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Cover: *Flame of the Forest (Mucuna novoguineensis)*
Photograph: John Brooksbank

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A Kimbe Getaway

Story and photographs by Kylie Smith

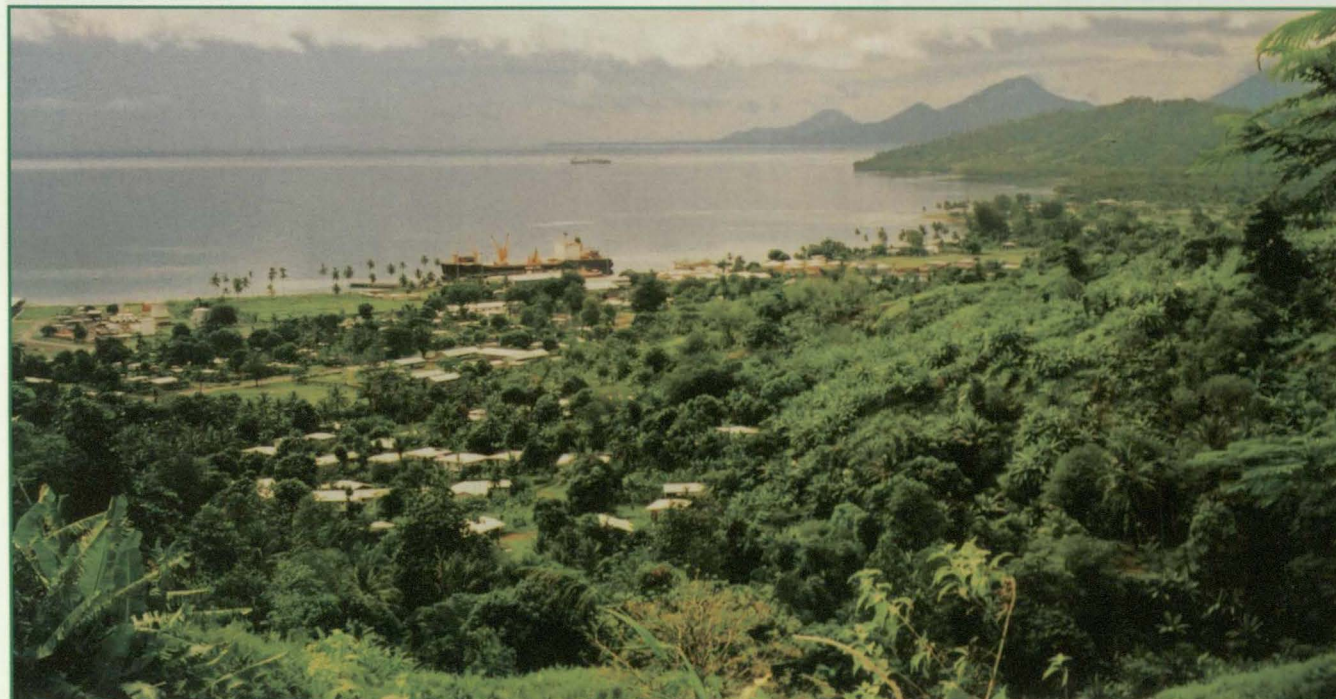
Kimbe, in West New Britain, is the perfect choice for a weekend getaway. Few people are aware of the abundance of attractions on offer to the visitor, yet Kimbe is quickly becoming a popular holiday destination.

For many years, the coastline of Kimbe has received world recognition for superb diving and snorkelling, with overseas tourists flocking to Walindi Plantation Resort to take advantage of clear water, abundance of marine life and peaceful surroundings. The *FeBrina* and *Star Dancer* offer luxurious live-aboard diving trips from Walindi, with the opportunity to spend a few days before or after the cruise exploring the local area.

For the adventurous, trekking in the Kimbe area is exceptional. The climb up Mt Lolo for example, provides impressive views along the coast on a clear day, from the Willaumez Peninsula to Mt Uluwan, a distance of over 150km. Volcanos, scattered villages and oil palm plantations complete the picture. Villagers at Gule, east of Hoskins, are eager guides, and an excellent source of information about local vegetation, edible fruits and good viewing spots. The climb up Mt Lolo is strenuous, but well worth the effort. Start early in the morning to be on the top by lunch. Mt Pago, an active volcano with an interesting caldera at the summit, is also worthy of the climb, as is Mt Otto, and local villagers will be happy to show you to the top for a reasonable rate.

Right: *Example of geothermal activity on the road to Hoskins*

Below: *View over the town of Kimbe with Mt Lolo in the distance*

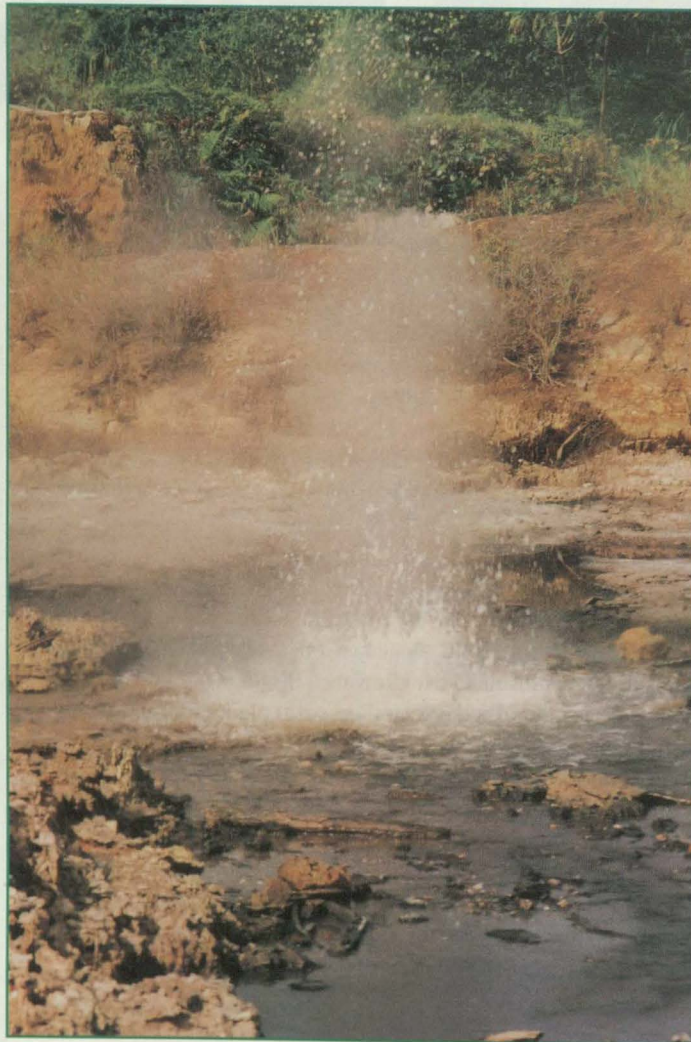


With active volcanoes lining the coast, it is no surprise that examples of geothermal activity can be found throughout the province. However, few people are aware of Pokili Wild Life Management Area, an hour's drive east of Hoskins. The conservation area is 11,000 hectares in size, and of particular note are the bubbling mud springs at the eastern edge of the park. Guides into the park can be arranged, for a small fee, at the village of Kaimumu. Just 10 minutes walk from the parking area there are dozens of steaming vents, some spraying water metres into the air, others with bubbles rising slowly to the surface. The colour of the pools varies from the distinctive yellow of sulphur, the green of minerals and the jet-black of mud and pumice. Local women have discovered a good use for the boiling cauldrons, and cook the giant eggs of the wild fowl, using sticks and leaves to lower them into the water. The fowl bury their eggs, and large holes can be seen along the path where women have dug them out for sale at the markets. These women can often be seen with baskets of eggs balanced on their heads, and the purchase of a few is highly recommended.

Keen fishermen and women will enjoy a trip to Bialla, near the border of West and East New Britain, and about three hours of scenic driving from Kimbe. Tuna, trevally, rainbow runners and barracuda are caught in abundance while trolling off the shores of Bialla. Reef fishing will also offer a plentiful and varied haul. A boat should be arranged before arrival, as part of the reason for such profusion of fish is the limited number of people fishing these waters.

Right: *Volcanic vent shoots steaming water high into the air at Pokili.*

Below: *Cheerful children at Bialla*

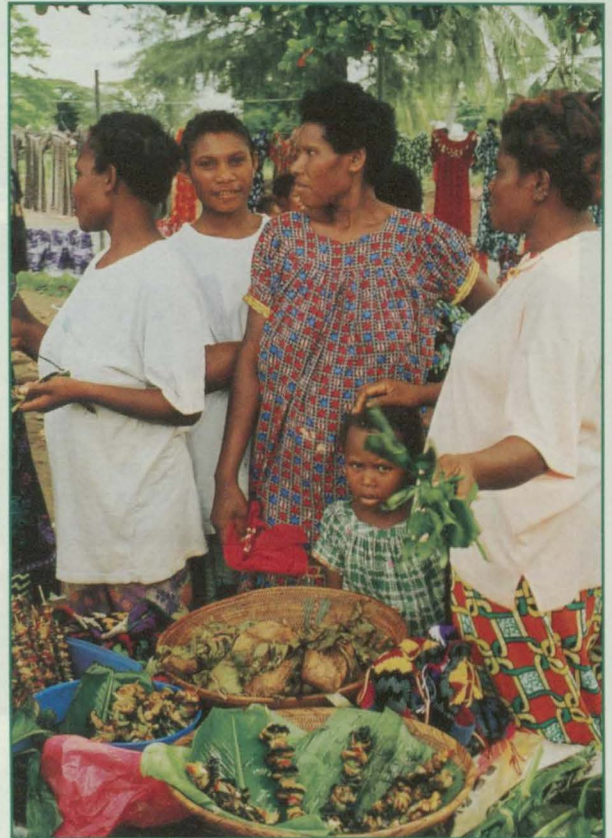




Shorter outings are also available in Kimbe. The bustling market is always worth a visit, with betelnut, tobacco, kumu, kulau, kaukau, bananas, seasonal fruits and seafood prominent products. The Cultural Centre near the library has an interesting collection of traditional cooking implements and ceremonial pieces, and is open by appointment, with free entry. Paradise Arts offers masks, bilums, statues and shell jewellery for sale, and Kellie is a wealth of local information. Many of the local rivers provide beautiful clear water for a swim, and the black volcanic sand at the beach is fascinating for those who have only seen white sandy coastline.

Accommodation is available to suit all budgets and tastes. Newly built Liamo Resort is handy to town and in a lovely location on the water. Kimbe Bay Hotel is also close to town and the wharf, and suitable for the budget traveller. Walindi Plantation Resort is perfect for the diver, in a serene location on Stettin Bay, approximately 20 minutes drive from Kimbe. Also a little out of town is the Call Inn, with reasonable rates for basic accommodation. Flights into Hoskins operate daily from Port Moresby and Lae, with connections to other locations. Ship services are also frequent, many operating weekly.

Further information can be obtained from the hotels and resorts listed above.



Above: Kimbe market

Left above: Happy people at village near Kimbe

Left below: Quietly bubbling pool of boiling water at Pokili

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A WHIRLWIND TOUR

CONTINUES

Leaving Kokopo firmly embedded in my memory, I continue my journey to Kavieng ...

Story and Photographs by Mahendra Blackman

Looking down from the sky at the breathtaking beauty of New Ireland with its ocean unaffected by volcano ash or river outlets, resulting in crystal, pristine waters of the most beautiful blues and greens that you can imagine, my excitement was mounting and impatience growing.

John, manager of the Malagan Beach Resort, met me at the airport. Within ten minutes I was unpacking my bags in a very comfortable room with its own verandah overlooking lawns, palm trees and sandy beaches — the most romantic position you could imagine with crystal waters lapping on white sand, at night lit by the glow from the resort's garden.

Food, how can it get better? I don't know how, but it does. One meal I won't ever forget was this great big seafood platter — several mud crabs, lobsters, prawns, oysters, cuttlefish, fish. It wasn't just the type of food, it was the way it was cooked. Words cannot do it justice.

Right: *John buying the daily seafood*

Insert: *Delectable seafood platter*

Below: *Divers leave from the beach directly in front of the Malagan Beach Resort.*





Above: *Sharks are common sights during dives.*
Right: *The poisonous lionfish shows its splendour.*


In the morning I took a boat ride to Lissenung Island. This is another must — Lissenung Dive Resort hosted by Edith, another great cook, organiser and wonderful personality, her partner Dietmar, and Andy the dive master. The small island is beautifully groomed with lawns, gardens, tropical birds and trees. A huge common room includes a restaurant, bar, reading room, card playing and story swapping area (*photo top of page*). There are bungalows for visitors, usually 20 divers who enjoy day and night dives in spectacular waters. I didn't have time to go diving, but the stories, photos and atmosphere convinced me to I have to return.




On the boat ride back to Kavieng I stopped at Nusa Retreat, run by Nicholas who was born in Papua New Guinea, came back for a surfing holiday, sleeping on the beach. Then he decided to start a business with the help of the local residents, offering morning and afternoon surfing trips to locations that suit everyone from beginners to experts. Nusa Retreat has bungalow accommodation, birds, orchids, resident crocodiles, kayaks and its own local surfboard maker.

