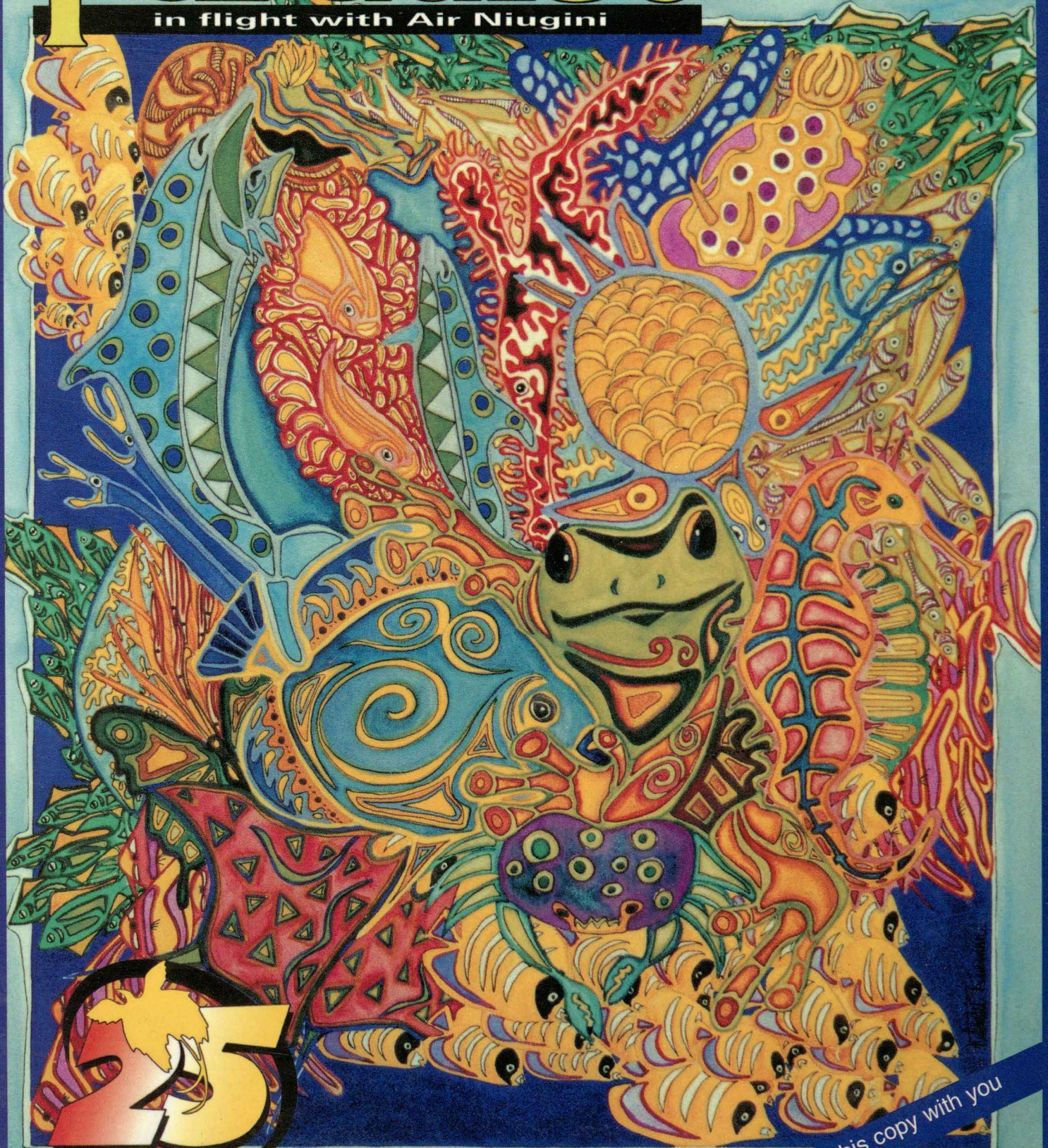


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Cover: An underwater mural
Painting: Nathalie Le Riche-Reimann



Welcome aboard

It's holiday time again. Our special Christmas issue of Paradise highlights holiday destinations and activities right around the country.

If you're not lucky enough to have a break this Christmas, the articles will help you plan a holiday for next year.

Visit the Western Highlands in August for the spectacular Mt Hagen show. Go diving in Milne Bay, cruise down the Sepik, visit Madang, Goroka or Rabaul or take time to see the impressive collection of traditional artifacts at the PNG National Museum and Art Gallery in Waigani.

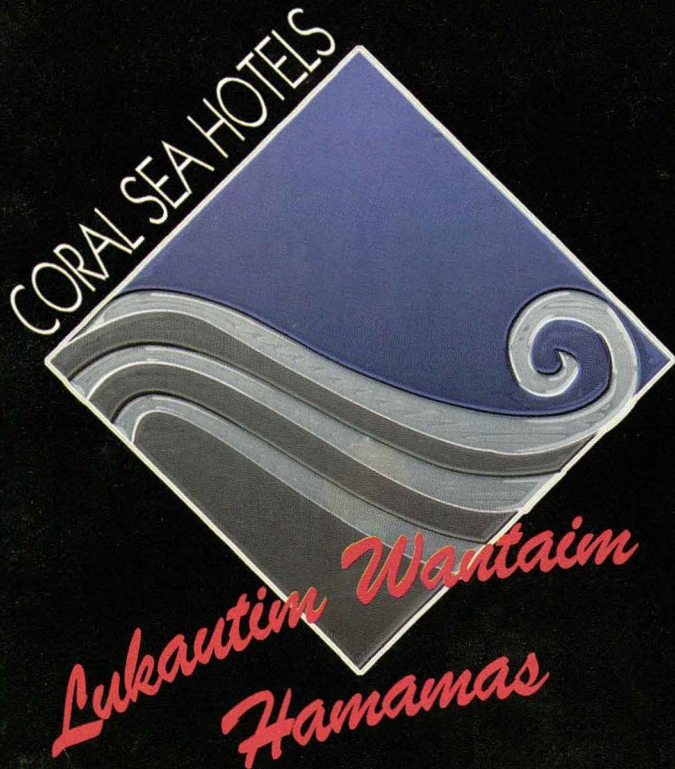
The next time you see a war relic, spare a thought for the thousands of Allied, Japanese and Papua New Guinean soldiers whose Christmas festivities were restricted by war, disease and absence from loved ones.

Enjoy your flight and have a happy holiday.

Happy Christmas!

Hon Vincent Auali, MP
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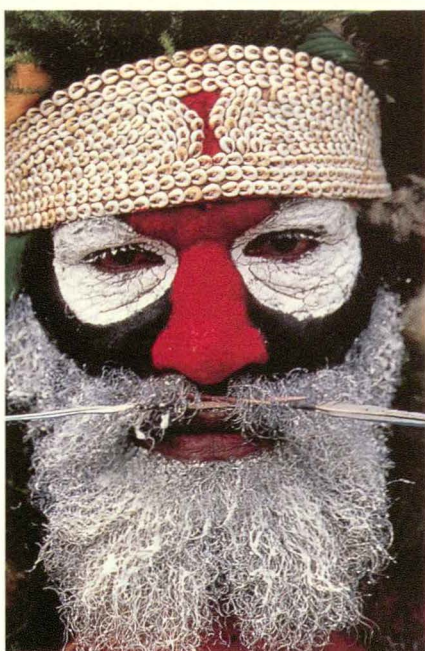
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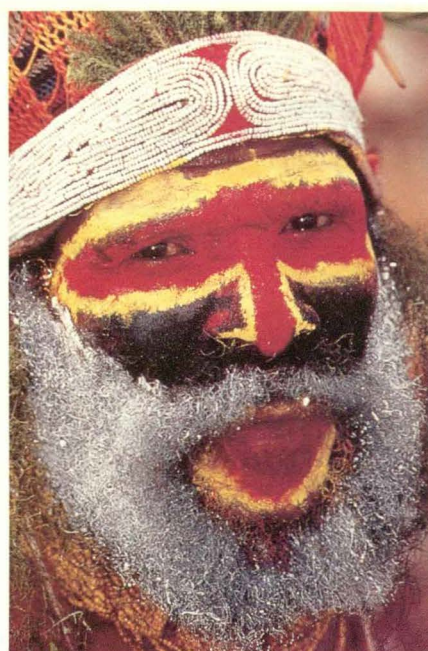
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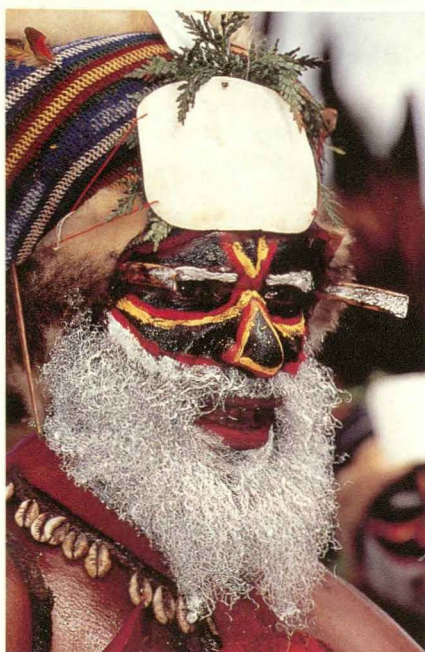
The Mount Hagen Show

Story and photographs
by Peter Skinner

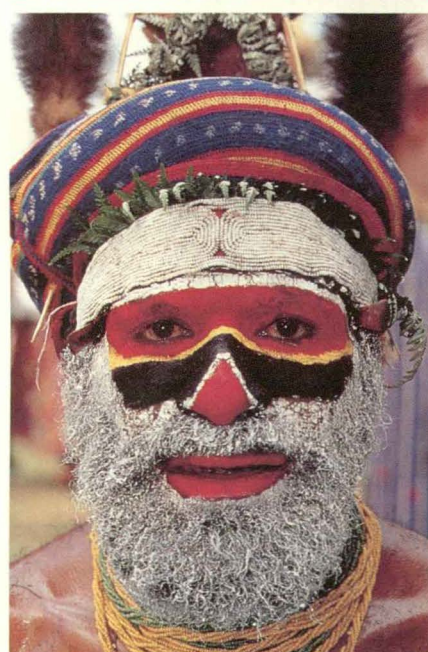


In August 1999 I returned to Mount Hagen for the first time in 33 years. I lived the first 20 years of my life in Papua New Guinea, but had not visited since 1966.

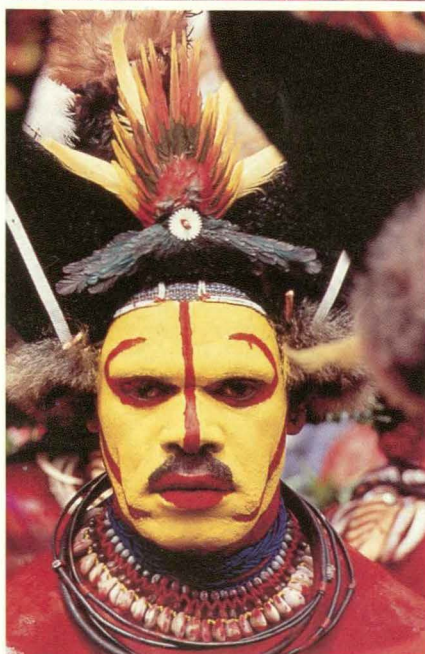
Catching up with people and places from the past satisfied one segment of goals in this sentimental journey to the Western Highlands. Another, celebrating and photographing the Mount Hagen Show, was the most excitement-packed and fulfilling two days of photography that I can recall. Perhaps nostalgia and familiarity played important roles in the excitement that this event engendered, but those two days were incomparable.



This internationally-renowned event evolved from the original large inter-tribal Mount Hagen *singsings* that my father had started back in the late 1950s and early 1960s, when he was the District Commissioner of the Western Highlands. It was nice to see that fact documented in the official 1999 Hagen Show brochure.

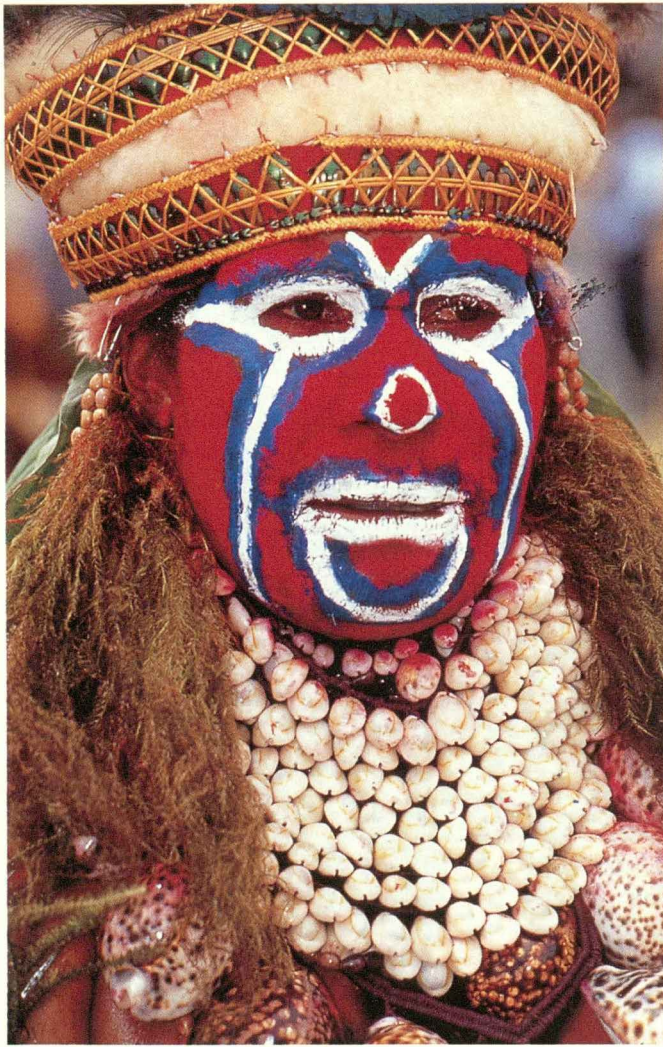


'The Greatest Show on Earth' is a hackneyed saying, but one of the visitors I met described the show as such and I am not going to argue.

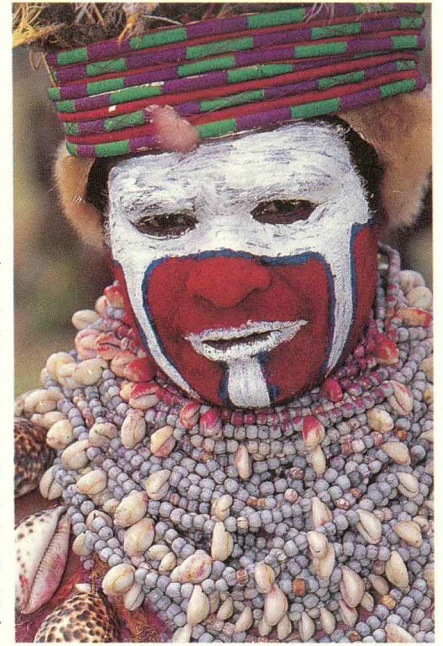


Imagine thousands of colourful — and I mean really colourful — exotic tribespeople in traditional costumes of Bird of Paradise, parrot, cockatoo, pigeon and hawk feathers; their bodies gleaming in vegetable oils and pig fat, smeared with ash and charcoal and painted in hues that have to be seen to be believed; on their heads human hair wigs adorned with plumage and moss; bones, feathers, shell, boars' tusks or leaves through pierced noses and ears; loin cloths, grass skirts; marsupial furs and hornbill beaks dangling from their necks and shoulders; faces decorated in paints from mineral deposits and tree sap.



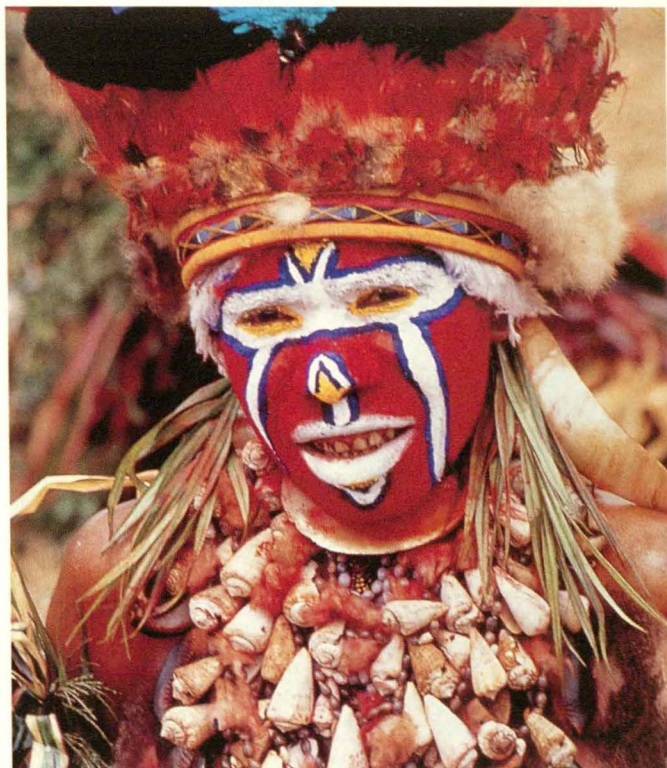
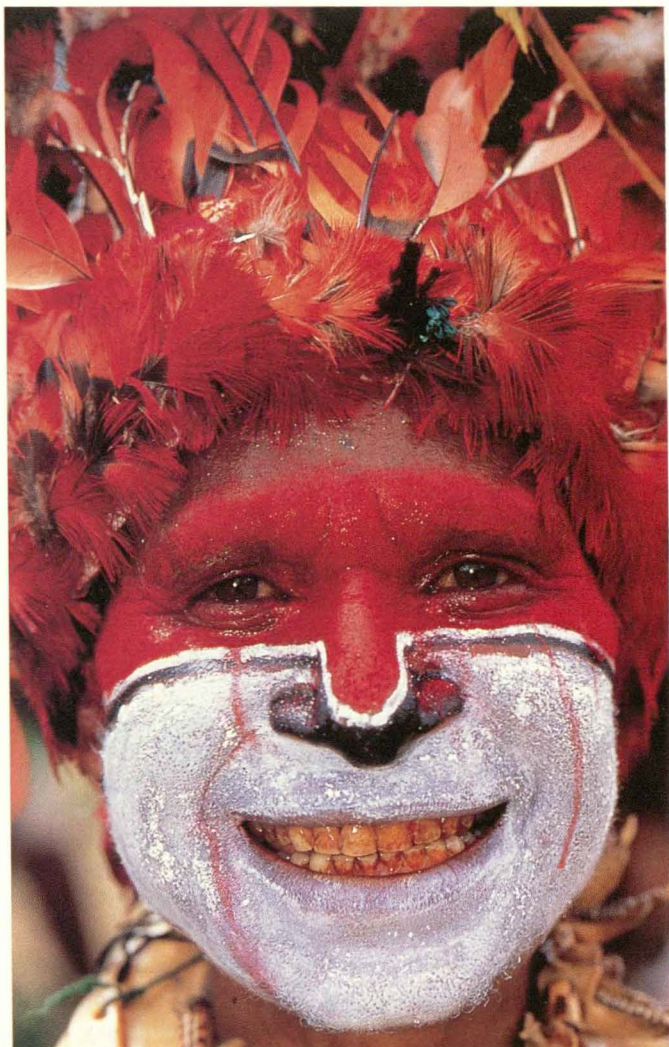


Muscular, lithe warriors carrying bows and arrows, spears, stone axes and clubs, chanting, singing, stamping their feet, pounding the animal or reptile skin tympanums of kundus (wooden drums) and playing bamboo flutes; groups of bare-breasted women, their oiled bodies bedecked in fur, feathers, hundreds of shells and strings of beads, writhing and swaying, their high-pitched voices singing traditional, story-telling songs that filled the air with noise, energy, excitement. It is a combination of sight, sound and frenetic energy that defies description.



