock
1 small carrot, peeled and diced

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.

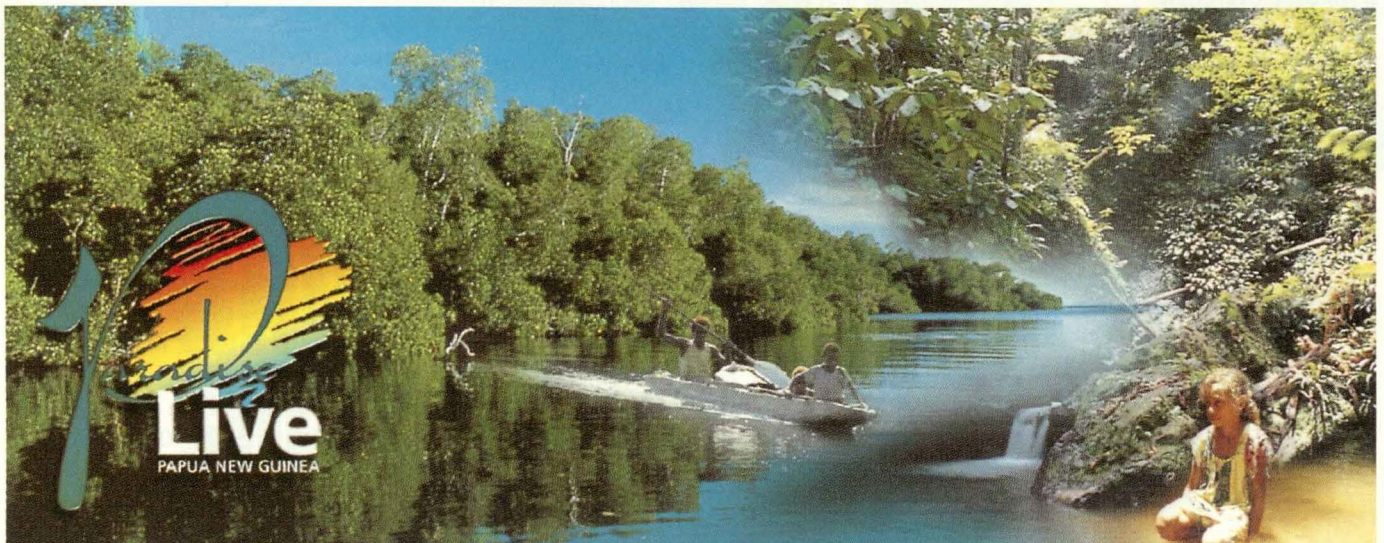
Shopping: Large stores and artifact shops offer a variety of goods for sale. Saturday is a half day for most shops and nearly all are closed on Sunday. Artisans sell their craft beside the roads or in markets. All markets sell a wide range of fruits and vegetables.

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.

**Tourism Promotion Authority,
PO Box 1291, Port Moresby, Papua New Guinea
Phone: 320 0211 Fax: 320 0223
Email: tourismpng@dg.com.pg**

