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paradise

No 139 May - June 2000



Welcome aboard

This issue of Paradise takes us right around the country — from craft markets in Port Moresby, to Milne Bay islands, to carvers in New Ireland, canoe voyages in Morobe, slugs on the reefs, to remote oil producing areas of the Southern Highlands–Gulf border.

Read also about our beautiful birdwing butterflies, and the tale of the ongoing search for World War 2 servicemen who went missing on Papua New Guinea soil.

Enjoy the magazine, your flight with Air Niugini, and your stay in Papua New Guinea.

Andrew Ogil
Managing Director



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Cover: *Mendi baskets at Ela Beach Craft Market*
Photograph by Keith Briggs

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Super Market

Story and photographs by Keith Briggs

On calendars in many Port Moresby homes the last Saturday in each month is circled and underlined as a special day that must not be missed.

That day sees every parking space within cooee of the Ela Beach International School taken. Local people and expatriates are drawn by the spectacular display of beautiful handcrafted goods for sale.

Overseas craft outlets tend to stock things people have enjoyed making and which they hope someone will buy! Ela Beach Craft Market offers a range of goods so hard to resist that patrons don't quite know when to close their purses and drag themselves (or their spouses) from the place of temptation!

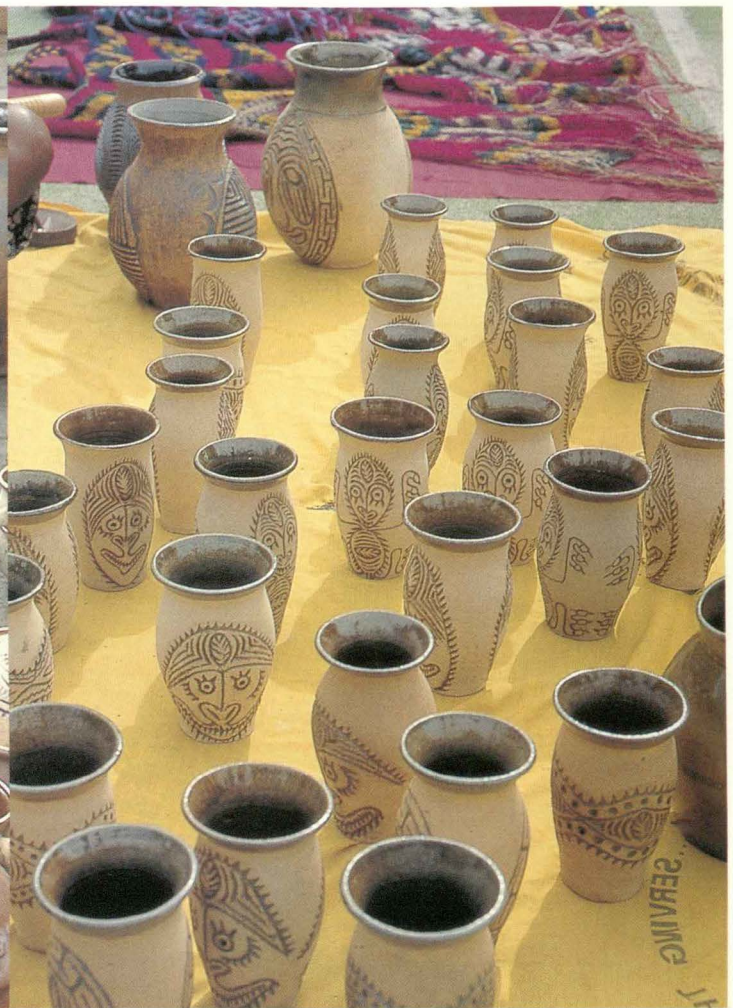
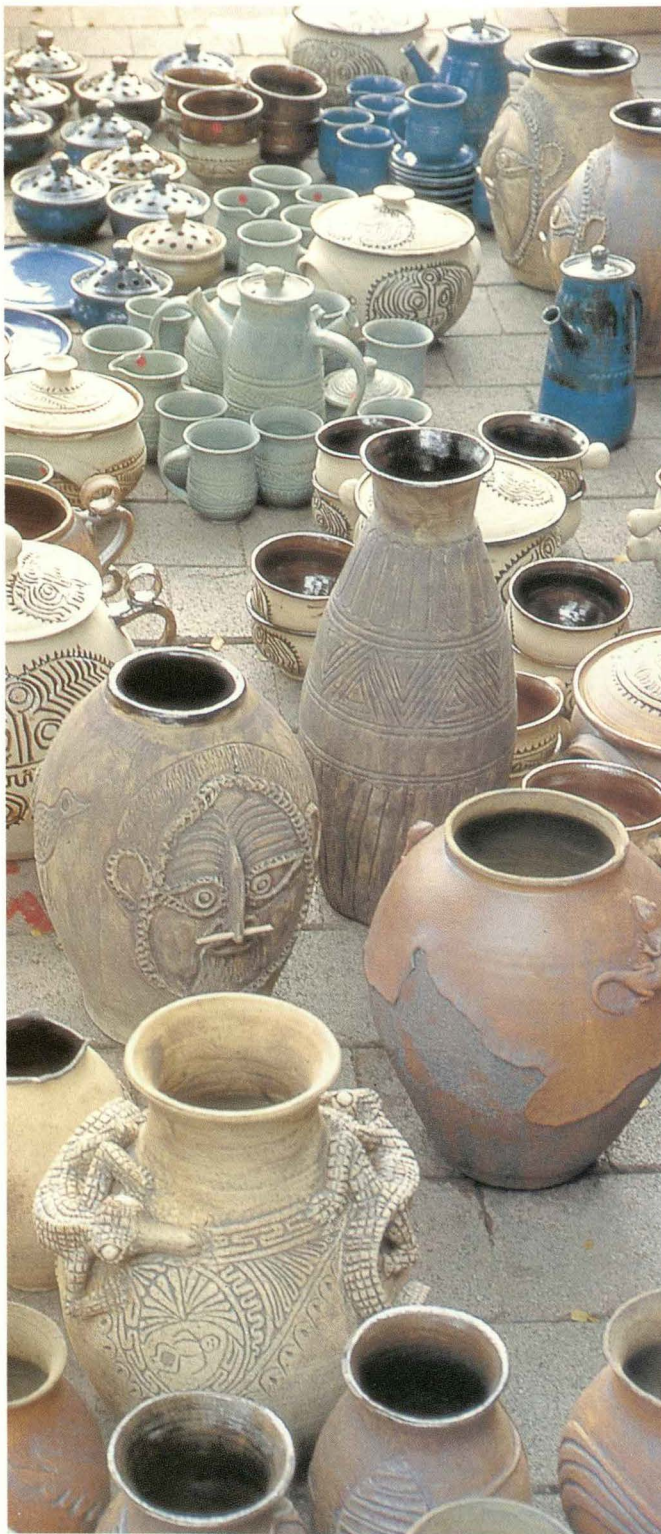
Port Moresby is a cosmopolitan city representing many Papua New Guinean tribes, so Ela Beach Market is a chance to see and buy the best from all over the land. Some vendors even fly from the Highlands each month with their wares. An international flavour is lent to the busy scene by the irresistible aroma of an Aussie barbecue, Indian take-aways, tempting snacks from other countries and commercial offerings from the kiosk.





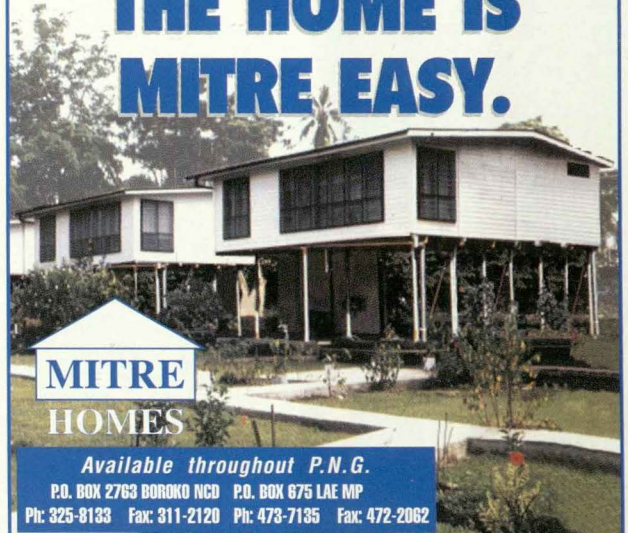
The well-known brown and cream woven baskets and trays, originally called Buka Baskets, have been made for so long in the Southern Highlands that they have become known as Mendi Baskets (*photo above*).





In Papua New Guinea ceramic production was restricted to the round red pots made in the Madang area, but this too has spread so that tastefully designed pottery has become almost traditional. Pottery making is taught at the Waigani Arts Centre and many of their products can be seen at Ela Beach. Having been properly fired and glazed they can be used in conventional or microwave ovens and are environmentally correct in that the pigments used in their manufacture are lead-free.

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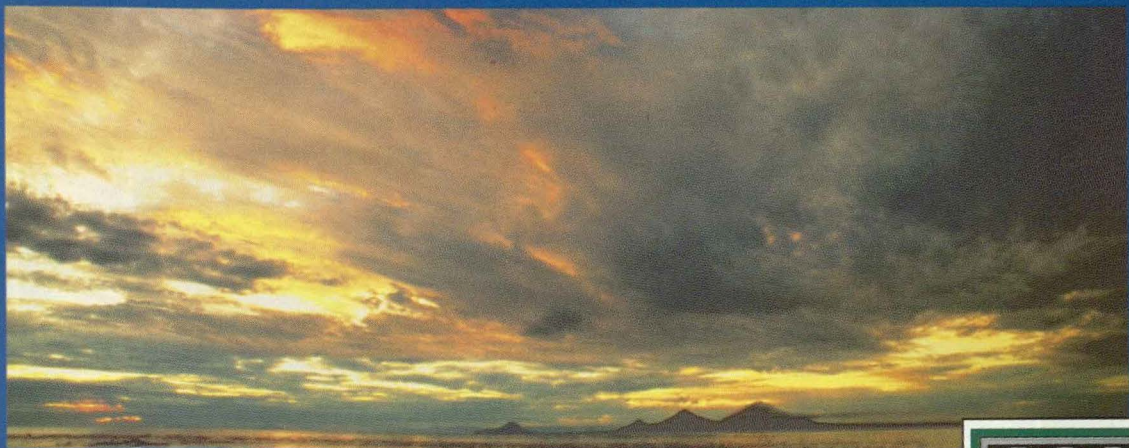
Rather than have me rattling on, I suggest you browse through the photos in this article, gauge the quantity, quality and variety of the high-class goods available at Ela Beach Craft Market and put a big clear mark on your calendar too.



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

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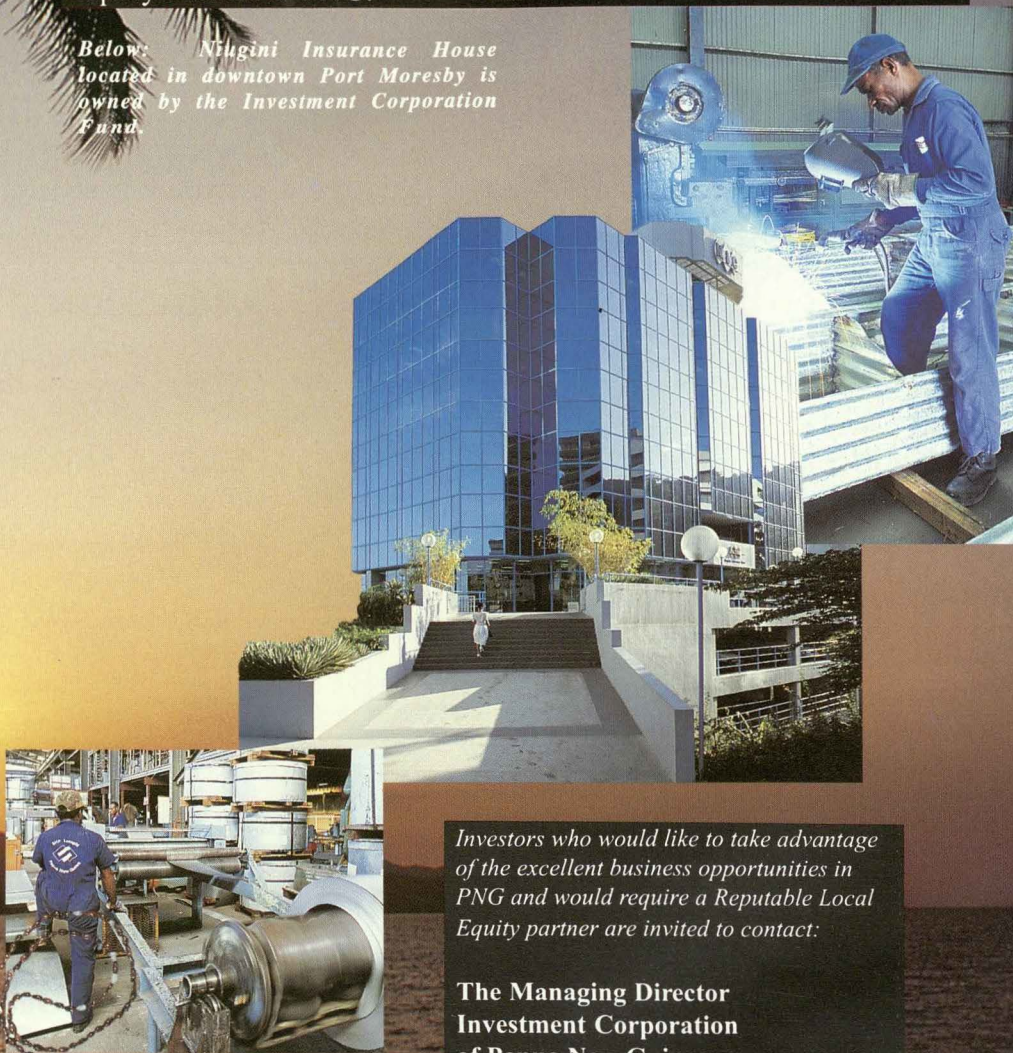
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The Investment Corporation was established in 1971 by an Act of Parliament to provide for local equity participation in investment projects where sufficient local equity was not readily available.

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Slugging it out on the reef

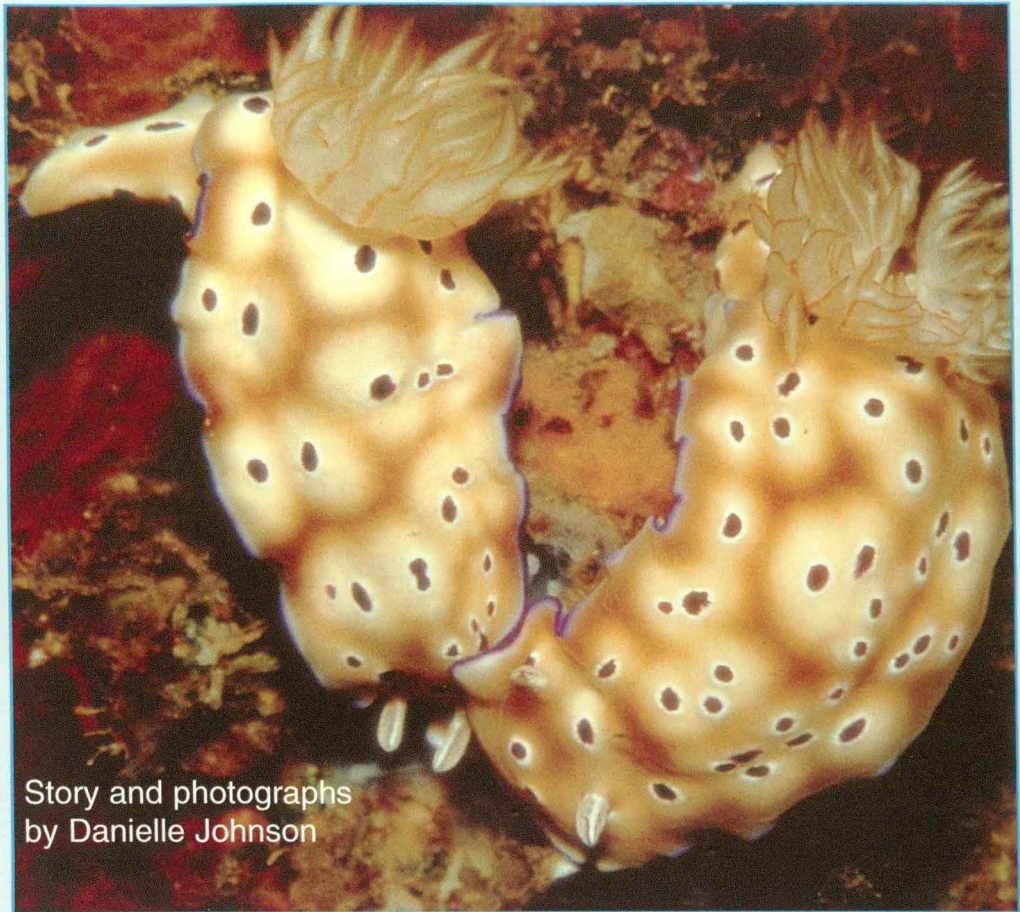
People on the beach collect seashells deposited on the tideline. Seafood restaurants serve oysters with a twist of lemon, straight from the shell. Botticelli's Venus rose from the sea standing in a scallop shell. I remember Grandma holding her large conch shell to my ear, and I would swear I could hear the ocean.

These are the marine molluscs most common to us. What they have in common is a hard calcium-based shell, which is home and armour for the creature inside. And while I, too, love to collect shells, it is the shell-less molluscs that I keep a watch for when I am diving.

These are nudibranchs, an order of gastropod within the mollusc group. These animals have neither shell, operculum (the front door on the shells), nor mantle cavity in the adult stage. Commonly called nudis, the back of these sea slugs is the mantle (the organ which would usually secrete the shell), and the 'naked gills' from which nudis derive their name are dorsal projections carried in full view.

There are approximately 3,000 species of nudibranch, typically 10-100cm long, with some families seldom over 50cm. They occur in every ocean, and in most habitats — rocky areas, kelp beds, seagrass meadows, coral reefs — even beneath the Antarctic ice.

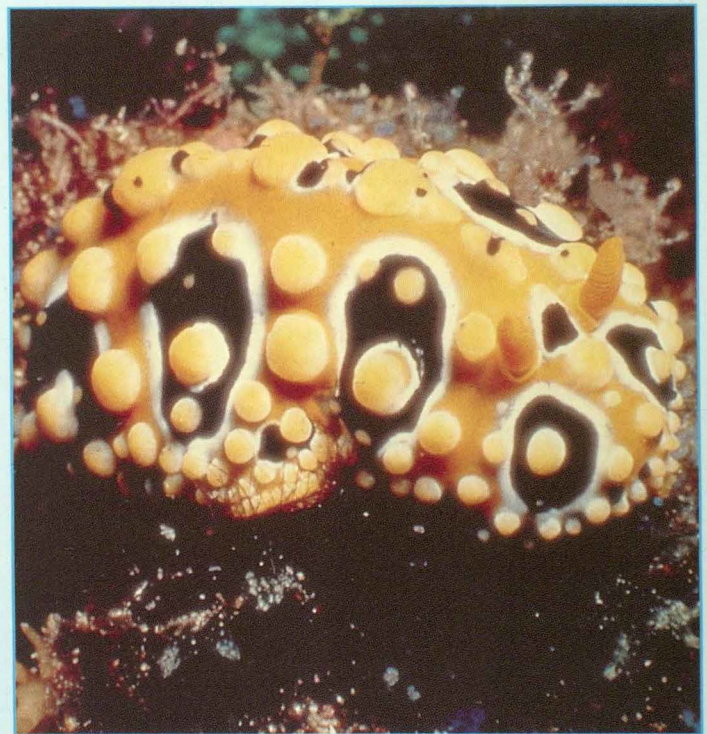
The attraction of these sea slugs for divers is their infinite variety of gaudy colours. Some animals have what is known as Aposematic features: defensive signals which serve as a warning that the animal is dangerous or toxic. These features, such as bright colours and fantastic shapes, are common on coral reefs where visual cues predominate. The warning seems to work, as there are few predators who will feed on nudis. This is just as well, as their soft blobby bodies, oozing over the reefs, exposed and essentially naked, would make them easy prey. While other molluscs look to their shell for some protection, the nudis have an even more powerful (and sometimes quite devious) arsenal.