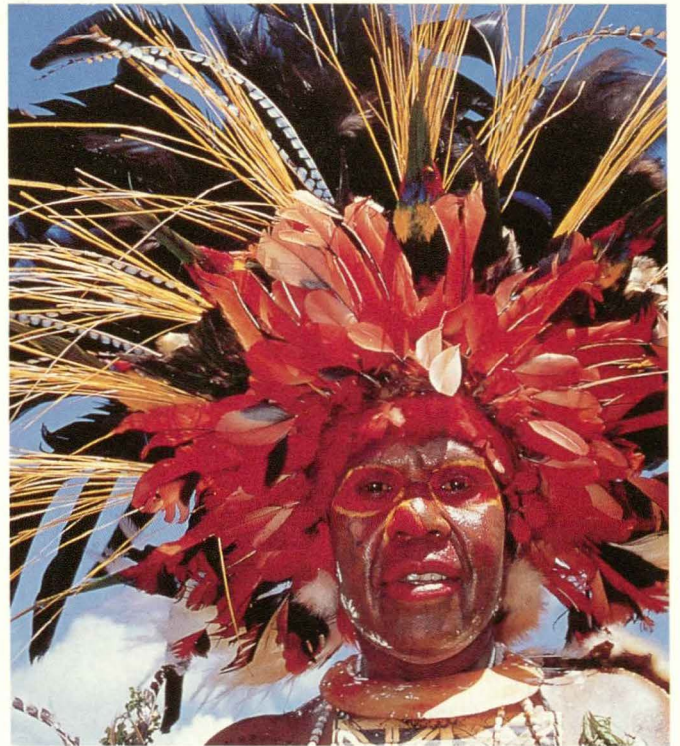
Mount Hagen warriors and women; the yellow-faced Huli wigmen from the Southern Highlands; the Simbu mudmen and women, with their gray-clay covered bodies, grotesque masks and long, bamboo fingernails; the black and white wild pig skeleton men from Lake Kogiago; the magnificent men and women from the Enga; and people from coastal tribes with distinctive tall totems of bamboo and feathers balanced on the shoulders of strong, young men were among the groups.





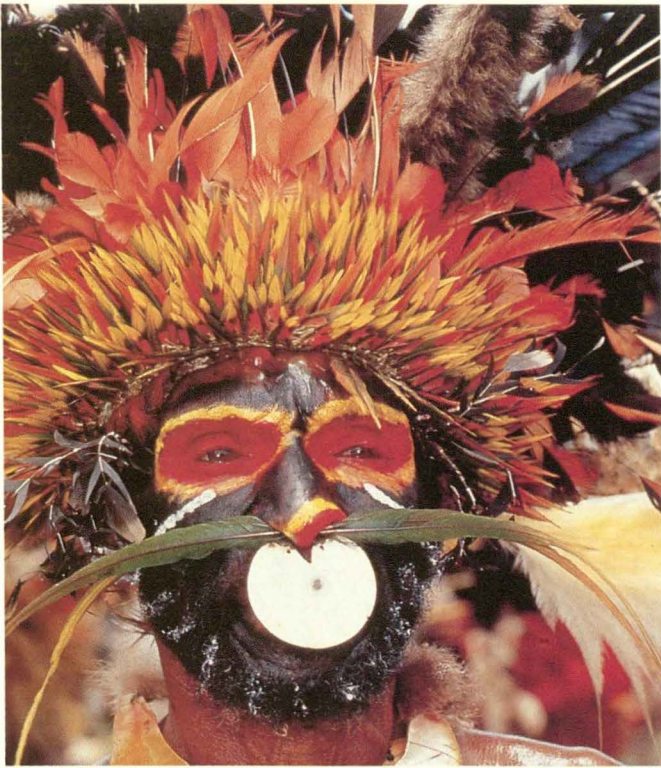
Traditionally — well, at least the way I remembered it from the 1950s — a Hagen *singsing* usually involved groups from the same tribe or village gathering to celebrate and dance. Larger events would bring people from the main Mount Hagen central area — the Moge, Jiga, Yamnga, Kukilka and Keme — into the town in their thousands. The ground would shake with their stamping feet and their singing could be heard long before they arrived, walking in from their distant villages.





Today, the Hagen Show involves groups from many parts of the country. While Highlanders are predominant, many participants from coastal areas, from as far as New Britain, venture to Mount Hagen for the two-day event. There can be more than 50 cultural groups represented, each dressed in traditional finery and colours and each performing their own unique dance, music and song. Keeping in mind that in the country's five million people there are more than 850 different languages, the cultural diversity, probably not found anywhere else, is not surprising.





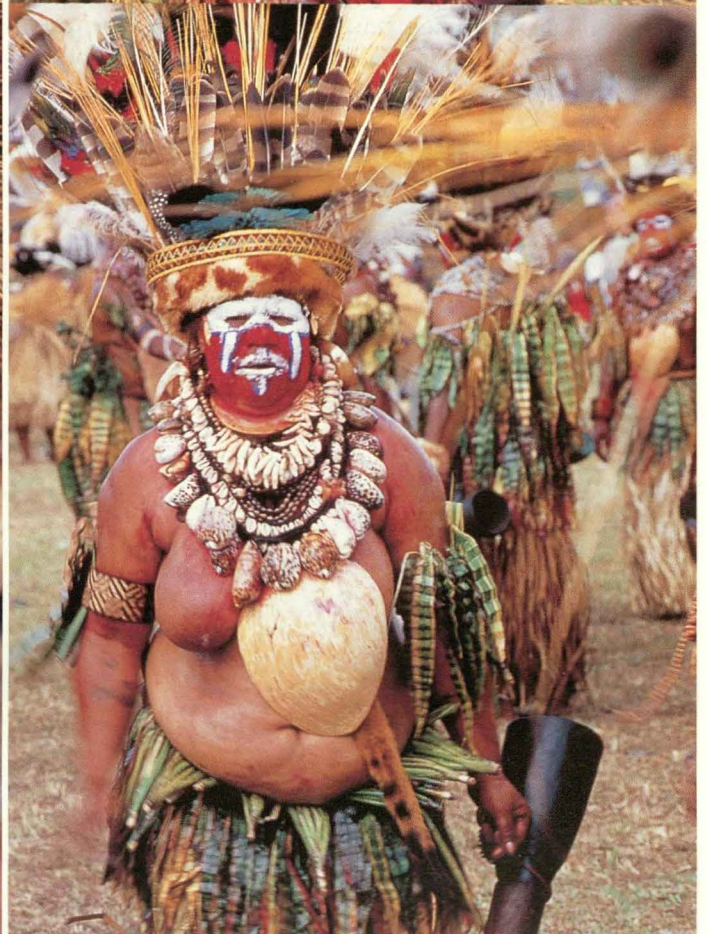
In this modern world where distances are shrunk by jet travel and the word 'global' is synonymous with virtually everything we do, it is refreshing to know that in pockets of isolated areas such cultures not only exist but thrive, thanks to events such as the Mount Hagen Show and the people who keep them going. From a personal aspect, I take a certain amount of pride in being associated with the Hagen Show from its beginnings.



For information on the Show (held annually in August) and visits to the Western Highlands contact Trans Niugini Tours, PO Box 371, Mount Hagen, Papua New Guinea; e-mail: travel@pngtours.com; [www.pngtours.com].

Australian writer/photographer Peter Skinner is based in Anacortes, Wash., USA. He is communications director for the American Society of Media Photographers, one of the United States' leading trade associations for professional photographers.







National Cultural Property (Preservation) Act

Story by Danni Moore and Sebastine Haraha
Photographs by Sebastine Haraha

For four weeks, Sebastine Haraha, an anthropology technical officer with the National Museum and Art Gallery in Port Moresby, cruised the Upper Sepik River, travelling and sleeping in a double canoe. But this was no holiday. Mr Haraha was fulfilling the National Museum's responsibilities under the National Cultural Property (Preservation) Act.

The NCP Act is designed to preserve and protect objects of cultural or historical importance to Papua New Guinea. It does not simply list objects that can or cannot be exported, but allows for a degree of judgement in determining what is and is not important to the cultural heritage of Papua New Guinea.

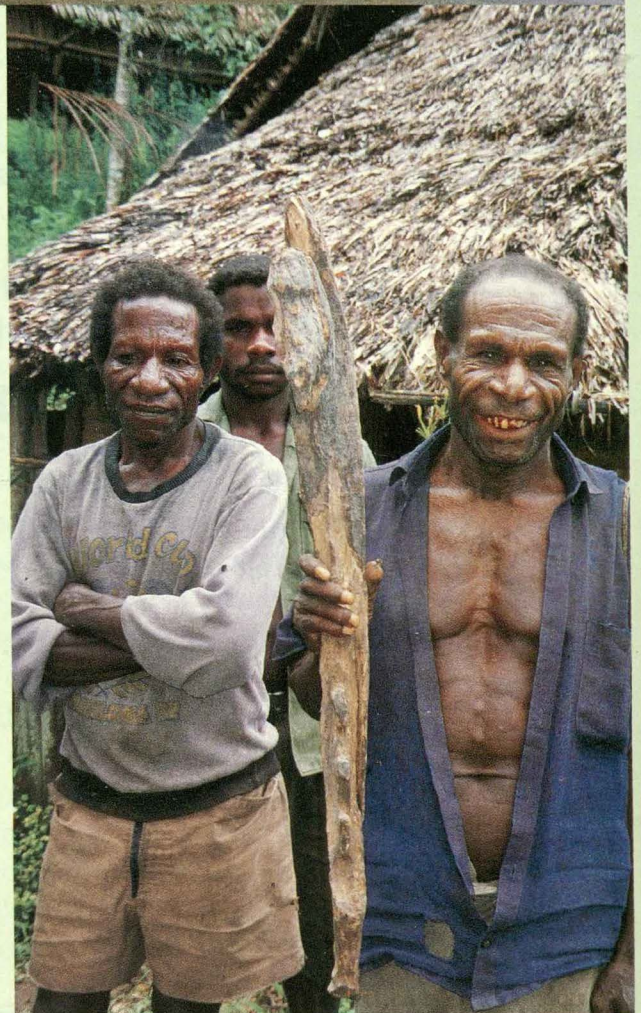
Although this makes it somewhat more difficult to enforce (and comply) with the Act, it provides a degree of flexibility which gives the Museum a better chance of fulfilling the intention of the law — the protection of the cultural heritage of Papua New Guinea.

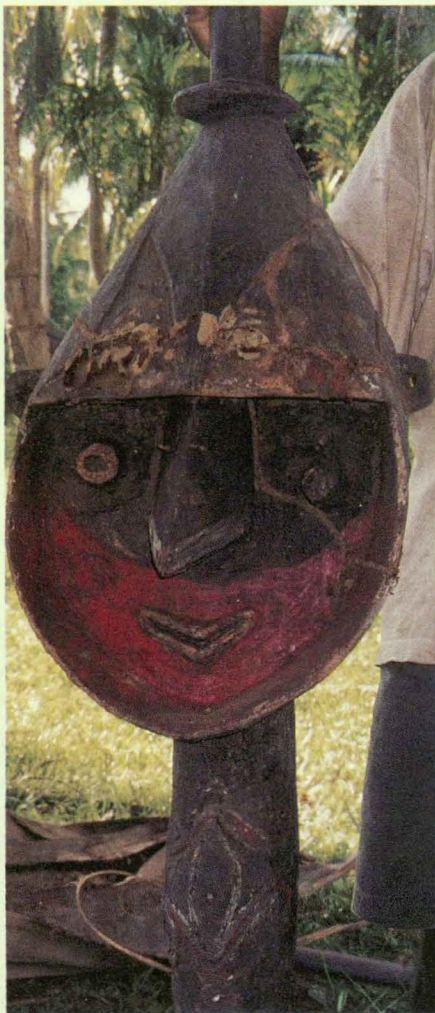
The main aims of Mr Haraha's trip were to check the conditions of artifacts already proclaimed and protected under the NCP Act in the Upper Sepik villages and to identify items which could come under the Act.

Through conversations and meetings with villagers, he attempted to find out what was important to them. Currently items made before 1960 are protected under the NCP Act. But many culturally significant artifacts have been made since then, and Sebastine is investigating the possibilities of extending the Act to cover individual items made since 1960 that have cultural and aesthetic value.

While in Mariama village, beside Kuvemas Lake in the Angoram District, Mr Haraha met Marcus Kereiyab, who is in his sixties. He is the traditional owner of the cult hook (or *yipou*) he is pictured holding on the right. The spirit name of the *yipou* is *Angorabi*.

Marcus's great-grandfather made the *yipou*, on the occasion of his skin-cutting initiation. After he went on a tribal raid and killed a man, he rubbed the man's blood on the *yipou* figure and then made a big *singsing* to mark the occasion.





At the end of the *singsing*, a pig was killed to cleanse himself of the blood of the man he had killed. After the pig was eaten, he then had to kill and eat a bandicoot before he could be with his wife.

The *yena* figure (photo on left) is one item that Mr Haraha is considering having proclaimed a NCP artifact. The Pik (or *Wani*) and Muruk (or *Mirkosa*) clans are the traditional owners of the *yena*. The spirit name of this *yena* is *Komkisa*. It was carved with stone tools and Kanda (cane tongs) were used for the face designs. Mr Haraha came across this piece in Waiwos village, Ambunti District, and believes it is very old. The *yena* is associated with the yam cult ceremony, most of which only males participate in.



The National Cultural Property (Preservation) Act expressly prohibits the exportation of some artifacts, including but not limited to, human remains, funerary objects and objects made before 31 December 1960. Many artifacts are specifically exempted under the Act as well, such as cane ware, net bags and items made specifically for sale. However there are many objects neither expressly prohibited nor exempted under the Act. The responsibility of determining what is and is not important to the cultural heritage of PNG rests with the Trustees of the National Museum, and their written consent must be obtained before such items can be removed from the country.

This permission is given in the form of an export permit obtained from the National Museum.

Export permits may be obtained from the National Museum, which is located in Waigani, next to Parliament House. People are requested to either allow the Museum to inspect the artifacts they want to export or submit clear photographs of those objects. Based on the inspection or photographs, the Museum will then make a decision about the object and issue an export permit for those objects that can be exported. In most instances a decision will be made and an export permit issued immediately following inspection or receipt of photographs. There is no charge for export permits.

Applications for export permits for artifacts should be sent to:

Export Permit Officer

PNG National Museum and Art Gallery

PO Box 5560, Borokoi, NCD

Phone 325 2422

Fax 325 1779

Email: pngmuseum@global.net.pg

Many artifact shops will obtain export permits on behalf of their clients. People who want to export artifacts also need to find out about the laws governing the importing of artifacts in the country or countries to which they are sending or carrying their artifacts.



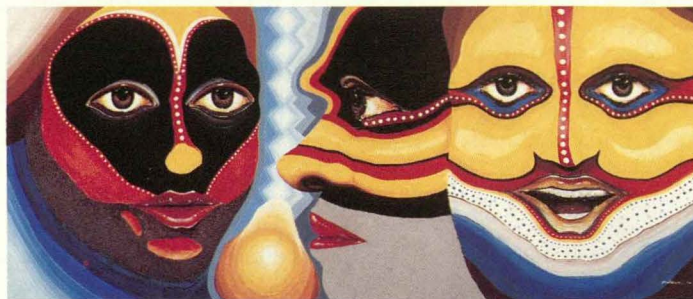
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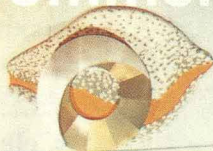
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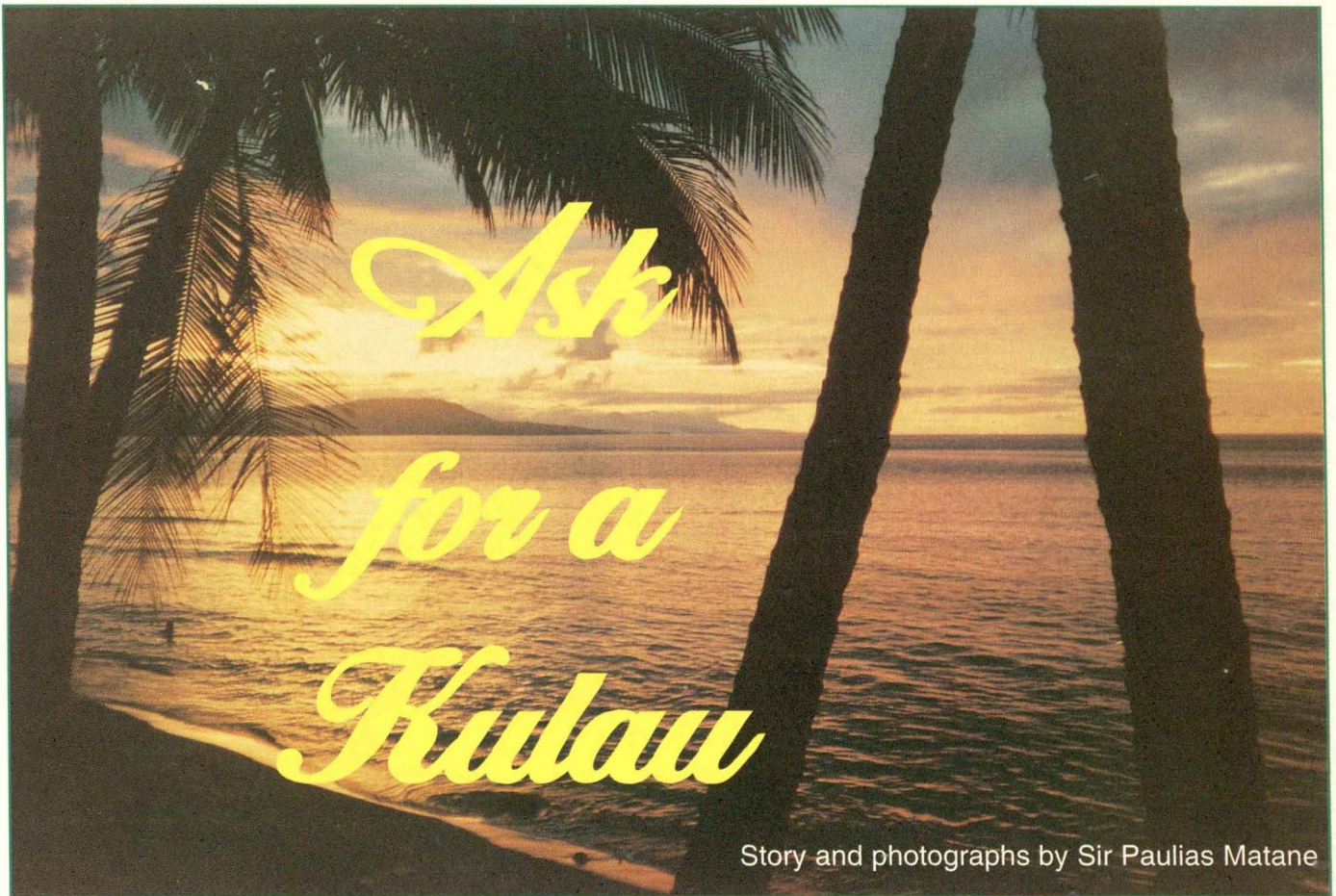
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Story and photographs by Sir Paulias Matane

East New Britain is a wonderful tropical holiday destination. If you are looking for a place to stay try Staykool, Kokopo Village Resort, Hamamas Hotel, Travelodge, Kaivuna Hotel, Submarine Base Resort or Kulau Lodge Beach Resort.