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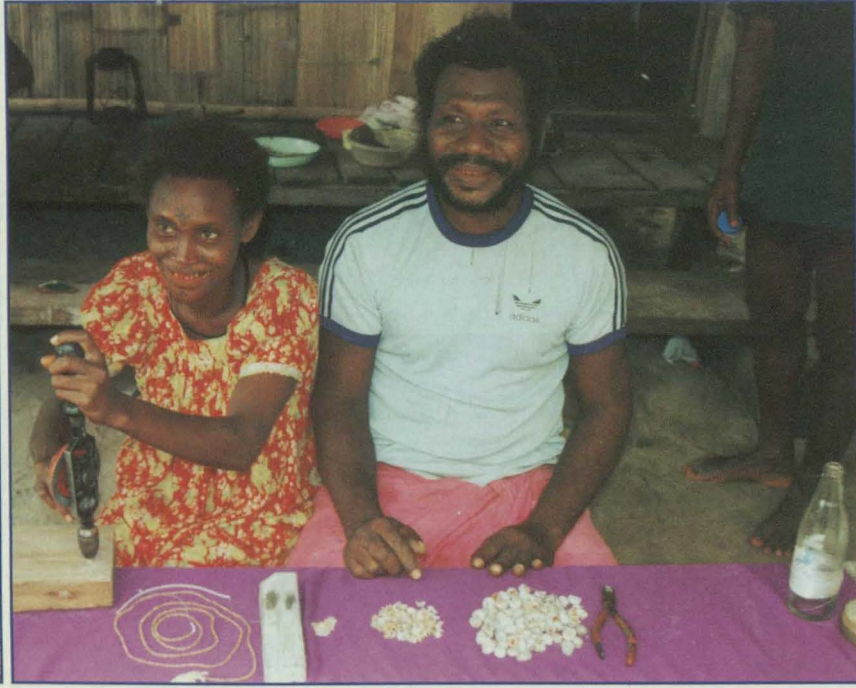


Over the next few days I experienced some great four-wheel driving, courtesy of AVIS, visiting many places like Hiob Guest House in Laraibin village where anyone can play with and feed the giant fresh water eels. These massive creatures allow you to stroke and scratch them while you are standing knee deep in their creek of fresh crystal water. They swam around and in between my legs just like a pet dog or cat. The eels like you to feed them with a can of fish from a bucket. It is well worth the experience. Apparently the villagers stopped eating the eels and started feeding them about five years ago. They have named some of them – Jeffrey, Solomon, Loch Ness, Brisbane and Melbourne. The eels up to two metres long are very fat and slippery, and have learned to come when they are called. (Photos on right)



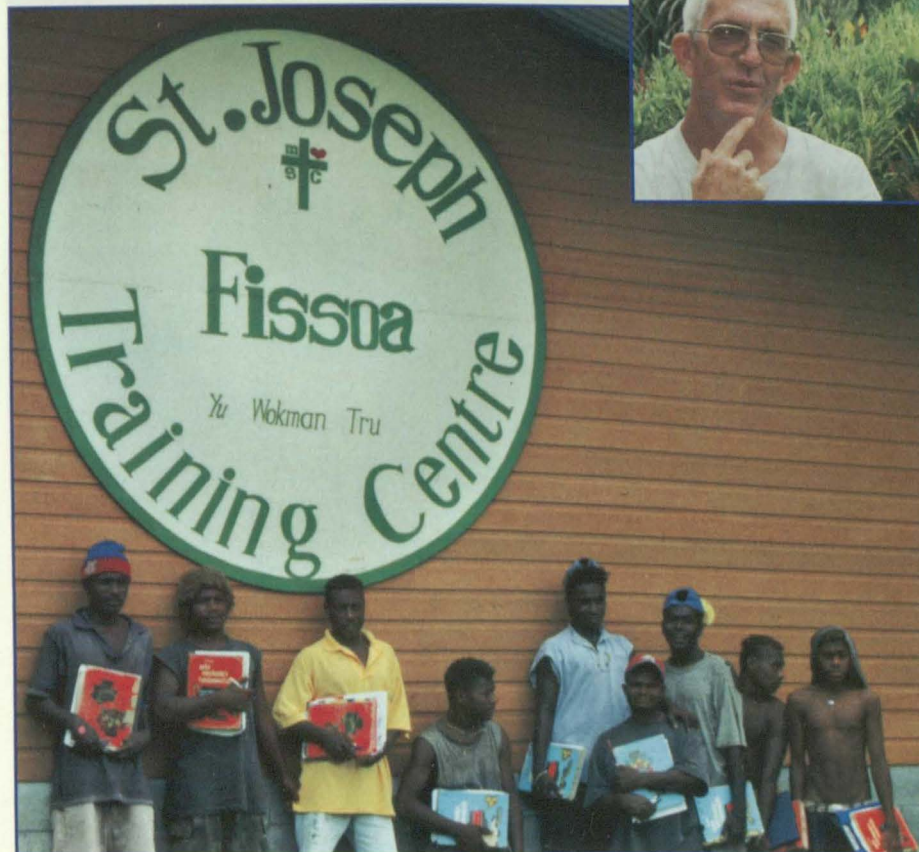


On the way down the highway I stopped to check out a tree house — yes, a real modern tree house — three levels (*photo above*), powered by solar energy. The house is built in a huge tree right on the beach and has everything that opens and shuts. The builders Dion and Glenn are very proud of their work and were happy to show me around.



I then visited Barnabas and Jacinta who also live on the edge of the ocean. I was fascinated with the process of making mis (strings of finely cut shell money), turning shells from the beach into money — a long slow procedure of breaking, drilling, stringing and grinding (*photo above*).

Right: Brothers Paul and Dan at Fissoa
Below: Some students in front of one of the classrooms



Further down the highway past the oil palm plantations at Fissoa Training Centre, MSC Brothers and laymen teach boys from 15 to 17 years old. The students undergo a 3-year programme studying mechanics and carpentry. They learn to maintain and rebuild cars, build desks, chairs, coffins, TV units and cupboards. Customers give them photographs of furniture and the boys build it. They even build Kit Homes, about eight different models, which are sold around the country. They have cleared a swamp and turned it into a blue water picnic area, with swinging ropes, diving boards and a slippery dip. A great place for cooling off in the tropical heat and enjoying a family picnic.



Ben carves a canoe. The three people in the canoe represent a group of ancestors. Traditionally only used for ritual, these canoes now decorate office buildings and homes around the world.

The Brothers boast that at least 80 per cent of their students find employment on completion of the programme or return to their villages to start their own businesses. All the students' names are in a place of honour on the library wall.

Before returning to the resort I just had to visit Libba village to seek out Ben, a master carver of astonishing Malanggan ritual sculptures. I had read that 'Malanggan' is a word describing ceremonies to commemorate death. The extraordinary carved images are an important part of such rituals. In recent years many of the carvings have been produced for money instead of ceremonial use. This is a way of preserving culture and keeping traditions, and also producing artefacts that can be sold to support the family. Ben is passing on his skills to his sons and nephews. He sells his creations through Kavieng Cultural Centre. His work is fantastic. The carvings are hand-made and only natural products are used for the colouring. What I thought was hair, was made from the bark of a tree.

Reluctantly I made my way back to the vehicle, not wanting the day's adventure to finish. But time was rolling on and I had to return to the Malagan Beach Resort, where I was to dine and be lulled to sleep by the gentle waves outside my room.

In the morning on to Madang ...

Travel courtesy of Air Niugini, Malagan Beach Resort Kavieng and Avis Car Hire.

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BOOK REVIEW — *Kulele 3*

Occasional Papers on Pacific Music and Dance

Editor's Preface

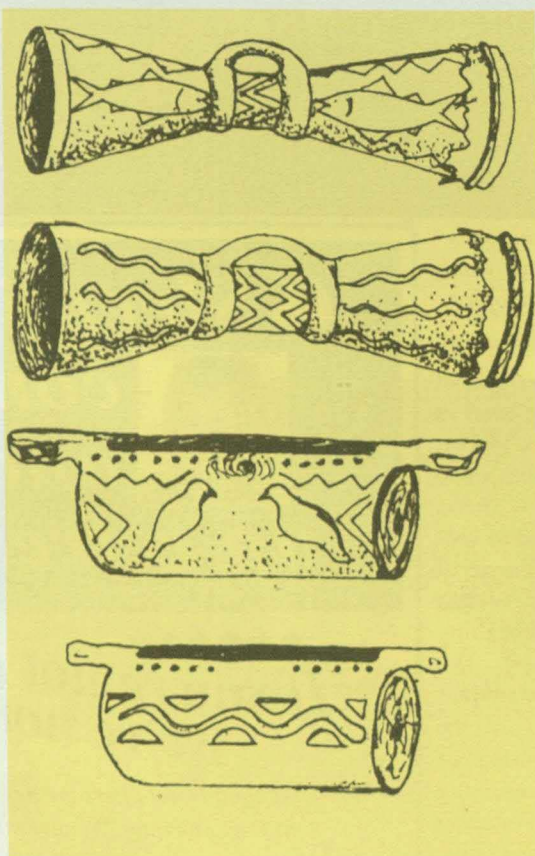
The third issue of *Kulele* continues exploration of some of the themes begun in previous volumes and also presents some new directions.

Consideration of the type of music used for Christian worship forms a major part of the contributions by Krähenheide and Gibbs. The Krähenheide article continues the long-standing practice of the Institute of Papua New Guinea Studies (IPNGS) of publishing English translations of important writings on Papua New Guinea music. Language is also a special concern in the article by Gibbs, both the language of the songs concerned and the language of his article. IPNGS is particularly pleased that the academic use of Tok Pisin is being explored here.

Lakia's paper was originally a contribution to the now defunct National Literature Competition. Opportunities for the local publication of any sort of academic articles are, sadly, becoming fewer and fewer in Papua New Guinea. Although only appearing occasionally, *Kulele* proudly provides one such important outlet. Crowdy and Hayward explore the overseas collaborative efforts of one of Papua New Guinea's most popular musicians, George Telek. Tonti-Filippini presents preliminary observations on the importance of music in the Bougainville Conflict.

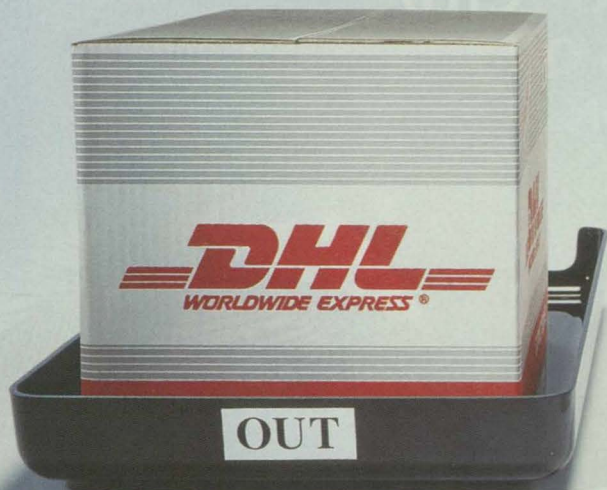
Although *Kulele* is subtitled 'Occasional Papers on Pacific Music and Dance', despite many pleas to colleagues, the only previous contribution concerning music from outside Papua New Guinea was still concerned with Melanesia, a point noted in a review by Marshall-Dean. Happily, we go beyond Melanesia in this issue with the article by Mackinlay. Of course, we continue to be very interested in publishing materials from all parts of the Pacific — please send them! We also look forward to contributions that can remedy the appalling neglect of dance in these volumes. The quality of the articles presented in this journal, their subject matter, and indeed the continued existence of *Kulele* itself are very much dependent upon authors and their contributions.

Finally, a Taiwanese compact disc containing Trobriand Islands stringband music is reviewed by linguist Senft who draws upon his many years of research on the Kilivila language to produce a detailed examination of the poetry involved.



Direct any inquiries for this book, either of the other two issues or for *Apwitihire: Studies in Papua New Guinea MusicsCatalogues of Commercial Recordings of Papua New Guinea Music* to

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A Splash of Colour

Story and photographs
by John Brooksbank

Green, green and more green — nothing but a myriad of shades of green! Flying over or travelling through the bush of Papua New Guinea one cannot but notice this predominant colour — leaves, vines, palms, mosses, grasses. Mother nature has painted almost all the vegetation with a green palette.

An occasional dab of brown or faded yellow indicates a leaf has died and is ready to drop to the jungle floor for recycling. The only variation provided is that of shape — the frilly unrolling of lacy fern fronds, the spiky leaves of pandanus, broad umbrellas of taro and all the variations in between.

Then occasionally, and only at certain times of the year, this great wash is dramatically splashed with brilliant colour.

The most exciting splash has to be the vivid inflorescence of Flame of the Forest (*Mucuna novoguineensis*). About June each year this leguminous, nitrogen fixing vine explodes into festoons of bright scarlet blooms that drape the branches of trees hosting this forest creeper.

This tropical gem is found all over Papua New Guinea, from the humid lowlands up to the Highland valleys. Possibly because of its beauty and widespread occurrence, *Mucuna novoguineensis* has been nominated to be the national flower of Papua New Guinea, although this is yet to be officially gazetted by the Government.



Like its fauna 'cousin', the Raggiana bird of paradise, this wonderful flower justifies becoming just as well-known as a symbol of the nation.