Story and photographs
by Danielle Johnson

Above: *Chromodoris odhneri* synthesises its own acids for use in its private defensive chemical warfare.

Below: Bright yellow, especially combined with black spots or stripes, is often indication of a poisonous species, and in both terrestrial and aquatic species. This is a *Phyllidia ocelata*.





Above: Egg masses are deposited in rosettes on rocks, coral heads and other conspicuous places.

Below: Hard postulate sea slugs are quite toxic and are usually avoided by predators while they feed undisturbed on sponges. The gills are found tucked underneath, not dorsally as in the chromodorids. This is a *Phyllidia varicosa*.



The best defence is a good offense

The Phyllidiid family of nudis all possess brilliant warning colouration, and are particularly renowned for their toxicity. Likewise, the majority of Chromodoris represent some of the most lurid animals on the reef. These are among the Dorid nudis (*Superfamily Doridacea*), who are protected against a broad spectrum of predators by a dietary-derived chemical defence mechanism.

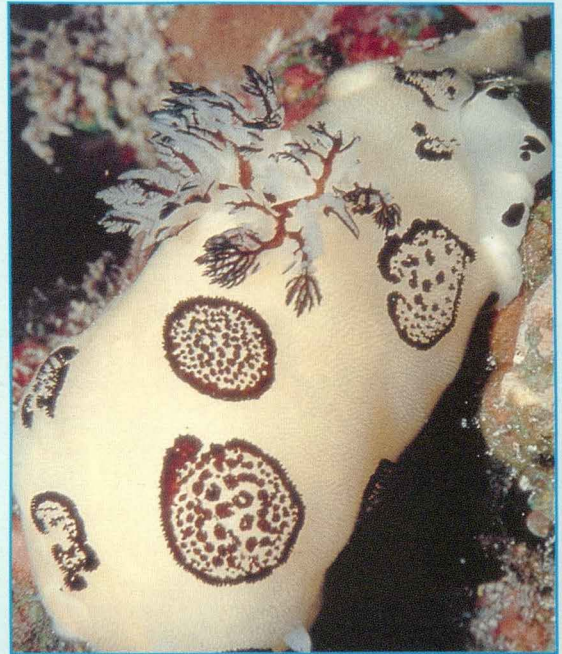
Dorid nudis specialise in feeding on sponges, bryozoans and other invertebrates that are rarely eaten by other predators. These prey contain a high level of secondary metabolites that are biologically active (antimicrobial, anti-inflammatory, cytotoxic, ichthyotoxic). Some are known to deter feeding by potential predators.

The Dorids overcome the chemical defence of the organisms that they eat and convert the armoury for their own protection. The usurped compounds may be stored in mantle glands, or variously located in other body tissues. They may maintain their bioactivity, or be altered by the nudi's metabolism. When molested, the dorid can retract its rhinophores and gill tissue, and exude the chemicals over its dorsal mantle. The effects of the purloined arsenal are diverse. Many compounds exhibit anti-feedant activity, causing fish to reject them. Others will simply kill the fish.

Some nudis concentrate or enhance the secondary metabolites found in the diet, and allocate them to egg masses and vulnerable body parts. Nudi eggs are laid exposed on the reef, resembling a large coiled ribbon. Vulnerable though they

may appear, the clever nudis take care of their brood: Nudis have an internal organ which serves as combined digestive system and gonad. As the ingested sponge passes through the digestive system, some of the toxic material will be passed onto the developing eggs. The rest is shuttled to the mantle. The egg masses are deposited in rosettes on rocks, coral heads and other conspicuous places, and are otherwise defenceless.

There are only a few examples of nudis that can synthesise their own defensive arsenal. These animals are no longer constrained by the need to find specific food items. But they have the alternative burden of having to use up their metabolic resources to make the defence chemicals.



It is generally accepted that those marine molluscs that do not possess an external shell must have alternative defenses against predation. Despite their high visibility and lack of physical defenses against fish, crabs and other predators, nudis remain virtually untouched. Above: Jorunna funebris Left: Chromodoris elizabethina



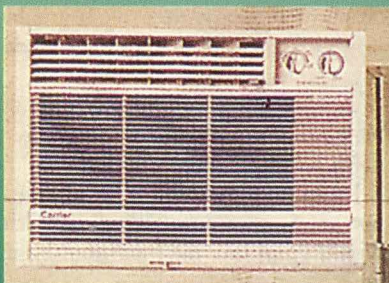
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The aeolid blue dragon, *Pteraeolidia ianthina*, starts life small and white, living on or near the hydroids it eats. when it has consumed a hydroid polyp containing a few zooxanthellae, it stimulates them to grow rapidly and multiply. It gradually darkens as it develops a layer of plants just beneath its skin. It will then move away from its hydroid food, apparently living on the nutrients from the photosynthesizing algae in its tissues.

Love, where is thy sting?

The Aeolid superfamily have elongate bodies with tubular-shaped cerata along their sides. These cerata are blood-filled outgrowths which act as gills and also contain a long branch of gut. Aeolids do not engage in chemical warfare, but instead are masters of the harpoon. Stolen harpoons. These nudis eat hydroids and corals, members of the group cnidaria, which use nematocysts for their defence. The nudis, by some mechanism, do not get stung during their meal, and the nematocysts are separated inside their gut from the cnidarian flesh which is digested. The undischarged nematocysts are then transported to specialised regions at the extremities of the cerata.

Here the nudi uses the nematocysts for its own defence. When a predator touches it, the cerata may break off and the nematocysts are released to fire, leaving a predator to contend with a mouth full of stings. If the cerata are sticky, they can adhere to the predator's body and continue to sting long after it has left its intended meal. The nudis then get away with only a few missing cerata, which can regrow.



Above: *Phanerobranchs* cannot retract their gills. They can only contract them into a tight group on the back. Left: *The Spanish dancer*, at 250mm, is a giant among nudibranchs. It ingests fish deterrents from its spongy diet, which it passes onto its eggs. *The Spanish dancer* is so named because of its unique swimming behaviour, whereby the red and white skirts of the mantle sway in rhythmic patterns and the nudibranch swings its body in strong head-to-tail flexions, giving an overall appearance of a flamenco dancer.

You are what you eat.

If the best defence is a good offense, there is still something to be said for beating a hasty retreat. Better yet, hide and avoid the conflict altogether. While noxious and distasteful nudis have bright colours, many nudis are cryptic, blending in with their background, which is usually their food species. To do so, it is the carotenoids and other pigments from their prey that nudis will store in the digestive gland.

Those who favour wholly organic food colouring raise the plants internally. Feeders of *Porites* species of corals ingest zooxanthellae (an algae) and sequester them in spaces within the cells of the cerata. Nudis, which can live off the harvest of the photosynthesizing plants in their tissues, have made adaptations to accommodate the living arrangements. They have greatly increased their surface area with a much greater elongation of the body and fan-like cerata that do not shade each other.

While some nudis rely on the symbiotic relationship between nudi and zooxanthellae, most have no physiological need for the algae they ingest, since they continue to forage for corals. Most nudibranchs will eventually release the zooxanthellae via the faeces, still photosynthetically active and capable of re-establishing symbiosis with cnidarians once again.

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need to minimise the impact we make on the landscape, while maximising the benefits for the people. After all, it's only natural that a country as beautiful and rich in resources as PNG, should continue to remain pristine while advancing into the next millennium. We'll be maintaining our close eye on the environment as we continue our close contact with PNG.

Gobe — a valuable No-Man's land?



Story and photographs by John Brooksbank

Until oil was found no one had ever heard of Gobe. Hardly surprising! The area is so rugged that in times gone by people from the Samberigi Valley to the north or Baina and Kaiam villages to the south rarely even walked through the region.

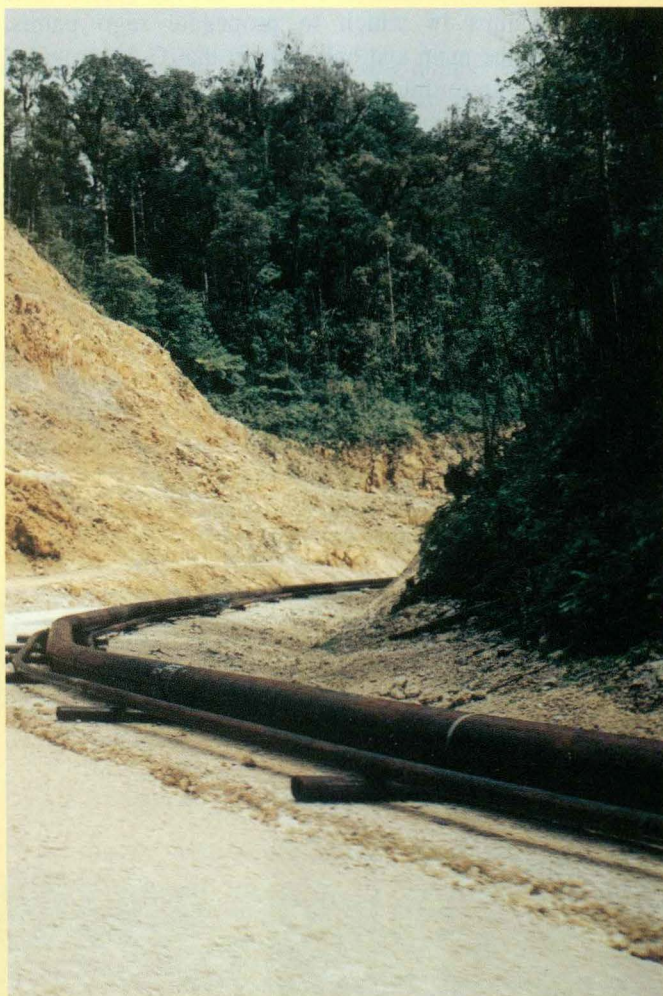
Once desolate Gobe is now one of the jewels in the crown of Papua New Guinea's petroleum industry. Straddling both the Southern Highlands and Gulf Provinces the oil field came into production during 1998 and the sale of its oil provides valuable revenue for the resource developers, national government and landowners.

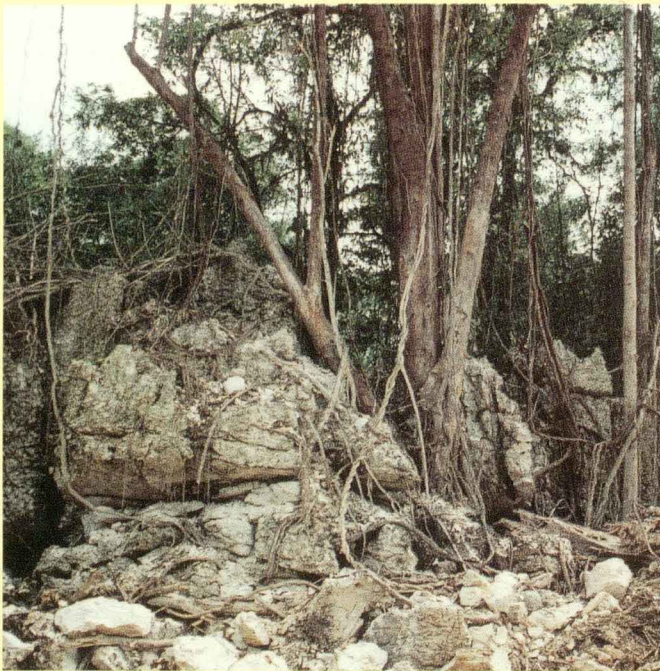
From the air the reason why people avoided the area gradually becomes apparent. Flying towards Gobe, one notices the ridge lines dropping from the flanks of the highlands, down towards the flatter floodplain of the Kikori River. There is a carpet of lush green forest over the whole area. Dropping lower, the ground appears lumpy, almost dimpled, like a very rough golf ball. Geologists, in order no doubt to confuse the laymen, call this 'a cockpit polygonal karst mid-altitudinal landform of the Papuan geosyncline'.

Once on the ground the true nature of the area is revealed — it is an almost impenetrable jumble of limestone pinnacles, outcrops, fissures and ridges to which the jungle clings, softening its jagged profile. The dimples are in fact the weather-eroded teeth of less friable rock, often ten or twenty metres high. Walking through Gobe on anything other than the few established and tortuous hunting tracks is life-threateningly impossible. Cracks, caves, loose boulders, spires and sink holes hide under the springy mattress of vegetation underfoot, ready to catch the foolish or unwary. Amazingly, massive tropical hardwoods grow directly out of the limestone, their roots snaking deep down into the honeycomb of white rock in search of water and nutrients.

Above: The Gobe airstrip is constructed on the flat land next to the Kikori River below the rugged Gobe ridges.

Below: Oil pipelines and roads now cut through where previously no one could tread.





It appears no one has ever lived permanently in the Gobe area, although graves uncovered during oil exploration work show that some people definitely died here. There is no soil deep enough to make gardens and in some places no topsoil at all. Any rainfall is quickly absorbed into the sponge-like limestone. There is no flat ground on which to build houses and no swamps in which to propagate sago palms. Traditionally the main and only benefit that Gobe provided was as a location for hunting and gathering activities.

From the time of first European contact and through most of this century government officers have also avoided Gobe — no one lived here after all and there were easier routes to travel. In 1911 Staniforth-Smith, the first European to enter the Highlands, travelled right around the area attempting to locate the headwaters of the Strickland River, although he didn't actually realise this because he was lost most of the time!

Coming up tributaries of the Kikori River to the west of Mount Murray, Staniforth Smith walked through the Samberigi Valley, into Foe and Fasu territory, managing to miss Lake Kutubu en route. After many trials and tribulations his party eventually rafted down the Hegigio River back to the Kikori. Patrols in the following decades and until recently also kept to the more populated river valleys.

Rats, rats and more rats!

The sustained absence of humans is demonstrated by the large number of flora and fauna species found in the Gobe region — indications are there is a greater diversity of plants in Gobe than anywhere else in Papua New



Guinea. Surveys carried out by WWF and other visiting scientists revealed during one exploratory exercise over 270 species of plants, 1,300 types of moths, 20 frog and 30 mammal species.

Researchers found that normally shy mammals such as tree kangaroos have little fear of humans and can be approached on the ground, even close to recently constructed in-field roads. Among the large number of native rats at Gobe, some species as yet scientifically undescribed, are some that have been only found here, such as the black-tailed melomys (*Melomys rufesens* — photo above).

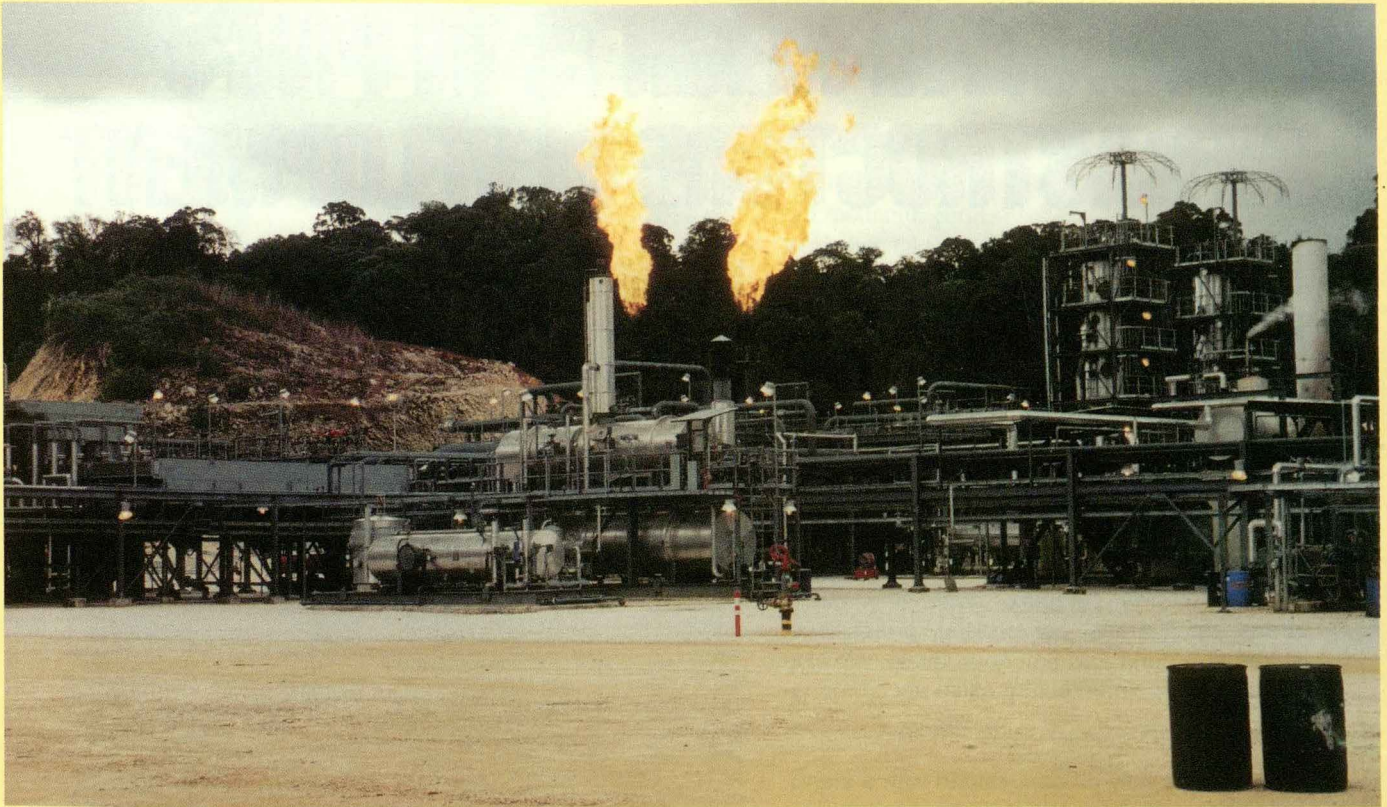
Some animal species that have been hunted out elsewhere in the country, such as the extremely vicious New Guinea native quolls, the long-beaked echidna and some species of tree kangaroos are still found at Gobe. The numbers and diversity of these animals confirm that even in recent years there has been no hunting or gardening pressure in the area.

Even close to the Gobe radio tower is found the very unusual greater melampitta, the only bird in the world that nests and roosts underground. Other rarities that occur in Gobe include Papua New Guinea's only blind underground cave fish, which cleverly feeds by detecting vibrations made by its prey through sensitive antennae-like mouth parts.

Above left: With virtually no top soil trees grow directly out of the limestone.

Below: Blind underground cave fish





A land divided yet joined

Historically inter-tribal warfare was probably endemic in the Samberigi Valley and land boundaries fluid as groups were defeated or forged new alliances. The word Samberigi, the name adopted for the mission station when established in the 1950s, comes from the Sau word 'sambeleke', meaning break-out, referring to the dispersal of once united clans after tribal fighting. Present land disputes between the clans claiming ownership of land within the Gobe licence area stem from enmities that go back for generations and therefore permeate all aspects of Samberigi life and Gobe politics.

Ironically the road being built to Samberigi traces, and will reinforce, traditional trade routes between the coast and the highlands. The rugged nature of the terrain limited natural 'gates' to such commerce. Principal among these were the main rivers that flowed from the highland valleys to combine and eventually form the Kikori. From the south came goods, such as mother-of-pearl shell and tobacco in exchange for highland pigs and stone axe blades in a complex series of trading transactions between neighbouring clan groups.