With its magnificent beachfront location on Talili Bay and views of Rabaul's volcanoes, Kulau Lodge is one of the most comfortable resorts in the province. Only 12 minutes drive from Rabaul along the beautiful North Coast Road, it is also only 40 minutes from Kokopo, the fast-growing new provincial capital.

Accommodation at Kulau Lodge comprises deluxe two-bedroom apartments with full facilities including a kitchen and laundry. There are also one-bedroom serviced beach cottages. Both the apartments and cottages have cable TV, phones, refrigerators and tea/coffee making facilities. The resort has a fully licensed restaurant with *à-la-carte* menu of Western, Asian and Pacific foods. But its speciality is local seafood.

To take full advantage of the beautiful waterfront location, windsurfers, boat hire and snorkelling equipment are available. Fishing trips are a major attraction, as is scuba diving, for which there are qualified PADI instructors and equipment for hire on site. In the area are more than 30 different dive sites, from World War II wrecks to virgin reefs and magnificent wall dives.

The volcano boat trip brings you to the clearest and most picturesque views of the ever-changing active volcanoes. Bring your cameras and plenty of film with you. Your shots will give you lasting memories.

A new adventure has just been added for backpackers. Put on your trekking clothes and walking shoes. Carry a bottle or two of water and some local fruit in your backpack as you set off with an experienced guide. A comfortable vehicle will drop you at Tunnel Hill — once a road was built through the mountain, but it is no longer there. The first things to visit are some Japanese tunnels. There are over 600km of war tunnels in the Gazelle Peninsula.





After the tunnels you go up a road to the Rabaul Observatory where you will be shown around the building housing sensitive machines that monitor the volcanic activities.

After a walk along the ridges of the extinct volcanic mountain, known as the North Daughter, you will view Rabaul town with the most sheltered harbour in the South Pacific. Next come the two volcanoes — the Mother and South Daughter — two mountains overlooking Rabaul. The Father is in West New Britain.

For those interested in nature, the walk takes you through areas where you will see butterflies, birds, flowers and trees. You will end up at Namanula Hill, once the most famous residential area in the province. The German Governors and later, during the Australian colonial administration era, the District Commissioners lived there.

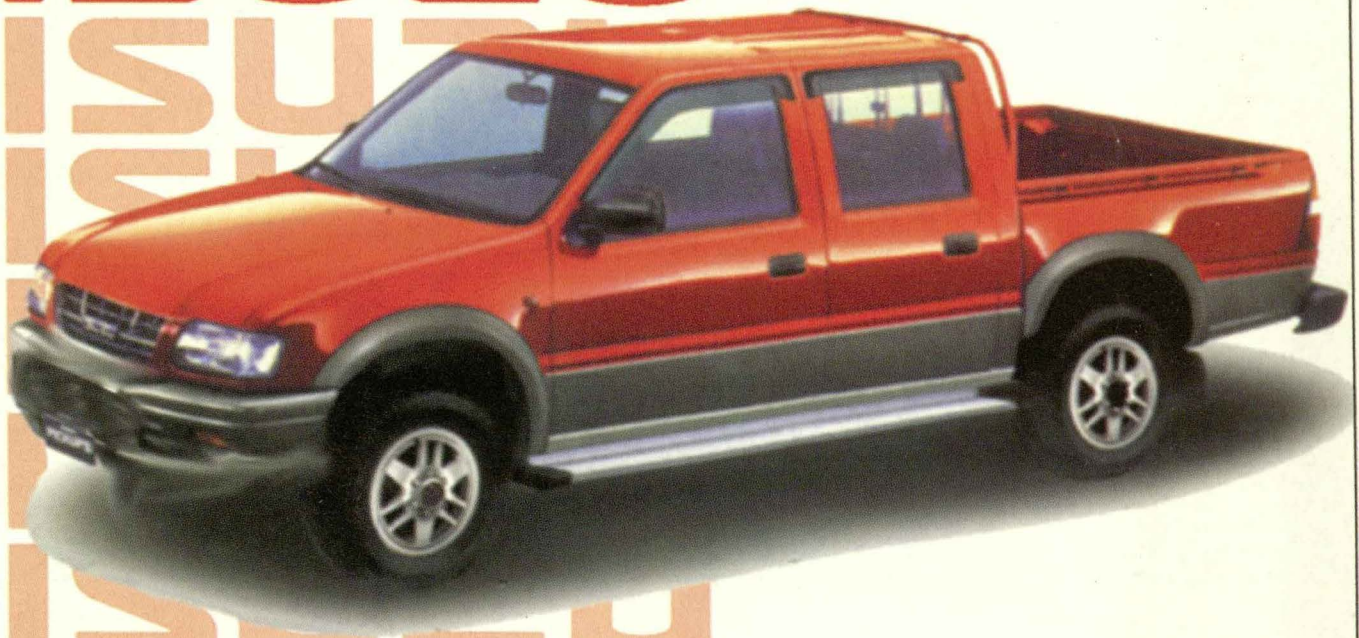
A Kulau Lodge Resort vehicle will pick you up at Namanula Hill. However, if you wish to continue, you can climb up to the top of Kabi, or of the Mother, where you will enjoy a magnificent view of the local surroundings including the Duke of York Islands and the southern part of New Ireland.

When you return to the Resort, remember to ask for a *kulau*. You'll love its cool, refreshing contents.

For further information, contact the General Manager, Peter Leggett at PO Box 65 Rabaul. Phone: 9827222 or Fax 9827226



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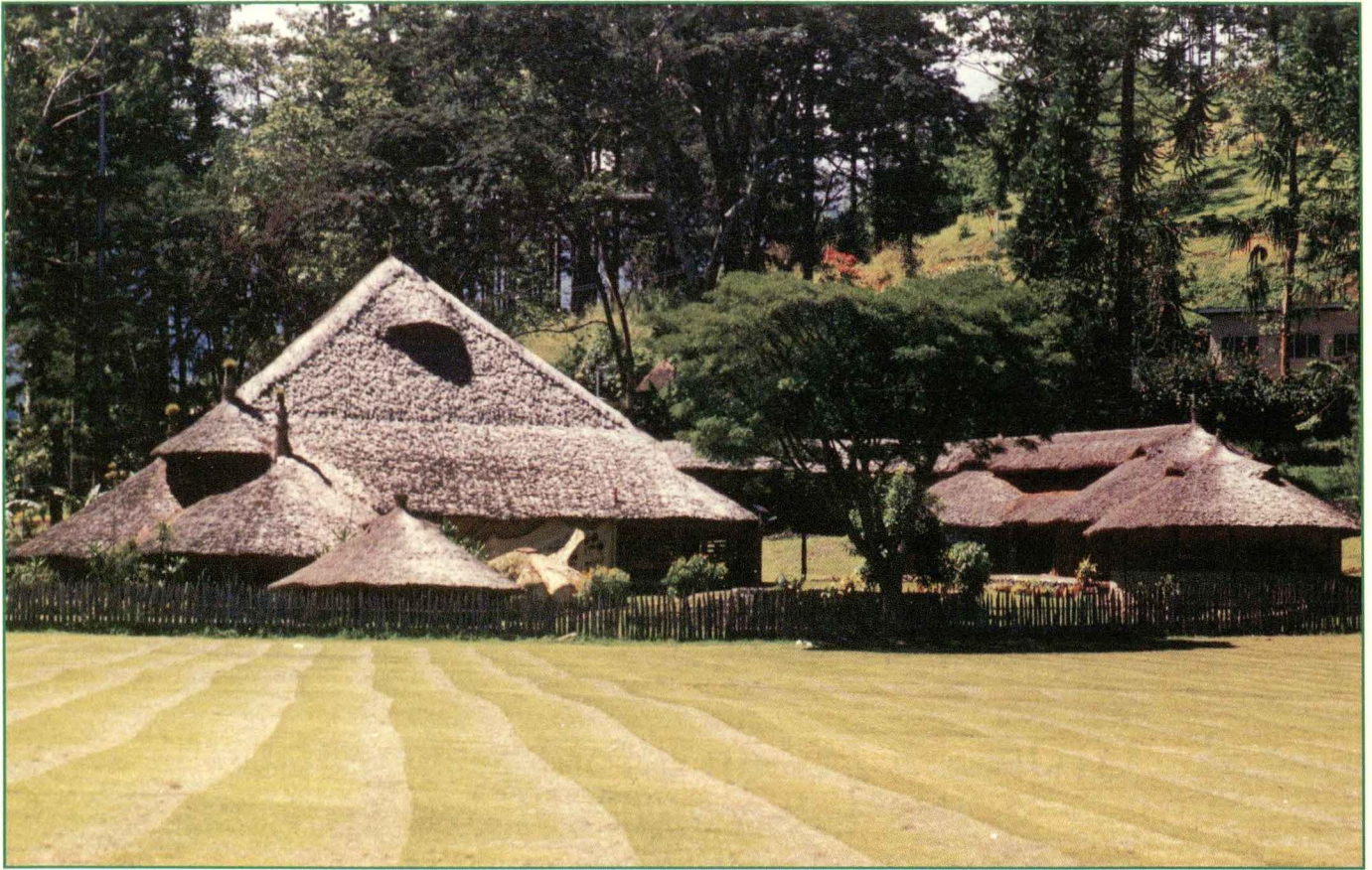


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Above: *Raun Raun Theatre complex, Goroka*

Below: *J K McCarthy Museum exhibits a variety of pottery, clothes, musical instruments and weapons.*



Images of the highlands and the coast






From the fertile coast of Madang to the misty highlands in the distance, Papua New Guinea is a photographer's paradise. While living in Goroka in 1993-94, I made a conscious effort not to drive to town, but to walk as much as possible. To really feel part of a community I think you have to actually be seen to be enjoying where you live. Goroka is a friendly and beautiful town to live in. I was never short of someone to talk to. I became known, as most Saturdays I would spend a few hours walking around town visiting markets and taking photos of the incredible mountain landscape, and of people who would ask me to take their photo.

Story and photographs by Angela Pulbrook

Although Goroka is not a large town, you can literally spend hours walking around taking in breathtaking views from various locations. Mt Kiss Kiss has excellent views over the valley. You are surrounded by majestic mountain peaks at an altitude of 1,600 metres. As an art teacher I often think of the mountains as how young children draw them — lots of different sized triangles overlapping each other with sharp points!

Above: *From the air, Goroka township*
Left: *Bundi airstrip, en route to Madang from Goroka*






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Below: *The Mud Men of Asaro, Eastern Highlands Province*



On some weekends I would take a twenty minute flight from Goroka to the coast of Madang. Described by many people as the prettiest town in the South Pacific, Madang is peaceful with beautiful calm waters, ideal for snorkelling, swimming, canoeing or diving.

While in Madang I shot two of my favourite photos of my time in Papua New Guinea.

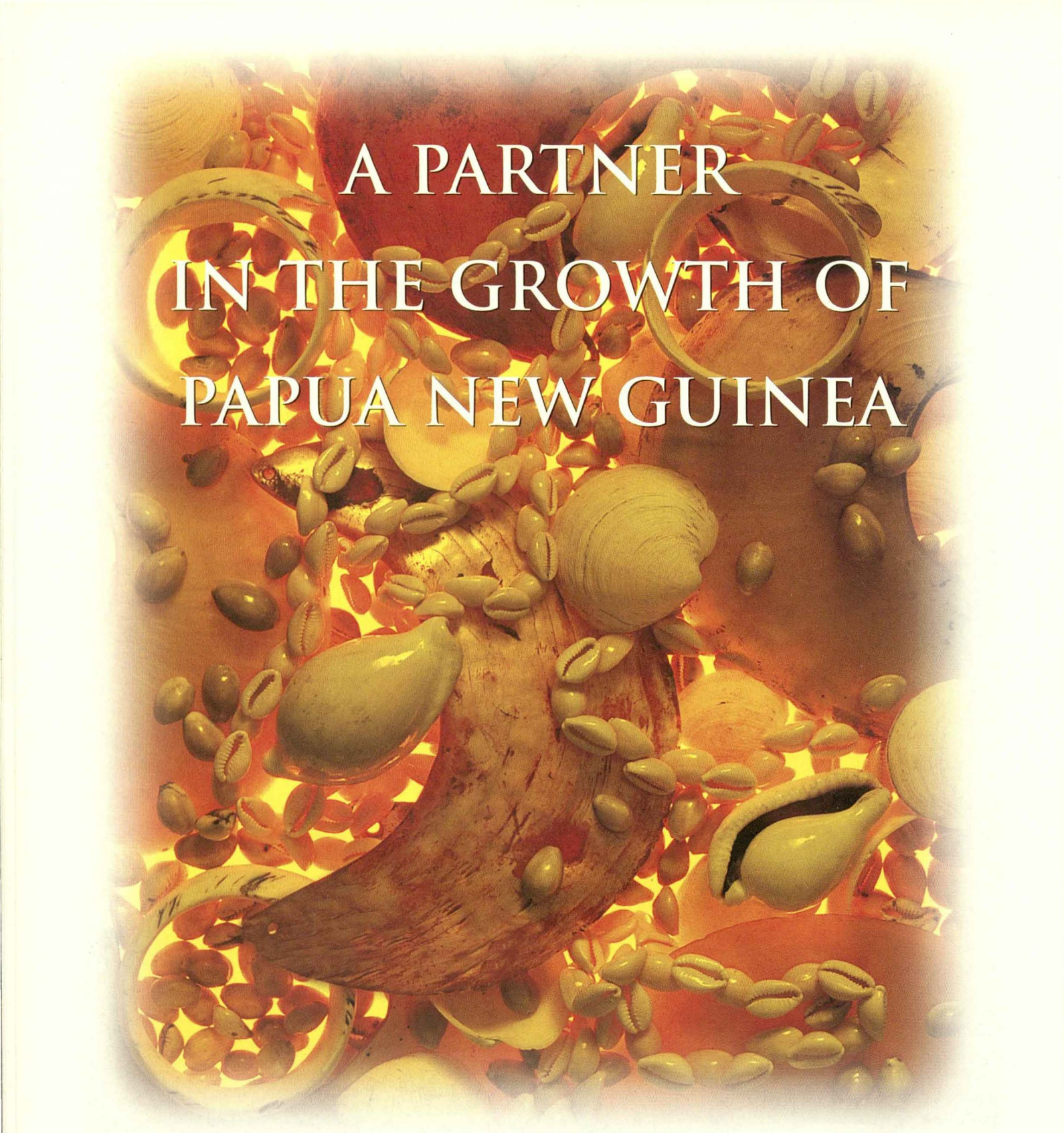
One afternoon I was snorkelling around Pig Island. The water was calm and clear. As I came up for breath I noticed a single perfect pink frangipani floating on the surface of the water. I shot almost a roll of film, bracketing most of the shots to get an ideal exposure. Most people who look at the photo say it looks as though the flower is floating on air. Look at the picture (*on right*) and make up your own mind!



On another occasion, I was canoeing around some of the islands off Jais Aben resort. I was following a group of children who were laughing and singing to me 'Kumbaya'. The voices of some 20 children echoed off the water. They all wanted their photo taken and posed and laughed for the lens (*photos above and right*).

There are many places to visit in Goroka and Madang, but the best way to experience both towns is to experience the everyday life. Walk around as much as you can. Speak to the people who acknowledge you with a smile and a hello. 🌀





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Milne Bay Critter Central

Story and photographs
by Mary Jonilonis

I'm flying in to Port Moresby. As I gaze out the window at the mountains, forests and the Easter-egg blue water, I think about how long I have had this dream—to dive Milne Bay. When I would quiz my well-travelled friends, 'Where is your favorite place to dive?' Papua New Guinea came up most frequently. Milne Bay has a variety of diving: reefs with more types of hard corals than can be counted, soft corals with colours that would inspire a pop artist, drift dives past clouds of neon-hued anthias, and wrecks. And, it has Dinah's Beach, the most famous muck dive in the world.

'Excuse me, what kind of diving?' you ask. Muck! And it means just that. These areas are usually a slope or shallow area where there is little or no tidal action. Mud and debris enter the water and decompose. It's very easy to stir up a cloud of mud—mucking up the water— by just putting one's hand down or allowing a fin tip too close to the bottom. Divers have ignored these places for years because, at first glance, they appeared to be desolate areas. But some divers looked closer and what they found was a vast array of the weird and the wonderful.



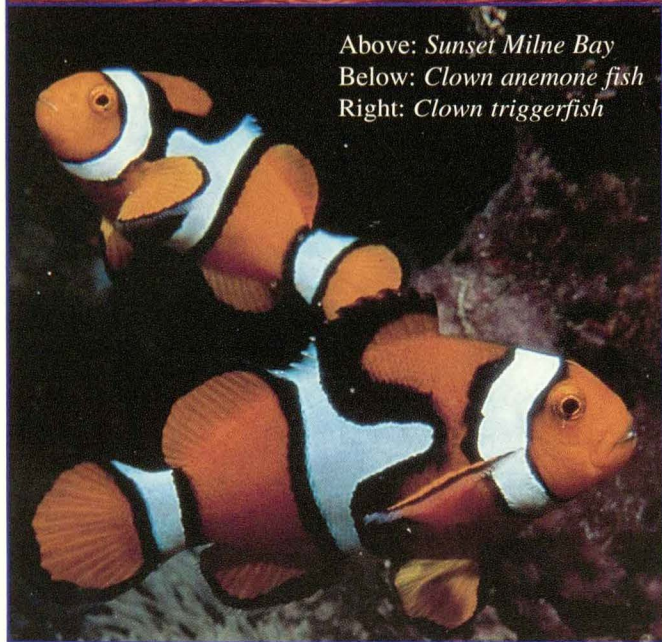
Above: *Yellow seahorse*

Below: *Villagers selling fresh produce to the dive boat*





Above: *Sunset Milne Bay*
Below: *Clown anemone fish*
Right: *Clown triggerfish*



We catch a short one-hour flight on Air Niugini from Port Moresby to Alotau. A representative meets us from our dive boat and handles the transfer of bags. Mike Ball's *Paradise Sport* is one hundred feet of floating luxury—way more than divers are used to. A large dive deck with racks for our gear and cameras, a spacious, comfortable lounge with video and light table, roomy cabins with large windows, gourmet food—well, you get the idea, it's very nice.

Milne Bay is waiting. The adventure begins.

At Cobb's Reef I find two blue ribbon eels. These shy critters show off such surprising colours. Each has a sky blue body with a yellow stripe that runs along the top of its back and down onto its jaw. They are an elegant play in pastels.

Moving to Hammerhead Reef, I see no hammerheads, but I do find a magnificent clown triggerfish, and a dazzling white anemone with pink anemone fish. We also find one of our favourites, a cuttlefish. These marvels change colours like the octopus but, rather than scurrying away when a diver approaches, they usually hang in mid water and put on a psychedelic show. I'm always fooled when they do leave, because they swim away backwards.

At Kathy's Corner I find a very special surprise, two tiny seahorses up in the shallows. One is bright yellow; one is jet black. Cool! I also find juvenile sweetlips, two twin spotted gobys, a long nosed hawk fish, and a pufferfish being cleaned of parasites by a cleaner wrasse.



Above: *Ardeadoris egretta nudibranch*

In a small opening in a boulder at the dive site called Ayres's Rock, I find a 'must have' photo subject, a Rinopias Aphenas, commonly called the lacy scorpionfish. Again, a creature that defies even Disney's vivid imagination. A member of the scorpionfish family, they don't move around, much preferring to lie in wait with their lacy camouflage and surprise an unsuspecting victim. When a tempting morsel happens by, the scorpionfish moves faster than a blink of the eye. The poor victim never has a clue.