The Huli people of Southern Highlands call the flower *Ae Maea*, and give it a wide berth. They believe that touching its flowers will cause itching. They also believe that even being close to the smell of its flowers will induce malaria, vomiting and headache. In Huli belief the season of the year when such flowers tend to bloom is the 'time when the devil gives birth'.

Once, we parked by the side of the road to admire the flowers tumbling like a red waterfall from the trees. Despite the display, Martin my Huli companion refused to leave the vehicle. Later he complained bitterly of headaches. Maybe, following nature's logic of brightly coloured and poisonous insects, Flame of the Forest is a beautiful and also dangerous plant.

Photo Competition

Send a **photograph** on any subject to **Fotofast Photograph Competition, PO Box 1267, Port Moresby**. A winning photograph will be published in each issue of Paradise. The winner will receive K100 cash from Paradise and a K100 **Fotofast** voucher to be spent at any **Fotofast** outlet in Papua New Guinea. The decision of the judges is final.



The blooms, like all beautiful things, have but a brief moment of glory and after a couple of days they disappear, leaving their black seed pods to dry. The pods later fall to the forest floor to germinate and climb another tree in search of sunlight. In many areas the coming of the blooms, which occurs in the dry or at least less wet season, is an indication that it is time to prepare and plant gardens in time to catch the rains which will inevitably follow.

It was either the heat or maybe psychosomatic forces, but after taking close up photographs of Flame of the Forest, I couldn't help but notice a headache throbbing in my temple and my skin was starting to itch!



The background of the advertisement is a photograph of an offshore oil platform in the middle of a vast blue ocean under a sky filled with white and grey clouds. A large, semi-transparent teal logo, consisting of three overlapping arches, is centered over the platform. In the lower-left foreground, a small dark boat with several people is visible on the water.

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Story and photographs by Tony Karacsonyi

Dive Madang

Descending through swirling blue-green waters at tiny Wongat Island, the B25 Mitchell bomber spread its wings before us like a great wandering albatross. Intact apart from the port engine which broke off when the plane crashed into the sea in 1943, the aeroplane lay on a sandy slope at 20 metres.

Rounds of 50 calibre ammunition still lie beside her machine guns, protruding from the turrets. My dive buddy Helen couldn't resist slipping into the pilot's seat for an underwater joy flight.

From the cockpit, we could see the bombs still wired in position, ready to offload. The bomber was discovered by wreck diving legend David Pennefather in 1979 and is today enjoyed by scuba divers visiting Madang from all over the globe. It's an exciting but safe wreck dive with plenty of bottom time and wonderful photography opportunities with soft corals and barrel sponges decorating the aircraft.





A stone's throw from the bomber lies the 35 metre long shipwreck *Henry Leith*. We were soon on its bow at 15 metres. Bouquets of tropical reef fishes hovered over the winch gear like bees over a honey pot, while chunky blue-finned trevally (*Caranx melampygus*) greeted us.

Large, fat and healthy fairy basslets, juvenile batfish, long-finned bannerfish, hussar and three-spot Dascyllus made for a great fish dive. It was like swimming in an aquarium. Vibrant soft corals hung off the ship's hull, especially on the starboard side. A shot of excitement ran through us when we saw what looked like a whaler shark rise from the sand. It was actually the giant of all toadfish species, with large pronounced fins.

On the stern, we swam about her big propshaft, this area filled with soft corals. A gorgeous scribbled toadfish lurked among the transparent fronds. Rising over the stern, we saw six butterfly cods swimming around even more soft corals growing on the deck. These sneaky butterfly cods stay quiet until dusk when they venture out of their hidey-holes to devour sleepy, daytime fishes.

Observing tropical fish along her deck, we must have seen almost every fish listed in *Reef Fishes of New Guinea* by Gerald R Allen — a great help with our fish identification. Among the species were moon wrasse, purple anthias (*Pseudanthias tuka*), six-banded angelfish and a variety of chaetodonts. At the wheelhouse, which we swam through, we saw a school of what looked like drummer and more blue-finned trevally.

With so much soft coral growing on her hull and a fairly shallow depth, which means plenty of bottom time, the *Henry Leith* is wreck photographers' paradise.

The *Henry Leith* was an iron sailing vessel, converted for World War 2 use. The ship was last used as the flagship of the Pimpco Shipping Company for coastal freight services in Papua New Guinea. After the war it sank.

Madang was a stronghold for the Japanese forces during WW2. Many allied aircraft were shot down by Japanese anti-aircraft guns positioned on the mainland. One of these aircraft was the B25 Mitchell bomber, which lost its port engine to Japanese gunfire. The crew swam to Wongat Island where they were captured and executed by the Japanese. The pilot swam to the mainland where villagers hid him for several days before being captured and transferred to a POW camp in Rabaul. He lived to survive the war.

We visited the old Japanese airstrip at Madang where we had a close look at a bullet ridden Japanese bomber camped in the jungle — a grim reminder of occupation. Several children climbed over the aeroplane making for some punchy images.

The shipwreck *USS Boston*, located about an hour's cruise northwest of Madang, is an adventurous dive. Drifting with the current at 30 metres, its hull appeared resting on a 45 degree coral slope. Green coral trees grew tall from her steel hull surrounded by vibrant orange anthias. Two bronze screws are missing but otherwise the ship is intact.

An American liberty ship, the *USS Boston* is 70 metres long and 25 metres wide. Converted for mine sweeping duties during the war, she struck rocks and sank during mine clearing operations. The tragic rip in her hull can still be seen on her port stern. The ship's hold is filled with all sorts of bizarre objects like crates of typewriters, wine bottles and crockery. The *USS Boston* is a premier wreck dive with lots of green coral, big fish and schooling barracuda. Visibility is usually 30 to 40 metres.

Then we dived at Planet Rock, an offshore reef about four kilometres off the coast, where the reef drops to depths of 670m or more. The strong ocean currents which surge through the Astrolabe Bay sweep across the coral shallows of Planet Rock providing big fish action. On the deeper slopes, we saw whaler and white-tip reef sharks. Planet Rock is a good place to see hammerheads, or the occasional huge tiger shark. As is usually the case in tropical waters, the sharks are well fed with fish and don't pose a problem for divers. However, it is a good idea to keep your eye on the whaler sharks and to leave the water when a big tiger shark is hanging around.

The only small problem we had was a nesting titan triggerfish (*Balistoides viridescens*) which charged at us a few times. I've had this happen in Fiji and on the Great Barrier Reef. If you find yourself being harassed by a triggerfish, it means you're too close to its nest. Simply swim away while keeping your eye on the protective fish.

Other species at Planet Rock were many spotted sweetlips, moorish idols, footballer trout (*Plectropomus laevis*), blue-finned trevally, gold spot rabbitfish, yellow mask angelfish and female parrotfish in the coral shallows. The reef has a healthy population of anemones. Planet Rock is an adrenalin-pumping dive, particularly when the visibility is good and the currents bring big fish action.

Magic Passage, situated between Kranket and Lepa Islands, comes alive when the currents flow in from the open sea. As the tide changes, this 35 metre deep pass turns into a melting pot of schooling sweetlips, bigeye trevally, bannerfish, parrotfish and hordes of barracuda. Visibility is normally 30 metres with big barrel sponges and green coral trees.

Pig Passage is another excellent dive where we saw lovely soft and hard corals, giant clams, white-maned anemone fish and garden eels. Helen even spotted a bizarre flathead (*Thysanophrys otaitensis*) with weedy barbels around its mouth. The leaf scorpionfish (*Rhinopias aphanes*) is also seen here.

A stunning wreck dive, the *Coral Queen* lies inside Madang's barrier reef, north of Pig Island. Upright, her deck is at 24 metres and keel at 30 metres. Visibility is 15 to 25 metres. A huge gang of flashlight fish lives in the shipwreck. On a dark night they produce so much light that divers can switch off their torches and still see the *Coral Queen*, lit by these glowing fishes.



When diving in Madang, don't forget to explore the quiet weedy bays for unusual critters. On one such muck dive, we found a beautiful but highly venomous, spiky devilfish. At first, only its eyes protruded from the sand.

On the same dive, we watched a harlequin snake eel searching for gobies under the sand and saw black and white striped pipefish, brown pipefish, anemone fish, a blue toby and a juvenile blue-lined sea bream (*Symphoricthys spilurus*). This bream is a beautiful fish, sporting long streamers from its dorsal and anal fins.



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For further information or reservations:
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Madang's major assets for scuba divers are undoubtedly its many ship and plane wrecks, but for us the wonderful biodiversity of marine life and reef fishes were just as impressive. The diving conditions are easy and boat trips to the dive sites fairly short. The excellent diving conditions are thanks to the chain of small tropical islands, largely eliminating the ocean swell. We thoroughly enjoyed the relaxed land-based diving at Madang Resort and the opportunities for exciting underwater photography.

The diving at Madang Resort is operated by Niugini Diving Adventures who offer full PADI open water and advanced diving courses. Boat dives are available daily. A double dive makes for a good day's diving but night dives can be easily arranged. Their diving team were a lot of fun and couldn't have been more helpful — nothing was too much trouble! The service was actually so good, that we had to squabble with them to carry our own gear.

Madang Resort has three dive boats, choosing whichever best suits the conditions and number of divers on the day. Their 16m dive boat is used to carry 12 divers but is capable of taking 21 people, while a 12-metre will comfortably carry 10 but can carry many more. The 5-metre takes four divers. All three boats have sun covers, fresh water showers — except for the small one — first aid, oxygen, water, some food and fresh fruit which we enjoyed after dives.

At Wongat Island, one of the crew swam ashore, climbed a coconut palm and brought us fresh coconut to eat — coconut never tasted better!

A dive master escorts every dive — without interfering with your photography or diving, and a skipper is left on board to pick you up wherever you might surface. Most dives have some current.

A great treat was returning to the Madang Resort after an invigorating double dive, swimming in the pool, before hitting the bar for a couple of drinks followed by dinner in the open air restaurant, bathed by evening sea breezes.

A week or two diving at Madang will provide you with fantastic opportunities for fish photography mixed with exciting shipwreck and aircraft dives. The *Melanesian Discoverer*, a luxurious cruising live-aboard is also based here, making it possible to join a dive cruise from Madang to Alotau via the Siassi, Trobriand, and D'Entrecasteaux Islands.

If you love watching hundreds of beautiful tropical fish swimming around in aquarium like conditions, with a few superb shipwreck and aeroplane dives thrown in for good measure, then Madang is the place for your next holiday!

You can spend a weekend diving, staying at the Madang Resort Hotel for \$599. This includes air ticket from Brisbane and accommodation. (Limitations and conditions apply.)

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MADANG RESORT (photo on left)

The Madang Resort Hotel is Papua New Guinea's most historic hotel, originally established by the Germans before World War 1. The hotel has been totally restored offering a cool, colonial atmosphere. The hotel's spacious gardens, three swimming pools, dive shop, marina, shop, restaurant, coffee shop and a conference centre are placed along one kilometre of tropical waterfront.

The resort has 80 deluxe rooms plus 10 villas with 2 or 3 bedrooms. There are also new waterfront rooms. From the patio you can enjoy magnificent views of Madang Harbour and its islands. All guests have complimentary use of the Madang Country Club's golf course and tennis courts. Daily cruises of Madang Harbour and village tours can also be arranged.

OTHER ACTIVITIES:

Other things to do in Madang include bushwalking, visiting a crocodile farm or old Japanese airfield and shopping for artefacts. Madang's stores offer carvings, bilums, woven carry bags and shell jewellery. Madang's special craft is pottery from Yabob and Bilbil villages.



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CREATIVE WRITING — *My Mom*

By Jojo Kua

I was a child only a mother can love. My father despised me because I was my mother's first child from a failed relationship with an expatriate man. I could tell I am different from the rest of my family. I am light skinned with curly hair and a sharp nose and blue eyes. I knew deep down in my heart that I am the prettiest girl in the family but my dad would hurl insults at me when he was in a bad mood. 'You ugly bastard, come here. Do this or do that.' Sometimes he would cover his hatred by calling me 'darling' or 'princess', but I could look through his sunken eyes and see the lies hidden in them.

My mother was very submissive to him, probably to compensate for her promiscuous single life. She seldom spoke out to defend me. Every time when I was mistreated, she would shed a few tears. I knew she felt for me but she had difficulty speaking out.

When it came to getting special treatment among children in the family, I was the last. Mom would try to make up for it by buying me lollies or giving me extra lunch money secretly. She would volunteer to do house jobs that dad would command me to do while leaving his own children outside playing or relaxing on the lounge watching television.

I knew that I wasn't my dad's child. He didn't love, care for or treat me like my other brothers and sisters. The indifferent treatment I got from Dad said it all, loud and clear. I could tell that Mom was hurt by all this.

When I turned 13, Mom hesitantly asked Dad if they could have a small family barbeque for me. The answer my mom got was an instant 'No'.

'Why not?' my mom reacted.

'I don't have any money for silly bastards,' Dad fired back.

'She is my child, isn't she?'

'Yes! Of course, she is. Go get her dad to give you the money for the birthday party. I am not wasting a toea on the bitch'.

'Well, I am taking my daughter. We are out of here. I have had enough of this', Mom said in sobs.

'You aren't going anywhere, idiot'.

'Of course, I am go - o - ing'.

These were the last words that I heard from my mother. Dad beat and kicked her mercilessly, killing her instantly with her child. She was four months pregnant. I came out of my room to find out why mom was silent.