Above: The sounds of oil processing equipment now reverberate in man-made clearings in the rough Gobe terrain.

Traditional trade was effectively halted by the increasing number of colonial and pre-Independence government patrols that by-passed clan middlemen. The newcomers increased and changed the nature of the flow of goods and devalued previously rare shell money through using it to pay for labour and foodstuffs.

Today, through the north to south flow of this modern commodity, oil, and maybe gas in the future, from the Gobe oilfield to the Kumul terminal in the Papuan Gulf, trade links have been re-established with the Gobe area — no longer a no-man's land!

John Brooksbank lived in Papua New Guinea for many years. He has worked for Chevron Niugini living in Moro in the Southern Highlands Province.

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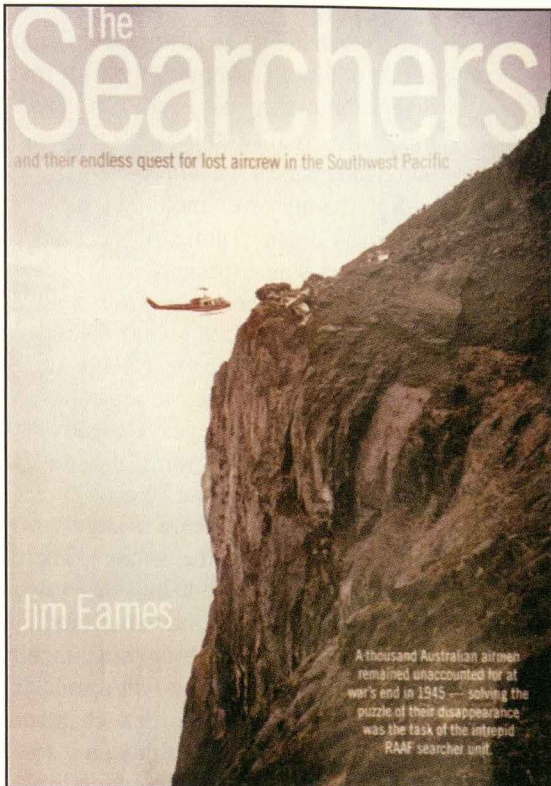
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BOOK REVIEW — The Searchers

Review by Eric Lindgren



The photo on the cover reflects the nature of this book and the excitement of the search. Hovering over an endless drop made up of a vertical block of heath-covered rock, a helicopter looks at the remains of a World War 2 aircraft. Perched precariously close to the edge, this plane hit 'the rock in the cloud' over 50 years ago. The contrast between today's technology and that of the past was never more clearly defined. The hopelessness of the airmen, if they survived, isolated in a sea of desolation is never more clearly demonstrated. The clarity of the photograph, at an altitude renowned for its unpredictable weather, brings home the enormity of the task facing Keith Rundle and his small band of Searchers.

Following the cessation of hostilities in 1945 the urgency of locating the remains of those servicemen who were missing in action became a huge task for the Allies. Papua New Guinea claimed more than its share of casualties, for the war here took place before the technology was ready to cope with the harsh climate and the rugged environment. Aeroplanes disappeared without trace into the canopy of the forest, leaving little or no sign of their presence. It amazes me to read the stories of some survivors, downed hundreds of kilometres from their base, who trekked through the jungles, taking weeks and sometimes months to reach friendly forces. Can you imagine a farm boy from Wisconsin walking from Wewak to Port Moresby?

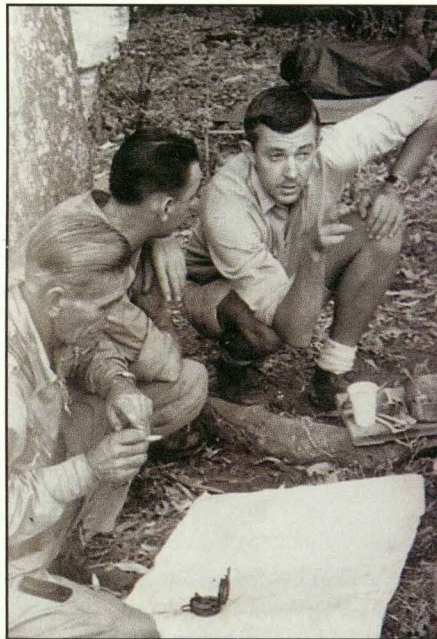
... Or the ringer from drought-ridden, flat Gundagai facing the daunting task of walking from Salamaua to Port Moresby through dripping rainforests and 3000m mountain gorges?

Jim Eames, the journalist, takes us into the world of the men who spent the greater part of their active lives seeking traces of the thousand missing Australian airmen lost somewhere in the southwest Pacific.

This is a story of persistence and tenacity. Often following the slightest of leads, interviewing villagers for stories of plane crashes, trudging along sodden paths for days to reach a dead-end lead, Keith Rundle spent 26 unbroken years in the RAAF. From 1946 until his retirement in 1967, he scoured the southwest Pacific searching for these men who went missing.

Starting out in the converted trawler, the *Merrygum*, in January 1946, with a foolscap folder 'The Book of Wrecks', Rundle and his small group commenced their task. The Book fortunately contained a listing of all missing RAAF aircraft. Each aeroplane had its own page and each page provided the challenge to the Searchers to seek and report. As time progressed the easier sites were found and relatives of the dead were contacted.

Always there were the elusive wrecks. Never forgotten, these formed the super-challenge that spurred Rundle on: his last search in 1967 was for the USAAF B-24 Liberator *Beautiful Betsy*. A rough map drawn by a jackaroo from St Vidgeons Station in the Northern Territory provided the clues. But it was not to be, and it was not until 1994 that this aircraft was found two thousand miles away, near Gladstone in Queensland. The mystery remains, however, for on St Vidgeons Rundle had found a B-24 supercharger, and personal items — Dutch, Australian and US currency, an aluminium waterbottle, a crucifix — indicating that something or someone had been there during the war years. What? Who? That remains for the future.



There are still over six hundred aircraft missing in Papua New Guinea. A small group of residents with an interest in aviation follow Rundle's passion and seek leads to these ghosts of the past.

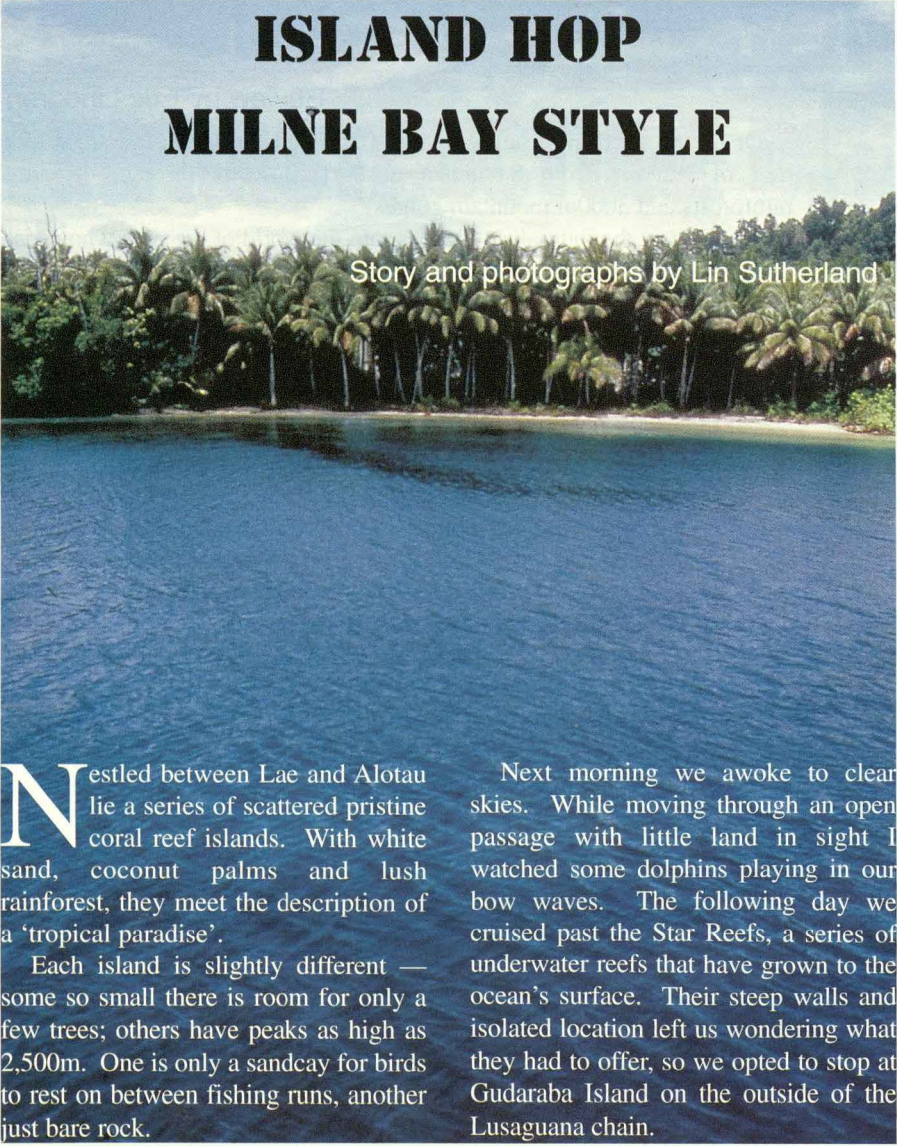


The Searchers, by Jim Eames, 1999 (237 pages, 54 photos), University of Queensland Press, AUD24.95.

ISLAND HOP

MILNE BAY STYLE

Story and photographs by Lin Sutherland



Nestled between Lae and Alotau lie a series of scattered pristine coral reef islands. With white sand, coconut palms and lush rainforest, they meet the description of a 'tropical paradise'.

Each island is slightly different — some so small there is room for only a few trees; others have peaks as high as 2,500m. One is only a sandcay for birds to rest on between fishing runs, another just bare rock.

Surrounding these islands are sloping sandy shores with deep drop-offs that support an array of diverse marine life. When you have islands like these at your doorstep, it is no wonder Ross Bishop, owner of *MV Heduru* decided to organise expeditions to explore them. The *Heduru* is a 21m vessel that has seen many days on the ocean. It was built to travel and although not new, Ross has made her comfortable to accommodate the adventure traveller.

With the midnight moon and in a downpour of rain, we departed from Lae for the Trobriand Islands. Beneath the islands known for their yam festivals and colourful dance groups lies another world. Ross had heard of a series of underwater caves that carved their way into the steep rocky cliff faces, and it was here we would start to explore the underwater realm.

Next morning we awoke to clear skies. While moving through an open passage with little land in sight I watched some dolphins playing in our bow waves. The following day we cruised past the Star Reefs, a series of underwater reefs that have grown to the ocean's surface. Their steep walls and isolated location left us wondering what they had to offer, so we opted to stop at Gudaraba Island on the outside of the Lusaguana chain.

Spying a deep vertical drop-off we entered the water about halfway along on the western side of the island and continued north following the wall. Although the water was full of plankton, there was plenty to see. Instantly, we were greeted by a few friendly sharks that came to check out the alien visitors. When schools of bigeye trevally swarmed us, I could only see the other divers between breaks in the fish. Large coral trout and groupers hung deeper down the wall. Fusiliers surrounded us when the trevally left, perhaps feeling we offered safety. Gorgonian fans, sponges and corals competed for space on the vertical wall, clinging on at their base and protruding sideways to filter the plankton that drifted by in the current. A blue spotted ray sat in a crevice out of harm's way, only becoming visible as he darted away.

So much life passed by in such a short period of time. Perhaps we were the first divers these fish had ever seen. This made me realise this was truly an untouched part of the world.

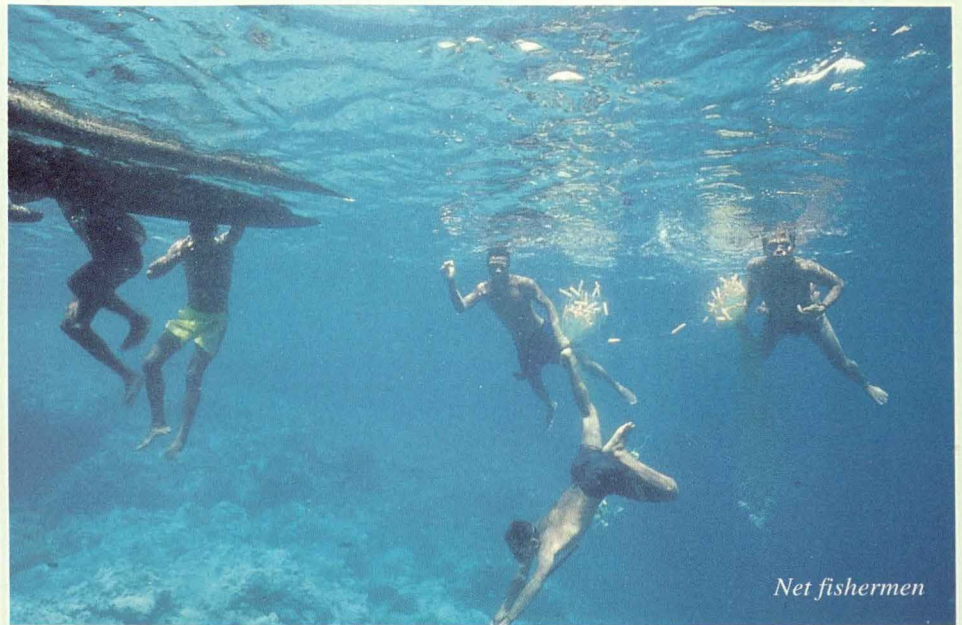
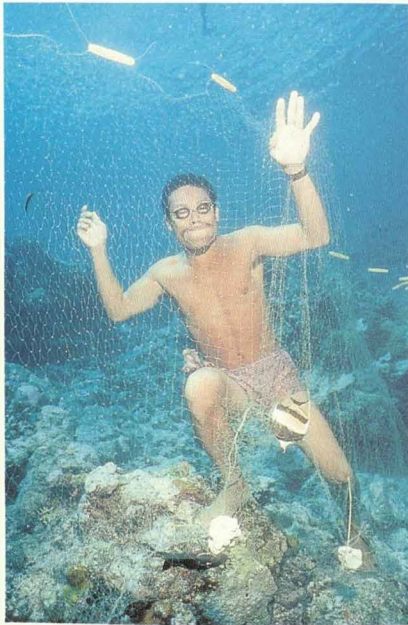
Reluctantly we motored on. I fantasised about visiting all the islands we were passing, especially when I spied a perfect island completely surrounded by a wide sandy beach — just the type I would happily be shipwrecked on.

Early next morning we anchored in front of Kaibola village. Beneath the neighbouring cliffs were the caves which had enticed Ross. Local guides took us to a point where a large cave had formed below the water. There were two entrances, side by side — one large with a grand cavern, another smaller one, entered through a tunnel. After dipping down into the smaller one, we found ourselves in a chamber where we could surface although it was totally enclosed so the air was a little stale. At one side was a sinkhole that disappeared into blackness.

Next we explored the large cavern that also had an entrance to the surface. Above water we smelt that bats obviously resided here, and this was confirmed as they circled above us.

Although the tropical rain and an offshore breeze had stirred things up, we journeyed to the other end of the island for a look at more reef and animal life. About 15 to 20 metres below the surface was a plateau that we followed. There was no lack of reef fish, but only occasionally did a pelagic fish cruise by. As we finned past a channel, a rush of fresh water pushed us back and we found another cave that had carved its way beneath the limestone. Towards the entrance, four small eagle rays took flight gracefully gliding into the blue.

After heaving our way back on board the boat, we were chatting when a pod of pilot whales exploded through the surface of the water. Jumping like dolphins they rocketed along before three of them leapt out in unison. We followed and soon were cruising beside them. When I jumped into the water, two came within an arm's length from me.



Net fishermen

Later in the village, we were entertained by a dance group of young ladies and children in colourful grass skirts with fresh flowers draped around their bare breasts and on their heads (*photo below*). The dancers were arranged in size with the older girls at the front, tapering to the wee snappers at the back who were only a few years old. With hips swinging, arms twisting and a friendly jostle to remind the younger kids when to turn, they danced as the sun sank low. In the moonlight, we shared a barbecue on the beach.

After exhausting the waters around Kaibola, we departed for our island hop back to Lae, stopping off at tiny Simsimla Island. Villagers here rarely receive visitors except Taiwanese long-liners fishing in the area. One hundred people reside on this island, which I walked around in 15 minutes. People cook on open fires; there is no electricity or reticulated water.



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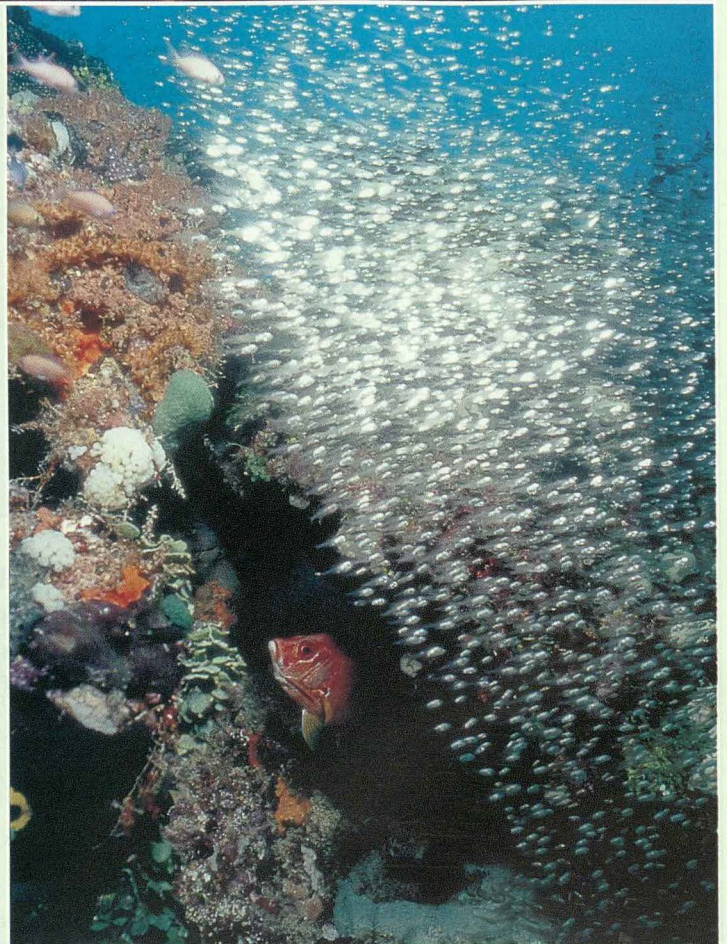
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The children guided us up their one mountain, on an extremely steep muddy path. As the golden light of the sunset filled the sky, Goodenough Island with its high peak painted the perfect backdrop. After admiring the view and soaking up the atmosphere, the procession of whistling and hollering children led us down the right track, a far less challenging trail. In the village, we showed the children a few tumbling tricks. They laughed as they attempted the same cartwheels or flips. While we fooled around, the sun painted its golden finale of light behind the small thatched houses, pigs and dogs that were all part of Simsimla (*photo above*).

Next morning on the way to another island with its enticing steep drop-offs marked on the map, sperm whales blew in the distance. Immediately we entered the water, we knew we had found an underwater wonderland. While photographing a small bommie engulfed in baitfish, I heard muffled cries through my buddy's regulator. Cruising directly towards me was a leopard shark with golden trevally (known as pilot fish) swimming in front of its nose. Without breathing, I waited, but still it came. When it was just a couple of feet away, I took a photo. Until that moment I wonder if the leopard shark had truly seen me. Startled by the flash, the shark spooked, careering towards me. Both the shark and I were face-to-face, neither of us sure how to react. I started swimming backwards while the shark twisted in front of me, turning in a split second then accelerating down the sandy slope.