We end our weeklong trip at Dinah's Beach. Muck capital of the world. It is a large area, probably 200 meters long; it advances from the shore down to 15 meters or more. The relative shallowness allows for long bottom times and multiple dives, giving divers plenty of opportunity to search out its treasures.

Many members of the scorpion fish family hide amongst the debris, blending right in with the mud-brown colours. None is cute; some are darned right ugly. Each has, for its defence, an extremely poisonous dorsal fin. It would be a painful mistake to carelessly put a hand or knee on one of these.

The occasional sea snake slithers along, minding its own business. A patch of sea grass camouflages a school of razor fish. These marvels are as thin and narrow as a blade of grass and they swim head down, close together in a school.



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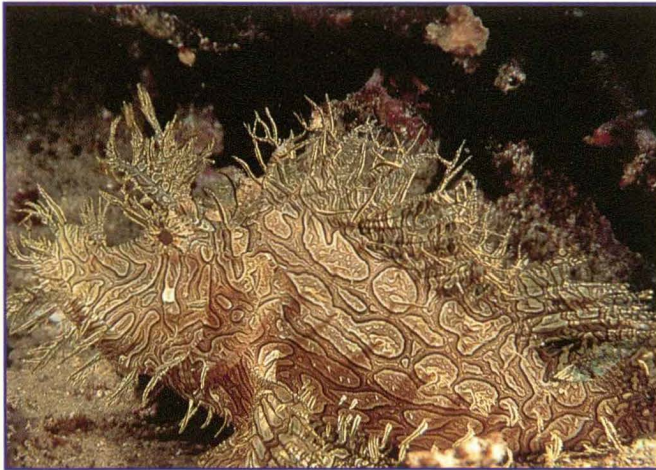
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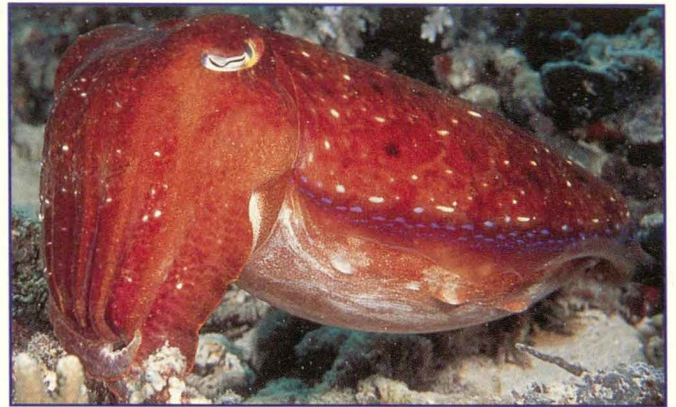
Above: *Mantis shrimp*
Below: *Lacy scorpionfish*



Dinah's Beach is where I found my first mantis shrimp. I stared, not believing the colours. They look as if they were created from leftover parts. The eyeballs, which stick straight up, are pink. The appendages that hold up the eyeballs are pale turquoise blue. The body is a combination of white spots, tan, red and green, and their feet are purple. I'm told they can be very ferocious, able to hurl their body at a glass camera port hard enough to break it, or grab and snap off a finger. I was slightly apprehensive as I inched along on my stomach trying to get close enough for a good shot. Luckily, this one only glared his displeasure at my intrusion. Quite unexpectedly, a small anemone serving as home to one or two brightly coloured anemone fish would provide bright spots of colours in these drab surroundings.


On my night dive, my light found an octopus as he scrambled along the bottom, out in search of his evening meal. Further along, a small coral head harboured three dwarf lionfish.

Many villages line the coastal shores of Milne Bay. When our boat would arrive and anchor, it became the signal for the locals to jump into their dugouts and come to the boat to sell their wares. They sold vegetables, fish, shells, flowers, hand-woven straw mats and trinkets. When the divers were busy elsewhere, the villagers treated their outing like a village party. Kids jumped off the boats and played in the water, young boys and girls flirted, while mothers traded stories and rocked their babies.



Above: *Cuttle fish*
Below: *Frog fish*



Milne Bay's dive sites are varied. There is something for everyone — steep walls, unspoiled isolated reefs, wrecks, shallow muck dives. But the one factor common to all is the unbelievable biodiversity. The underwater splendour of this area will stretch anyone's 'awe' factor. When thinking of Milne Bay, always add a large exclamation mark! 

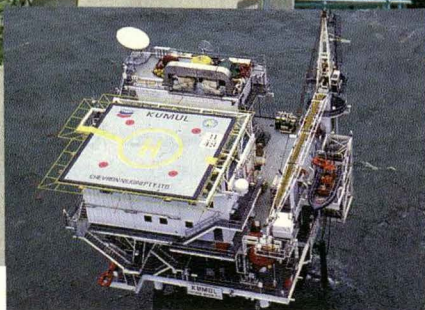
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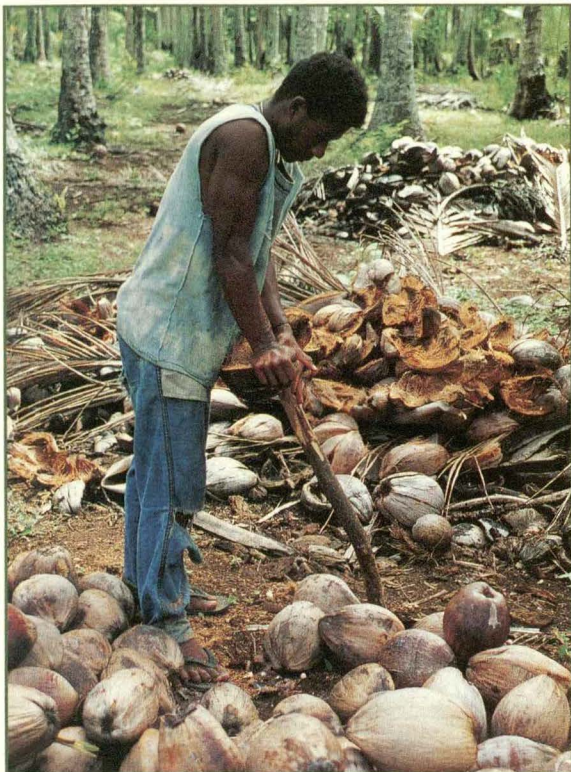
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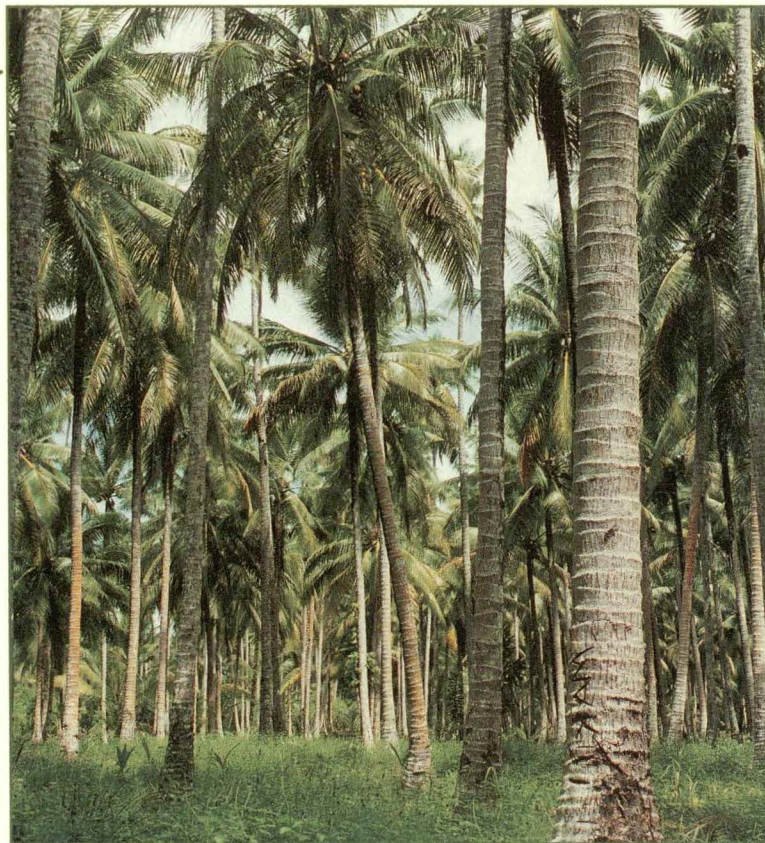
Story and photographs
by John Brooksbank



Above: Husking coconuts

Above right: Village coconut palm blocks

Below: Bagging the husked and split nuts



What a way to spend the last Christmas Day of the century! We all sat on the huge pile of coconut shells in the sweltering heat of the village drying shed or *haus smok*, busily bashing the hemispheres on rocks to free the copra, the dried coconut meat, within. Even though we had been working (*paitim copra*) for hours, the pile never seemed to get any smaller. We had to finish as soon as possible so the drying space was clear for another family to use. As exercise or as an 'appropriate technology' sauna, it was an interesting experience, but it left me firmly convinced that being a plantation labourer was not my preferred lot in life.

Making copra in the village is almost always a family affair. I was helping out the Manuai family of Langendrowa village of Rambutso Island in Manus Province generate some cash for the New Year celebrations. Preparations had started weeks ago with the clearing of the undergrowth around the family block of coconut palms and the piling of fallen nuts ready for husking.

We all spent a couple of days under the palms husking the coconuts on sharpened stakes and then splitting them, occasionally drinking the sweet milk of more recently fallen nuts.

The husking task itself was not very pleasant, carried out in a haze of insects. Our activities beneath the palms disturbed mosquitoes resting in the swampy ground who were always present looking for a suitable arm, leg or ankle to feed from. The end result of our efforts was 20 bags of split coconuts.

The split nuts are then bagged and picked up on the village tractor and trailer for transport to the *haus smok*. Here the split nuts are laid out, open side down, and maybe three or four nuts deep, on a wire rack above where a fire is lit from the discarded shells. In order to reduce the amount of fire maintenance over the coming days, the shells are usually laid in a huge spiral so that as one shell burns and smoulders it ignites the next and so on, maintaining heat and smoke to dry the coconuts above.



Above: *Village smoke house*



Left: *Separating the dried copra from the split nuts*

This smoke drying process can take up to 5 days, which includes one turning over of the nuts to try to ensure that the whole harvest is as evenly dried as possible.

After almost half a day of sweaty monotonous work we had knocked out all the copra from the dried nuts and the 'spent' shells are heaped ready to fire the next load of copra. The resultant black, rubbery and not particularly pretty smoked copra was bagged. In order to maximise how much is placed in each bag the young men jerk the bags violently to break up and compress the copra inside, aptly described as *sutim copra* in Tok Pisin. At the end of the exercise each bag weighs about 90 kilograms.

Copra has been produced in Manus since the early 1900s when, under the jurisdiction of the German New Guinea colonial administration, employees of Hernalshim & Company were busy establishing trading posts, plantations and village 'native' growers. This upsurge in plantation activity coincided with a boom in world copra prices and resulted in the establishment of a German government station on the shores of Seadler Harbour in 1911.

Two world wars and changes of administration since that time resulted in most plantations changing to Australian ownership and copra production becoming a village activity. During recent decades development of other mineral and vegetable oils have gradually replaced the use of coconut oil in certain applications, reducing world copra prices.

During the 1960s and 70s, the Australian Administration actively promoted the establishment of village co-operative societies to take over, operate and manage plantations in Manus. Some of these were extremely successful providing cash employment and generating dividends for society members, enabling the purchase of tractors, trailers and the opening of village co-operative trade stores. For a variety of reasons all these co-operatives have now ceased to exist.

Later, as we travelled around the main island of Manus, old Petrus Manuai pointed out a succession of huge plantations that due to low world copra prices are apparently uneconomic to operate on any basis, even by the local villagers without a fixed wage. Low prices have depressed copra production all over Papua New Guinea, even with the introduction of hybrid coconut varieties. These are faster growing, bear nuts earlier and are physically a much smaller palm. So most of these once grand plantations are gradually reverting to bush and villagers turning to more lucrative and less strenuous activities — agriculture and harvesting of marine products such as trochus shell and beche-de-mer.



Certain parts of Manus are quite fertile, such as the rich, volcanic soils of Lou Island where cocoa and more increasingly vanilla is being grown as a village cash crop. In other areas timber is being harvested. However, for many areas such as Langendrowa, where soils are saline, sandy or swampy there are no alternatives other than the production of copra. In these villages the humble coconut represents the only source of cash income. Even though air dried copra receives a higher price than smoke dried, villagers in Manus stick to the methods they have been using for generations.

Although coconuts are universally associated with the tropics, there is still some debate where the species, *Cocos nucifera*, first originated. General consensus is that the palm had its origins in South East Asia from where it spread by hand of man and by sea, since the nuts can germinate after several months adrift in the ocean. The nuts are a naturally sealed, conveniently portable and highly nutritious food source, a staple for Pacific Island villagers.

The silhouette of a coconut palm against the setting sun is for many the epitome of idyllic life on a Pacific Island. However, the reality for many villages is highlighted by the rust red drying sheds along their foreshores. A common sight, fabricated from second-hand corrugated iron and bush timber, they are definitely not architectural works of art — always hot, dry, dusty and dirty from the effects of the fires within and the effects of weather and salt water on the outside.

The New Year approaches and the copra has all been sown into bags ready for sale. We all pile into the dinghy along with the cargo — a chance to go to the 'big smoke' of Lorengau, the provincial capital. This is a couple of hours away by dinghy and we motor straight to the most important place in town on that day — the warehouse of the national Copra Marketing Board just near the wharf. The warehouse is a World War II vintage Nissan hut, one of the few that remain from the hundreds erected by the Americans when Manus was the location where they amassed troops, ships and other material in preparation for the invasion of the Philippines.

The Copra Marketing Board buys all smallholder copra in the country, exporting it overseas where it is crushed to extract coconut oil and produce other refined and manufactured by-products. In the village coconuts which are not dried for copra are utilised to make oil on a much smaller scale. They are scraped and the resultant shredded coconut meat boiled for hours in large pots of water to release the oil, which is scooped off the surface when the liquid has cooled. Although it will quickly become rancid on exposure to air, bottles of this unrefined coconut oil are a much sought after village commodity that is sold in markets and sent to 'expatriate' Manusians as far afield as Port Moresby and even Australia.

Apart from producing oil, the ubiquitous coconut palm has many uses in the village — its leaves are used as thatch for housing, firelighters and broomsticks, its trunk makes sturdy house poles and the coconut meat is used in cooking. Fish, sago and vegetable dishes made using grated coconut are particularly delicious. In more developed countries the fibrous husk of the coconut is used to manufacture coir for matting or ropes whilst the dense wood of the coconut shell makes some of the highest grade carbon in the world, used in industrial and chemical filters. Such industries are unfortunately not yet feasible in Papua New Guinea because commercial coconut plantations are few and far between, coastal transport costs are high and wages are considerably higher than other tropical countries.

Our 10 bags of smoke dried copra — the total that the family produced after almost two weeks of work — was weighed in and grossed a grand sum of just 400 Kina — not a lot to show for so much effort, but better than the alternative. Of course from this grand amount has to come payment of fuel for the travel to and from Lorengau, about 120 Kina, plus cigarettes and tobacco for all who had assisted in the work. Thus not a lot of 'profit' left to pay for even essential household items.

So the next time you buy a packet of coconut cream or a bottle of coconut oil from the supermarket, spare a thought for those folk, such as the Manus villagers, for whom the coconut is a necessary and essential part of life.



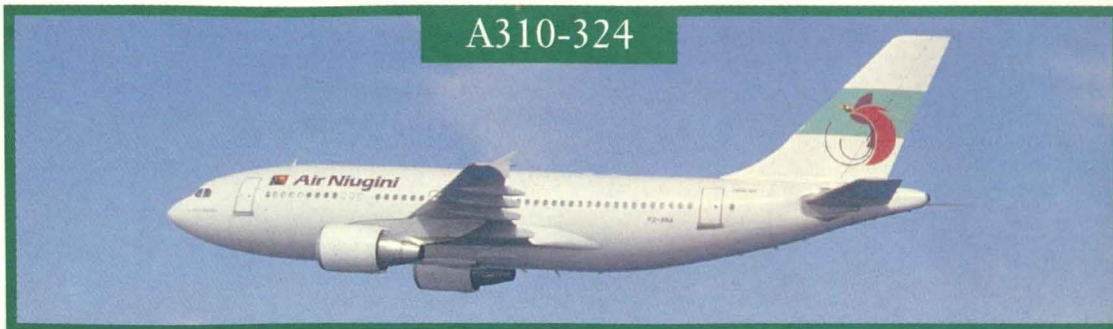
Above: *Under house storage: husks for fire and palm leaves for thatching*

Below: *Bag of copra ready for market*



AIR NIUGINI FLEET

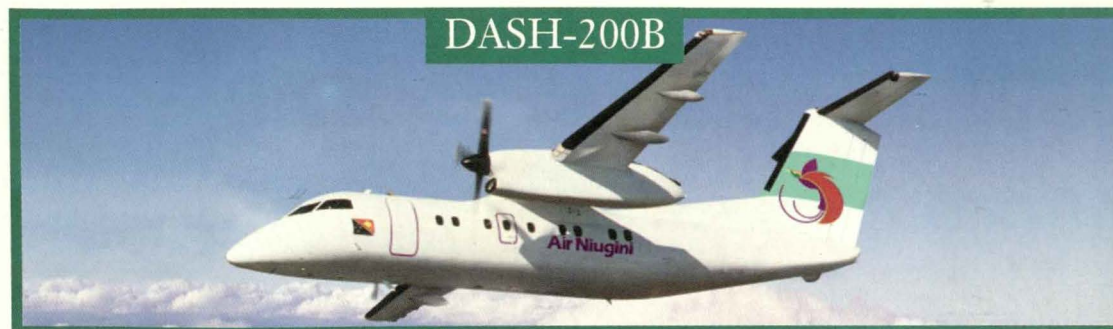
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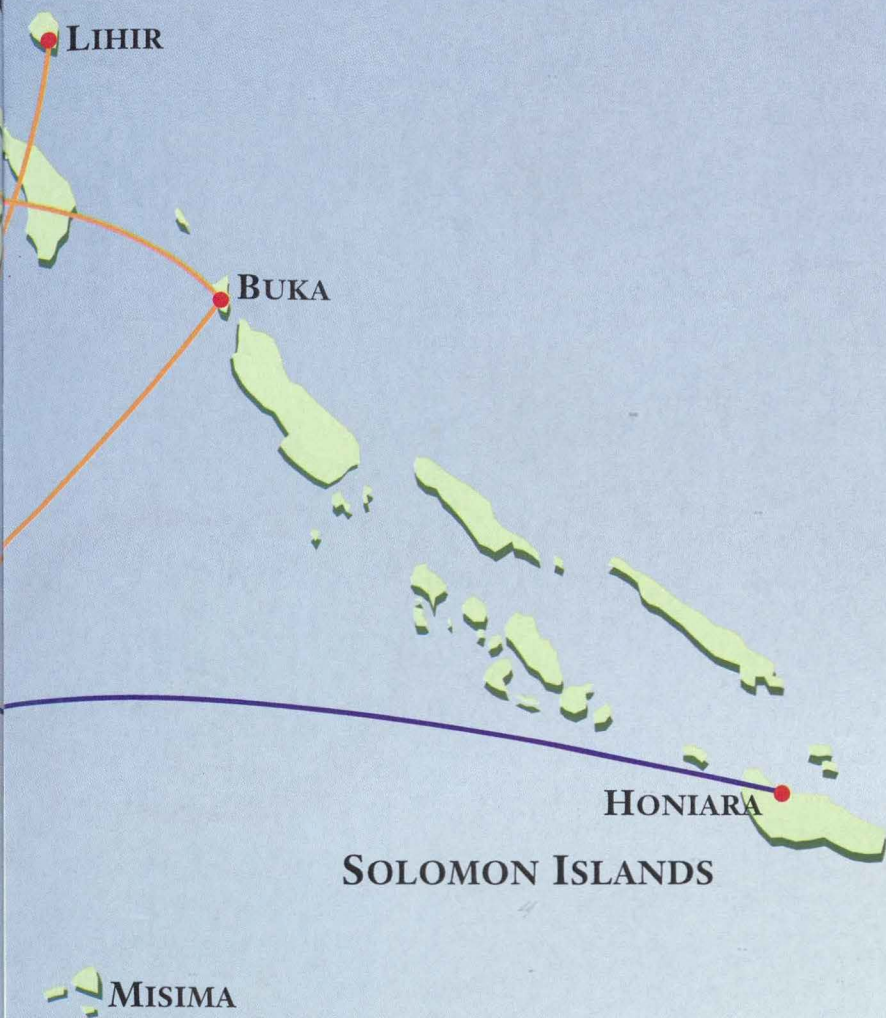
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F28-1000 Fokker The Netherlands	27.60	23.58	2 Rolls Royce RB183 - 15	750	9,000	60 pax + bags + 794kg cargo	1,600
DHC DASH-200B Bombardier Canada	22.25	25.89	2 Pratt & Whitney PW123D	550	7,600	36 pax + bags + 331kg cargo	1,700