On the floor, she lay with blood running out her mouth. Her bright sweet face turned black.

My heart sank. Tears flowed like running water. I shouted. 'Mama! Mama! Mama!' She did not respond as she always did. She lay silent. I lifted her now disjointed neck and put it on my lap and wept bitterly. 'Mama, Mama. Did you do it for me?' I whispered into her ear. She was motionless.

I was still clinging on to her when a swarm of policemen and women arrived in our house. A policewoman escorted me out to a waiting police vehicle. An ambulance took my mother away to the morgue. That was the last time I saw my mother.

The following days were total chaos. There were unending interrogations at the police station. Families, friends, news reporters and onlookers flooded our little house. In just a short time, these events took my attention away from my mom and she seemed history.

I went into the seclusion of my room to mourn for my mother. I felt an overwhelming loss. The world seemed to function. People did their normal daily chores. There was laughter and joy in the neighbourhood but there was something missing. A part of me was missing. I could sense it. My mother was no more. She was my source, the seat of my being, where I began. Deep down in my heart there is an incurable sore that reminds me of my lovely mom. That reality is still in me.

Days seemed to run like water. In only ten days, my mother's body was released from the hospital. On the same day a funeral service was held at a church. Although we were not brought up in the faith, the hymn we sang still sings in my soul. It was 'God be with you till we meet again'. I believe that sometime I will meet her in eternity.

What happened at the end of the service was unforgettable. Dad told me: 'You can stay with your uncle.'

'Why?' I questioned him angrily.

'Because you are not known by the department and there is no ticket for you. I will go with your brothers and sisters and take your mom home.'

I couldn't believe it. I was shocked and dumbfounded. I wept openly and shouted. 'How can this be? Mom, how can this be?'

Nobody seemed to pay attention to me. Friends ushered me away. My mother was taken to a place I did not know and buried in a cemetery where I will not lay flowers in future. Our separation was so quick and abrupt.

Since the funeral of my mother I have never met dad. My other half brothers and sisters were held back by his family in the village. My uncle told me that dad was imprisoned for ten years in a prison camp near his home. There was no way I could communicate with my two half brothers and three sisters. They were also part of me because we came out of the love and care of the same womb. They have a bit of me in them and I carry a bit of them in me.

My desire to see them is temporal but as days passed it seemed eternal. I carry two sores. One to see my mom and the other to see my brothers and sisters.

The experience I went through taught me how to become a different person. I obeyed my uncle who became my legal guardian. I studied very hard in my schoolwork. I entered university and graduated with honours in Psychology. I met a young handsome man who was two years older than me. He had a menial job in town. He was the type of man I preferred. I did not think of his education, status, job security or an extravagant life but of a man who can be a loving, caring and humble husband and father of our children. This, I found in him.

We wedded in his church. Incidentally, that was the church in which we had mom's funeral. Here, I found a man who could fill the gap my mom, my brothers and sisters left in my heart. He could nurse my sore in my heart. He became a source of strength and security and a beginning of new life for me.

As I lived the new married life, I carried the sore but with the warmth and love of my uncle, my husband and now our two children. I tried to be the best mother and wife.

There at the horizon of my life, I see a glimpse of mother waiting to make up for the missed time. When that time comes, I will take her in my arms, tell her I missed her, I love her, and thank her for the pain she bore because of me. I will also show her, her son-in-law and her grandchildren.

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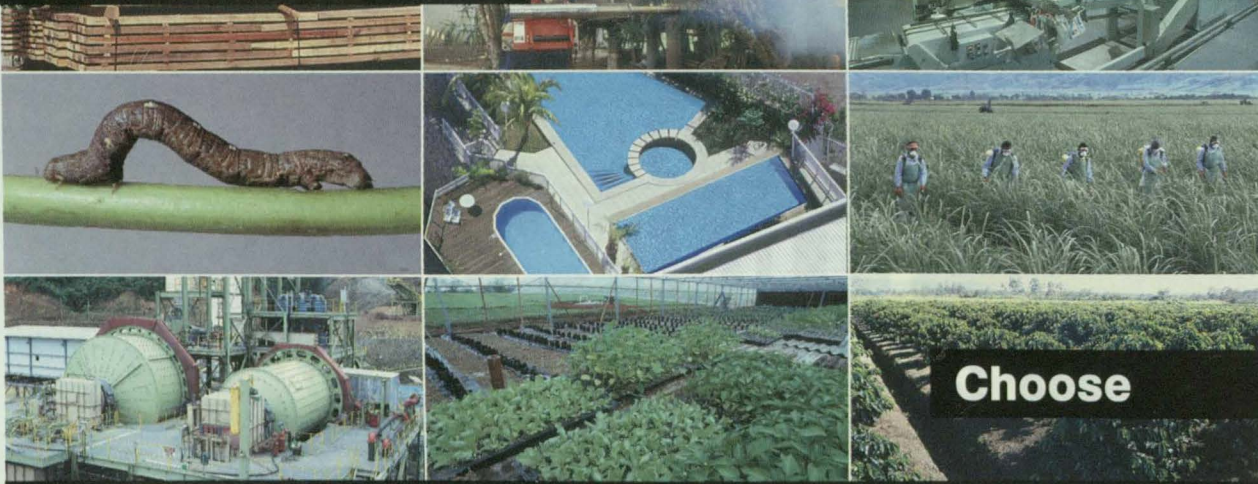
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Blood Circulation/Muscle Relaxation

When you're sitting upright in a stationary position for a long period of time, several things can happen:

- The central blood vessels in your legs can be compressed, making it more difficult for the blood to get back to your heart.
- The long inactivity of your body muscles in this position can result in muscle tension, back aches or a feeling of excessive fatigue during, or even after, your flight.
- A stationary position inhibits the normal body mechanism for returning fluid to your heart, and gravity can cause the fluid to collect in your feet. This results in swollen feet after a long flight.
- Studies have concluded that prolonged immobility may be a risk factor in the formation of clots in the legs (DVT - deep vein thrombosis). Particular medication and medical conditions may increase the risk of formation of clots if associated with prolonged immobility. Medical research indicates that factors which may give you an increased risk of blood clots in the legs include:
 - increasing age above 40 years
 - pregnancy
 - former or current malignant disease
 - blood disorders leading to increased clotting tendency
 - personal or family history of DVT

- recent major surgery or injury, especially to lower limbs or abdomen
- oestrogen hormone therapy, including oral contraceptives
- immobilisation for a day or more
- dehydration
- heart failure
- trauma
- varicose veins
- obesity
- tobacco smoking

Recommendations:

- If you fall into any of these categories or you have any concern about your health and flying, Air Niugini recommends you seek medical advice before travelling.
- While in-flight, move your legs and feet for three to four minutes per hour while seated and move about the cabin occasionally, if conditions allow.
- Doing light exercises as depicted in the sketches below may be effective in increasing the body's blood circulation and massaging the muscles.

Jetlag

The main cause of jetlag is travelling to different time zones without giving the body a chance to adjust to new night-day cycles. In general, the more time zones you cross during your flight, the more your biological clock is disturbed. The common symptoms are sleeplessness, tiredness, loss of appetite or appetite at odd hours.

We recommend that you:

- Get a good night's rest before your flight
- Arrive at your destination a day or two early, if possible, to give your body a chance to become more acclimatised to the new time zone.
- Fly direct to minimise flight time, when possible. This allows you to relax more upon arrival.
- Leave your watch on home time if you're staying at your destination less than 48 hours. Also try to eat and sleep according to your home time.
- Change your watch to the local time if your stay is longer than 48 hours, and try to eat and sleep in accordance with the local time. On longer stays, try to prepare in advance for your destination with its different

Medical Information

time zone; adjust your meal and rest times to be closer to those of your destination.

- Try some light exercise - go for a brisk walk, or do some reading if you can't sleep after arrival at your destination. It generally takes the body's biological clock approximately one day to adjust per time zone crossed.

Cabin Humidity/Dehydration

Humidity levels of less than 25 percent are common in the cabin. This is due to the extremely low humidity levels of outside air supplied to the cabin. The low humidity can cause drying of the nose, throat, eyes and it can irritate contact lens wearers.

We recommend that you:

- Drink water or juices frequently during the flight
- Drink coffee, tea and alcohol in moderation. These drinks act as diuretics, increasing the body's dehydration.
- Remove contact lenses and wear glasses if your eyes are irritated. Use a skin moisturiser to refresh the skin.

Eating and Drinking

Proper eating and drinking will enhance your comfort both during and after your flight.

We recommend that you:

- Avoid overeating just prior to and during the flight. It is difficult to digest too much food when the body is inactive.
- Drink coffee, tea and alcohol in moderation. These drinks act as diuretics, increasing the body's dehydration.

Cabin Pressurisation

It is necessary to pressurise the outside air drawn into the cabin to a sufficient density for your comfort and health. Cabins are pressurised to a maximum cabin altitude of 2440 metres. It is the same air pressure as if you were at an elevation of 2440 metres above sea level. The cabin pressure and normal rates of change in cabin pressure during climb and descent do not pose a problem for most passengers. However, if you suffer from upper

respiratory or sinus infections, obstructive pulmonary diseases, anaemias or certain cardiovascular conditions, you could experience discomfort. Children and infants might experience some discomfort because of pressure change during climb and descent. If you are suffering from nasal congestion or allergies, use nasal sprays, decongestants and antihistamines 30 minutes prior to descent to help open up your ear and sinus passages. If you have a cold, flu or hayfever, your sinuses could be impaired. Swollen membranes in your nose could block your eustachian tubes - the tiny channels between your nasal passages and your middle ear chamber. This can cause discomfort during changes in cabin pressure, particularly during descent.

Recommendations:

- If you have a pre-existing medical condition that warrants supplemental oxygen, you can order from us. Please give at least seven days notice before travelling.
- To "clear" your ears try swallowing and/or yawning. These actions help open your eustachian tubes, equalising pressure between your middle ear chamber and your throat.
- When flying with an infant, feed or give your baby a dummy during descent. Sucking and swallowing will help infants equalise the pressure in their ears.

Motion Sickness

This ailment is caused by a conflict between the body's sense of vision and its sense of equilibrium. Air turbulence increases its likelihood because it can cause movement of the fluid in the vestibular apparatus of the inner ear. If you have good visual cues (keeping your eyes fixed on a non-moving object), motion sickness is less likely to occur.

Recommendations:

- When weather is clear and you can see the ground, sea or horizon, you are less susceptible to motion sickness.
- You can buy over the counter medications but we recommend that you consult your doctor about the appropriate medications.

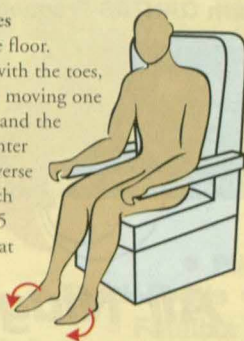
With thanks to Qantas and the Boeing Corporation for allowing us to reproduce this material.

Inflight Workout

These exercises are designed to encourage a safe way to enjoy movement and stretch certain muscle groups that can become stiff as a result of long periods sitting. They may be effective in increasing the body's blood circulation and massaging the muscles. We recommend you do these exercises for three or four minutes every hour and occasionally get out of your seat and walk down the aisles if conditions allow. Each exercise should be done with minimal disturbance to other passengers. None of the following should be performed if they cause pain or can not be done with ease.

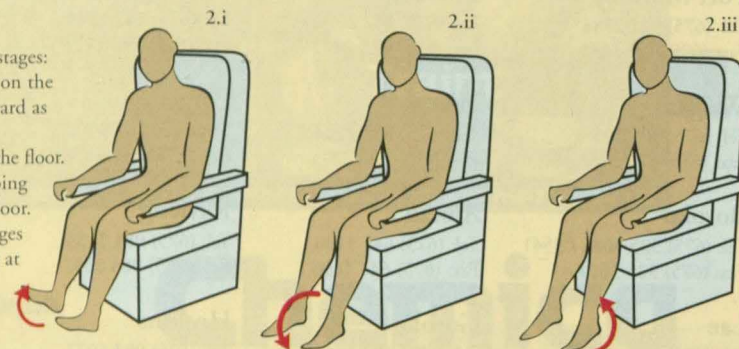
1. Ankle Circles

Lift feet off the floor. Draw a circle with the toes, simultaneously moving one foot clockwise and the other foot counter clockwise. Reverse circles. Do each direction for 15 seconds. Repeat if desired.



2. Foot Pumps

This exercise is in three stages:
(i) Start with both heels on the floor and point feet upward as high as you can.
(ii) Put both feet flat on the floor.
(iii) Lift heels high, keeping balls of the feet on the floor. Continue these three stages with continuous motion at 30 seconds intervals.



3. Knee Lifts

Lift leg with knee bent while contracting your thigh muscle. Alternate legs. Repeat 20-30 times for each leg.



4. Neck Roll

With shoulders relaxed, drop ear to shoulder and gently roll neck forward and back holding each position about five seconds. Repeat five times.



5. Knee to Chest

Bend forward slightly. Clasp hands around the left knee and hug it to your chest. Hold stretch for 15 seconds. Keeping hands around the knee, slowly let it down. Alternate legs. Repeat 10 times.



6. Forward Flex

With both feet on the floor and stomach held in, slowly bend forward and walk your hands down the front of your legs toward your ankles. Hold stretch for 15 seconds and slowly sit back up.