Six other sharks, silvertips and grey whalers, lurked nearby. Fish smothered the bommies and walls. Even with reasonably poor visibility we saw marine life taking refuge in every coral branch, under ledges or on the sandy bottom.

By the time we dived the steep wall on the windward side of the island, it was fairly late in the afternoon, but still we saw schools of Moorish idols, fusiliers, a huge moray and a large turtle.

In the twilight of the evening, turtle tracks on the beach showed that it was a nesting area. Twice a turtle popped her head above the waves, but she never came ashore.

We travelled overnight towards the beginning of the island chain, offshore from Brunswick Harbour on the mainland. Dropping into the water just after first light we found an interesting point with a slight current suitable for a slow drift dive. Seawhips and sponges seemed to dominate the plant life. We saw more turtles here, four at a time.

Enjoying the gentle breeze during the final hours of our trip, we stared up at the stars. The moon, a slither with a soft golden haze, decorated our view as we chatted.

'Dolphins!' cried a crewmember. Beneath the bow in the black waters, half a dozen fun-filled dolphins carved through the water (*photo above*). Their bodies appeared to shimmer as they left phosphorescent trails behind them. We were mesmerised by the magic show of power, beauty and streaming light while listening to the noise of the dolphins exhaling as they broke the surface of the water. After 15 minutes, only two dolphins were carving back and forth in rehearsed precision. At times they rushed together as if about to collide, but instead their bodies blended, moving in unison with each other. Then there was one, but soon it too was gone. Our journey was complete and the ocean had delivered its final show of life.

On *MV Heduru*, Ross Bishop caters for groups and helps plot the charter route. Activities include diving, snorkelling, beach wandering and village encounters. The crew catch fresh fish for dinner. Bookings can be made through Chris Qusted, Dive Travel Australia, Phone: +61 2 99706311, Fax: +61 2 99706197, or Bishop Maritime Operations, Lae, Ph: +675 472 6321, Fax: +675 472 3953.



Underwater cavern



(PNG)

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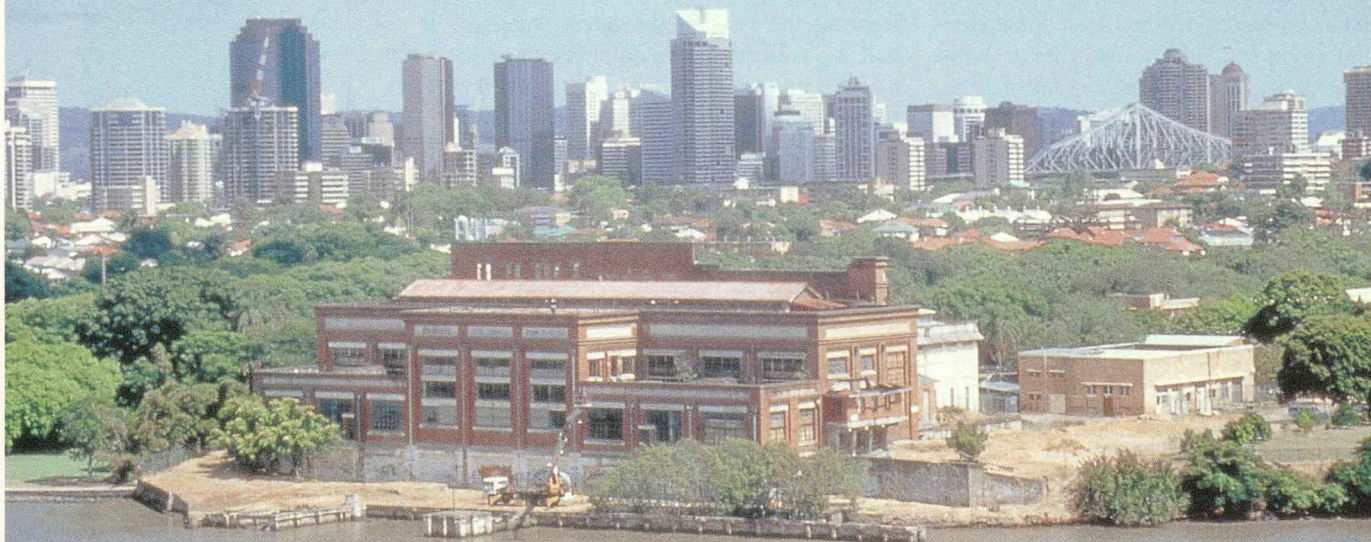
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DESTINATION — Brisbane

Brisbane Powerhouse Centre for the Live Arts



Story by The PR Company
Photos by Ross Bird

Brisbane's cultural landscape will change forever on 6 May 2000, when the Powerhouse will be officially opened at dusk. Everyone is invited to a free outdoor event to turn on the lights and see the historic Brisbane Powerhouse move into a new era as a centre for contemporary live arts.

Located on the river next to popular New Farm Park, the Powerhouse is a millennium project of Brisbane City Council, and one of the most ambitious community cultural developments to happen in Australia. Brisbane Powerhouse is a unique mid-size cultural precinct that will become a new meeting place for artists, communities and audiences. The former site of electricity generation for the entire city and its tramways, the Powerhouse will be re-energising the Sunshine State by providing state of the art facilities for contemporary performance, art, technology and community cultural development.

In its first few months, the Powerhouse will be a focus for La Boite Theatre, Rock'N'Roll Circus, Vulcana Women's Circus, Access Arts and Backbone Youth Theatre, as well as interstate companies and producers who until now have had nowhere suitable and affordable to present their work.

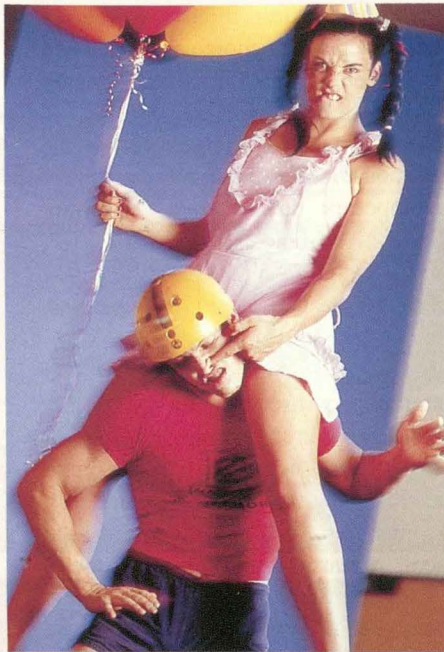
The inaugural programme, devised by Artistic Director Zane Trow, will encompass contemporary theatre, dance, community arts, public arts, world and electronic music, multicultural, indigenous and multimedia performance. Partnerships have been agreed with major local festivals including Brisbane Festival, Queensland Biennial Festival of Music, the DAR Festival, The River Festival, as well as international festivals such as New Moves (UK). The inaugural



programme also includes challenging community arts programme, public art installations, plus an ongoing programme of outdoor events and simply divine cinema under the stars in the Devine Plaza.

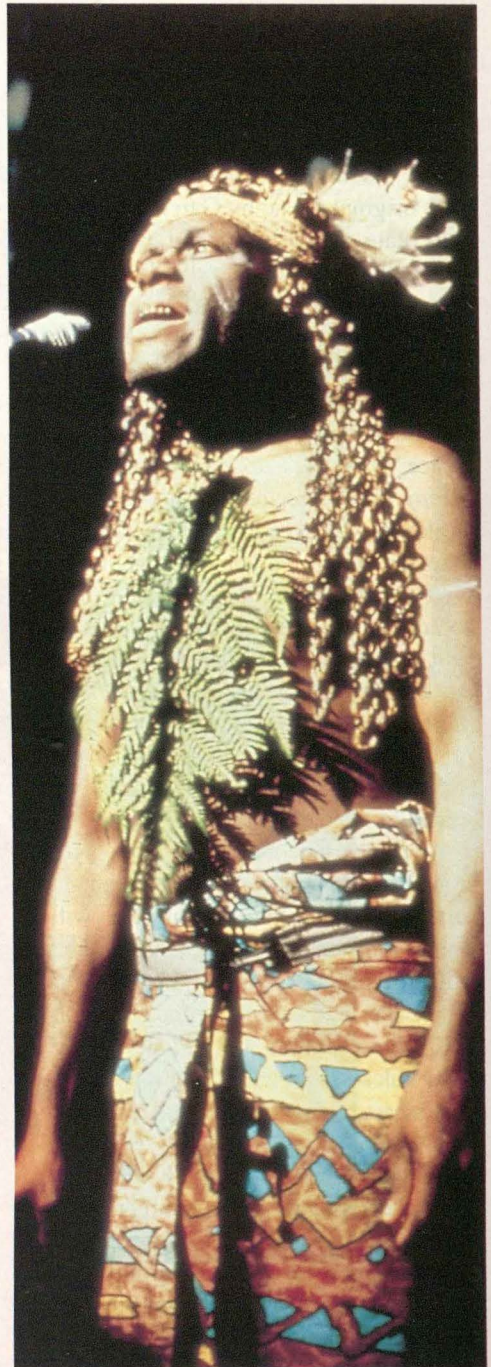
La Boite, Brisbane's oldest theatre company, opens Brisbane's newest theatre space with Australian theatre at its funniest and best. *The Popular Mechanicals* is an explosion of gloriously silly theatricality. Australian writer Keith Robinson and Tony Taylor join forces with William Shakespeare to launch the funny guys from *A Midsummer Night's Dream* in their own spin-off show. This cheekily irreverent and comic show from La Boite staged in their trademark 'in the round' style is an appropriate way to open the Powerhouse Theatre.

Circus and sonatas — two artistic products of the 19th Century — break out of their romantic tradition and are stunningly redefined for a world premiere in *Sonata For Ten Hands*. Australia's leading young concert pianist, Tamara Anna Cisłowska (photo below), joins forces with Rock'N'Roll Circus (photo on right) to create a breathtaking evening of theatrical invention.



For three nights in June, the Powerhouse Theatre will feature the sounds of the Pacific, when it has snared one of the stars of the world music scene, Papua New Guinea's George Telek (photo right), for four performances only, in

between recording and releasing his new album on Peter Gabriel's prestigious Real World Label. Telek brings with him longtime collaborators, David Bridie (ex Not Drowning Waving and My Friend The Chocolate Cake) and Ben Hakilits (Yothu Yindi). This is live music at its best — up close and personal in the intimate yet comfortable Powerhouse Theatre.



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The 200-seat Riverside Theatre opens in June with one of Australia's most daringly original hybrid theatre works, *Burn Sonata*. Creator/Director Nikki Heywood's provocative approach spans visual theatre and movement, with original music by Garry Bradbury, to create a striking, poignant and searingly theatrical family drama. It polarised audiences at the 1998 Adelaide Festival, and was described by the Sydney Morning Herald as 'almost unbearably good'.

Also at the Riverside Theatre in June, Dance Works presents a new double bill, *Happy Valley/Precious Breath*, featuring works by Rebecca Hilton and Artistic Director Sandra Parker in collaboration with composer Poonkhin Khut. It is wonderful to be able to host the very first visit to Brisbane from Dance Works — a world-class company based in Melbourne dedicated to developing Australian choreographers and the artform of contemporary dance in Australia.

As part of its contribution to the 11th annual Pride Festival celebration in June/July 2000, the Powerhouse will swing with some strong and skilled women working in the physical theatre genre. The very first performance season in The Stores Studio will be a new show from Vulcana Women's Circus, working with a cast of five professional acrobats. This production, for a week from 20 June, will be in addition to their hugely popular community show and represents a significant development for one of Brisbane's best-loved theatre groups.

A week later, Donna Jackson, founder of the Melbourne Women's Circus presents her outstanding solo show, *Car Maintenance, Explosives and Love*, a remarkable mix of physical theatre, explosives and glam rock.

When I was a boy is a new solo performance that combines circus skills, physical theatre, story telling and ka huna bodywork by Stacey Callaghan (photo below). In this work Stacey, an established Brisbane physical performance artist, looks at how people grow up and learn to live in their bodies.

Brisbane's independent dance scene is alive and kicking in the inaugural *l'attitude 27.5°*. In September, the

Powerhouse unearths three of Brisbane's hottest independent choreographers when Lisa O'Neill, Brian Lucas and Shaaron Boughen each present a new work.

Each year for three years the Powerhouse will commission one new contemporary dance work. Exciting collaborative projects and residencies, and an ongoing cultural exchange link will follow this first season of short works with the New Moves Festival in Europe.

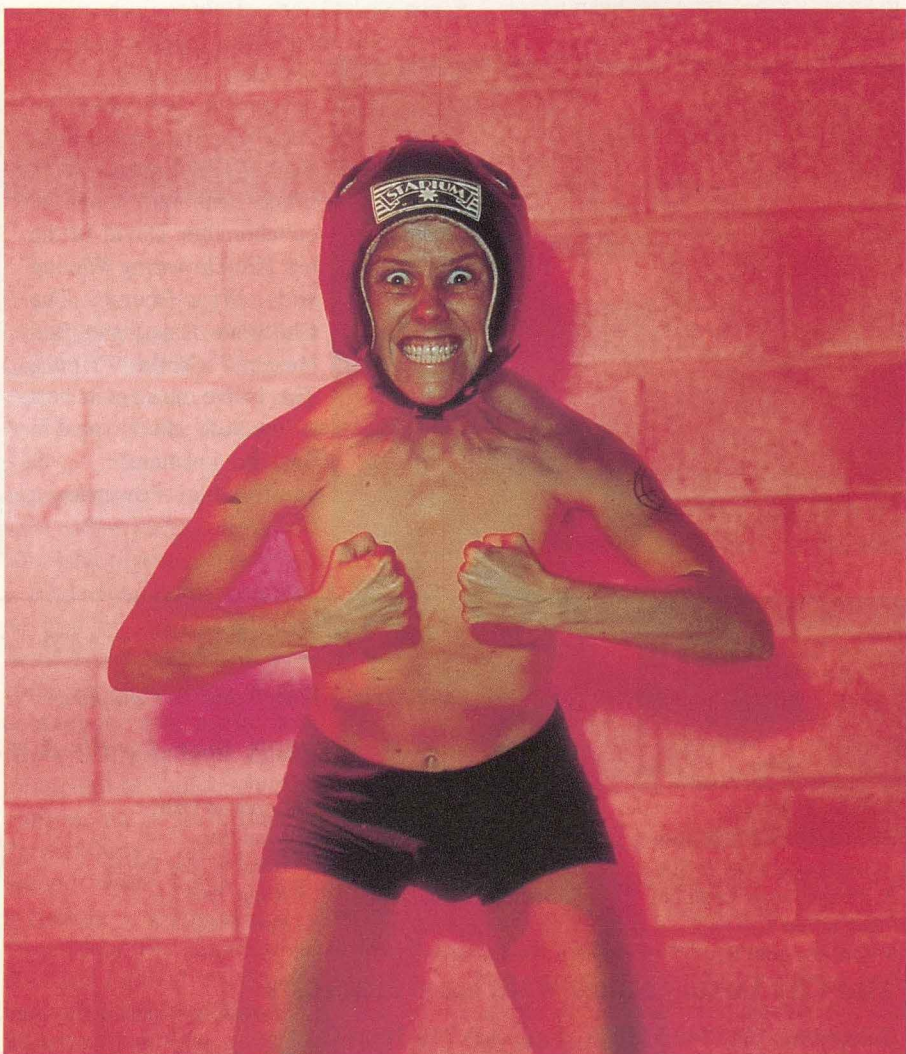
Brisbane Powerhouse will be a contemporary arts venue unlike any other. The architectural team, City Designs has retained the original industrial integrity of the building, with two theatres, informal performance spaces, rehearsal and back stage areas, offices and restaurant/bar built inside the existing structure. The building's unique character is emphasised by a mix of industrial ephemera, metal, glass and stark surfaces etched with 20 years of graffiti sitting alongside state of the art facilities.

Designed after extensive consultation with the arts industry and local communities, Brisbane Powerhouse will be an adaptable, user-friendly, accessible space for audiences, artists, artworkers and technicians. It also boasts one of Australia's most flexible performances spaces — a 400-seat theatre that can quickly and cheaply alter configurations from end-on seating to traverse mode, in-the-round, cabaret and bare studio style. It has the height for physical theatre and a hide-away orchestra pit.

The historic Stores Building next door will include a studio space, rehearsal room and accommodation for cultural tenants.

When next in Brisbane, see what is happening at the Powerhouse.