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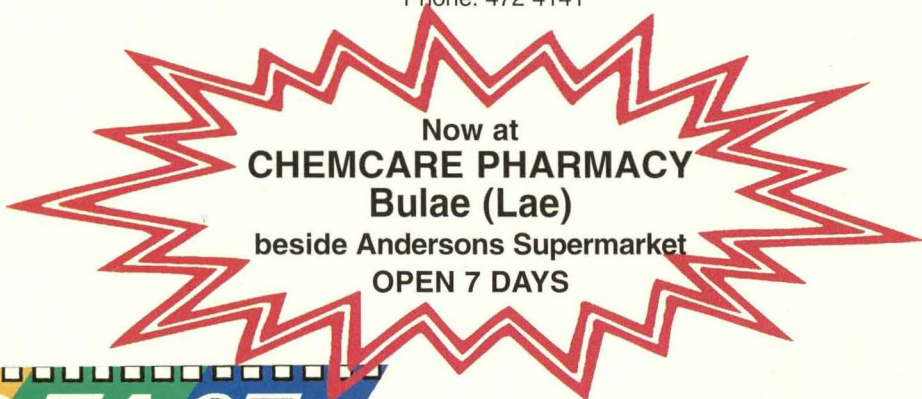
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Photographs supplied by Macleay Museum

Ten minutes west of Sydney CBD by taxi is Sydney University, a sprawling cluster of buildings dominated by the Victorian Gothic splendour of Sir Edmund Blackett's Great Hall. Two minutes walk from the Great Hall is the Macleay Museum, built in 1887 to house the vast collection of natural history and ethnographic items accumulated by the Macleay family which figured so prominently in public life in 19th century Sydney.

The Macleay Collection includes several thousand artifacts, some traded for Western tools and baubles from peoples of Oceania — Australian Aborigines, Torres Strait Islanders, Melanesians, Polynesians and Micronesians—in the late 19th century. Among its most cherished items were those gathered in an expedition in 1875, whose proud boast was to be the first scientific mission of consequence launched from Australia into its surrounding region. It was led and bankrolled by William John Macleay — a five-month voyage by the barque Chevert which called on coastal and island communities on the Queensland and Papuan coasts and Torres Strait Islands. Crew and scientists netted insects, caught fish, shot birds, gathered shells and crustaceans and traded tobacco, biscuits, beads and tools with local communities for ornaments, masks, bowls and weapons.

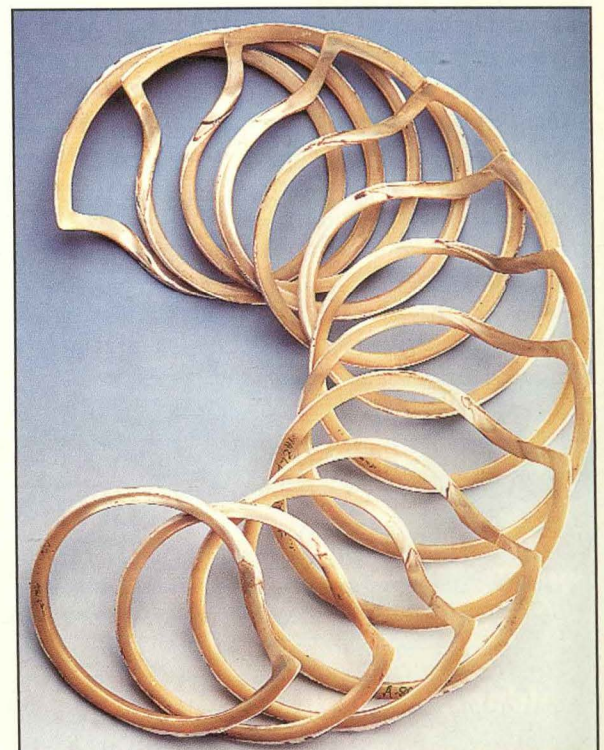
One hundred and twenty five years on, a small but precious part of the legacy of the Macleay Collection is now displayed in an exhibition, *Adorned: Jewellery and Body Decoration from Australia and the Pacific*. It was curated jointly by Anna Edmundson of the Macleay Museum and Chris Boylan, President of the Sydney-based Oceanic Arts Society, several of whose members have lent items to *Adorned*.

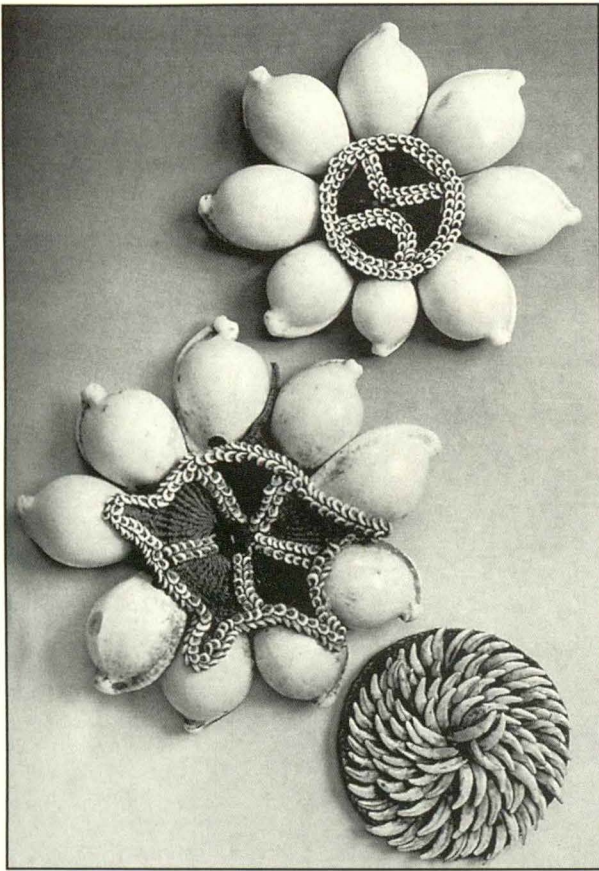
Sharing the exhibition's title is a handsome catalogue illustrated with larger-than-life colour-plates and archival photographs of Oceanic peoples wearing items featured in the exhibition, together with an introduction by the curators, a text striking a nice balance between scholarship and accessibility to the man-in-the-street.

Our outward appearance — the way we dress, the way we decorate our bodies — carries a range of messages to the outside world. All societies use clothing and body decoration for similar purposes: as protection from the elements, decoration, a way of displaying wealth and status, and a means of projecting identity. Yet while the basic functions of dress and ornament are universal, styles of adornment and the meanings attributed to them differ from society to society.



Above: *Chest ornament* (moka kina), Waghi Valley, Western Highlands Province, early to mid 20th century
Below: *Armbands*, New Ireland, 1875-1876





Drawing on such substances as wood, plant fibre, teeth, hair, bone and feather, the peoples of the Oceanic region have created ornaments *designed to beautify the body, to imbue power and provide protection, to mark age, gender and political status and to exchange locally and with distant communities. These items highlight diversity as well as unity, each reflecting different moments in time and different cultural traditions.*

The longstanding 'art' versus 'artifact' debate continues to be argued today. If reactions to the exhibition can be taken as any indication, it seems that at least some of the power and the beauty of these works can be appreciated on their aesthetic features alone. Body adornment has always been created with a strong aesthetic as well as utilitarian purpose in mind. These objects were made to be viewed, and their visual impact was an integral element of their construction. However, whether contemporary or traditional, there is no artwork produced outside of a cultural context. Knowledge of the cultural conditions in which an artwork is produced allows for a deeper understanding of its form, function and overall significance.

Above: **Back ornament**, Huon Gulf, Morobe Province, early 20th century; **Back ornament**, Buang village, Morobe Province, early 20th century; **Chest ornament**, Ramu River, Madang Province, mid 20th century

Right: **Bridal veil** (ambusap), Kararau village, Middle Sepik River, East Sepik Province, mid 20th century

Adorned offers 244 objects divided into several glass cases, each focusing on a particular theme in body decoration. One explores marriage, celebrated by a cowry-shell bridal veil from the Middle Sepik; another looks at warfare through war charms from the Admiralty Islands; a third displays shell necklaces and amulets from the Trobriand Islands, whose inter-island gift exchange is world famous thanks to Polish social anthropologist Bronislaw Malinowski (Professor of Social Anthropology at Sydney University, interned in the Trobriands for the duration of World War 1), for his seminal study of the kula ring, *Argonauts of the Western Pacific*. Other cases show ornaments underlining such rituals as initiation of adolescent males into manhood and propitiation of ancestor spirits.

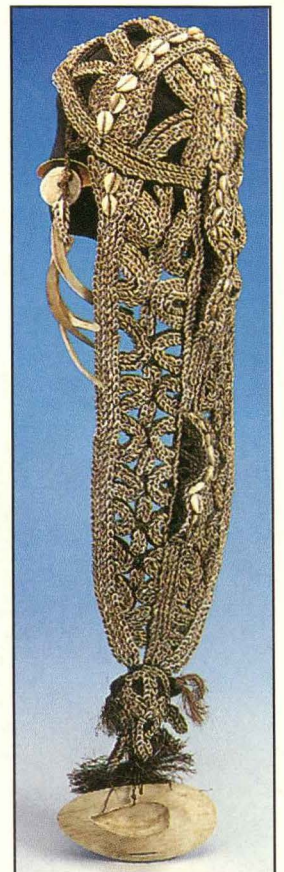
Designs used to decorate an individual's personal property may reflect individual or clan totems. Items worn in warfare may be decorated with frightening imagery to scare the enemy and physically deplete him. Jewellery worn by children may be decorated with protective designs. Objects designed to adorn the body are produced with these concepts in mind as well as expressing socially important ideas of gender, rank and status.

Yet the manner in which these ideas are expressed is always culturally specific. The many social features and art traditions which come under the rubric of animistic religions are as diverse, if not more diverse, than those which have arisen through the monotheistic religions of Judaism, Christianity and Islam. The way religion and social structure inform the arts varies from region to region, each giving rise to its own unique set of traditions.

The Melanesian peoples, comprising the island groups of Irian Jaya, Papua New Guinea, Vanuatu, New Caledonia, the Solomon Islands and the Torres Strait Islands, dominate *Adorned*. Of the role of body decoration in Melanesian communities, Edmundson explains:

Melanesian social organisation tended to be patriarchal and patrilineal, and much of the art was produced by men. The manufacture, use and appearance of artworks closely followed clan rules reflecting dominant religious and social ideologies. In many areas men's cults or grade societies formed the focus of ritual and political activity and provided an important forum for artistic production.

Melanesian art was strongly associated with belief in the supernatural world. Spirits from the natural world of bush and sea and ancestral spirits, both mythical and recently deceased, were portrayed in masks and sculpture. Mask making was more prevalent in Melanesia than elsewhere in the Oceanic region. Masks were used for a range of functions from comic displays to the embodiment of the ancestral and spirit world in the most sacred of ceremonies.





Above: Two young women, Central Province, early 20th century, Macleay Museum Historic Photograph Collection

Below: Orokaiva man in ceremonial regalia, (Oro Province), early 20th century, Macleay Museum Historic Photograph Collection



The propitiation and honouring of the ancestors was a dominant theme in traditional Melanesian art. Complex taboos and rituals existed to ensure harmonious relations between human and spirit worlds. The dead could influence the living, and much ritual activity was concerned with controlling the potentially deleterious forces of the dead. Sculptures were carved to house ancestral spirits for a period of time and masked ancestors were infused with their presence.

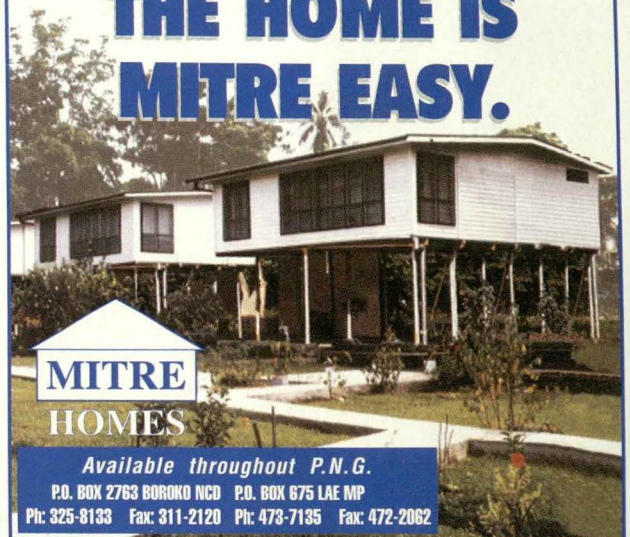
During the 19th and early 20th century warfare was endemic in many areas of Melanesia as well as elsewhere in the Pacific. Warfare operated as an area for male prestige, a means of securing land and resources and as part of specific cycles of ritually significant revenge and retaliation. In an arena so fraught with danger, the marking of the body held particular significance. Items of attire worn in warfare served to protect the body physically and spiritually, to imbue inner strength, to instill fears into the hearts of the enemy and to communicate past heroic feats and successful battles.

The curators single out the island of New Guinea for its vibrant costumes and body adornment used in traditional clan ceremonies and celebrations. In many areas these festivals continue as a dominant form of cultural expression today.



Adorned opened in March 1999 and will continue until the end of February 2001. Admission is free. The catalogue is available for \$39.95 from the Macleay Museum, the University of Sydney, Tel:+61 2 9351 2274 www.usyd.edu.au/su/macleay/welcome/htm

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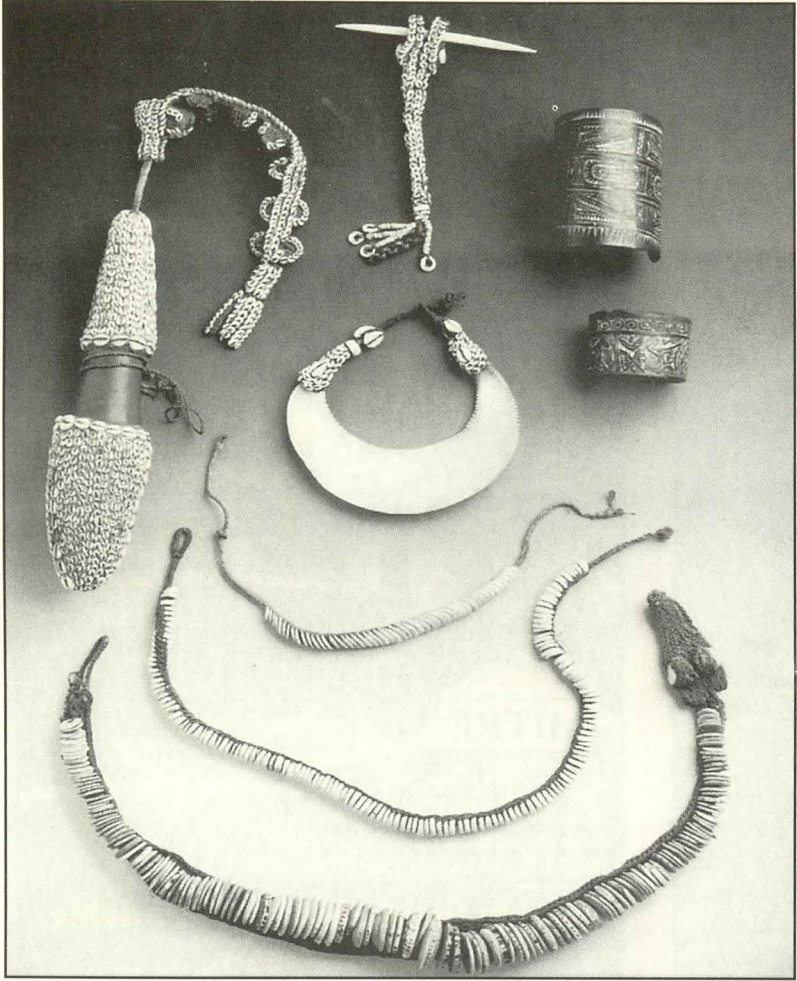
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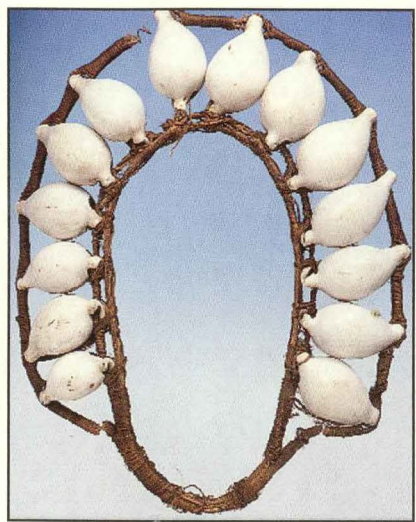
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Above left: **Nose ornaments**, Milne Bay Province, 20th century; **Ear ornaments** (paya), Milne Bay Province, 20th century; **Ear ornaments**, Kiriwina Island, Trobriand Islands, Milne Bay Province, 19th century
 Middle: **War charms**, Admiralty Islands, Manus Province, 19th century
 Above right: **Waistbands**, Admiralty Islands, Manus Province, early 20th century



Left : **Lime container** (yavu), Tigowi village, East Sepik Province, mid 20th century; **Nose ornament** (dama dima), Kararau village, Middle Sepik, East Sepik Province, mid 20th century; **Armband** (nakrobei or tambo), East Sepik Province, early 20th century; **Armband** (nakrobei or tambo), Kopar, East Sepik Province, early 20th century; **Necklace** (nyau), Middle Sepik, East Sepik Province, early 20th century; **Money belt or head band**, Collingwood Bay, Oro Province, mid 20th century; **Necklace** (lamba), Yensinmungua village, Middle Sepik, East Sepik Province, mid 20th century; **Waistband** (sanya beyain), Middle Sepik Province, mid 20th century



Left: **Mouth ornament**, Wanigela village, Oro Province, pre-1964

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'Le Riche' Colours

Story by Brooke Elliott
Photographs Nathalie Le Riche-Reimann



The perfect souvenir ... For many of us, the search for that elusive keepsake becomes the focal point of our travelling experience. We scour local stalls and markets for that one, all encompassing memento, which will serve as the ultimate vestige long after the holiday has finished.