7. Shoulder Roll

Hunch shoulders forward, then upward, then backward, then downward, using a gentle circular motion



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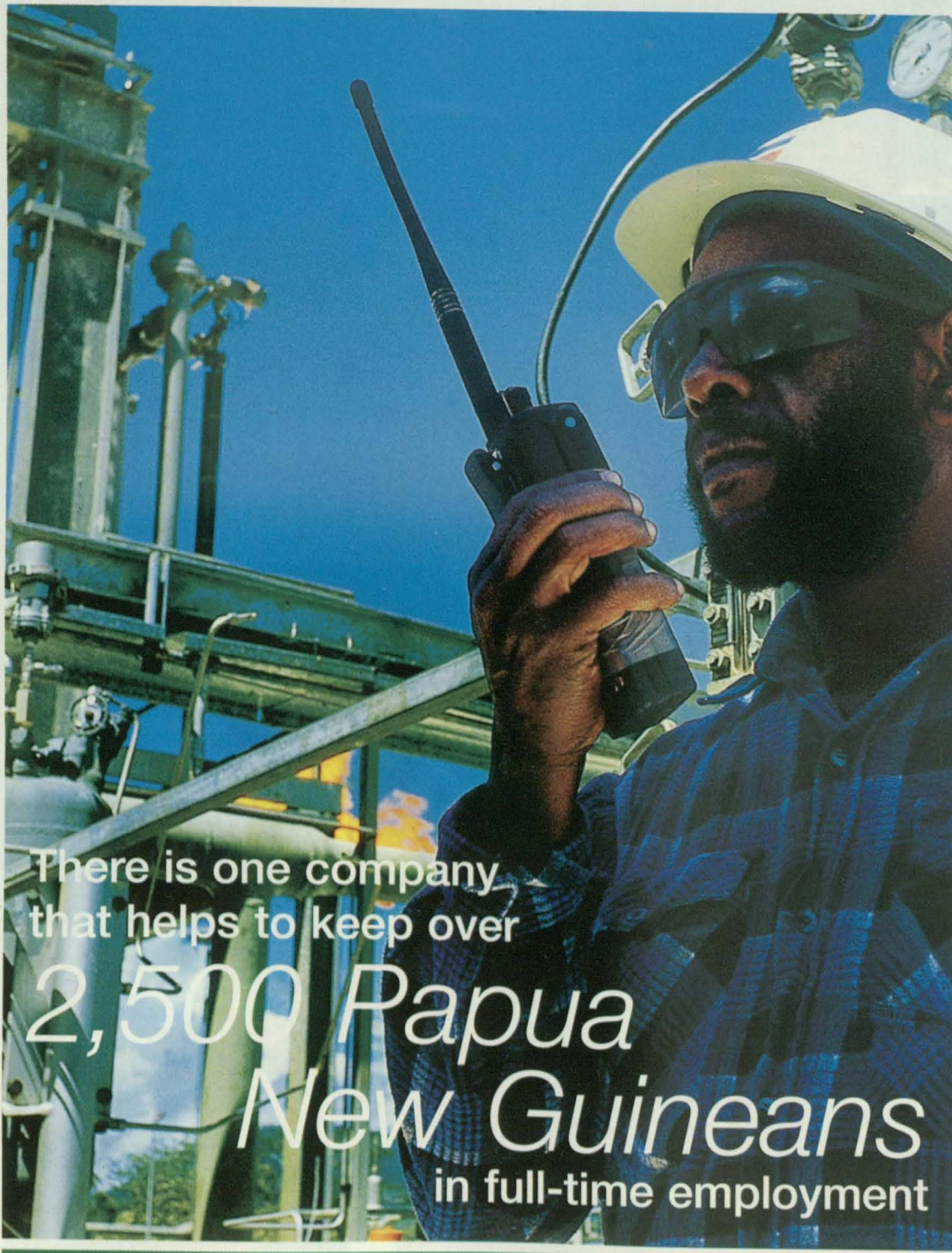


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DESTINATION — Gold Coast

Story by Rick J Smee
Photographs Tourism Queensland



The Gold Coast Indy Car Grand Prix Carnival is four days of non-stop fun and excitement. The squeal of brakes, the excited shouts of terrified spectators, the rending of metal, the smell of fuel and burning rubber thrilled young and old alike and I hadn't even left the parking lot.

In the spirit of Indy I decided to hire a sporty little convertible to learn more about Australia's holiday playground. The area known as the Gold Coast spans 70 kilometres of white sandy beaches. Forty championship golf courses, a casino, island cruises, restaurants, shopping and a wide range of excellent accommodation beckon visitors from around the globe. With the wind rustling what's left of my hair, I headed north.



At the northern fringe of the Gold Coast one finds a number of magnificent theme parks such as Sea World with its amazing underwater displays and shows, Wet N Wild Water Fun Park and Dreamworld with its famous Tiger Island and Tower of Terror — all offering thrills aplenty. At Movie World one can see how the greatest movies are made, and also participate in some of the most famous stunts and meet celebrities like Superman, Batman and Wonder Woman.

Nearby is Sanctuary Cove with its two championship golf courses, the Pines and the Palms. The former was designed by Arnold Palmer and boasts the Australian Golf Union's highest rating. Not far away is the magnificent Hope Island course where the Johnnie Walker Classic was contested.



Sanctuary Cove is acclaimed as an international resort of excellence and good taste: it doesn't take long to understand why. Designed around four man-made harbours and spread over approximately 500 hectares, Sanctuary Cove offers superb sports, leisure, dining, shopping and accommodation. It even has its own brewery! Every year in May the world's best anglers come here for the annual Sanctuary Cove Marlin Classic. It is a time of great action and excitement, great feats, great catches and truly great stories about 'the ones that got away'.

It was a short drive to Runaway Bay where I boarded the Fast Cat for the 20-minute cruise to Couran Cove on South Stradbroke Island. As one of Australia's finest nature resorts, Couran Cove encompasses 151 hectares of rainforest and nature reserve. Here one may enjoy a unique holiday experience. The resort offers an extensive range of sporting facilities, resort and nature activities, superb restaurants and warm hospitality, all in perfect harmony with nature.

Further south Surfers Paradise sparkles throughout the day and explodes during the night. Images of this incomparable beach have appeared on just about every Australian tourist brochure and postcard. Behind the seashore, tall buildings watch over the deep-blue South Pacific Ocean. This is definitely the place for those who like endless action and nightlife. One can rock the night away, dine in style or be thrilled by some of the world's best entertainers.

Buskers, bands and wandering musicians bring life and colour to the cosmopolitan boulevards of Surfers Paradise. This area is also home to some of the finest hotels in the country. The Marriott, ANA, Sheraton Mirage, Parkroyal, Crown Towers, Radisson and Gold Coast International all offer five star excellence. Overlooking Surfers Paradise Beach itself is the Novotel Beachcomber.



A few minutes drive from Surfers Paradise are some of the best golf courses in the world. The Royal Pines is home to the Australian Ladies Masters and features two 18-hole championship courses. Palm Meadows has hosted some of golf's greatest including Greg Norman and Curtis Strange. Lakelands designed by Jack Nicklaus claims to be 'a thinking player's resort course'. Robina Woods and Paradise Springs each offer their own unique challenge. Previous exploits had convinced me that if I wanted to get lost in the wilderness, I didn't need a little white ball to do it.

It is impossible to deny that there is something absolutely exhilarating about Surfers Paradise. Although there is an accent on non-stop fun, there also seems to be a focus on quality and good taste. A great way to see Surfers is by the Aquabus which drives along the Esplanade past the beach then into the Broadwater for a cruise past the yacht basin and millionaires row, before returning to 'terra firma'.

Surfers Paradise doesn't get its name for nothing. As I strolled along the esplanade, gently curling breakers rushed toward the golden shore sweeping intrepid surfboard riders forward in gentle explosions of tumbling white foam. It wasn't long before I joined them.

A short drive west of Surfers the road began to climb the McPherson Ranges to the verdant hinterland. This splendid region appeals to those who prefer peace and tranquillity. Many photographers come to these lush mountains for the spectacular views and the unique flora and fauna which abound here.

World Heritage listed national parks provide areas for relaxation and a look back in time to the days when ancient rainforests covered much of Gondwanaland. Even the rare Antarctic beech trees survive here. For the active there are choices galore, such as horse riding, hot-air ballooning, 4WD safaris, abseiling, hang gliding, bushwalking or just browsing through the quaint little galleries, which are tucked away deep within the tall forest. There is even a world class winery nearby.

Each year in March-April the best of the nation's surf lifesavers come to Broadbeach to contest the Australian Surf Lifesaving Championships. Five thousand of the fittest and most talented sportsmen and women tackle the unpredictable surf in a spectacular carnival, which takes place over four action packed days. It is a case of survival of the finest and the fittest.



Broadbeach has to be one of my favourite places, with its fine array of restaurants, coffee shops, bars and the fantastic shopping at the Oasis or Pacific Fair Malls. Conrad Jupiters is a five star hotel and Casino, connected by monorail and features a glamorous Las Vegas style floor show and English pub. I chose to stay at the Conrad for a couple of days and then moved on to the beautifully appointed Phoenician Apartments, where one can be pampered in the ultimate lap of luxury.

Magnificent beaches continued to stretch toward the border as I headed south along the Gold Coast Highway. Burleigh Heads, Tallebudgera, Palm Beach and Currumbin are all popular places for holidaymakers. At Currumbin the world famous wildlife sanctuary is an educational experience for young and old alike. Huge flocks of multi-coloured lorikeets wheel across the azure sky twice a day before descending on every available centimetre of space. Other unique native creatures here are koalas, wombats, possums, emus, crocodiles, kangaroos, cassowaries, bilbies, dingoes, platypus and Tasmanian Devils.

At Paradise Country visitors can get a taste of Australian farm life and try their hand in cow milking, animal feeding and boomerang throwing. There are also sheep dog demonstrations, shearing, stock horse round-ups, whip cracking, bush dancing and, of course, typical Aussie bush tucker and humour. The sights, sounds and smells brought many boyhood memories flooding back and I was sorry when the time came to leave.

Beyond Tugun, Bilinga, Kirra and Coolangatta my journey took me past wide beaches where the sparkling waters of the South Pacific Ocean wash the golden shore. The magnificent coastline of the Gold Coast has a total of thirty-five patrolled beaches. Professional lifeguards work in conjunction with the dedicated volunteer Surf Lifesaving Association members to keep patrolled beaches safe for the surfing public.

The Gold Coast is a favourite destination for the gourmet. More than 500 restaurants mean that dining on the Gold Coast is the paragon of excellence, choice and variety. International cuisine is a speciality and includes Filipino, Vietnamese, French, Italian, Japanese, Chinese, Korean, Malaysian, Spanish, Indian, Mexican, Cajun, Thai, Greek, English, Indonesian, German, Mongolian and of course succulent, freshly caught seafood is always popular.

Food festivals and events like the world's biggest beach party lure many happy visitors to the Gold Coast. One may try delicious steak that simply melts in the mouth or prawns as big as a crayfish. For those who want a real taste of Australia there are a number of 'Bush Tucker' restaurants that specialise in kangaroo, emu, crocodile, buffalo or camel. Nutritionists hail kangaroo meat as a truly healthy choice of lean protein. It is very low in fat, cholesterol and calories. However visitors should note that the Gold Coast has been declared a 'Diet Free Zone'.

White-gold beaches basking under a benevolent sun 300 days per year, sophisticated and glamorous nightlife, adrenalin pumping action of year round sporting events, music festivals or superb shopping and dining, the Gold Coast has something for everyone, all wrapped up and offered with genuine Aussie hospitality and friendliness.