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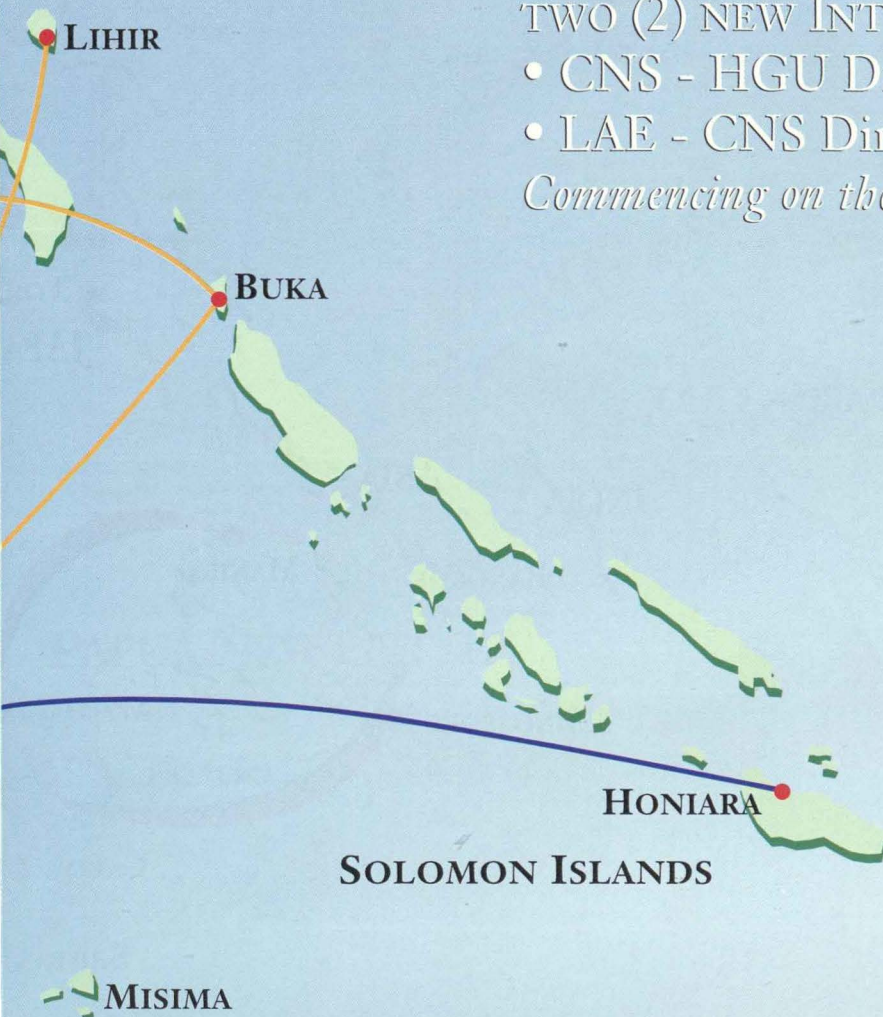
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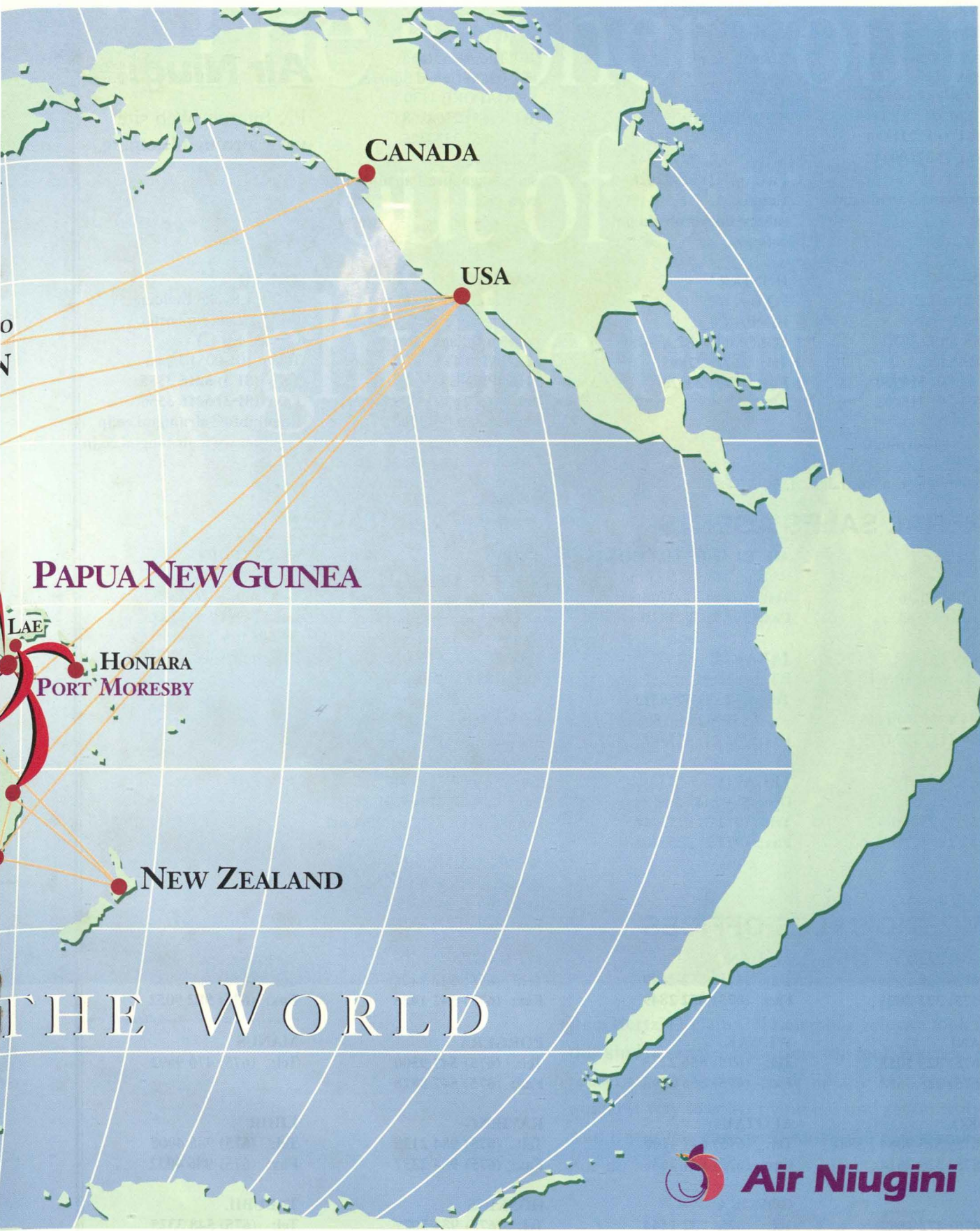
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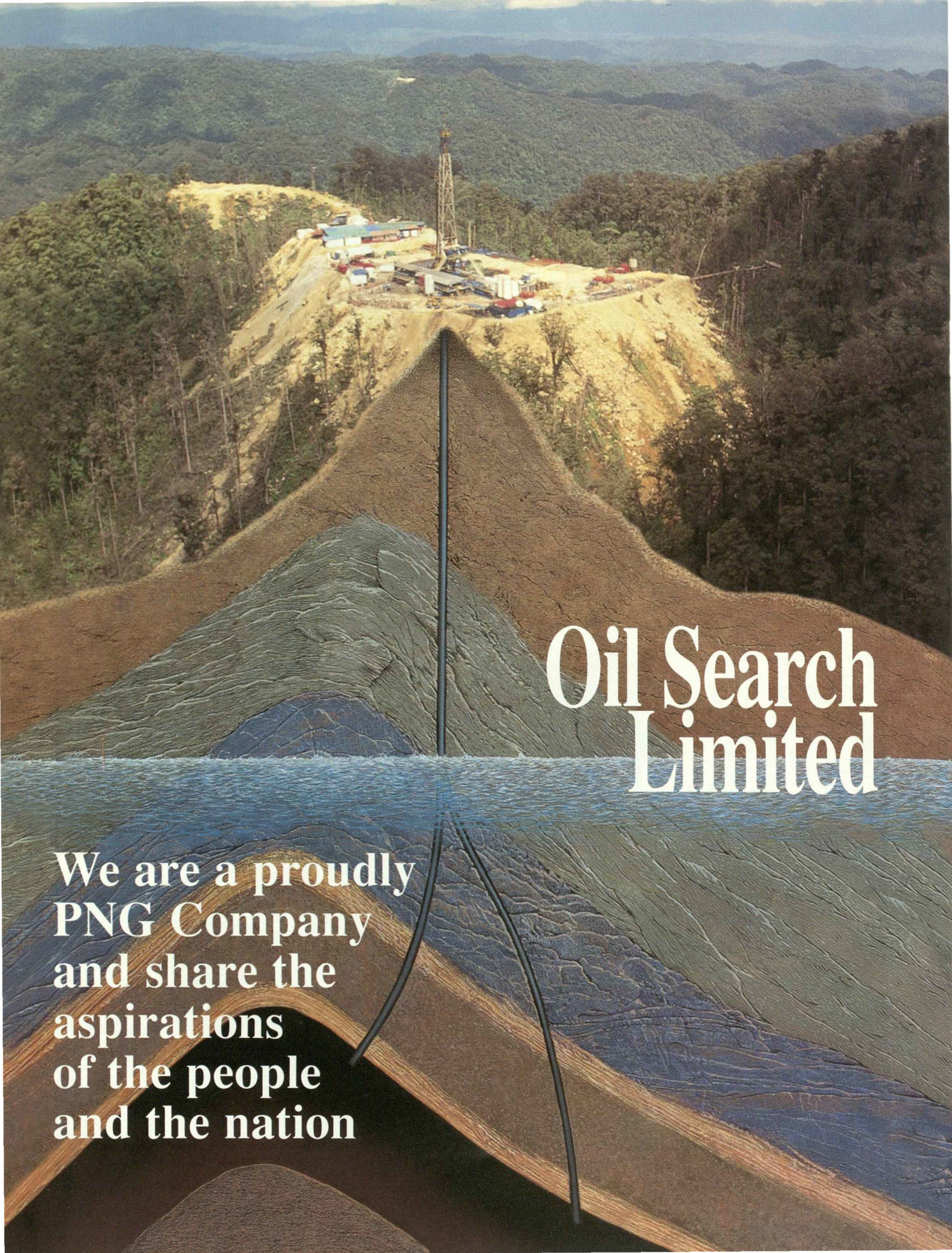
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Mona Lisa Metta — winner of the Photograph Competition
Goroka pineapple

An aerial photograph of an oil drilling site on a hillside, with a geological cross-section overlay. The site includes a derrick, buildings, and equipment. The cross-section shows various rock layers, including a prominent blue layer. A vertical line marks the location of the drilling site, and two curved lines show the path of the wellbore into the subsurface.

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Birth of a Butterfly

Story and photographs by Eric Lindgren

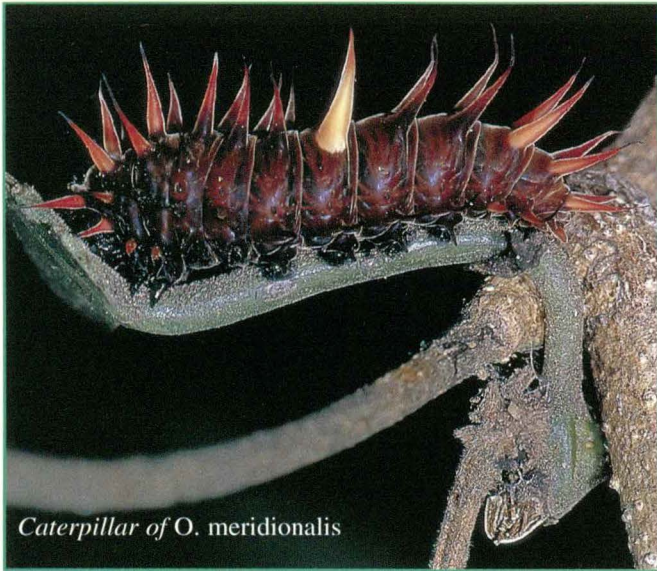
Papua New Guinea and Indonesia are the home of the Birdwing butterflies. Belonging to the Swallowtail family, these are spectacular species, best known for the beautiful green, yellow and black males of the Common Birdwing, *Ornithoptera priamus*. These range from the lowland forests of Indonesia (Serang, Ambon Islands) in the west, to the lowland jungles of Guadalcanal in the east. Females of all species are duller — black and white with traces of red and yellow on the wings.

There are twelve species altogether. Eight are found in New Guinea, and are all protected by law. They range in altitude from sea level (*O. alexandrae*, *O. allotei*, *O. meridionalis*, *O. priamus*, *O. victoriae*) to high mountain forest (*O. paradisaea*, *O. rothschildi*) and are tied in with the presence of the food plants of the caterpillars. These are various species of the vine *Aristolochia* (photo below). The leathery leaves of these vines are sought out by the female to deposit her eggs.



Mating birdwing butterflies





Caterpillar of *O. meridionalis*

The caterpillars (*photo above left*) feed upon the leaves until they are ready to pupate, then swing themselves upside down beneath a horizontal part of the corky stem. Here they spin a silken girdle about their 'shoulders' (*photo above right*) and hang about until their internal fluids start to reorganise. As hormones change, the caterpillar wriggles out of its skin and the tougher shell of the pupa is revealed. The old skin falls aside, and the pupa commences the pre-programmed metamorphosis from caterpillar to adult (*photo below*). Finally the adult emerges (*photo right*).

Smallest of the birdwings are males of the Tailed Birdwing, *O. meridionalis* (10cm wingspan). Almost as small are male Richmond Birdwings, *O. priamus richmondii* (11cm wingspan) from eastern Australian rainforests south to the Richmond River in NSW. Like many species, this is now endangered and a programme of re-establishing the food vine is underway throughout its original habitat. In Port Moresby during the 1980s a programme to popularise the growing of the Common Birdwing's host (*A. tagala*) was commenced but soon fell by the wayside.

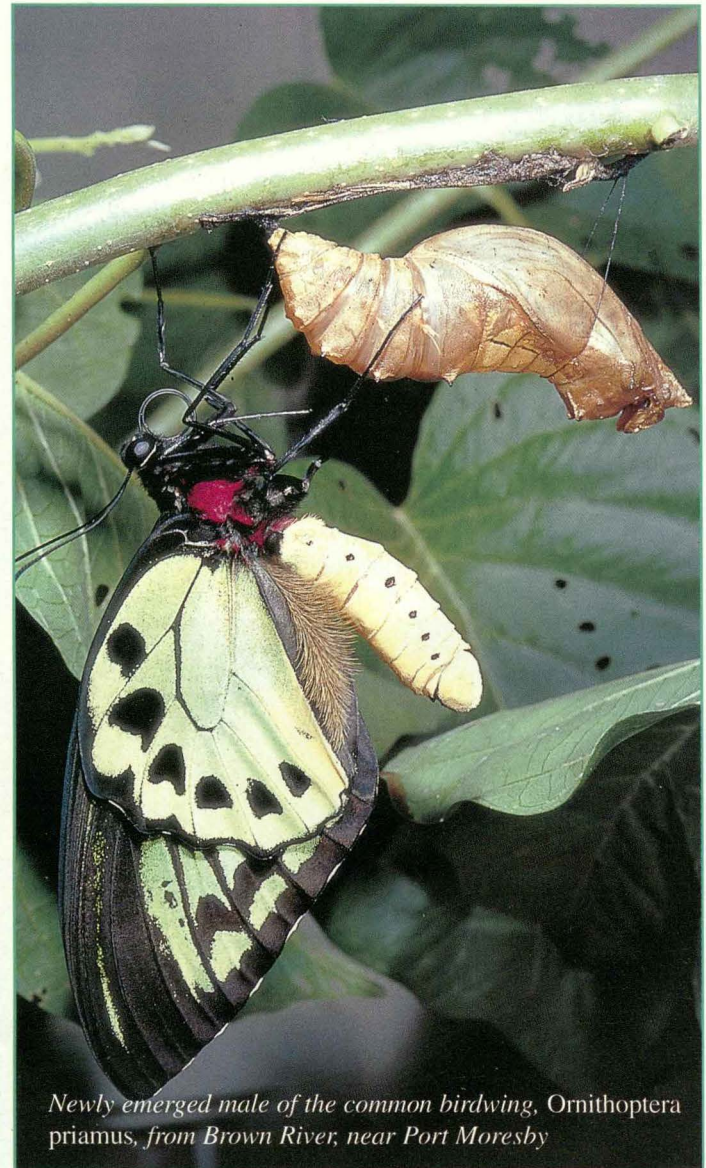


Head of butterfly emerges from pupal shell.



Pupa of the common birdwing

Largest of the birdwings, indeed of all species of butterfly, is the female Alexandra's Birdwing, *O. alexandrae* (23cm wingspan). Their caterpillars grow to 12cm in length and the pupal shells to 9cm, with a diameter up to 3cm.



Newly emerged male of the common birdwing, *Ornithoptera priamus*, from Brown River, near Port Moresby

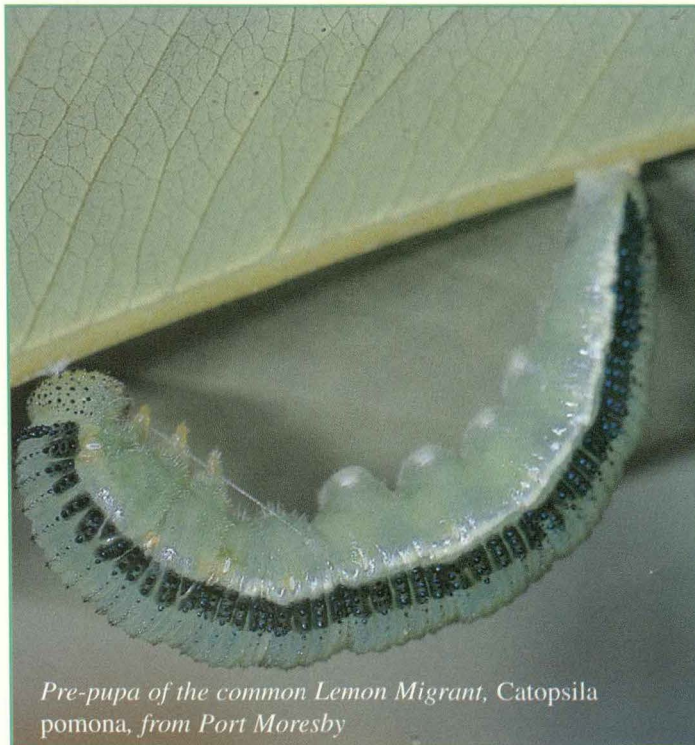


Adult male of the Bougainville form of the common birdwing, *C. priamus urvillianus*

The most widespread of the birdwings is the Common Birdwing, *O. priamus*. There are numerous sub-species, ranging from the typical Papua New Guinean lowlands form, *O. p. poseidon*, to the striking Bougainville representative, *O.p.urvillianus* (photo above). Males of this form lack any yellow on the wings and show as black and deep sky-blue in flight. Contrasted with the yellow abdomen this is a colour pattern unique in the group.

As might be expected, birdwings are popular with collectors throughout the world. To avoid their depletion in the wild, a program of village breeding was started in the 1970s. This proved very popular with villagers, who now supply perfect specimens to the Government-sponsored Insect Trading Agency for marketing throughout the world. Stable prices, regulated export procedures and a quality product have proved the value of this programme.

The Lemon Migrant (photos below) slings itself under a leaf, like the Birdwing. It is a common species in Papua New Guinea. During the change of season myriads of this species may irrupt and move with the prevailing winds. It lays its eggs mainly on the Golden Shower Tree (*Cassia fistula*), a tree commonly used for street planting in towns.



Pre-pupa of the common Lemon Migrant, *Catopsila pomona*, from Port Moresby



Lemon Migrant ready to emerge from the pupal shell



Caterpillar of a blue butterfly living with red ants in a rolled up Eucalyptus leaf, Narathura sp., Port Moresby



Red ants protect the pupa of a blue butterfly, Narathura sp., Port Moresby.

In some species of Blue Butterflies the caterpillar is tended by ants (*photos above*). In return for protection they exude a sweet fluid for the ants to feed on. One species in Australia lives underground in ant burrows. At night the ants carry the caterpillar into the canopy where it feeds on leaves, returning it to its shelter for the daylight hours. The Blue shown above is accompanied by guard ants during its night time forays into the canopy after food.

In many species of butterfly the caterpillar hangs by its hind end to pupate (*photos below*). The Australian Admiral is frequent in southern Australia. It also occurs in New Zealand. The distinctive yellow patches on the forewings are the best field mark. The caterpillar feeds mainly on stinging nettles and is a ground dwelling species.



Dr Eric Lindgren is a photo-journalist living in Brisbane. He lived for 26 years in PNG, working in environment and conservation. His main interests are wildlife, World War 2 aviation and history of the south-west Pacific.



The caterpillar of the Australian admiral Vanessa (Pyrameis) hangs by its claspers before changing to a pupa.



A newly emerged Australian admiral expands and dries its wings before flying off.