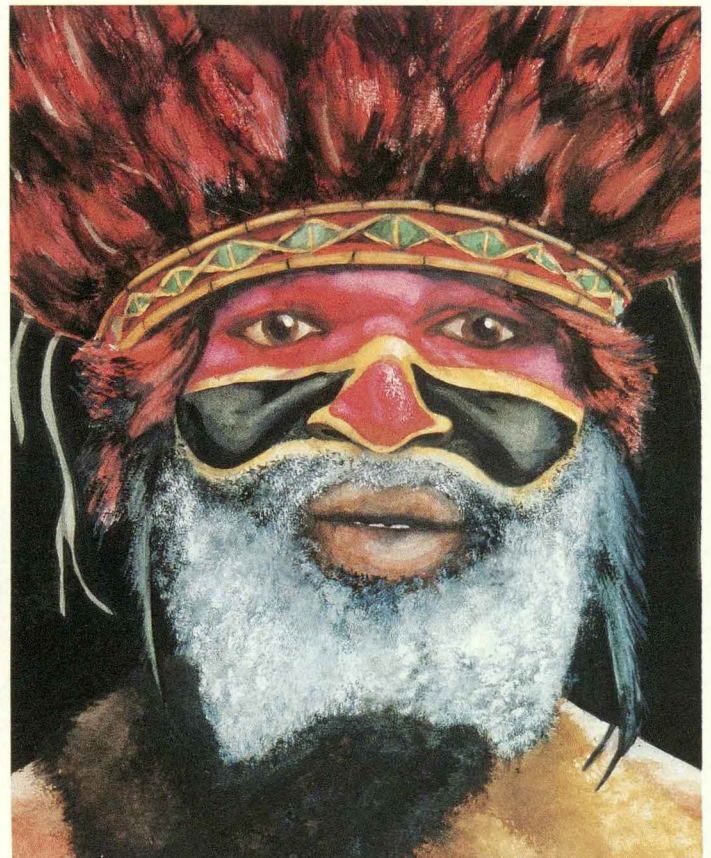
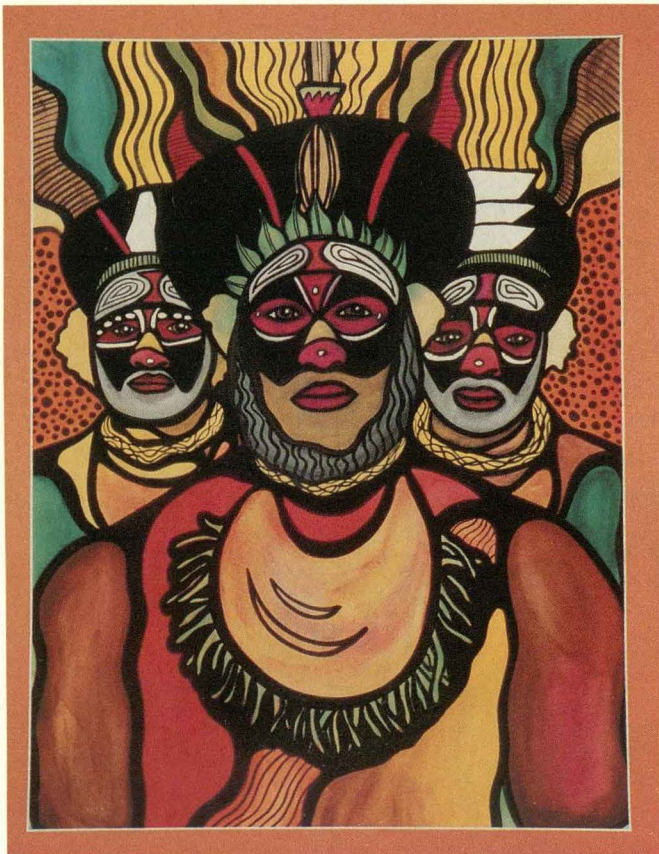
A visitor to Papua New Guinea is no exception to the rule. Drums, masks, carvings and storyboards are synonymous to Papua New Guinea culture and its tourist trade. Now, added to this list is a growing interest in, and demand for, PNG art work.

As in any field of art with a growing international interest, there can be the temptation to compromise one's true inner passions for a more commercially viable approach. Whilst ultimately financially rewarding, too much compromise for commercialism has its obvious pitfalls — the greatest being the loss of artistic freedom. One artist has defied compromise and critics alike and has begun to establish both a national and international name for herself.

Water colour, or Gouache to be specific, is entering a Renaissance in the island province of West New Britain. At the forefront of this movement is resident artist Nathalie Le Riche-Reimann (*photo above Nathalie with her family*), who has managed to break into the international art arena while remaining faithful to her unique style.

Married with two young girls, Nathalie has been living in Kimbe for over a decade. Even now she still recalls the impact that the Mt Hagen show had upon her shortly after arriving in the country. The beauty of traditional bilas, enigmatic mud masks, and the extraordinary Huli tribesmen all had a significant effect upon Nathalie. It is this lasting impression of the vivacity and fascination she was exposed to there that has become the hallmark of her own work.

Seriously immersing herself in her art three years ago, Nathalie was frustrated with her initial results. She felt her paintings lacked realism and failed to capture the true essence of her emotions. This dissatisfaction led Nathalie to seek professional art instruction from fellow local artist, Janice Dann. Nathalie studied under Janice's tutelage for one year.

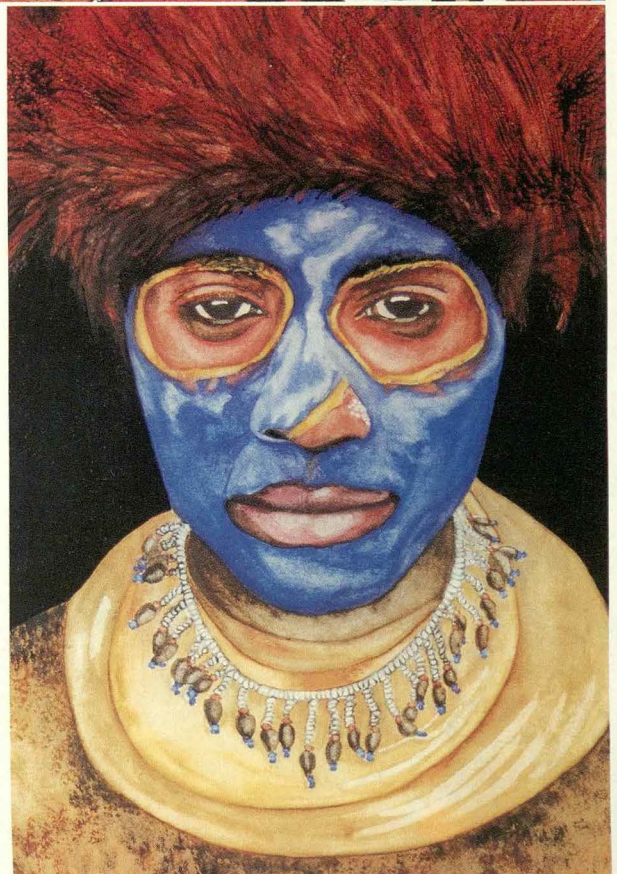




Nathalie's present work exudes both maturity and confidence, two qualities she attributes to the teachings and guidance of Janice. The development of this maturation depended greatly on the fostering of basic and existing skills. Sketching, shading and simple brush strokes were all techniques, which she had to master in order to enhance the calibre of her work. The lessons were exacting, but Nathalie's results speak for themselves.

Though quintessentially Papua New Guinean in flavour, Nathalie's paintings have a universal appeal. Aesthetically pleasing, they also have a sophisticated simplicity. The interplay of rigid and free flowing lines produces a sense of ordered serenity, while a feeling of alertness and spirit is conveyed through Nathalie's sharp eye for detail. Her portraits are superbly brought to life through palettes of the most vibrant hues; dark and contrasting tones giving them added depth and dimension. Captivated by the cultural face paintings of Papua New Guinea, Nathalie believes they are a form of art in their own right, thus she strives to do justice to their real-life splendour.

From her single portraits, Nathalie soon moved to painting montages of mixed faces and tropical reef life. In these she endeavoured to create a corporeal world of paint from the physically tangible. The results have been exciting and dynamic. Through her use of colour texture and space, Nathalie has embellished and captured everyday life in Papua New Guinea. Since then, she has also successfully explored the complexities and mediums of silk paintings and t-shirt design.





To date, Nathalie has shown her work in three art exhibitions within New Britain, and completely sold out of original paintings on all occasions. A selection of her work is currently housed at Kimbe's paradisaical, Liamu Reef Resort. A diverse range of Nathalie's paintings have been purchased by both American and Australian guests at the resort.

To keep up with the demand for her work, Nathalie is looking into having limited edition prints produced. Ultimately her goal is to bring out her own line of bed linen and place mats using the Papua New Guinean faces from her original paintings.

Nathalie agrees that the lifestyle here has allowed for her artistic opportunities to come to fruition. However, she also advocates indefatigable determination and self-belief as a source for the realisation of one's aspirations. She hopes that her ever-increasing success will be an inspiration to all, to believe in your dreams — no matter what walk of life you come from.

So, when next searching for that something particular to cherish from Papua New Guinea, be sure to jot down 'paintings' at the top of your list ... a veritable piece of cultural enchantment for your very own home.



DESTINATION — Sunshine Coast

Story by Rick J Smee

Photographs supplied by Tourism Qld

The little rally car hurtled around the ninety-degree turn at more than one hundred kilometres an hour. A wall of rock rushed toward us as we slid across the muddy track. The driver spun the wheel and the roaring vehicle fishtailed wildly, narrowly missing a tree.

As the first rays from the morning sun glinted against Mount Tibrogargan the thunder of Australia's best rally cars began to reverberate across the landscape. Each year the Australian Rally Car Championships are held on dusty tracks, which snake through the Sunshine Coast hinterland. With the majestic Glasshouse Mountains as the backdrop, dawn heralded a new day of thrills, spills and unforgettable beauty.

Numerous coaches, a first class motorway and an excellent rail service, link Brisbane to the Sunshine Coast region. From Caloundra to Noosa the Sunshine Coast stretches 48 kilometres along some of Queensland's best beaches. To the west the rugged Blackall Ranges rise steeply from a fringe of dense rainforest. A treasure trove of delights is nestled throughout the valleys and hills of these emerald mountains.

In order to discover what the hinterland had to offer I rode on the back of a chauffeur driven Harley Davidson. We wound our way up the mountain toward the pretty township of Maleny, then sped along a ridge as the deep valley spreading toward the Glasshouse Mountains began to unfurl its spectacular panorama. There was nothing to impede the vista no windows or doors, just a delightful sense of freedom. There are many ways to view this region, but few could be more exhilarating than a Southern Cross Motorcycle Tour.

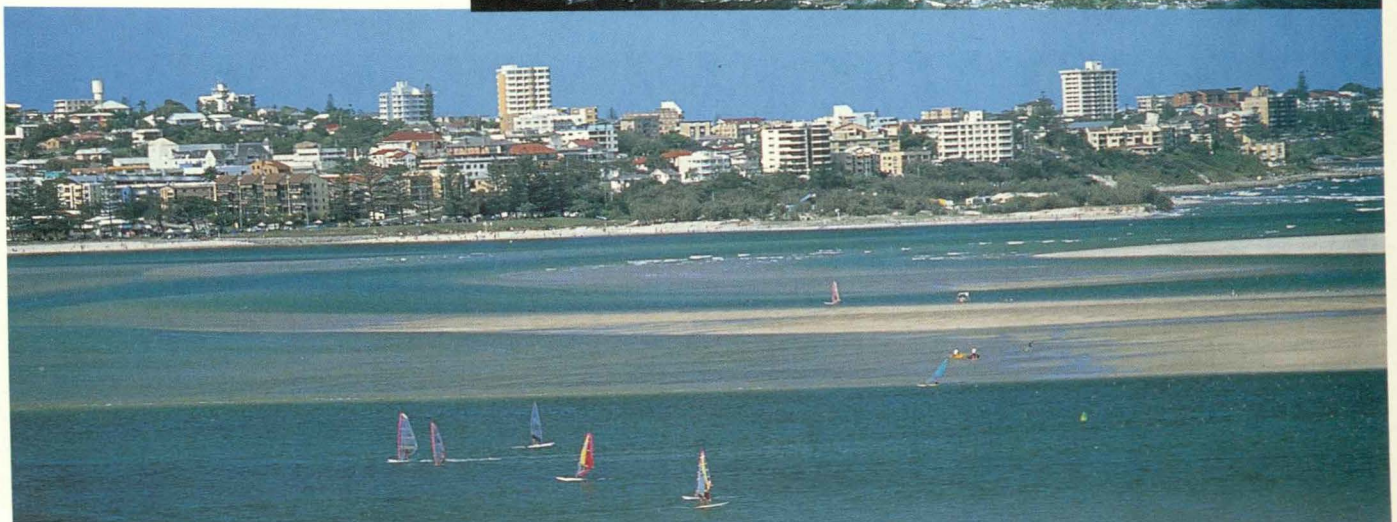
After climbing higher up the range we came to the village of Montville which straddles the razorback. First settled in 1887 Montville has all the charm of a rural English village and is known as a leading centre for quality arts and crafts. There are painters, potters, woodcarvers, sculptors and glassblowers — all offering their unique creations at nostalgic prices. Hand made clothing and footwear hang side by side with designer label apparel.

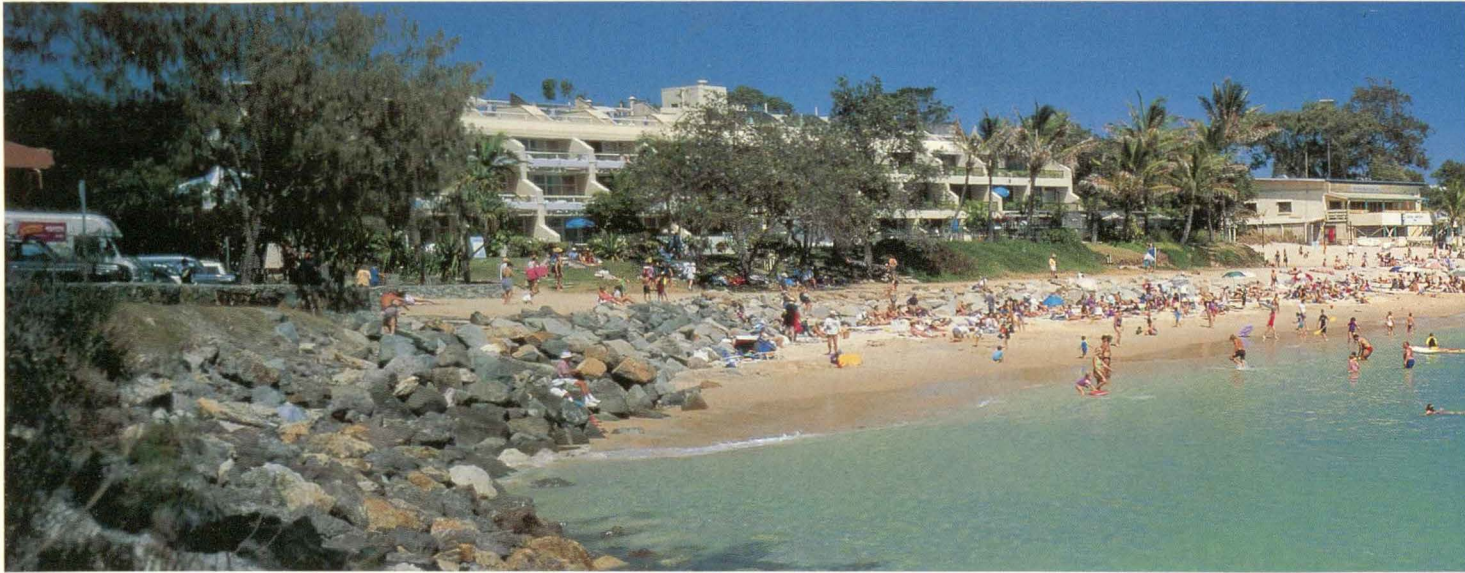


Above: *Montville, Sunshine Coast hinterland*

Below right: *Mooloolaba on the coast*

Bottom: *Caloundra on the coast*





One can purchase anything from an African fertility symbol to a didgeridoo, while everywhere soft music floats on the crisp mountain air to mingle with the enticing aromas of coffee shops, bakeries and cafes.

A day at the beach is more than a tradition on the Sunshine Coast, it is a way of life. Throughout the endless summer wide sweeping beaches are washed by the rolling surf, often providing the perfect wave. More secluded, protected beaches are popular with families who bask under the same golden sun from which the region takes its name.

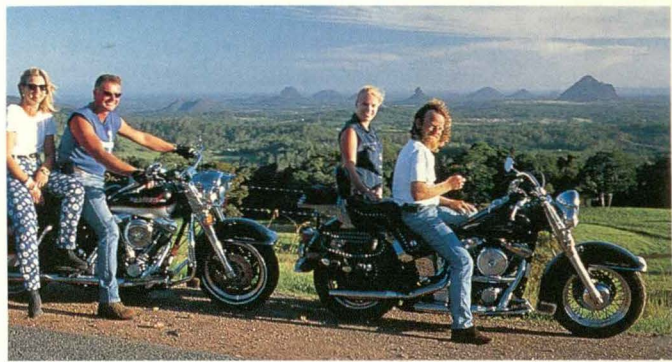
The Sunshine Coast offers a wonderful array of attractions. The malady of boredom so popular with certain members of the younger generation nowadays, is not an option here. The Big Pineapple has long been a major attraction. This working plantation offers rides on an old sugar train winding through pineapple fields, nut and spice plantations and fruit trees. The food here has to be seen and tasted to be believed, but it is no place for the serious weight watcher. I left the family to their repast and visited a gentler place. A place where the raucous sounds of chomping, gnawing and munching were less in evidence. The Animal Farm provides an opportunity to enjoy hands on experience with other beasts and farm animals.

No visit to the Sunshine Coast is complete without the thrill of Australia Zoo at beautiful Beerwah. Steve and Terri Irwin (The Crocodile Hunters) who own and operate this unique nature reserve are known to millions of television viewers throughout the world. Australia Zoo is a reptile and fauna park. There are over 600 animals, including 50 crocodiles and wonderful creatures such as Harriet, the Giant Galapagos Tortoise captured in 1835 by Charles Darwin and a giant six metre estuarine crocodile.

Another great way to see the Sunshine Coast is from the air. Many joy flight options are available. I donned the leather helmet and goggles shouted, 'Contact!' and climbed into the passenger seat. The little biplane bumped toward the end of the runway before soaring skywards to where a few cotton wool puffs lay scattered across the azure sky.

As the panorama began to unfold below the coastline came into view. Turquoise waves turned to white as they washed the golden shore below, while further out the colours shaded into the darker hues of the South Pacific Ocean. We flew inland and swept down over cane fields, dairy farms, pine forests, strawberry farms, serpentine rivers, lush rainforest, sparkling lakes and jewel-like islands. From the air, this blessed land sure looked like paradise.





I had chosen the ‘Navigator’ adventure and soon we were flying over the Great Lakes and Everglades toward Double Island Point where the wreck of the Cherry Venture lies rusting on the beach. In the distance Fraser Island stretched northward like an elongated emerald set in gold.

Fraser Island tours take visitors in ultimate four-wheel drive comfort to this World Heritage Listed wilderness. Fraser, the world’s largest sand island, is one of nature’s most beautiful enigmas. The Aboriginal Badtjala people lived for centuries on the island they called K’gari, later the waters around Fraser Island gained notoriety as a graveyard for shipping.

Towering rainforests, where palm, pine and eucalypt thrive in the nutrient rich sand, challenge our preconceptions. Huge sandblows rising from surrounding bushland seem more at home in some distant desert. Crystal clear freshwater lakes, coloured sand formations, exotic wildflowers, an ocean teeming with fish, and dingoes which roam free, all combine to make Fraser an unforgettable experience.