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ARTEFACTS, ARTS AND SOUVENIRS

Photographs taken at

Melanesian Art and Craft, Lae; Street markets in Lae

Madang Resort; Bilbil village

Artefact market in Goroka

Various places in Wewak

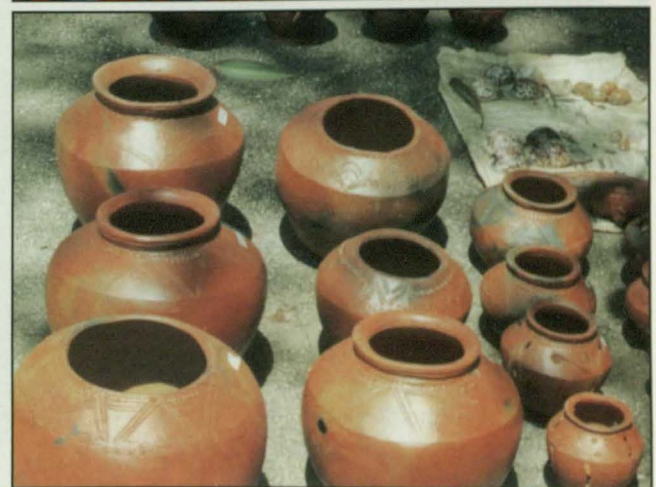
Story and photographs
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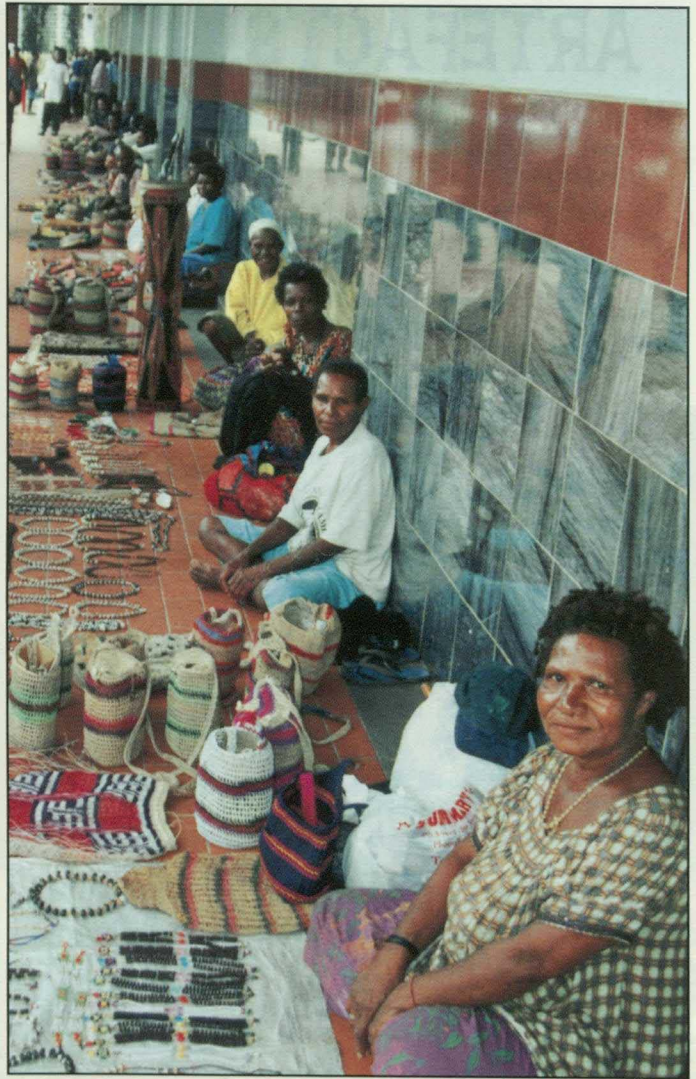
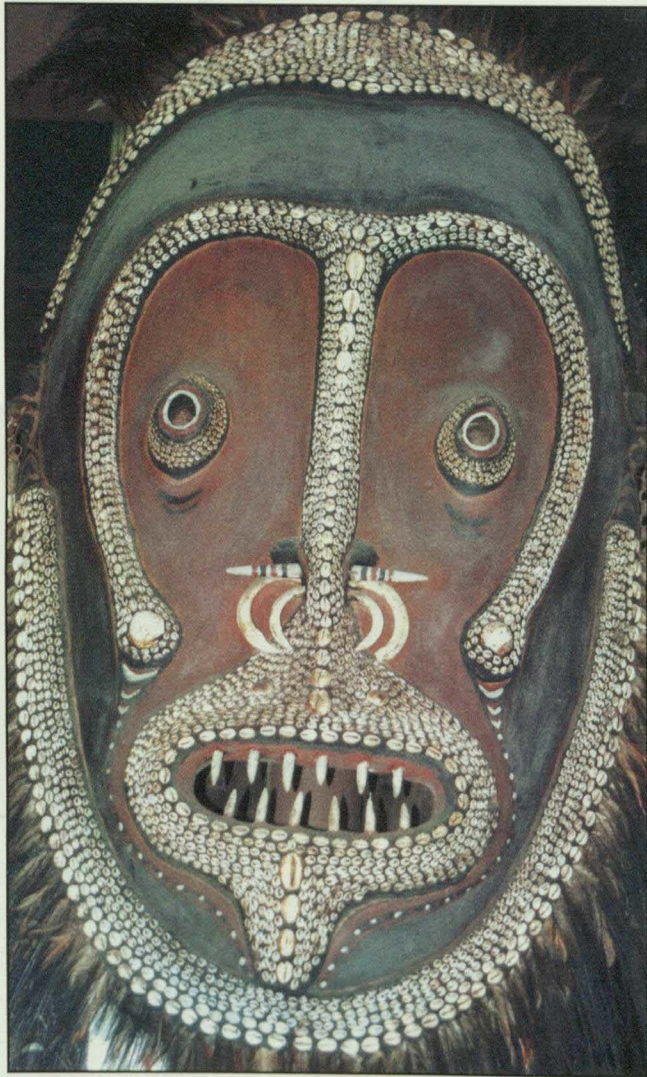
A pleasurable interlude whilst holidaying in Papua New Guinea is roaming through markets, experiencing new and exotic fruits and vegetables. The displays of art, crafts and artefacts are so fascinating that most visitors are tempted to jump in and buy one of everything. But after the initial visual impact, one realises that there is a whole lot more to these works of art, other than just looking fantastic.

Images on the various objects are identifiable with the supernatural and seem to embody a religious power.

Stone axes and adzes are used for the rough work. Traditionally, for smoothing off, the artist used the skins of sharks, rays and lizards as 'sand paper' and pieces of shell and coral for scrapers. The various colours for paint are obtained from lime for white; charcoal for black; soapstone for grey; ochres for yellow and brown, and plants for red and blue.

The physical features of Papua New Guinea have protected its art and culture from outside influences, so that many artefacts still accurately symbolise a living part of the cultural background from which they originate.





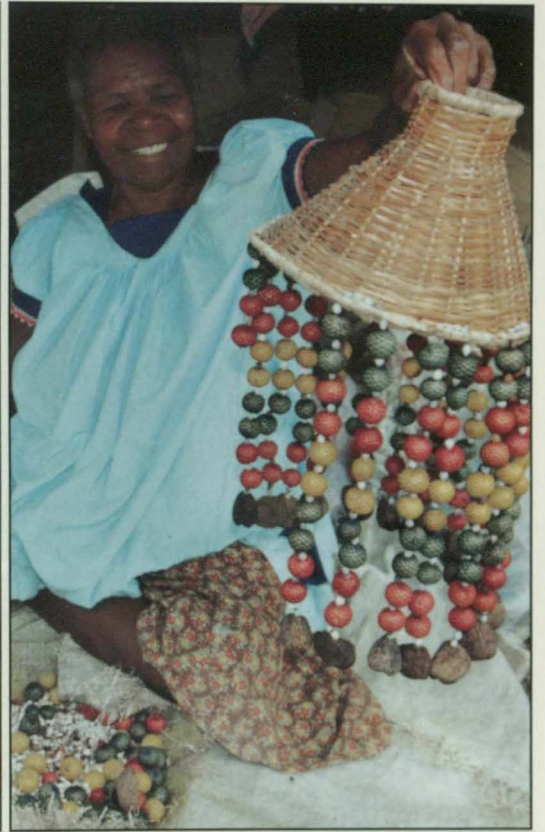
Masks

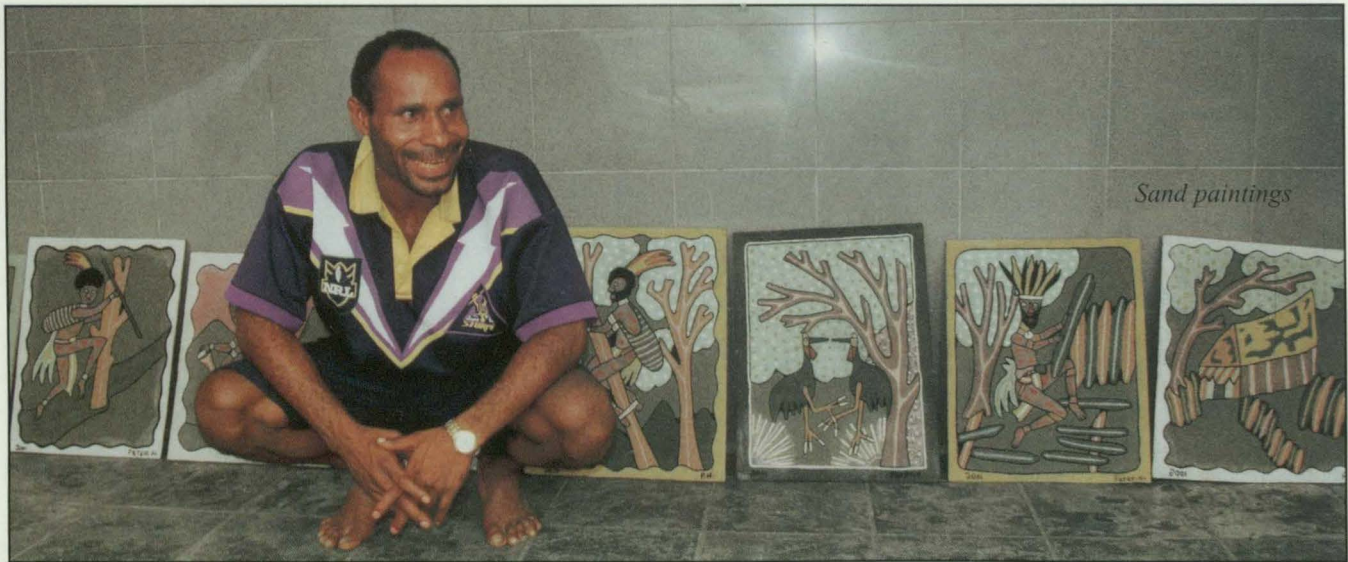
Masks are in all shapes, sizes, and have their own purpose. Mostly they fall into four varieties — Souvenir, Dance, Ceremonial, Ancestral and Spirit.

Boards and Storyboards

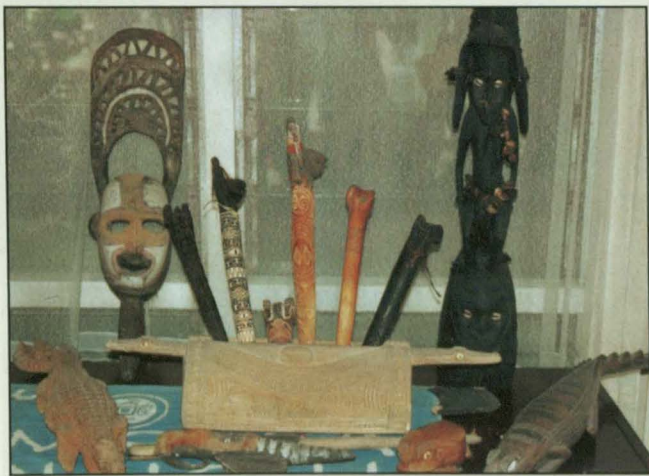
Traditionally, ancestral boards were bark paintings of protective spirits. They were hung from house gables to ward off sickness and evil spirits as they twisted in the wind. In the 1960s art-dealers asked for a more durable form of the boards because during transportation they were easily broken. This request resulted in the production of carved wooden 'storyboards'. The bark paintings remain as spirit boards and the wooden boards can depict everyday village life or spirits.







Sand paintings



Weapons

Weapons include clubs, bone daggers, bone and stone axes, swords, spears, arrow throwers, bows and arrows.

Musical instruments

Common to most areas are hand drums (kundu) and slit-gong drums (garamut). Logs are hollowed out by using a bamboo pipe to blow and direct fire. Snake or lizard skin provides the cover for the hand drum and a wooden gong plays the garamut. The rough drum is tested and if it 'speaks' then it is traditionally carved. Other interesting sounding musical instruments include horns, whistles, bullroarers and flutes.

Shields

All shapes and sizes, shields can be regarded as sacred objects of spiritual significance, not only a means of physical defence. Faces on them can represent clan spirits associated mystically with their bearers who are protected by them.

Hooks

Cult hooks were suspended in the men's house. They represented spirits, which helped the men fight, hunt and ward off disease.

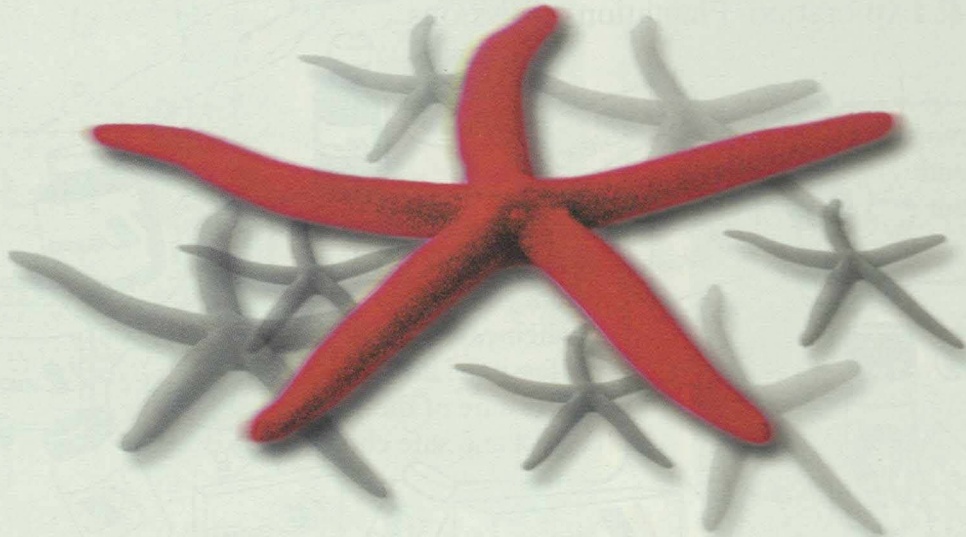
Food hooks hang food from the rafters out of the way of vermin.