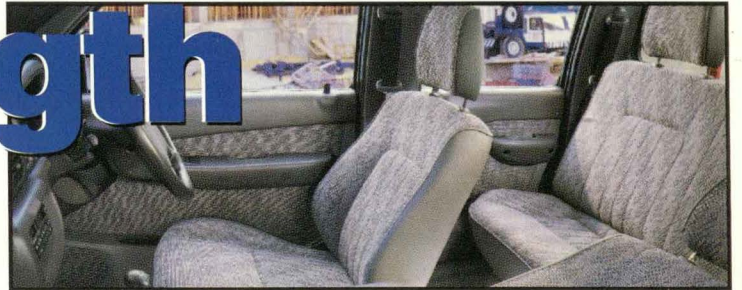


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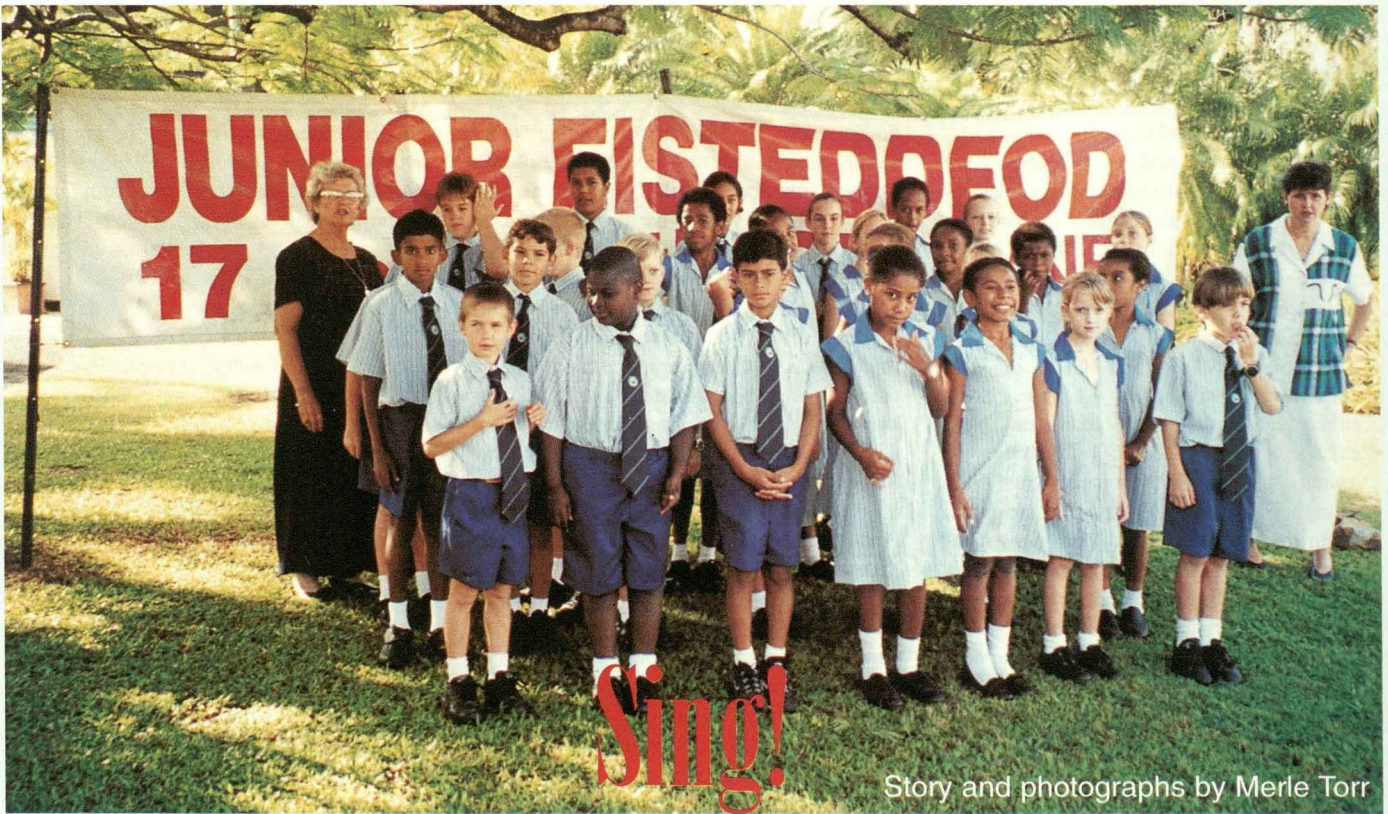
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Story and photographs by Merle Torr

Lae children take Cairns by storm

For the last two years, The International School of Lae (TISOL) Choir has participated in the primary schools' choral section of the Cairns and District Junior Eisteddfod (CDJE). In 1999, Lae students entered the Poetry and Literary Sections, as well as the Choral.

Why would my husband and I fly to Cairns to witness a primary school choir from Lae perform at the 1998 eisteddfod? What could be so urgent that I would travel to Lae, a month in advance of the next eisteddfod? And what is an eisteddfod, anyway?

Originally, an eisteddfod was 'a meeting of Welsh poets and musicians especially as a modern festival'. In many English-speaking countries, similar festivals are held. The CDJE includes competition for individuals, duos and groups in vocal, choral, poetry, literary and instrumental sections. It is held every June for two weeks.

In December 1997, my daughter Jeanne Cross went to live in Lae. Their residence is within the charming Asiawe village at Voco Point and their two sons attend TISOL.

Jeanne had experience in preparing primary school children for eisteddfod competition while she was teaching in Weipa and Mackay in Queensland.

While working at TISOL in late January 1998, Jeanne heard the children sing at assembly. She knew that these young people could be trained to compete. But where? At the Cairns Eisteddfod, as the Weipa choir had done.

After several telephone calls from me to Cairns, thence me to Jeanne, to ascertain eisteddfod dates, cut-off dates for nominations, availability of music etc, the TISOL choir entered the CDJE. In the ten remaining weeks before the competition, students aged between 8 and 12 years were auditioned; parents contacted; school administration approached; *choir practice*; many appeals made to local business houses for practical support; fund-raising avenues investigated; *choir practice*; passports and visas organised; travel and accommodation arrangements made; *choir practice*; and leisure activities organised in Cairns.

Arrangements were made for the Choir to fly from Lae early on Wednesday 17 June 1998, compete on the Thursday and return to Lae the following evening.

The logistics were formidable. Several children were to have their first experience of leaving home, albeit for three days. Would they be homesick? Would the choir members travel well?

Twenty-six children, Jeanne as manager/conductor, colleague Paul Wood as pianist and five additional adults (parent/teacher) successfully completed this ambitious expedition. TISOL Choir gained Third Place in their third chorus. We felt very proud when the Chairman of the proceedings singled out the visitors from Papua New Guinea for special recognition and acclamation.

The success of the TISOL Choir in Cairns was partly due to the innate musical talent of the children, individually and collectively. Their delivery of all facets of music — tempo, rhythm, timing and harmony — had the effect of causing 'goose-bumps' on the listener. As a group, they could easily cope with learning the words, effecting an accent where required, or making amends to lengthen or shorten a bar.

At the commencement of the school year 1999, Jeanne ascertained that the school's music specialist was not able to accompany the choir to Cairns in June. (Paul Wood had returned to England.)

Jeanne's response was 'Pack your bags, mum'. I was in Lae to work with the choir for four weeks prior to 1999's eisteddfod.

With the inclusion of a Poetry group under the instruction of Tonia Wood, the selected children were under extra pressure because of the added practice sessions. Normal school activities continued all the while.

Four choruses and two poems were chosen. Literary entries were organised by Sue Gamwell of the English Department staff, secondary campus. These were forwarded to CDJE several weeks before the eisteddfod sessions began at the Civic Centre, Cairns.

Members of the TISOL Choir in 1999 represented six countries — Papua New Guinea, England, Ghana, India and New Zealand. Ten of these 30 children were 'veterans' from the 1998 choir. Five of 1999's recruits needed to apply for their first passports.

During the first week back to school after Easter 1999, all the commitment given for the 1998 competition was regenerated, and more. Another reason for the success of the TISOL Choir was the wonderful rapport Jeanne had with the group. She too has an innate musical ability, which enabled her to listen to the separate sections of the choir while still conducting.

When the Alto section of eight members became overwhelming, Jeanne would indicate that they should quieten down so that the 18 Sopranos could have dominance.

Jeanne was able to hear when one child seemed to be off-key. Her praise for a job well done was always given. During rest periods of practice sessions, if the children became noisy in their chatter, Jeanne would simply sing 'La di di da di; la di di da di', until all members of the group joined in. Jeanne's hand would be raised, and she would nod to me to bring in the introduction of the next piece, and the attention of the choir members was fixed on their conductor.

Discipline was always of utmost importance. Choir practice and poetry practices were held separately. All children knew which was required on each school day and when. There were very few forgetful instances.

With the inclusion of competition in the Poetry Section, the visit to Cairns had to be extended for an extra day. Two afternoons were set aside for leisure activities. These included an afternoon at The Pier, an afternoon at a large shopping centre with at least one movie, eating takeaways at KFC and McDonalds, dining at Hog's Breath Café and a round trip to Kuranda — up by bus, down on the Skyrail.

Funds were raised to cover the expenses of the trip — around K24,000. The two major sponsors of 1999's TISOL Choir were Huon Electrical and Mobil Oil New Guinea.

Other business houses that made the trip possible were Air Niugini, ADN, Brian Bell, Courts Furniture, KPMG, Lae International Hotel, Lowndes Lambert Insurance, PNGBC, Stephens Trading, Telikom PNG and Voco Point Trading.

The support for the venture from families of the choir members also helped. Families were required to assist with air fares, attend the many fund-raising activities, and transport the children home after choir practice, often well after school hours. Families, friends and neighbours attended the full rehearsal of the Choir and Poetry Groups, just before we left for Cairns.

Happy and relaxed, the 30-member choir and poetry group, Jeanne, Tonia, four parents and I flew from Lae early morning Wednesday 16 June 1999.

The achievements of the TISOL Choir in 1999 were outstanding. In order of the performances, the choir gained Highly Commended for the Unison Chorus; Third Place for the Folk Chorus; and First for the Primary School Chorus (in harmony). This was Jeanne's first FIRST in 11 years of training choirs! Emotions ran high. There were many hugs. All their hard work had been rewarded.

In Friday morning's session, Tonia's Poetry Group gained Third Place with their two items.

From their entries in the Literary Section, TISOL students from Bulae Primary Campus and Okari Secondary Campus gained three First Place awards, one Second, two Thirds and four Highly Commended Awards. Items submitted were in Short Story, Letter Writing and Poetry Writing sections.

A wonderful result from concentrated effort for ten weeks of the school year. And now we look to year 2000!!!

Below: TISOL Choir on stage in Cairns

Left to right, back row: Ben Norton, Randy Yosi, Samantha Sales, Leasa Franks, Delwyn Dau, Alaynia Garnsworthy, Grace Hopkins

Third row: Owen Cross, Anthony Cowell, Samantha Gabougi, Daniella Shiers, Shannon Johnston, Nicole Yasi, Joyce Uyeg

Second row: Damitha Maddugoda, Brendan Sheldrick, Samuel Hopkins, Emily Sharpe, Kathryn McLay, Zoe McLaurin, Yalinu Poya

Front row: Merle Torr, Taylor Cross, Richard Annan, Patrick Woodlock, Theodora Laufa, Jennifer Poya, Hannah Wakefield, Bradley Fanning, Jeanne Cross



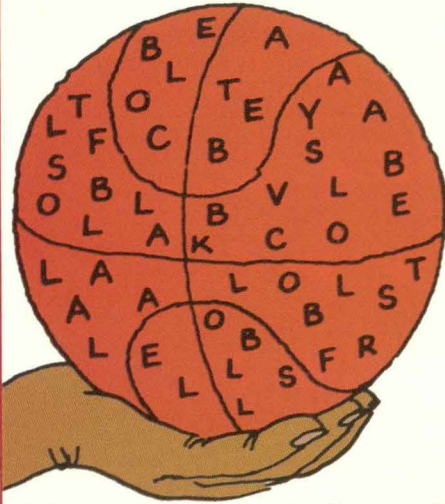
Left: Richard and Zoe proudly display 'The Lion's Shield and Sectional Award.



Puzzles

Answers on page 48

BALL GAMES

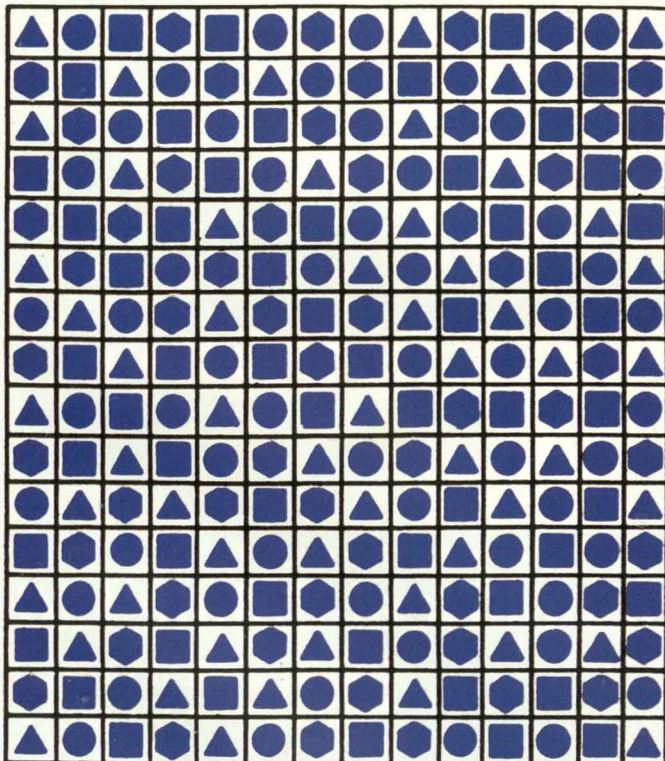


Letters in the basketball make up the words:
 BASKETBALL
 BASEBALL
 SOFTBALL
 VOLLEYBALL

After you mark out the letters of the ball games, the letters left over make up the name of another ball game. What is it?

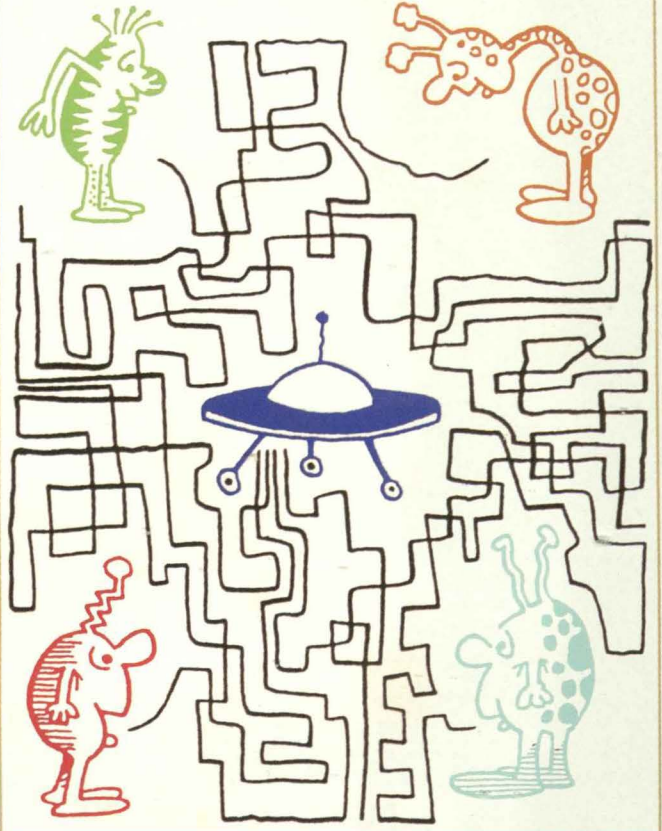
BLOCK PATTERN

In this puzzle there are 9 block patterns that match the master block on the right. Can you find them?



THE SPACE SHIP

Who owns the space ship?
 Follow the right line and it will take you from the alien to the ship.



GIRL'S NAME

Some letters of the alphabet are missing from around the girl's head. These missing letters make her name. What is her name?



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CLASSICAL Channel: 5

Theme from Angela's Ashes
(Unknown)
Orchestra conducted by John Williams
DECCA

Rondino Op 81, No 2 (Sibelius)
Linda Brava: violin
John Lenehan: piano
EMI

Scherzo (Litoff)
Isador Goodman: piano
Melbourne Symphony Orchestra
Patrick Thomas: conductor
ABC CLASSICS

Where'er You Walk (Handel)
Bryn Terfel: bass baritone
Scottish Chamber Orchestra
Conductor: Sir Charles Mackerras
DGG

Ancestral Encounter
(Anderson/Snansy)
Sonic Lifeform with Jen Anderson
MR WALKER'S COMPANY

Waltz in A Flat (Brahms)
Balazs Szokolay: piano
NAXOS

Concert Piece, Op 33
(Julius Rietz)
Diana Doherty: oboe
Queensland Symphony Orchestra
Conductor: Werner Andreas Albert
ABC

Fruhlingsstimmenwalzer Op 410 (Strauss)
Berliner Philharmonic Orchestra
TELDEC

Serenade Op 3 No 5
(Rachmaninov)
David Nuttall: oboe
Larry Sitsky: piano
ABC CLASSICS

Dance Preludes (Lutoslawski)
Paul Dean: clarinet
Queensland Symphony Orchestra
Conductor: Richard Mills
ABC CLASSICS

Una Voce Poco Fa from The Barber of Seville (Puccini)
Lesley Garrett
The Philharmonia Orchestra
Conducted by Andrew Greenwood
SILVA SCREEN

POP Channel: 6

Shine
Vanessa Amorosi
MUSHROOM

Girls On TV
LFO

Dear Lie
TLC
LA FACE

I Could Never Take The Place Of Your Man
Jordan Knight
INTERSCOPE

Feelin' So Good
Jennifer Lopez
COLUMBIA

Run To The Water
Live
RADIO ACTIVE

Born To Make You Happy
Britney Spears
JIVE

Meet Virginia
Train

Right Now
Atomic Kitten
VIRGIN

Freakin' It
Will Smith
COLUMBIA

Bye Bye Bye
N'Sync

Sweet Love 2K
Fierce

Letting The Cables Sleep
Bush

Flat On The Floor
Simone Hardy
VIRGIN

Personal Space Invader
Sugar Ray
ATLANTIC

I Need To Know
Marc Anthony

EASY LISTENING Channel: 7

Fall At Your Feet
Mary Black
DARA RECORDS

Miss Sarajevo
George Michael
AEGEAN

King Of Pain
Alanis Morissette
MAVERICK

Ternuras
The Gypsy Kings
COLUMBIA

Goin' Back
Julie Anthony
FESTIVAL

After Tonight
Mariah Carey
COLUMBIA

Quasimodo's Dream
Jimmy Little
FESTIVAL

When You Cry
Marcia Hines
WEA

Rise As You Are
Christine Sullivan
LARRIKIN

El Nino
Slava Grigoryan
SONY CLASSICAL

Isn't It A Pity
Barbra Streisand
COLUMBIA

Shipbuilding
Elvis Costello
UNIVERSAL

May This Be Love
Meshell Ndegeocello
MAVERICK

Virtual Samba
Albert Calvo
VINTAGE RECORDS

COMEDY Channel: 9

An Excerpt From the Comedy Store - 20th Birthday
Pauly Shore
UPROAR ENTERTAINMENT

Stand Up
National Lampoon
EPIC

Out Of Body Experience
Jim Carey
UPROAR ENTERTAINMENT

Top Sorts
Tony Martin & Mick Malloy
MUSHROOM

Evening Class
Victoria Wood
BBC

A Mystery Explained
John Clarke and Bryan Dawe
MANA/WEA

John And Mary
I'm Sorry I'll Read That Again
BBC

The Weird Kingdom
Hudson & Landry
DORE RECORDS

Introduction To The Concert
(By The Women's Club President) Anna Russell
COLUMBIA