Top spread: *Laguna Bay, Noosa*

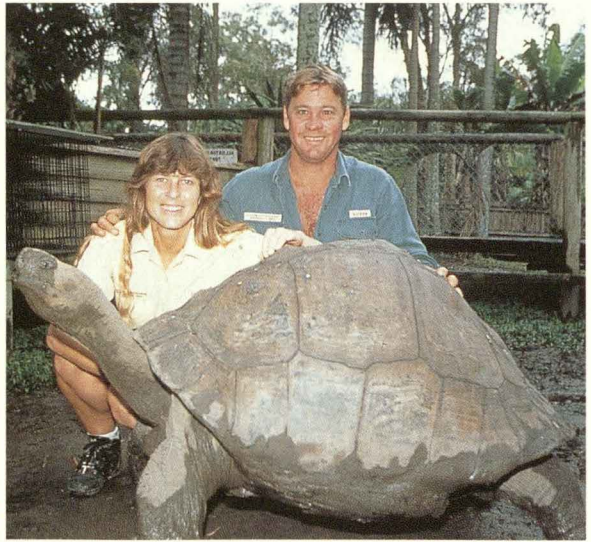
Bottom spread: *Glasshouse Mountains, Sunshine Coast hinterland*

Above: *Two different ways to see the area — (left) in a Red Baron Joy flight; (right) on the back of a chauffeur driven Harley Davidson motorcycle.*



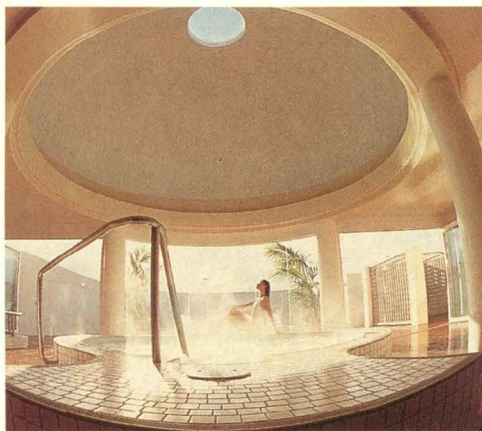
Across the Great Sandy Strait is Hervey Bay, Australia's whale watching capital. The protected waters of the strait are perfect for a range of aquatic activities. The area is home to well-equipped hire operators who offer yachts, motor cruisers and luxury houseboats. Daily flights are available from Hervey Bay to Lady Elliott Island, the Great Barrier Reef's most southern island. Here one can step off the beach and snorkel, swim or dive in the planet's richest marine ecosystem. Lady Elliott is a significant turtle hatchery and a birdwatchers paradise.

For the golfing enthusiast the Sunshine Coast offers superb championship courses including award winning Twin Waters and the Robert Trent Jones Jr designed Hyatt Regency course at Coolum, which spreads over 150 acres of natural and landscaped countryside. The Noosa Springs Country Club features a par 72 championship course, Pro shop, Driving range, Tennis club, Health club, Swimming pool, Bars and Dining facilities.



Above left: *Crocodile feeding, Qld Reptile and Fauna Park*
 Above right: *Terri and Steve Irwin with Harriett, the 162-year old Galapagos Tortoise*

Left: *Spa, Hyatt Coolum — the place to be pampered*



More than 400 cultural and sporting events are held each year on the Sunshine Coast. The culture vulture can find the Sunshine Coast a refreshing revelation with art exhibitions, one-act plays, the Noosa Film and Jazz festivals, flower shows, music recitals, food fiestas and folk festivals all vying for attention. For sports lovers the Noosa Triathlon is renown throughout the world, while other leading events include the Billfish Classic, Sailing Regatta, Sunshine Coast Rodeo, Golf tournaments and Surf Lifesaving Championships.

Noosa Heads at the northern end of the Sunshine Coast is a tourist and shoppers paradise. Shaded by fragrant flowering trees, Hastings Street combines all the elements of Mediterranean sophistication with tropical colour and informality. Trendy boutiques, superb restaurants, coffee shops and bakeries, art galleries and craft shops all welcome the passerby. Despite a hammering from recent storms the beach for which Noosa is famous is now back to its best.

Noosa is also the gateway to another world of rivers and lakes, including Cooloola National Park and the beautifully haunting Everglades. This area abounds with wildlife. We hired a 15-metre, ten-berth houseboat from Luxury Afloat at Tewantin for our voyage of discovery and fun. No licence or prior skill is required to pilot one of the luxury vessels and everything is supplied except provisions.

That evening I lounged on the deck as the peach-coloured sun began to slip beneath the distant forest canopy. Occasionally a fish would plop out in the glassy river, while the aroma of steak and onions wafting from the boat's barbecue encouraged me to reach for another cold beer. 🍷



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Christmas in the 1940s

Four tales of Christmas in New Guinea, during World War 2

Story and photographs by Eric Lindgren



25 December 1940 — the Pacific War had not yet started.

POREBADA, PAPUA

25 December 1940

Norm Rogers, Q3, one of the earliest volunteers into the Australian Army in Queensland, sat under the shelter of a tent-fly and wondered what on earth this new country was all about. The Pacific War had yet to start. But Australia took no chances that a foreign power may have eyes upon its Territory of Papua and Protectorate of New Guinea. Port Moresby, the closest but most isolated town of any size in Papua was chosen as the most convenient site to send a garrison of troops. Their mission — to show presence, and to guard against possible invasion by the most like aggressor — Germany! Yes, Germany, a former colonial power in New Guinea, which had established its claim over the north-eastern half of the Island in 1894, still had hostile intentions in the Pacific. Its famed raider *The Kormoran* roamed the south-western Pacific and had already sunk a number of Allied warships. Germany was a menace to be feared.

Norm had left Brisbane on the Australian ship *Orungal* on 1 July 1940 as part of the 15th Battalion Detachment (later to become the 49th Battalion), charged with the defence of Port Moresby. Nineteen years old, never left home shores before, Norm epitomised the young recruits in the AIF — eager for adventure, patriotic, determined to do a good job.

Now, sitting in the tropical heat, at a makeshift table, he inspected the Christmas meal in front of him. Imperial Bully Beef, tomato sauce, tinned peaches, Steamships' locally made Orange-ade. *Hmmmm, I wonder what they're eating at home?* he mused. His mates, at outpost 'D' near Porebada, west of Port Moresby, were Bill Waldron, Bert Hitchcock and Tiger O'Toole. No doubt they felt the same. Lonely, overlooked by Australians pre-occupied with the War in Europe, these men represent forgotten heroes of the everyday sort.

It was not until 7 December 1941 that the aggression in the Pacific really started. That day Japan, not Germany, bombed the American bases on Hawaii. The rest is history.



Xmas dinner 1940

25 December 1941 — on this day the Headquarters of the US Far East Air Force is formally established at Darwin, Northern Territory, Australia. This was later to become the famed Fifth Air Force, initially of the US Army Air Corps, soon the US Army Air Force.

XMAS PICNIC AT CASEY'S LAGOON

1941

There is many a man in a certain AIF battalion today who remembers the picnic at Casey's Lagoon. It lies eight miles from Darwin, not as the crow flies, for the crows fly there but once a year, when the picnic is held on Christmas Day. There's a certain Owen Brannigan and I seated at a table on a certain night in Darwin, and in our hands we hold a piece of paper that is destined to make or mar our modest fortunes ere the sun's rays set on Casey's Lagoon.

'This programme for the sports,' says Brannigan, 'is the finest thing that has happened to us since Saint Patrick drove the snakes out of Ireland.'

The night was warm and the brew was consoling, so I let him proceed.

'Grand Picnic and Sports at the Lagoon 25 December 1941,' he read. 'Hundred pounds sprint without respect for persons, colour, race or creed. Enter now! Bar, soft and hard, under the personal supervision of Mrs Murphy, Tennants Creek. Bring your own pannikins.' Come on, we'll pool our resources and enter the Sprint.'

I have two pounds nineteen shillings and fourpence, and it is idle to protest for it was Brannigan who saved my great grandfather from a Black and Tan ambush in '15 and I've never heard the end of it.

'Tis a native I have in mind,' he continued, 'I saw him at the weekend, cajoled him first, physiced him afterwards, then fed him the finest foods until today. We'll make a grand killing.'

We had seen Paddy Clearwater on the track. He had cleared the 130 yards in no time so my spirits were high. He won the first heat of the championship with twenty yards to the nearest competitor. He won the first semi-final by the same margin, and we collected forty-five quid in winnings. My faith in this black man was at its peak.



Paddy lined up for the final. He stood next to a certain sergeant who was holding a sack. No doubt he thought he had the race in the bag.

The gun goes bang and off goes Paddy. At fifty yards he's ten in front. At seventy-five the distance is even greater. It was then that I realised what the sergeant was up to. He fumbled in the bag and out jumped the biggest and fattest goanna you have ever seen.

Paddy went off sideways like a flash. A goanna is a succulent piece in these parts of the woods.

'Lead me to the blankety-blankety sergeant,' roared Brannigan. 'I'll tear him apart!'

Brannigan and human nature in the form of certain sergeants being what they are — I guess there'll always be wars!

(Adapted from an article by QX3372 in *Khaki and Green*, the AIF annual for 1943)





25 December 1942 — On this day US 90th Heavy Bomb Group Liberators attack Lae. Six AirSoPac Flying Fortresses, based in the Solomons, bomb Rabaul. The Australian-American campaign along the coast south of Lae has been completed and fighting is now on the Huon Peninsula.

BUNA AND GONA, PAPUA

December 1942

At 7:00 am on 18 December 1942 the 2/9th Battalion attacked the Japanese over ground that the Americans had failed to capture with two regiments. What followed was some of the fiercest, most costly and courageous fighting of the war. George Silk, official war photographer, armed only with his Rolleiflex, moved off from the start line with them. He and they walked into a tirade of fire.

'You'd swear they were going in for a cup of tea!' remembered Private George Walpole in 1997. 'We laid down a barrage of Vickers machine-gun fire, and of course we were sitting watching as the battalion went in ... the way I explained that to my mother when I saw it, and, I was crying at the time, they went in just cool and calm as you like.'

'You have to protect the blokes on either side of you for a start. ... They were really cutting the trees down there, there were bits flying off those palm trees. How any of us got through I'll never know... the bullets were all around you ... a Jap ran out of a pillbox and I jumped out to give him a burst and I don't know whether I hit him because I got whacked at the same time.'

Infantry Private Laurie Hines.



is a slow persistent rhythm which seems to impress itself on the hearer's subconscious mind.

Left: Papua: 2942-12-28 — Lacking anti-tank weapons, the Japanese, surprised by the Australian use of tanks, had to improvise anti-tank defences by cutting down a coconut tree in the path of one of the oncoming tanks.

'... the infantry leader would indicate the bunker which was holding him up by firing a Very pistol at it, or throwing a grenade, or by just pointing. We would advance our tank within ten or fifteen feet so that we could line up the 37mm cannon at the correct angle ... using Armour Piercing or High Explosive shot we would enlarge the opening. An infantry volunteer would then crawl forward to kill those inside...'

Tank commander, Trooper Wilson.

Twenty three Australian officers and 351 other ranks died in the fighting at Buna during Christmas week 1942. George Silk covered all of the battle, and was evacuated out of the area on 2 January 1943. His photographs are a lasting testimony of the bravery of the Australian soldier. A tank, similar to that driven by Trooper Wilson, is in the War Museum of Papua New Guinea.

(Adapted from 200 Shots. Damien Parer, George Silk; and The Australians at War in New Guinea, 1998)

25 December 1943 — on this day Buka Island salvoed by USN surface ships.

- 86 mixed fighters and bombers attack Kavieng.
- 180 Fifth Bomber Command heavy and medium bombers attack Cape Gloucester and Arawe.
- Repeated attacks by AirSoPac and AirSols fighters and bombers on Rabaul/Lakunai Airfield.
- Japanese Betty bombers attack USN Task Force 37.2.
- Australian forces reach Wandokai Village on the northern coast of the Huon Peninsula.

XMAS NIGHT, NEW GUINEA

1943

Native drums are beating. It is Christmas night. Masculine voices rise and fall, singing a strange song. Firelight glints on the sac-sac huts. The serried rows of carefully placed sago palm leaves look like russet-coloured scales of some night monster. A pungent smell of burnt feathers is in the air.

Near the huts the gaudily dressed dancers sway and swirl, barefoot in the dust. Dances in which natives swayed and pirouetted in jungle villages long before the first white man landed on this wild island are now used to celebrate the white man's Christmas. The drums which throbbed in a cannibal village, the fantastic headgear, which swayed and nodded in the fireglow of a primitive ritual are here tonight.

The drums are hollowed pieces of softwood, shaped like an elongated hourglass. They are about three feet long, eight inches in diameter, waisted at the centre to about three inches. When the drummer strikes the snake-skin top and draws his hand away it causes two notes 'Boom Doo, Boom Doo, Boom Throb, Thrumb Bob'.



The costumes are gaudy. Bright coloured trade cloths, vivid grass-skirts, worn as a skirt but also about the shoulders like a cape. White feathers from the sulphur-crested cockatoo, fine flame-coloured plumes from the bird of paradise adorn their heads. Most dancers wear a colourful half-bustle. It protrudes from behind them like a cock's tail. This, combined with the curious bent-legged motion of a dance, makes the dancers very birdlike. The voices rise and fall, and the lines of dancers advance and recede like the waves on a beach.

Away from the dance there is the sound of plaintive piping. The savagely painted native pipers stand in the fire-lit night, blowing steadily into their huge pipes. The pipes are of bamboo, about eight feet long. One end rests on the ground; the piper stands erect and blows into the other.

Behind the huts, at the foot of a tree-lined bank of the Markham River, important things are being done. A tall, elderly native is holding a small hurricane lamp over a gory mess on a none-too-clean sheet of bark. The pig has been crudely butchered. Carefully he shares it out, battered head, legs, liver, everything. Even a sheet of newspaper for rolling cigarettes. Pork is 'Number One Kai-Kai', and it is shared with scrupulous fairness.

A Christmas night such as we may never see again. Still our thoughts are with the folks back home.

(Adapted from an article by Q46617 in Jungle Warfare, the AIF annual for 1944)

25 December 1944 — *The air war has passed on. The FEAF is now attacking the Carolines, Marianas Philippines and East Indies. The Australians are engaged in mopping up operations throughout New Guinea.*

A PARCEL WAS DELIVERED

Christmas 1944

The big drab-coloured Douglas slid almost silently out of the shimmering New Guinea heat haze and touched down on the runway. Tyres screamed and steel matting clanked as the plane sped along to the far end of the strip and stopped near a tiny building with a crudely

painted sign over the door reading 'Air Maintenance Platoon'. In the aircraft's fuselage was a gaping hole where the door had been. That was the identification mark of a Biscuit Bomber.

Left: *The transport plane, 'bully-beef bomber' to the troops, has brought supplies to forward troops. Safe arrival is ensured by parachute dropping.*



First out of the plane was a young soldier. He walked to the hut and tossed his hat on the table. The sergeant looked up from his writing. 'How'd you go, Pete?' he asked eagerly.

'She's sweet,' answered the soldier. 'Visibility good; dropped dead on target, sarge.'

'That's good. I'll bet they're glad.' The sergeant took up his pen again.

Twenty-four hours earlier, the day before Christmas, a patrol of ten men was advancing through the dense jungle among the towering mountains of the Torricelli Ranges. There were Japs in the vicinity. The patrol was out to find them; and having found them, to dispatch them speedily into the eternal company of their ancestors.

A stream of lead drove unerringly towards a sniper's nest in the canopy of a track-side tree. Harry, in the centre of the patrol had just been hit, and the other nine men fired at the sniper. A small bundle fell to the ground with a soft thud. Harry had been hit in the head. They applied a field dressing to the gaping hole through which they could see his brain. The bullet was still there. Harry would have to go back. Four hours later, after slipping and sliding along the slimy track, Harry reached battalion HQ.

The Doc examined the wound closely. 'That bullet will have to come out, here, now. Even with the best of carriers he'd have no hope of surviving the two-day march back to Base Hospital.'

Thirty minutes later, working with two orderlies, in an operating theatre made from parachutes, Doc started work. It took six hours, during which the doctor inserted four staples made from silver three-pences into Harry's skull to hold the wound together. 'Well that part's over. He needs transfusions, penicillin. Here send this message.'

The same afternoon, Christmas Day, a dispatch rider brought a small parcel to that hut by the airstrip.

'Here, Pete,' said the sergeant, 'Drop everything and get a 'chute on this parcel. Get the pilot and a Biscuit Bomber and come back to me.'

'OK Sarge, I'll fix it.'

The Biscuit Bomber (A Douglas C-47 cargo plane, known in civvie life as a DC-3) wheeled over the bivouac holding the wounded man and slowed its engines.

'Drop when I flash the light,' said the pilot.

'OK Captain, I'll fix it,' said Pete.

The light winked, Pete dropped the medical supplies, and the plane turned for home.

The little bundle fell from the plane — and floated earthwards under a bright red calico canopy. Figures on the ground waved.

The parcel was delivered, Christmas Day.

(Adapted from an article by NX113826 in Stand Easy, the AIF Annual for 1945.)

25 December 1945 — *The Pacific War has ended. Atom bombs, dropped on Hiroshima 0815hrs on 6th August by the B-29 Enola Gay of the USAAF 509th Composite Bomb Group, and Nagasaki 1058hrs on the 9 August, by the B-29 Bock's Car, 509th CBG, had forced Japan to surrender.*

25 December 2000

The new world, inconceivable to those men of fifty-five years ago, awaits the New Millennium. The ranks of those men grow thinner; the memories of survivors remain, to be passed to grand-children. We salute them, the men and women of the forties, the children of the nineties. May the memories never fade.

Dr Eric Lindgren is an author-photographer who lives in Brisbane. During his 26 years in Papua New Guinea he developed a deep interest in the land and its history.



Puzzles

Answers on page 58

DELIVERY

Santa has lost his way. Take him to the chimney without crossing any lines.



5 HOUSES

In town there are a group of 5 houses standing side by side, as shown in the bottom picture. All 5 houses are occupied by single, young career women. 5 young men are regular visitors. What is the name and profession of each woman, and the name of her visitor.

1. The woman Noah dates (not Mary) lives to the right of Kila and to the left of the teacher though not necessarily next door to either.
2. The pianist, who is not Julie, has only one neighbour.
3. Although Sara lives immediately between the hostess and the woman Tom dates, she does not live in the middle house.
4. The model, who dates Stanis, lives in a house three to the left of the teacher's. The teacher is not Sara and does not date Reg.
5. The woman Peter dates, who is not Mary, lives in the centre house; Julie is her neighbour immediately to the left and the nurse lives immediately to the right.
6. Neither Gereia nor Mary is the model and neither of them dates Reg.



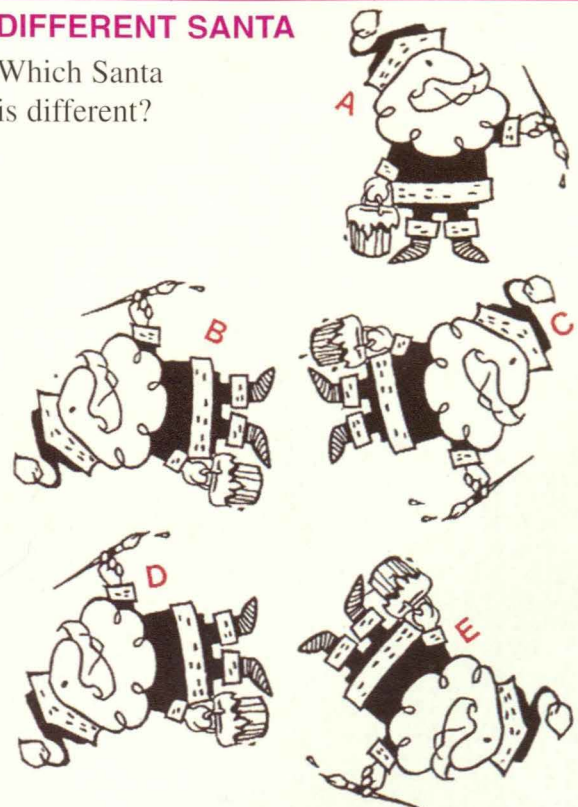
VASE MATCH

Match the broken vases.