Bowls, dishes, mortars, implements, utensils, tools, pottery, basketry, woven items, figures, jewellery, body ornaments, clothing and accessories, pottery, basketry and woven items ... the list goes on and on. Many towns have footpath markets, where anyone can just browse, absolutely fascinated, or purchase for a very reasonable price, a genuine souvenir of a magnificent culture.



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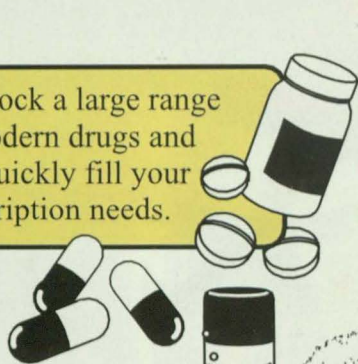
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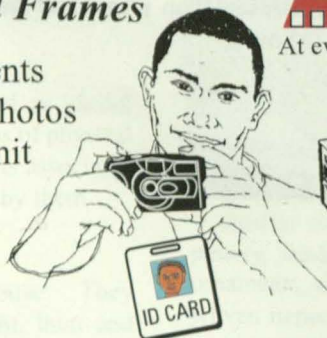
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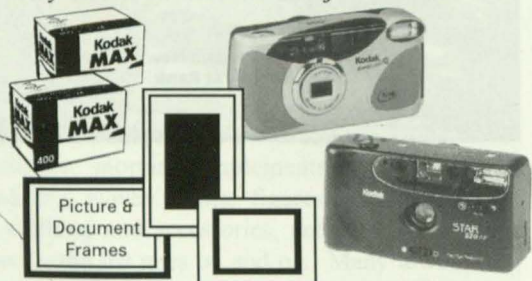
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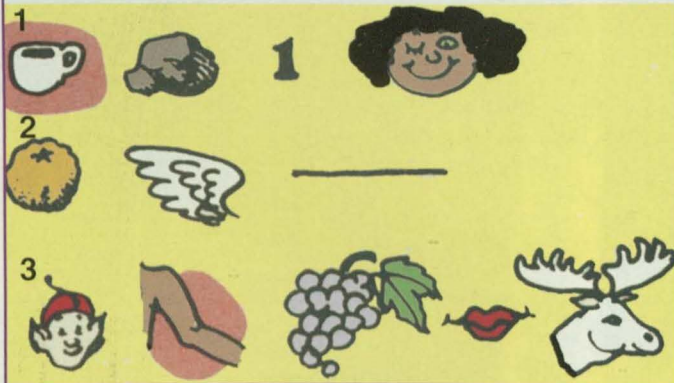
Ralph F Joromo — winner of the Photograph Competition
Kuanuai Waterfall at Passam

Puzzles

Answers on page 60

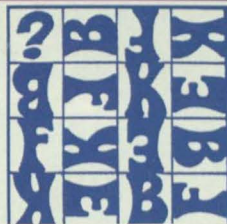
BIRDS

Take the first letter of each object drawn in each row to spell a bird's name.



WHAT LETTER?

Complete the series.

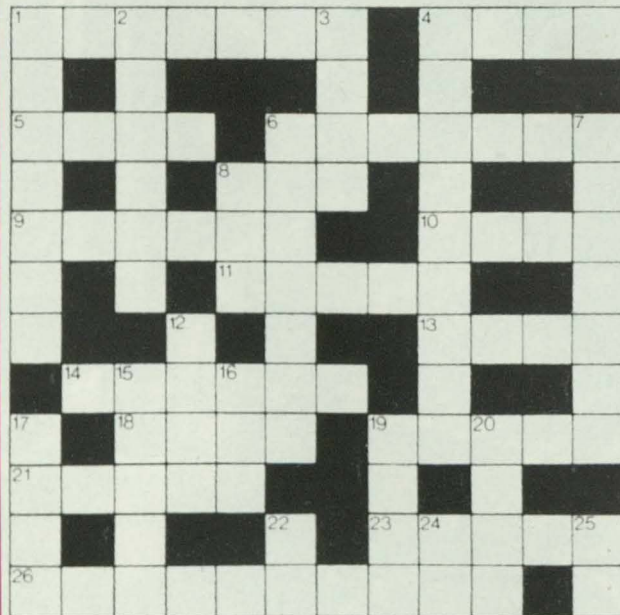


SPLIT LIZARDS

These lizards have the wrong tails. Find which head goes with which tail.



CROSSWORD



Clues Across

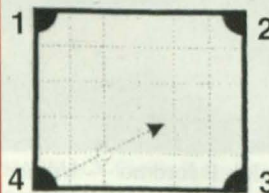
- 1 Used for fixing paper together
- 4 Hand to
- 5 Cat noise
- 6 Hateful
- 8 Small animal
- 9 Once a year
- 10 Cosy
- 11 Expensive looking
- 13 Leave out
- 14 Girl's name
- 18 Not fat
- 19 Person from Asia
- 21 Hollow round pipes
- 23 Lift up
- 26 Left-overs

Clues Down

- 1 Singer
- 2 Cooks wear them
- 3 Hit
- 4 Light-box theatre
- 6 Inflatable toy
- 7 Make less heavy
- 8 Head gear
- 12 Large plant
- 15 Book for stamp collection
- 16 Non-solid substance
- 17 Heavenly body
- 19 Pain
- 20 Flower
- 22 Touching the surface
- 24 Either
- 25 In the direction of

SNOOKERED

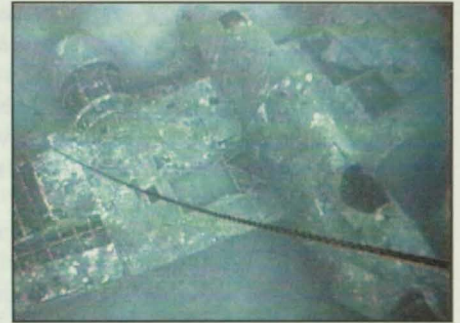
A cue ball is fired around a 5 x 6 metre pool table. The ball is struck from pocket 4 so that the ball moves one metre vertically for every two metres travelled horizontally.



In which pocket will the cue ball end up, assuming it has enough power and the cushions do not affect the expected path of the ball?



Finding Beaufighter A19-130 27 July 2000



Story and photographs by Rod Pearce

I slowed my descent for the last 20 or so metres so Don could get the first glimpse of our 'target' 60 metres deep in Hughes Bay on Fergusson Island. I received the double thumbs up and a yell that I interpreted as success, our 'target' being A19-130, a British-made WW2 Beaufighter, Mark X. British-built Beaufighters were prefixed A19 and Australian-built were prefixed A8.

As I descended the last 20 metres the most amazing sight unfolded before my eyes: a completely intact Beaufighter lying on the bottom in an upright position. There were the engines, twin Bristol Hercules XVII (1720 hp) with their propellers bent backwards due to the water landing, the cockpit with the escape hatch missing and where the pilot W/C Clarrie P Glasscock DFC clambored out shortly before the plane sunk beneath him. Two other crew members, Navigator F/O R.A. Kelly and passenger, Wing Commander J H Glasscock (the pilot's brother), exited through the upper hatch.

Number 30 Squadron moved to Port Moresby from Bohl River near Townsville, commencing on 17 August 1942, and then on 12 September to Ward's Strip eight kilometres north east of Port Moresby. From here they moved north again to Goodenough Island, arriving there on 28 July 1943. On 18 June of the same year W/C Clarrie P Glasscock DFC took over as 30 Squadron's new commander. The Squadron's wartime role was to blockade Japanese seaborne operations and to attack Japanese held airfields particular in the New Britain area.

A19-130 was a brand new Beaufighter and took off at 0920 hours on 16 August 1943 from Vivagani on Goodenough Island for fuel consumption and armament tests. Basically a test flight.

Several minutes after becoming airborne and at a height of 400m the aircraft's starboard motor failed while crossing the west coast of nearby Fergusson Island. Not being able to maintain height with a full war load, it was decided to ditch in nearby Hughes Bay. After flying inland for a short period of time they crossed the north coast of the island at low altitude and prepared for a water landing. The forward escape hatch was jettisoned at 30m above the Bunai River mouth and power taken off 6m above the sea on a down wind water landing. No injuries were sustained and the aircraft sank in about 10 seconds.

The dinghy, which inflated automatically but was punctured by the tailplane as the aircraft nosed over before plummeting to the bottom, was abandoned, forcing the crew to swim to shore.

A search was conducted by other flight crews of 30 Squadron in the vicinity of Fergusson Island for the missing Beaufighter. F/L Ball together with W/O Hardman in A19-97 found the missing crew members shortly afterwards ashore in Hughes Bay. Subsequently a seaplane was dispatched and it picked up the three crew members and returned them to their Squadron at Vivagani.

As I looked around the sunken Beaufighter, into the cockpit and then into the observer's hatch, I noted very little marine growth. Everything was there just as the crew left it 55 years ago. Several large grouper had made the aircraft their home and smaller fish covered the site. In the cockpit you had to chase the smaller fish out of the way just to get a look at the layout of the controls, gauges etc. Three gauges are missing probably due to corrosion. The throttles are retarded and the propellers are in fine pitch, all relative to a fully controlled landing. Strangely, neither propeller was feathered.



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Continuing along the wings, several pieces of wing skin are missing due to the hydraulic action of the water landing. The observer's 303 machinegun is also missing, jettisoned before ditching and the tail plane aft of the observer's position has been pushed back and is now beneath the rear of the aircraft.

After only eight minutes on site and finally with Don's alarm bells ringing, it was time to ascend. As we neared the surface and swapped to the O₂ for a 20-minute decompression, Don was in seventh heaven over the find and was already planning the next day's dive when we would film it.

We did two more uneventful dives to film A19-130 and recorded 16 minutes of video. This will be passed on to the RAAF for their records. As a side note, on this expedition we found two other aircraft and plan to research their history and again write them up for publication at a later date.

My interest in A19-130 began with a chance meeting in a Sydney Dive Shop of a fellow diver who was interested in WW2 aircraft. He told me about a book he had just read about Beaufighter Operations in Papua New Guinea. The book profiled several WW2 ditchings and one of these was A19-130. It went on to describe the circumstances relating to the mishap and I thought it would be possible to find the aircraft given enough research and provided that Hughes Bay was not too deep.

I contacted a friend, Don Fetterly of Tucson Arizona, to research this aircraft and to compile a report of the facts relating to the ditching. Some 200 pages later we had a working dossier and a base upon which to start our search.

Don's report is an in-depth document comprising declassified Corona KH-4A satellite imagery of Hughes Bay taken in the 1960s. Also included were the official RAAF records of the incident and topographic models of Fergusson Island. All this information was important to start our search for A19-130.



RAAF Beaufighter over Owen Stanley Range

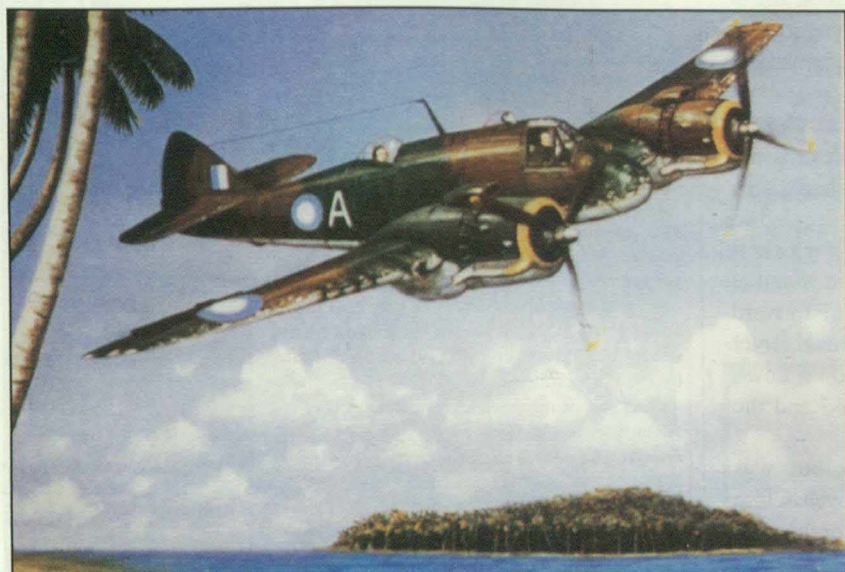
Armed with this dossier we planned our first outing to the area in January 1999 and entered Hughes Bay on the second day of the expedition. Nautical charts of the area were not detailed enough so the Corona satellite imagery became very useful. It was this imagery that provided us with a more accurate picture of the area and detailed search methods could then be put into place.

The search continued until day three when the local constable approached us. After determining our reason for being in the area he arranged a meeting with the village elders to discuss what they knew of the aircraft. The meeting was held on board the boat. I anchored off the river mouth on the south side of the bay, and was informed by the locals that the aircraft flew just above the trees at the river mouth then flew out into the bay and ditched. Without prompting, the villagers stated that they had recovered a window from the plane, which had been jettisoned as it passed over the coastline. This was in fact the pilot's escape hatch.

Later we were approached by a young man who told us his father had told him a story of a plane crashing in the water and the crew swimming ashore where they were cared for until a seaplane arrived and evacuated them.

With this newly gained knowledge, we focused on the West Side of the bay starting at the river mouth and moving west. We continued the search for another two days before heading back to Lae. Our efforts at that time were to no avail.