Camping And Hunting
Ellen DeGeneres
ATLANTIC

An Excerpt from Sean's Tape
Sean Hughes
LAUGHING STOCK

The Question Man
Steve Allen & Tom Poston
VARESE SARABANDE

Byron And Keats
Morecambe & Wise
BBC

The Burning Building
Jerry Clower
MCA

There's a Wilderness Society Bear in There
Tony Martin & Mick Molloy
MUSHROOM

Masculinity at its Finest
Bill Cosby
MCA

Room Service
Henny Youngman
K-TEL

What Would Brian Bottano Do?
Cast of South Park
WARNER SOUNDTRACK



Air Niugini

**COUNTRY
Channel: 10**

Runaway
Gary Allen
MCA NASHVILLE

Cowboy Take Me Away
Dixie Chicks
MONUMENT

He Didn't Have To Be
Brad Paisley
ARISTA

Lisa Angelle
Dreamworks
NFS

Trains
Troy Casser-Daley
COLUMBIA

Love's A Crazy Thing
Keri McInerney
NFS

Misty Mountain
Pru Clearwater
NFS

The Captain
Kasey Chambers
NFS

**I Can Tell By The Way
You Dance**
Adam Harvey
NFS

Amazing
Felicity
NFS

Driving You Out Of My Mind
Raebekah Roycroft
NFS

Asleep At The Wheel
Stay All Night
NFS

Breathe
Faith Hill
WARNER



**COUNTRY
Channel: 10**

How Do You Like Me Now?
Toby Kieth
NFS

Hearts In The Country
Lyn Bowtell
NFS

Drivin' All Night Long
Bruce Robison
LUCKY DOG

I Want You To Cry
Soveriegn
NFS



**CHILDREN'S
Channel: 11**

Rock And Roar, Dinosaur
Janet Granite
KLARITY MUSIC

A Christmas Pageant
Sesame Street
AXIS

There's A New Sound
Scooter from The Muppets
ASTOR

**Who's Afraid Of
The Big Bad Wolf?**
Three Little Pigs
WALT DISNEY

At The Dance
The Muppets
ASTOR

The Doodat Dance
The Hooley Dooleys
ABC

Rubber Duckie
Ernie from Sesame Street
ABC

Peter Rabbit
Paul Wing
RCA CAMDEN

Feed The Meter Meat
April Ronsisvalle &
Alan Harding
INDEPENDENT

The Elves & The Shoemaker
Dragonale
MONKEY BAR MUSIC

**CHILDREN'S
Channel: 11**

Tongue Twister
The Cast from Play School
ABC

The Hokey Pokey
Sesame Street Cast
ABC

The Three Bears
Arlo Guthrie
LIGHTYEAR

Imagination
Sesame Street Cast
ABC

Mr. Bump
Narrator from Mr. Men
FESTIVAL KIDS

The Frog Prince
Auntie Kathy
RCA

Penny Lane
Bugs Bunny & Taz
RHINO

**The Great Gonzo Eats
A Rubber Tyre To The Flight
Of The Bumble Bee**
The Muppets
ASTOR

The Cooking Song
Madeline & Friends
ABC

Bein' Green
Tony Bennett with
Kermit The Frog
COLUMBIA



Puzzle Answers

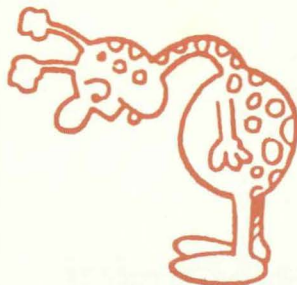
BALL GAME

Soccer

GIRL'S NAME

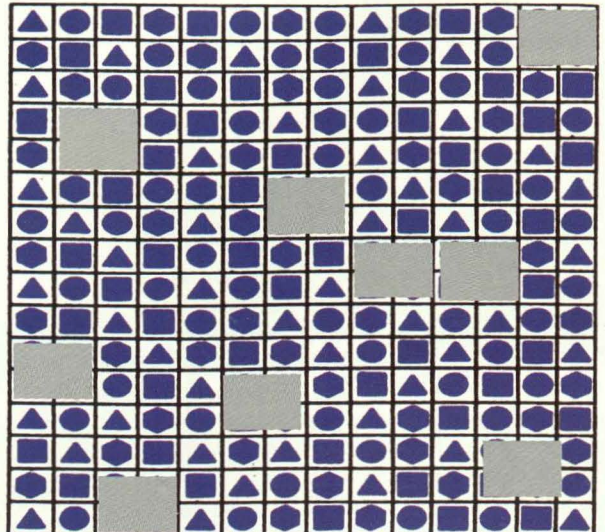
Sharon

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Snow Falling on Cedars



Genre:
Romantic Drama
Rated: PG-13
From: Universal
127 mins

On the bay a flickering lantern signals distress from a crippled fishing boat, while elsewhere a freighter lurches blindly through the chalky mist. By morning sea and sky are clear, but the tranquil village of fishermen and berry farmers will forever be changed. For one man has lost his life, and another — a childhood friend — has been charged with taking it.

Featuring: Ethan Hawke, Youki Kudoh, James Cromwell, Richard Jenkins
Director: Scott Hicks

Bicentennial Man



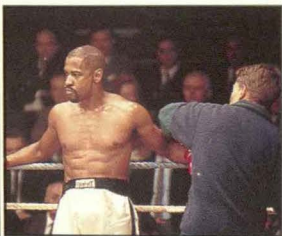
Genre: Comedy
Rated: PG
From: Buena Vista
131 mins

Based on a short story by acclaimed science fiction author Isaac Asimov, *Bicentennial Man* chronicles the 'life' and experiences of an android who is purchased as a household robot programmed to perform menial tasks. Soon the Martin family learns that their new purchase is not the ordinary robot they expected. Instead, the android, now named Andrew, begins to develop emotions and creative thought.

Featuring: Robin Williams, Sam Neill, Embeth Davidtz, Wendy Crewson
Director: Chris Columbus

JUNE

The Hurricane



Genre:
Drama
Rated: R
From:
E-Source
120 mins

In June 1966, Rubin 'Hurricane' Carter is a strong contender for the middleweight boxing title. When three people are murdered in a New Jersey bar, Carter's dreams are destroyed. Carter is erroneously arrested for the murders and sentenced to serve three life terms in prison. When he is proved innocent, 'Hurricane' sums up his 20 years in prison for a crime he didn't commit by simply stating, 'Hate got me into this place, love got me out'.

Featuring: Denzel Washington, Deborah Unger, Liev Schreiber, Vicellous Shannon

Director: Norman Jewison

Channels 1 and 2

Crazy in Alabama



Genre: Drama
Rated: PG-13
From: Columbia
113 mins

Aunt Lucille is a glamorous eccentric who escapes from the clutches of her abusive husband and takes off to Hollywood to pursue her dreams of stardom. Back in Alabama, her young nephew Peejoe is about to get a fast education in the grown-up matters of Los Angeles and the Deep South. Their stories intertwine in this poignant, yet stirring drama.

Featuring: Melanie Griffith, David Morse, Cathy Moriarty, Lucas Black
Director: Antonio Banderas

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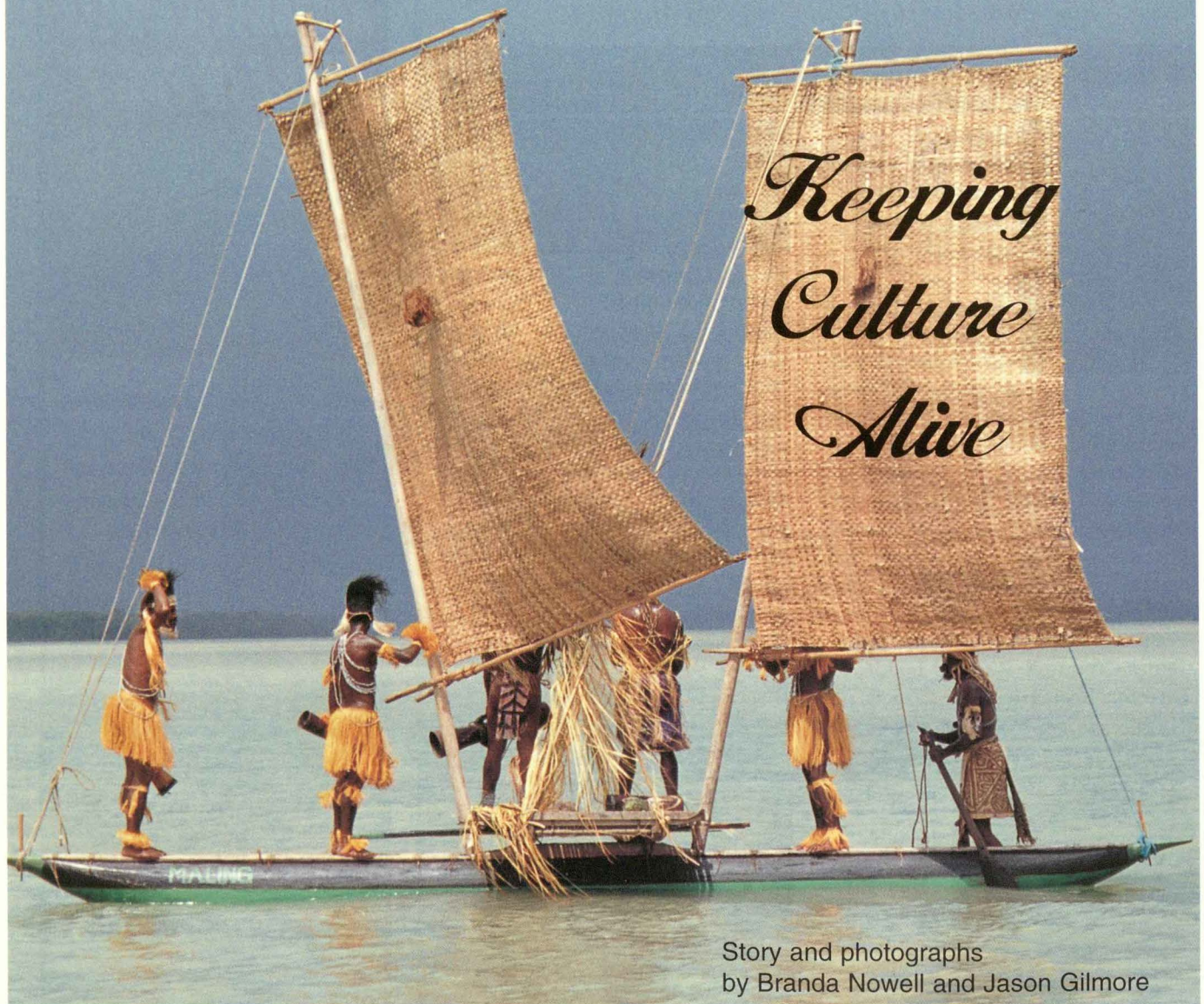
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Kakasinga Voyage



Story and photographs
by Branda Nowell and Jason Gilmore

Large, double-masted canoes, called kasali in the Yabem language, were once the primary transportation for villagers along the Huon Gulf coastline. Long and often treacherous canoe voyages enabled remote villages to access trade opportunities in Lae and with other villages. However, were you to visit the city of Lae today, you would not see the beautiful hand-carved outrigger canoes with woven sails of pandanus leaves slowly making their way into Voco Point Harbour. According to the local people, not a single sailing canoe voyage between Salamaua Point and Lae has occurred since the 1950s.

According to the story, in 1953 three canoes set sail from Voco Point homeward bound to their villages of Kui and Siboma, several days voyage down the coast from Lae. Midway through the journey, they encountered stormy weather. The seas grew rough and swamped all three canoes before they could make it to the safety of the shore. Two canoes and all their crew were lost at sea. The passengers of the third canoe managed to hang onto their swamped boat floating centimetres below the water. A mother with an infant son was unable to hold onto the canoe while keeping her baby above the water. The child was kept alive in the churning seas

by being hoisted in his bilum up the still upright mast pole of the swamped canoe. Fearing attacks from sharks and other monsters of the sea, the rest of the crew held the woven sails of the canoe under their feet to hide themselves from whatever was lurking below.

Eventually the seas calmed and the passengers of the third canoe from Kui were rescued and brought to safety. The villagers say that shortly after the accident, a local law was passed forbidding sailing canoes from travelling from Salamaua Point to Lae. This law ended the tradition of outrigger canoe voyages in the Huon Gulf. That is, until now.

On Thursday 3 November 1999 at 7.30am, the Ombroy Theatre Group launched the first annual Kakasinga Canoe Voyage from Lababia Island to Voco Point Harbour, Lae — a two-day trip.



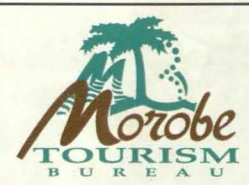
With the help of two CUSO volunteers working with the Lababia guesthouse, the villagers organised the event to promote the local theatre groups who were the boat crews. The voyage was made as a remembrance of history and tradition, and as a way of preserving a piece of Papua New Guinea's rapidly changing culture.

Three double-masted outrigger canoes escorted by a safety watch dinghy participated. Two canoes were from Lababia village with the third belonging to Buakap village, a half day up the coast from Lababia.

The first day of the voyage began with a wet start as the two Lababia canoes launched from their island in a rainy drizzle. Past historic Salamaua Point, the winds became very strong and the crews had to battle huge waves. The canoes made it safely to Buakap where they joined with the Glanduc Bali Theatre Group who were crewing the third canoe. The fleet continued to the small village of Busama, where they would spend the night. Their arrival at Busama was met with awe and surprise by the community at the sentimentality of a sight not experienced for almost 50 years. Even after a long day of battling the waves, the crews were not in the least interested in sleep. High spirits, excitement and the fellowship created by the voyage manifested itself into a singsing that carried on long into the night.

The second day began with the ocean reflecting like a mirror in the sun, not a gust of wind to be felt. Running on little sleep, beef crackers and determination, the three canoes headed out at dawn with sails down and paddles out. In the glaring sun, they paddled all morning and into the afternoon, telling stories and singing songs in Tok Ples to keep their spirits high.

As the canoes came closer to Lae, storm clouds developed, providing a long awaited breeze to lift the sails. However, the rain did not deter the cheering crowds who gathered along the shores to show their support as the canoes sailed by on the final pass into the harbour. At 2:53pm, the Kakasinga canoe voyagers arrived at Voco Point. Hundreds of spectators surrounded the crews as they were greeted by a welcome singsing performed by the SEEDS, Bongalic and Titibala Theatre Groups.



The Morobe Tourism Bureau is located on the 1st level, Room 2.9A, IPI Building, 2nd Street Lae.

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During the arrival ceremonies, speeches were made on the importance of conserving culture through keeping the rituals and dances of the tambuna (ancestors) alive. Cultural theatre groups like those who participated in the Kakasinga Canoe Voyage are creating an important link for young people to preserve the songs, dances and stories of their clans.

One message of great importance to the organisers and participants from Lababia was the need for conservation and sustainable utilisation of the rainforest and marine environment. Lababia village has worked in partnership with a local conservation NGO called Village Development Trust to establish a 47,000-hectare Wildlife Management Area (WMA). The purpose behind the WMA is to find creative ways to utilise the rainforest and marine environment as an income resource for the landowners without depleting it.

The Kamiali Training Centre & Guest House is an example of such an initiative. Serving as a training centre for eco-forestry programmes and as an eco-tourism venue for guests wishing to visit the WMA, Kamiali provides important employment opportunities to the villagers of Lababia while at the same time creating awareness to both the villagers and to visitors of the importance of conservation.

If you would like to know more about the Kamiali Wildlife Management Area, contact Village Development Trust, PO Box 2397, Lae, Morobe Province. Phone: (675) 472 1666. For more information about cultural theatre in the Morobe Province, contact the Morobe Administration Division of Sports, Culture and Liquor, PO Box 294, Lae. Phone: (675) 473 1713, or the Morobe Tourism Bureau, PO Box 475, Lae. Phone: (675) 472 7823.



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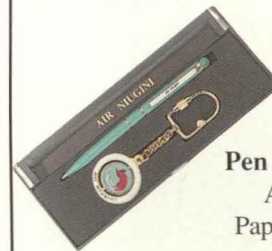
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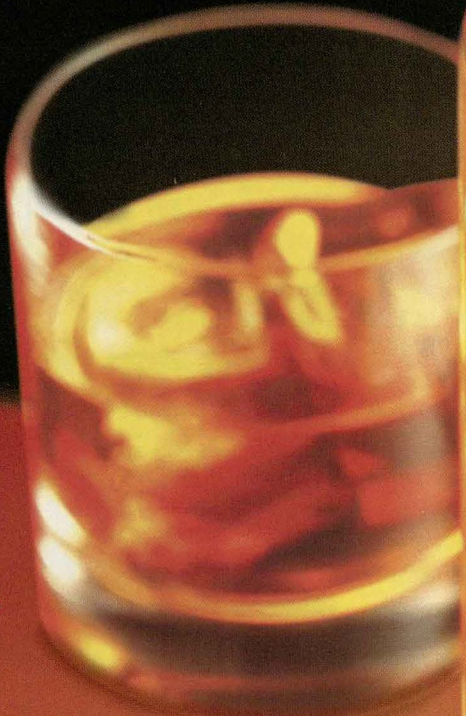
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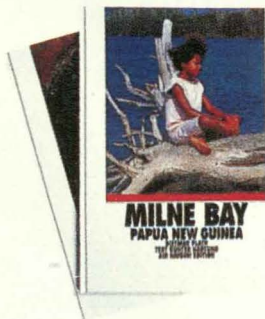
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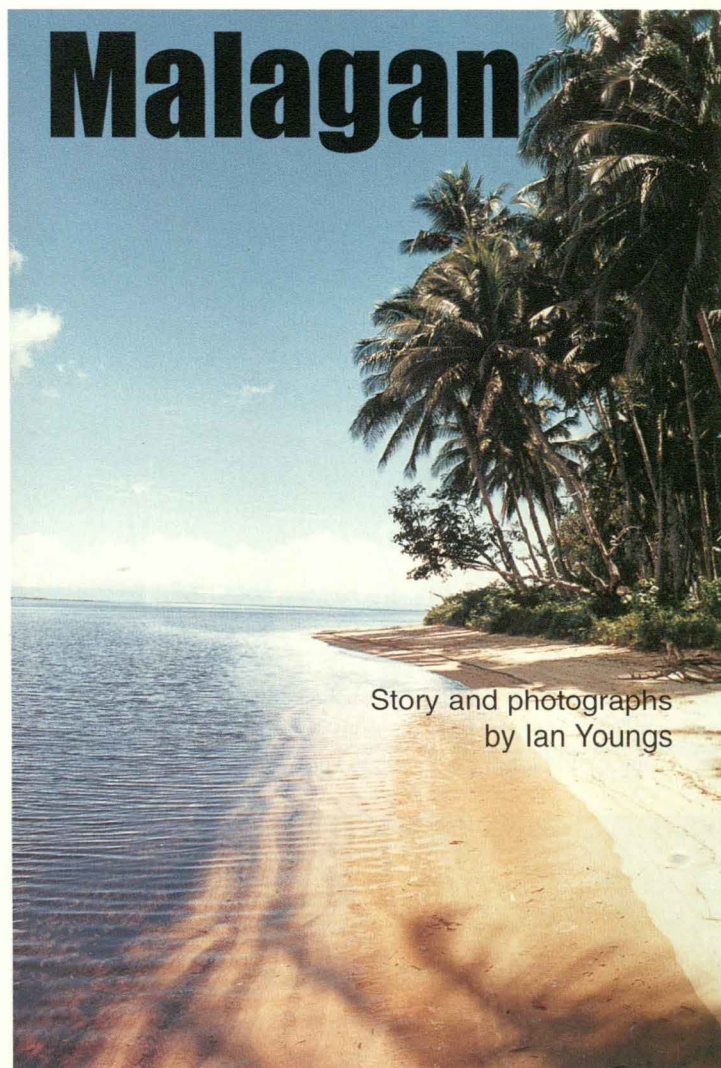
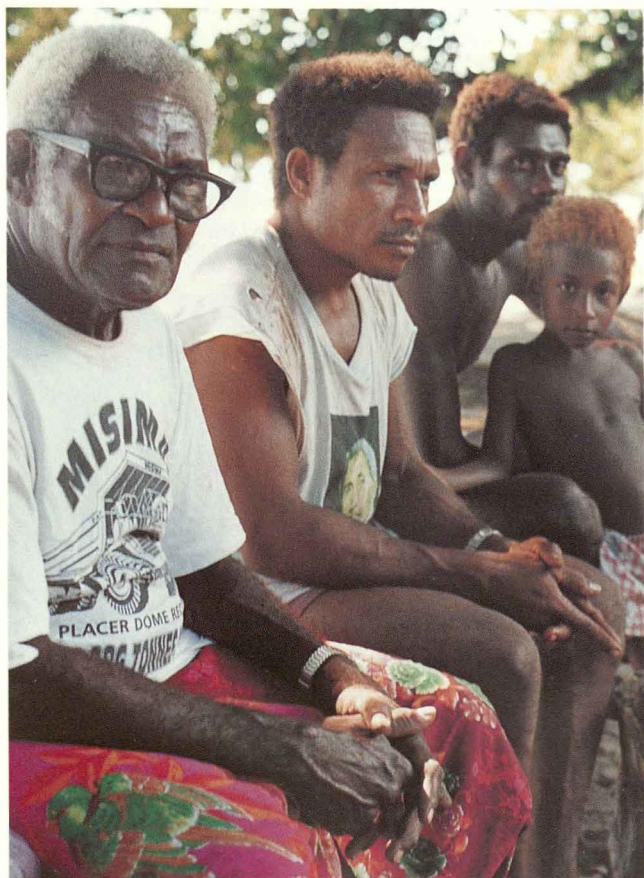
A long log with notches and chunks roughly carved out of it lies on a table in Edward Sale's workshop. He may be the best carver of his generation, but he is growing old and tired. He can't be bothered to finish his latest creation, not yet. He knows this piece of his clan's culture will survive with his son Matthew who, he says, will be better than him soon. As with most activities on the small island of Tatau, New Ireland Province (*photo on right*), there is no rush. Edward knows he can sell his work — all of his other pieces have been snapped up — but he is not in it for the money.