DIFFERENT SANTA

Which Santa is different?





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sight the better.”

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AUDIO ENTERTAINMENT

CLASSICAL Channel: 5

Fantasia Sobre Motivos De 'La Traviata'

Karin Schaupp: Guitar
WARNER

String Quartet No 6 in B flat

Guarneri Quartet
PHILIPS

La Plus Que Lente

Henryk Szeryng: violin
PHILIPS

Morning Mood: Peer Gynt Suite No 1, Op 46

Tasmanian Symphony Orchestra
ABC CLASSICS

Jesu Joy Of Man's Desiring

The Choir of Kings College:
Cambridge
ABC CLASSICS

Blithe Bells: Sheep May Safely Graze

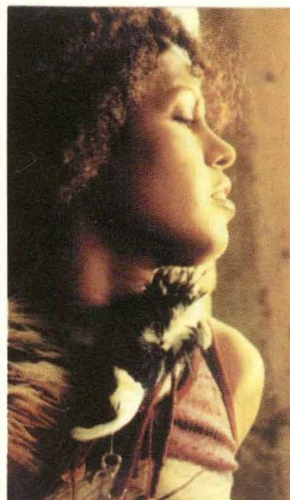
Adelaide Symphony Orchestra
ABC CLASSICS

The Merry Widow - Act 1, Scene 2

State Orchestra Of Victoria
ABC CLASSICS

Swan Lake - Valse

Czecho-Slovak Radio
Symphony Orchestra
NAXOS



Christine Anu

My Happiness Powderfinger GRUDGE

Everything You Want Vertical Horizon RCA

My Way Home Alex Lloyd EMI

Blow Up The Pokies The Whitlams WEA/EAST WEST

Trying To Live My Life Without You John Farnham RCA/GOTHAM

Life Is A Rollercoaster Ronan Keating POLYDOR

I Don't Wanna Rock DJ Robbie Williams EMI

Breathless The Corrs ATLANTIC

Rome Wasn't Built In A Day Morcheeba WEA

Freestyler Bomfunk MC'S EPIC

Doesn't Really Matter Janet Jackson DEF JAM

Music Madonna MAVERICK

Who The Hell Are You Madison Avenue VICIOUS GROOVES

On A Night Like This Kylie Minogue MUSHROOM

These Days Bardot WEA

Island Home - Earthbeat Mix Christine Anu MUSHROOM

EASY LISTENING Channel: 7

Longer Dan Fogelberg COLUMBIA

Imagine John Lennon PARLOPHONE

Truly Madly Deeply Savage Garden ROADSHOW

Without You Harry Nilsson MUSIC CLUB

The Boxer Simon & Garfunkel COLUMBIA

Even When I'm Sleeping Leonardo's Bride MUSHROOM

I Don't Want To Be With Nobody But You Absent Friends featuring Wendy Matthews BMG

The Day You Went Away Wendy Matthews ROOART

The Horses Daryl Braithwaite CBS

Holding Back The Years Randy Crawford WEA

Can't Help Falling In Love Julio Iglesias CBS

Three Times A Lady Kenny Rogers DREAMCATCHER/EPIC

I Say A Little Prayer Dionne Warwick MUSIC CLUB

Vincent Don McLean EMI

Easy The Commodores MOTOWN

COMEDY Channel: 9

Hello Magazine Steve Penk CAPITAL FM

Oh Mom Adam Sandler WARNER BROS

Stutter Audition Club Veg SICK DAY RECORDS

The Longest Pee Adam Sandler WARNER BROS

Queen Guido Hatzis GRUDGE

OK Magazine Steve Penk CAPITAL FM

Do You Ever Wonder Elliot Goblet BELLY LAUGH

Plumber Guido Hatzis GRUDGE

Same Thing Happens Every Night Bill Cosby MOTOWN

Things I Like Elliot Goblet BELLY LAUGH

The Flea The Goons BBC

Ning Nang Nong Spike Milligan EMI

Bloke Chris Franklin EMI

**COUNTRY
Channel: 10**

It Must Be Love
Alan Jackson
ARISTA NASHVILLE

This Woman Needs
SheDaisy
MUSHROOM

**You'll Always Be Loved
By Me**
Brooks & Dunn
ARISTA NASHVILLE

Your Everything
Keith Urban
CAPITOL/WARNER

It's Always Somethin'
Joe Diffie
SONY

Yorta Yorta Man
Jimmy Little
LARRIKIN

Proud Young Man
Troy Cassar-Daley
LARRIKIN

Stay
Alison Krauss
ARISTA NASHVILLE

**Looking Forward Looking
Back**
Slim Dusty
EMI

Hello Mr Heartache
Dixie Chicks
MONUMENT

Cold North Wind
Jane Saunders
ABC



Dixie Chicks

**COUNTRY
Channel: 10**

This Flower
Kasey Chambers
EMI

Beating Around The Bush
Adam Brand
COMPASS BROS.



Adam Brand

The Chain Of Love
Clay Walker
GIANT

It Don't Matter To The Sun
Garth Brooks as Chris Gaines
NFS

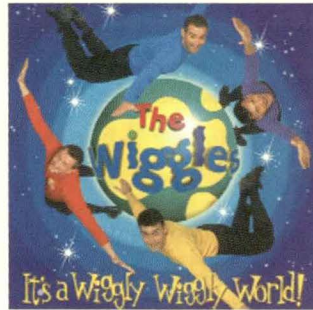
Wichita Lineman
Jimmy Webb
GUARDIAN

Margaritaville
Alan Jackson
and Jimmy Buffett
ARISTA



Alan Jackson

**CHILDREN'S
Channel: 11**



Haru Ga Kita
The Wiggles
featuring Atsuko Arai
ABC

**You Can Do It
(If You Really Try)**
Pokemon - Music From
The TV Series
KOCH

The Wind And The Sun
Arlo Guthrie
LIGHTYEAR

Sparky and the Talking Train
Henry Blair
CAPITOL

One Little Coyote
The Wiggles
featuring Human Nature
ABC

**Thomas The Tank Engine
& Friends**
Michael Angelis
ABC

**CHILDREN'S
Channel: 11**

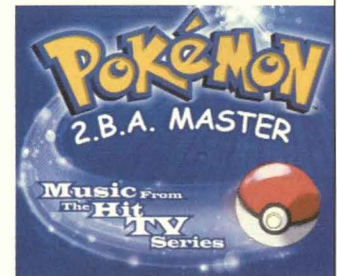
Six Months In A Leaky Boat
The Wiggles
featuring Tim Finn
ABC

**Star Wars Theme
Main Title**
London Symphony Orchestra
RCA VICTOR

**Star Wars - Episode 1:
The Phantom Menace**
Cast of Star Wars
KID RHINO
What Kind Of Pokemon

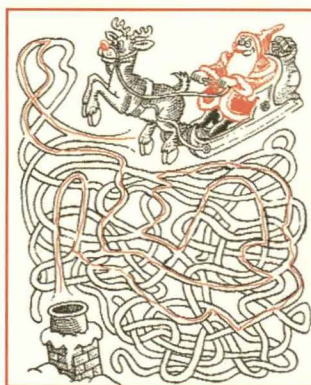


Are You?
Pokemon - Music From The TV
Series
KOCH



Puzzle Answers

DELIVERY



VASE MATCH

1&14; 3&5; 4&11; 6&16;
8&12; 9&13; 10&15

DIFFERENT SANTA

Santa C

5 HOUSES clue no in ()

Peter visits house 3. Julie lives in 2, and the nurse lives in 4 (5). The teacher lives in 5 and the model who dates Stanis lives in 2 (4). The pianist lives in 1 (2). Sara lives in 4, the hostess in 3 and Tom visits 5 (3). Noah visits 4 (1). Reg visits 1 where Kila lives (6). Gereia lives in 3 (5). Mary lives in 5.

Summary from 1 to 5:

Kila, pianist, Reg
Julie, model, Stanis
Gereia, hostess, Peter
Sara, nurse, Noah
Mary, teacher, Tom

FEATURE FILMS

International flights:
from Port Moresby

to Port Moresby

NOVEMBER

I Dreamed of Africa

Autumn in New York



Genre: Drama Rated: PG-13
From: Columbia 115 mins
Kuki Gallman has been entranced by the primal beauty of Africa since childhood. As an adult, she begins a new life in Africa with her husband and son. Although her love for Africa fuels her zest for life in the wilderness, Kuki never imagined the suffering that lay hidden in its untamed beauty, nor the power of spirit she would need to deal with the overwhelming tragedies that lay ahead.
Featuring: Kim Basinger, Vincent Perez, Eva Marie Saint, Liam Aiken
Director: Hugh Hudson



Genre: Romantic drama Rated: PG-13
From: MGM 105 mins
Will Keane is the owner of one of New York's hottest restaurants. His confidence and charisma make him a magnet for beautiful women. But try as they might, not one of them can nail him down. That is, until he meets Charlotte Fielding, a unique, passionate, unpredictable, young woman who changes his life forever.
Featuring: Richard Gere, Winona Ryder
Director: Joan Chen

DECEMBER

Nutty Professor II: The Klumps

Jack Frost



Genre: Comedy Rated: PG-13
From: Universal 107 mins
Professor Sherman Klump is getting married. Lovable Sherman thought he had seen the last of his alter-ego, but Buddy Love is back and trying to make it on his own ... resurfacing in untimely outbursts, causing havoc with the Klumps and threatening Sherman's marriage plans to Denise. Sherman decides to rid himself of his monstrous nemesis.
Featuring: Eddie Murphy, Janet Jackson, Larry Miller, John Ales
Director: Peter Segal



Genre: Comedy/Drama Rated: PG
From: Warner 96 mins
Musician and forgetful father Jack Frost, tries to get his big break, leaving his lonely son and wife waiting for him at home. One Christmas Jack realises his priorities are reversed and, in an effort to get home for the holidays, he skids off the road in a snowstorm. Next Christmas Jack's son builds a snowman, which comes to life, as the 'coolest' dad a kid ever had.
Featuring: Michael Keaton, Kelly Preston, Mark Addy, Joseph Cross
Director: Troy Miller

Channels 1 and 2

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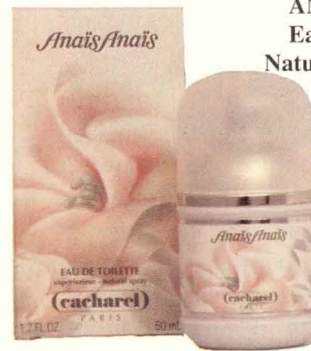
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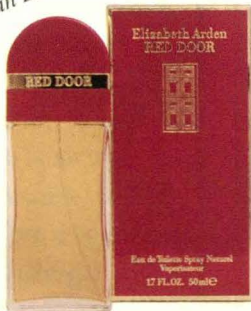


DUNE Eau de Toilette Natural Spray 50ml
Christian Dior

ANAIS ANAIS
Eau de Toilette
Natural Spray 50ml
Cacharel



RED DOOR
Eau de Toilette
Natural Spray 50ml
Elizabeth Arden



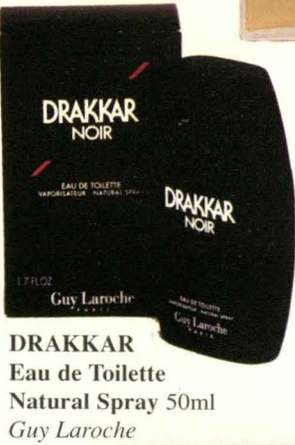
OPIUM
Eau de Toilette
Natural Spray 50ml
Yves Saint Laurent



KOUROS
Men's Eau de Toilette 50 ml
Yves Saint Laurent



PACO RABANNE
Men's After Shave



DRAKKAR
Eau de Toilette
Natural Spray 50ml
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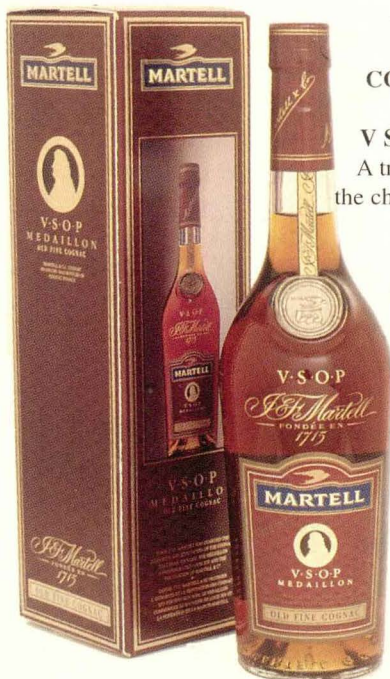


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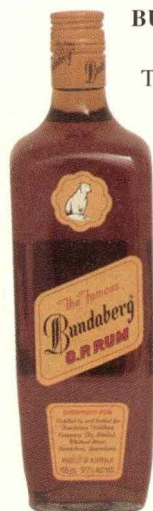
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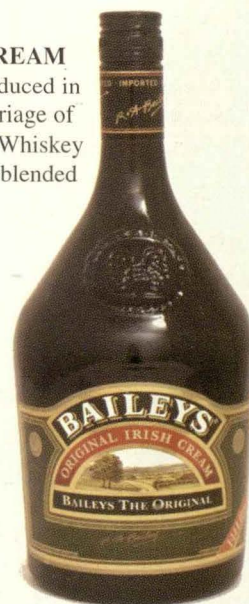
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Welcome!

Getting Around: At Jackson's Airport, which is 11km from the centre of Port Moresby, there are rental car counters, a bank and duty free shops. Major hotels have a courtesy bus to and from the airport. Taxis have meters. Within the city, PMVs (public motor vehicles) cost 50 toea per journey.

Elsewhere, PMVs, taxis and hire cars are available.

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

Currency: Papua New Guinea's unit of currency is the Kina which is divided into 100 toea. Exchange your money at Jackson's Airport or in banks which are open from 8.45am to 3pm, Monday to Thursday and until 4pm on Friday. Credit cards are accepted in leading hotels and shops.

Customs and Quarantine: Adults over 18 have a general allowance of new goods to the value of K250 and are allowed duty free:

- 200 cigarettes or 50 cigars or 250grams of tobacco
- One litre of alcohol
- A reasonable amount of perfume

Drugs, pornographic literature or video tapes, firearms and weapons are prohibited. Food items, seeds, spices, live or dry plants, animals, animal products and biological specimens such as cultures and blood need special import approval.

Languages: Although over 800 languages are spoken in Papua New Guinea, English is the language of education and commerce. Tok Pisin is widely spoken and Hiri Motu is common in Papua.

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

Communication: ISD, STD and facsimile services are available in most areas. Large towns have public telephones. Phone cards can be used in some. Many rural areas have radio phones.

Driving: Drivers' licences issued in other countries are valid for 3 months after arrival. Vehicles travel on the left side of the road; speed limits are 60kph in built-up areas and 80kph out of town.

Electricity: Electricity supply is 240 volts AC 50 Hz. Some hotels have 110 volt outlets for shavers and hair dryers.

Health: Water quality is within WHO standards in most towns. Bottled water is available. In rural areas it is advisable to boil water. As malaria continues to be a health risk in the country, anti-malaria tablets should be taken two weeks before arrival, during your stay and for 4 weeks after departure. Use insect repellent and wear long-sleeved shirts, trousers and shoes in the evening. Dentists, doctors and hospitals are in all major centres. Rural areas have health centres and aid posts staffed by trained health workers.

Dress: For most occasions, dress is informal. Thongs and shorts are not allowed in some bars and restaurants. Lightweight clothing is suitable for coastal areas but a sweater or jacket will be needed in the highlands.

Restaurants: Western cuisine is available in hotels, restaurants, guest houses and lodges. Port Moresby has several Asian restaurants. Some hotels especially in the provinces serve local food such as roast pork, chicken or fish with sweet potato, taro, yam, pumpkin, banana and greens cooked in coconut milk.

Tips: Tips are neither expected nor encouraged.

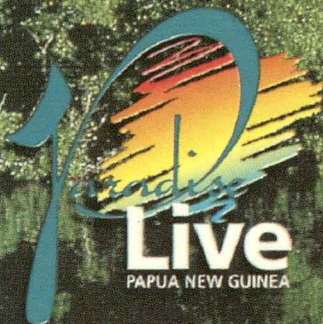
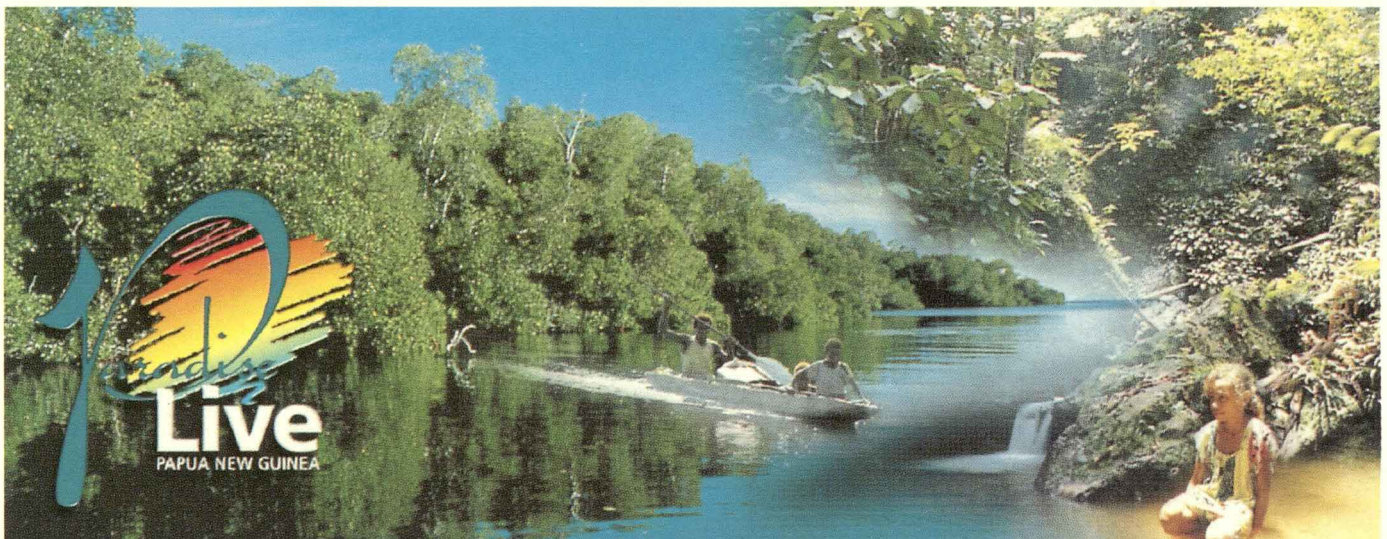
Shopping: Large stores and artifact shops offer a variety of goods for sale. Saturday is a half day for most shops and nearly all are closed on Sunday. Artisans sell their craft beside the roads or in markets. All markets sell a wide range of fruits and vegetables.

Cultural Events: Celebrations of traditional culture include:

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

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

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



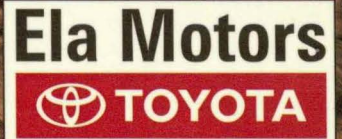


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