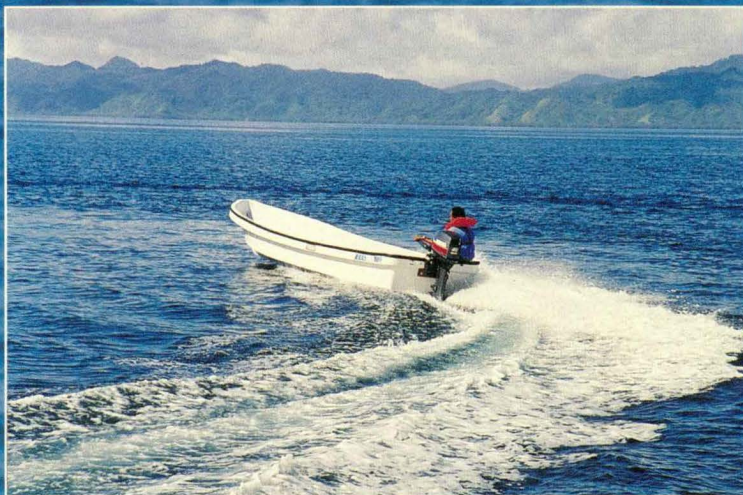




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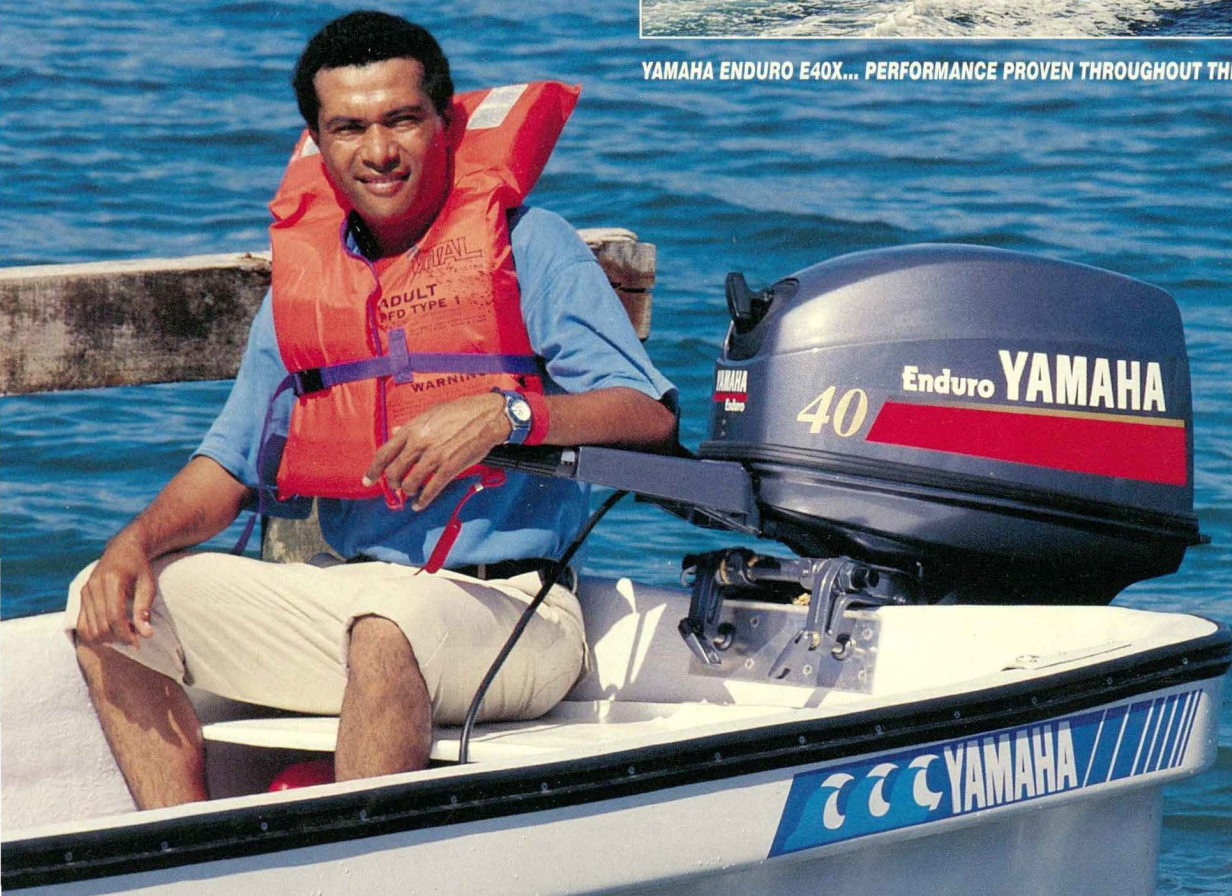
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