Edward is a big man on the island and a custodian of one of its most treasured traditional skills — carving. Wood carvings like Edward's are central to the area's distinctive death ceremonies, which make the region stand out amid a country of rich cultures.

In fact, Edward's reputation has spread far beyond his shores. Art collectors and dealers arrive on the island every year in search of his work — so often, in fact that there is now nothing left to buy. Recently Edward was invited to exhibit his work in Los Angeles. *But, he says, I probably will not travel. I am too old for the journey. I hope to complete some carvings for Matthew to take.*

Bounded on one side by coconut palms and on the other by the Pacific Ocean, Edward's village looks like it could have changed little for centuries. A few concrete and corrugated iron buildings now sit among those made of wood, bamboo and palm leaf. Edward says the youth of today don't look after the place like they did when he was a boy.

Master carver Edward Sale (front) and family



Story and photographs
by Ian Youngs

There are no phones here, no electricity, no running water, no Coke and no Pepsi. Jesus and the Spice Girls are here but then, they are everywhere.

The main or at least most visible part of traditional local custom comes alive when a villager dies. This begins a long mourning and ceremonial process, and is when Edward starts carving his wooden Malagan sculptures. These detailed and intricate totemic poles and plaques depict faces and creatures relating to the deceased, their family and clan. Carving was a skill practised by Edward's father, his father's father and probably a fair few fathers before that.

Through our custom, we have to stop work in the garden and in the house after someone dies, Edward says. *A few days after the death, we place our first Malagan at the burial ground to show that people can go back to work, and leave it there until our last ceremony.*

When a few Malagans are standing in a burial ground, showing that a few people have died, preparations for a large, final ceremony begin. Pigs are bred, vegetables grown, traditional dress prepared, invitations sent to neighbouring village chiefs, and more carving is begun.

The last ceremony is very important, as it is the final one of those organised, Edward says. *We have a singing with dancing, so many Malagans and of course lots of people. Invitations are sent to far-away people to come.*



The celebration culminates in several days of feasting, singing, elegies for the deceased and the acting of important traditional stories.

And when that is over, then so is the grieving for the dead. *It's final, finished.* Edward says. *We don't have to think about it any more.*

Before the artefact collectors moved in, the carvings were then simply burnt or thrown away. But now, Edward sells his creations. The price varies widely, from 100 to 3000 Kina. He doesn't know how much they fetch once they leave his shores, and doesn't seem to care. But one Canadian gallery recently quoted one of Edward's works at over 16,000 Kina.

Some local customs are less obvious than the death ceremonies, but have more impact on day-to-day life. It is a matrilineal society, where the women inherit the land. *My children are free to work on my mother's clan land,* Edward says. *But if they want a piece of land from my clan, they have to pay.*



Above: *The owners of Andi Guesthouse enjoy accommodating tourists.*
Below: *Work in progress— Edward Sale's latest creation*



They also have to pay their father for the right to carve. This buys a son the use of the family's unique designs, which have been passed down through generations. But there are also many parts of local life that have been lost, partly due, Edward believes, to the church's influence.

Churches told people not to do this and not to do that, Edward says. In the past, we believed in some spirits which could destroy our lives. These spirits could be called upon to kill enemies. Some people could do sorcery on sharks and make them kill people. And they could take magic to secret places where nobody was allowed to visit, and leave their magic there, so if people went to that area, things might kill them. All these things were going on until churches came in. Missionaries stopped many things.

Some clan elders still remember how to cast a spell. But it will die when the older generation dies.

A visitor to Tatau would be lucky to find a death ceremony going on — or even to find any of Edward's carvings there these days. But villagers welcome anyone who wants to experience their way of life, which moves at a snail's pace compared to a Western city. People tend their gardens, go fishing, cook or clean. They might harvest a few bags of coconut if they need money for travel, hospital or school fees. But there is no rush.

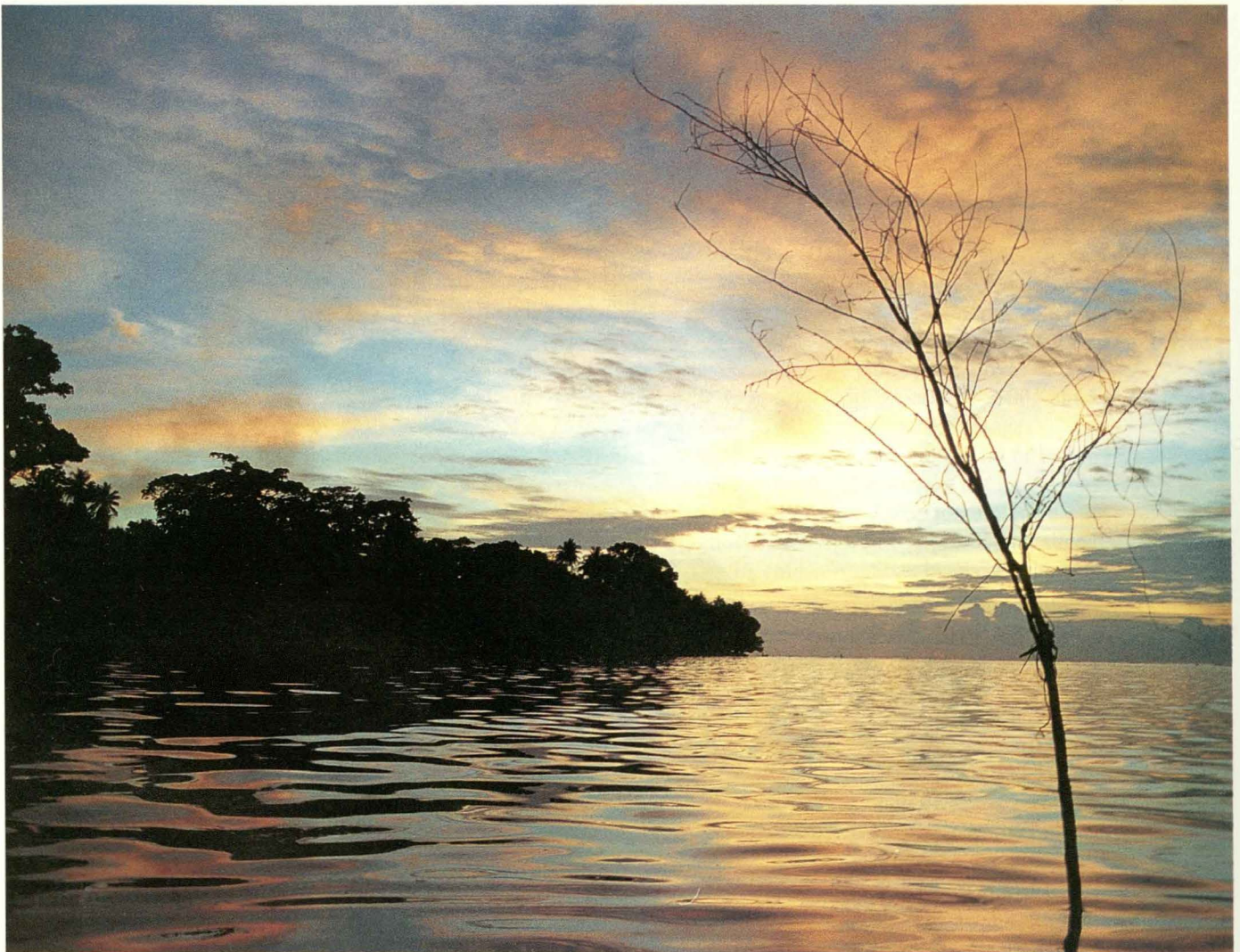
With the absence of a box to watch, evenings are spent 'telling stories' — a national pastime and one at which they could be world champions. Peals of laughter often carry across the village and into the night.

For those looking for a taste of village life, a traditional-style guesthouse has been built on the shore where the owner, Ken, proudly shows off the headdress he wore for the last *singsing*. He and his family enthusiastically ply visitors with local food and stories, and help them make the most of the island. They can arrange night diving for lobster or island walks. The clear and kaleidoscopic coral waters are perfect for snorkelling. You can also look for sharks — the harmless kind only, I was assured.

Or, visitors can just relax on a deserted, palm-fringed beach by day and get lost gazing at an expanse of brilliant stars by night. If they don't get caught by a tropical downpour, that is.

And how many foreigners come here? Precisely 16 in the last year — half of those were artefact dealers and collectors. Tatau is hard to get to and not for those craving creature comforts. But, then again, that's the whole point. 🌺

A twig off the Tatau shore marks a no-fishing zone





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LOCAL CUISINE — Beans

By Céline Peter

Last year the rainy season brought a green surprise into my house. A bean sprang next to the stairs and quickly climbed the few metres up the verandah. It blossomed in delicate flowers and for almost two months my family enjoyed the first long beans of our harvest.

Beans come in many shapes and colours. The edible seeds of a pod-bearing plant, dried or fresh beans are nature's most balanced food. They are high in vegetable protein, fibre, vitamins and minerals. In Papua New Guinea the most commonly found beans in markets are long beans, French green beans and bean leaves, which are better cooked in soups or *mumu*. In stores you can also find dried beans, such as red kidney beans, borlotti beans and so on. The list is long and there are lots of ways to cook beans.

Presented here are some of the Franco-Papuan adaptations that I enjoy making, without spending too much money or time in the kitchen.



Green bean, peanut and bacon salad

500g green beans or long beans
150g fresh peanuts
2 slices bacon, cut into pieces
2 cloves garlic, finely chopped
1 tbsp vinegar or juice of a lemon
3 tsp oil salt

Top and tail beans. Boil in salted water for about 5 minutes, so that they are still crunchy. Refresh them in cold water. Drain well.

Meanwhile fry the peanuts in a tbsp of oil for about 10 minutes. Set the peanuts aside and in the same pan, fry the bacon for a few minutes.

Combine the beans with the other ingredients, mix well and serve as an appetiser or accompaniment.



Glazed green beans

500g green beans or long beans
1 clove garlic, finely chopped
2 tsp butter
1 little bunch of parsley, finely chopped
Top and tail beans. Boil in salted water for about 5 minutes. Drain well. In a pan, melt butter on low heat. Add the beans and stir gently over medium heat for 5 minutes.

Sprinkle garlic and parsley over beans. Mix well and serve with meat dishes.



Chilli con carne (spicy)

500g red kidney beans 2 tsp oil
3 onions, peeled and chopped
3 fresh chillies, chopped
4 tomatoes, fresh or canned, chopped
250g mince beef salt, pepper

Soak the beans for a few hours (overnight or morning for cooking in the afternoon). Replace the cold water a few times and make sure you have placed the beans in a cool place, so that the fermentation process does not start. Discard water and rinse beans in cold running water.

Heat oil in a large saucepan. Fry the onions and chillies for a few minutes until lightly browned. Then brown the meat. Add beans and tomatoes and mix well. Add half a litre of water (or coconut milk). Bring to boil and simmer for 20 minutes.

Add the corn and season with salt and pepper. Cook for another 20 minutes. Check that beans are cooked. If not, simmer some more.

Serve with steamed rice or tortillas like in Mexico.



Highland bean and vegetable soup

1 cabbage 1 bunch aibika
500g dried beans, like borlotti beans or small white beans
1 bunch broccoli or cauliflower
2 carrots, diced 1 spring onion
2 cloves garlic, chopped
3 potatoes, diced salt, pepper
1 bacon bone (optional)
2 litres water 2 tsp butter

In a large pot, heat butter. Cook spring onion and garlic for one minute, then add carrots and the bone. Cook for 2 minutes. Pour 2 litres water on top and put in all other ingredients. Bring the pot to a simmer, cover and cook the soup for 2 hours. Check the seasoning and serve.



Cassoulet — Bean casserole

500g dried
small white
beans

1 head garlic, peeled and crushed
1 tbsp minced parsley ½ tsp thyme
½ tsp ground cloves or 3 cloves
500g pork 500g chicken (or duck)
4 hot pork sausages
2 tsp melted fat or butter
2 tomatoes, cut into pieces
or 2 tsp tomato paste
1 carrot, peeled and sliced

Soak beans in cold water for 4 hours, replacing water at least 3 times. Discard water and rinse under cold water. In a large pot, fry the chicken pieces with the butter for 5 minutes.

Cover the beans with twice their volume of water. Stir garlic, thyme, parsley, cloves and tomato into beans.

Add the other meat pieces and bring to boil. Cover the pot tightly. Simmer on low heat for about one hour. Add some more water if it dries up. Check that the beans are cooked. Simmer for longer if necessary.



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.

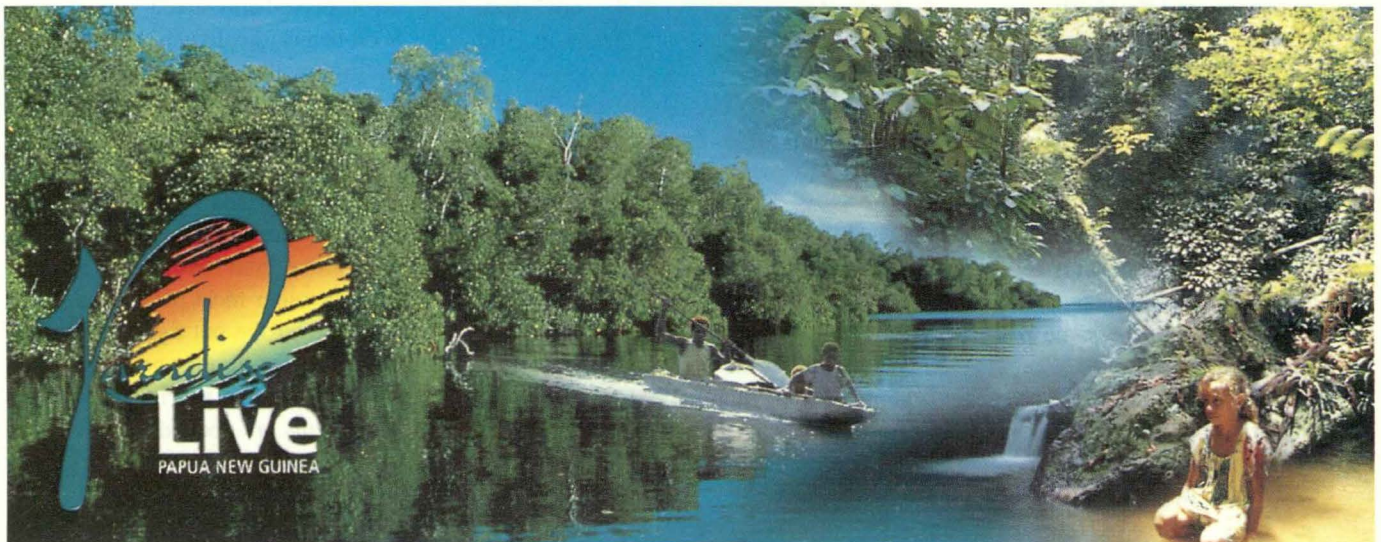
Shopping: Large stores and artifact shops offer a variety of goods for sale. Saturday is a half day for most shops and nearly all are closed on Sunday. Artisans sell their craft beside the roads or in markets. All markets sell a wide range of fruits and vegetables.

Cultural Events: Celebrations of traditional culture include:

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

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

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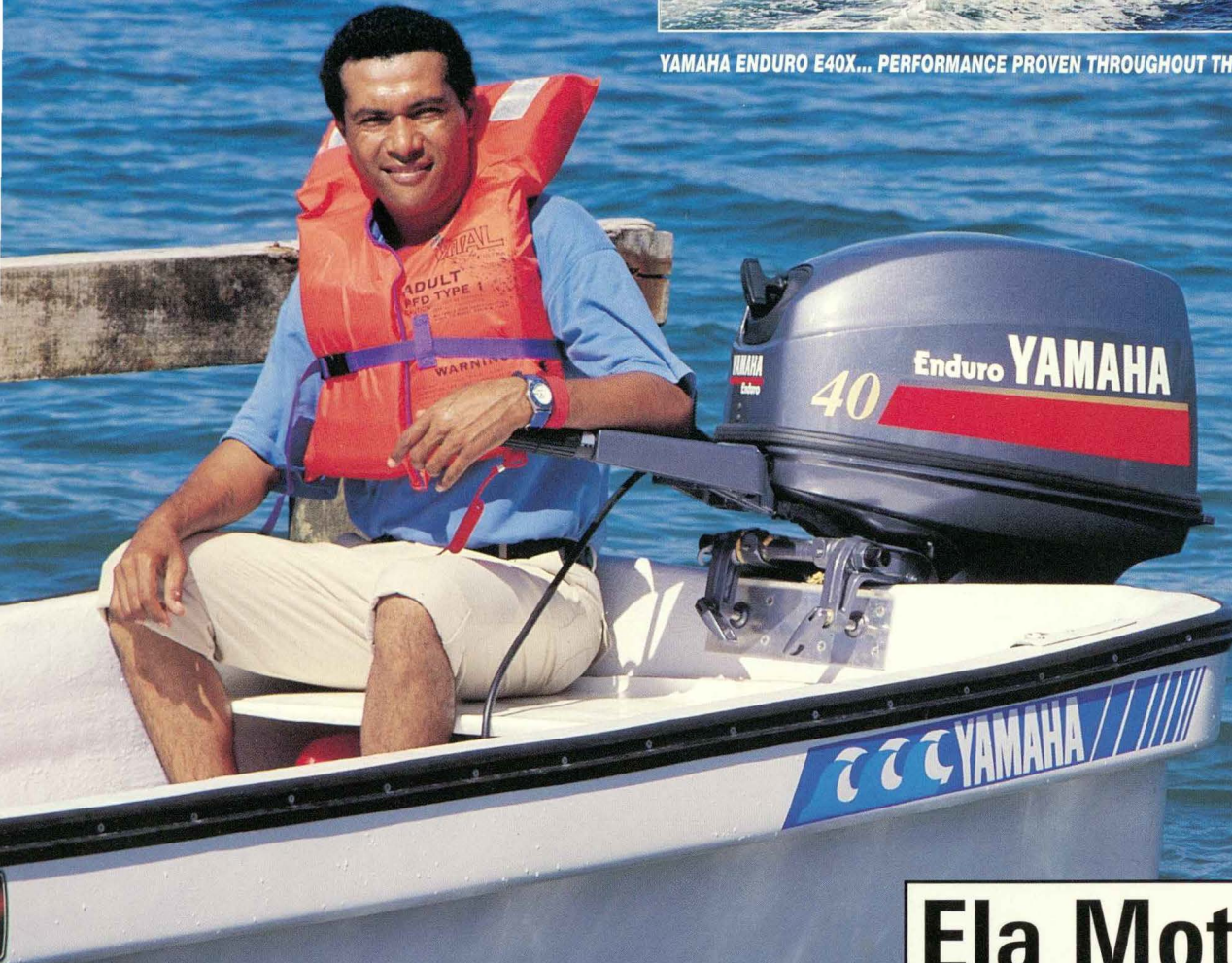
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