With this information from the villagers we had now localised the area that we would search in future and plans for a return trip were made. It was imperative that we organise some type of sonar to aid in our search and the best type was a Side Scan Sonar, which images the ocean floor. This is where Don's great knowledge of missile technology would come in and he immediately set about designing one.



On arriving back in my home port of Lae, a number of calls were made to various dealers in side scan technology and I soon found out that the price was well beyond what I was prepared to pay. Another type was needed. It was then we decided to make one using an array method and a converted paper chart recorder.

Side Scan Sonar consists of two major components, a display unit and a towfish connected by a long length of cable. The tow fish is then towed behind the vessel at a predetermined depth. This then looks sideways from the vessel's course, and builds up a picture of the ocean floor.

We purchased several books on the subject but soon found out they were written for Einstein and not for the average homebuilder. However we persevered. Don modeled the transducer array and together we gathered the components to make a towfish. At its completion we had a very fine unit indeed, built of PVC pipe, wooden tail fins with the transducers epoxied into the side of the PVC pipe and connected to the tow cable.

By July 2000, 19 months had gone by and Don was on his way back to Papua New Guinea to join me once more to look for A19-130.

I called into Alotau to drop off a team from the RAAF who had been attempting to recover four sets of human remains from another wartime plane I had previously discovered. This was an Australian Beaufort A9-217, located near the Trobriand Islands.

Don and I departed the next day for Fergusson Island. On our way we deployed the sonar equipment, which had not yet been tested, and found we did not have enough power in the chart recorder transmitter to obtain an image even in shallow water.

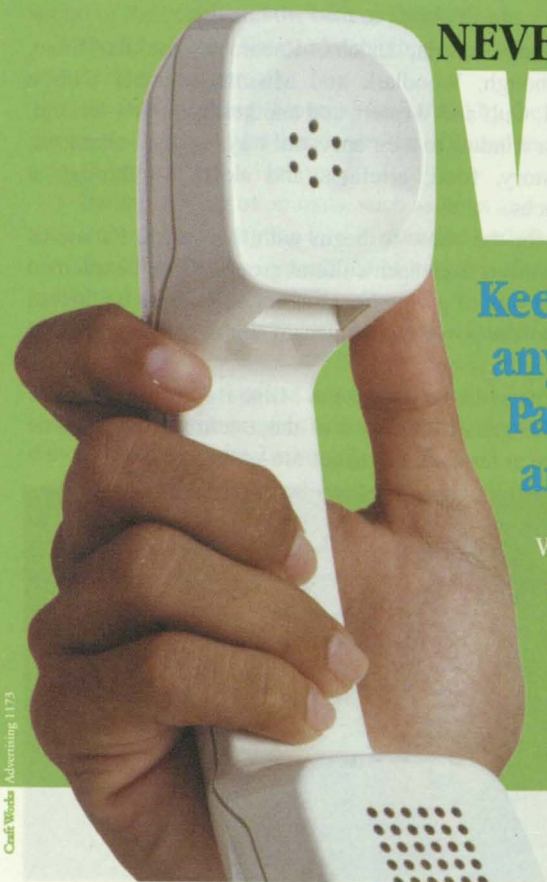
Drastic measures were called for so we used the vessel's onboard colour depth sounder and modified it in the field using a rather large soldering iron, a hammer and lots of improvisation. This did in fact work and we had a nice clear picture looking out from one side of the towfish to distance of 150 metres.

We entered Hughes Bay and prepared for the search. The tow commenced and after 10 minutes Don yelled 'Target, Target, Target'.

Now as every wreck finder knows you do not find a wreck after 10 minutes deployment so we kept on searching. Every time we went past this one particular area we received a reading. No matter which way we went the image was still there. So the next day after much discussion about the object and what it might be, we decided to convert the now 'Side Scan Sonar' back to a normal echo sounder to see if we had really struck 'pay dirt'. The colour sounder soon picked it up, and what we had on the screen was a smallish 'object' rising about two metres from the sea floor, which was much denser than the surrounding seabed.

We worked the anchor as close to the 'object' as we could without actually fouling it. Enthusiasm was running high as we geared up for the first dive. Oxygen was placed at a depth of three metres along with spare tanks and regulators. The water was warm and visibility looked to be about 20 metres as we commenced our first dive.

Rod Pearce's love of diving is second only to his passion for WWII aircraft wrecks, but underwater only. He operates the dive boat Barbarian. Email: niuginidive@global.net.pg website: www.niuginidiving.com



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Cameron Secondary School shows how to cultivate **LIVE CULTURE**

Story by Zen de Guzman-Alaluku
Photographs by Zen de Guzman-Alaluku
and Milne Bay Visitors' Bureau

Huuuuuuuu... In the old days there was no mistaking the sound or the message of the conch shell, relayed from its depths by human breath. The news could be heard clearly across land and water — clans are coming and gathering; a pig, a valuable currency of exchange, is on the way; there will be feasting.

Other messages reported that someone had passed away; or perhaps there was a marriage; or maybe the taro or yam harvest was particularly good that year; or it could be that the warriors were back victorious; or it was a signal of people coming back from a 'Kula' mission.

In the age of satellite communications, the conch, which has survived the rush of time and technology, is still sending out the same wordless message in the same age-old manner. Fittingly, it was this enduring custom that ushered in the 7th Cameron Cultural Show held last July in Alotau, capital town of Milne Bay Province. People who heard it knew it was a call for celebration.

Staged annually since 1995 by the students of Cameron Secondary School, the show is a panorama of culture 'live and diverse, in one place and at one time', as described by Master of Ceremonies Brian Pulayasi, himself a cultural sight in a costume befitting his family standing as a son of the Trobriand Paramount Chief. The show's main focus is the collective heritage of the people of Milne Bay, from the mainland to its embracing chain of islands stretching far into the Pacific Ocean.

Cultural groups representing Tawala, Ealeba, Rabaraba, Esa'ala, Suau, Samarai, Kiriwina, Goodenough, Woodlark and Misima, together with a combined group from Central, Gulf and Western and another from New Ireland, Morobe and Buka, provided a window to their ancestral ways — their character, dress, customs, values, history, food, artefacts and skills — through a programme of traditional dances.

It has become traditional for the show to begin with the Guyau Parade of Kings and Queens, who are chosen from each cultural group. 'This', explained coordinator Sam Luguna, 'is a way of giving homage not only to the traditional leaders, the chiefs, but also to the powerful women of this largely matrilineal society, from whom all land rights issue'.

There are no kings or queens in the usual sense in Milne Bay, or in the whole of Papua New Guinea for that matter. The use of those terms is a linguistic convenience in a region where at least 43 languages are spoken.





The dances recall a dramatic past and rich traditions, ranging from the entertaining to the dark, accompanied by the sound of the conch and the beat of kundu drums. A sampling:

- the humorous 'Koiman' depicting an attack of red ants on a Misima villager;
- the itch-inducing 'Sipoma' performed by the Esa'ala group, a skin condition that drives the afflicted to scratch and scratch himself any which way;
- the mimicking of animals, such as dogs and snakes as well as birds including the bird of paradise and the wagtail;
- the tribute to the importance of the taro 'Huni' and the mother-of-pearl shell 'Kahe';
- the acknowledgement of the power of witches in 'Palouma';
- the action-packed cricket game 'Girekiti' with little resemblance to the original and the slightly raunchy tapioca dance 'Mweki' of the Trobriands;
- the sacred whip dance from the Duke of York Islands in New Ireland Province, requiring performers to undergo a period of fasting and isolation from females.

Dancers wearing elaborate feather headdresses and tapa skirts show the close ties between the Rabarabas and the Oro people. Similar and at the same time different are the circle dances of the Woodlark and Kiriwina people.

Male performers shouting war cries and prancing with threatening spears as they do the Ealeba war dance 'Gawiya' and the Samarai spear dance 'Kwatu' are a reminder that Milne Bay has not always been the peaceful paradise it is now known to be. Generations ago, tribal hostilities were rife in Milne Bay.

Once its men were warriors who, intent on avenging a slight, scanned the sky for a sign from the Supreme Spirit that the time was right for a raid. It could be a rainbow. Then they seasoned their spears with magic, painted their faces, got on their long canoes hewn from a single tree trunk and, chanting and shouting, paddled in unison towards their target.

In victory they brought home prisoners, who were doomed to end their journey in a cooking pot or on the traditional barbeque. In the last hundred or so years the people of Milne Bay have been pacified by religion, government and education. Now all that remains of those warring days is the tale. The spears, devoid of dark powers, are taken up only to dance.

The idea of holding a cultural show was first proposed by an American teacher for the purpose of cultural education and preservation. As Principal Julian Kaitokai said at the opening ceremony, 'Modern education must not be isolated from culture'. Though not a formal part of the curriculum, the activity is fully encouraged and supported by the school. From the first year of staging, it has been largely a production by students, organised after school hours, with mentoring by teachers, older students and parents.

An important companion project was a cultural village showcasing different types of traditional houses. These were built by the students in a scenic part of the school grounds right in the middle of classrooms and offices. Set under tall, shady trees and overlooking a winding stream, the village is dormant for most of the academic year. For the show, it comes alive as the centre of preparations and other activities and takes on the atmosphere of a real village.

As Mr Kaitokai also said, 'Education begins in our villages'. The cultural village was set up to instil pride and a sense of identity among students, so serves as another learning environment in which they can observe, absorb, exercise and appreciate their culture — live culture.

The week before the show, students clean and decorate the place, going to the bush for materials to repair damaged roofs and walls. They repaint faded designs. They cut the grass. Before the day, the public is welcomed to look at the houses and watch demonstrations of traditional skills.

On the day, the village bustles with families of students who have arrived from all points of the province by boat, by truck or on foot. They set about doing things they would do back home for feasts. Oh yes, there are pigs, either hung by their legs on long poles or docilely lying on platforms, and carried by a procession of singing and shouting men, women and children. An abundance of staples — taros, yams and bananas — is displayed in decorated yam houses and on pyramids. All this is cooked for the feast after the show, with cultural groups exchanging and sharing food with one another. There are bunches and bunches of betel nuts to chew and give away.



The village is where the students dress up for the dances. Parents and other relatives guide them on what they can or cannot wear according to custom. After weeks of learning and practising, they shed their modern, day-to-day clothes and their inhibitions to don the attire and adornments of tradition.

Out come the treasured shell ornaments normally kept hidden from covetous eyes, especially the red necklace called *bagi* to hang around the neck in single or multiple strands, to wear across the torso, or to suspend decoratively down the back. Some of these are relics of the unique ceremonial exchange among islands in the 'Kula Ring', encompassing the Trobriands, Woodlarks, D'Entrecasteaux and Engineers, in which *bagis* and armlets called *mwali* are traded in opposite circular directions. The longer, the older and the more decorative they are, the higher is their value. *Bagis* are much sought-after, being the universal badge of Milne Bay people, and unlike before, they can now also be bought with cash. Similarly worn are necklaces of betel nuts.

Also taken out of storage are flamboyant headdresses, fashioned with feathers of chickens and other birds — cockatoos, birds of paradise, cassowaries. Some have been handed down by chiefly elders, investing the wearer with a sense of stature. One boy who had been bequeathed a stunning specimen said wearing it gave him higher self-esteem. For some performers, a single feather is sufficient; for most others, no less than a circlet.





Leafy stalks of ginger plant are collected from the bush to sling across the body or wear around the waist. The plants are made pliant by crushing the stem at intervals, releasing a pleasant, subtle scent.

Grass skirts are worn by both males and females, but these skirts are not made from grass. Some are woven with finely stripped young coconut or sago fronds; others made from banana leaves. Their colours are mostly taken from nature — whitened under the sun, blackened in mud or dyed red with crushed jungle berry seeds.

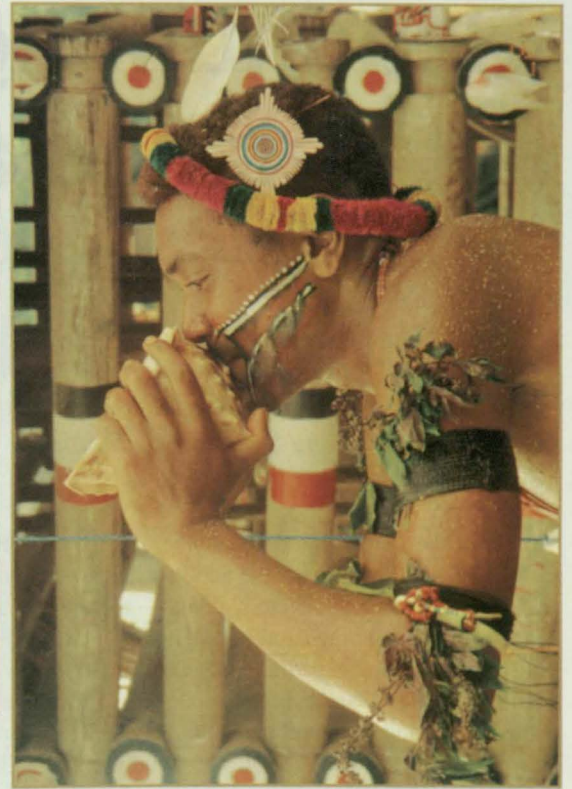
However, the use of commercial dyes has become part of the process for so long that it could almost be called traditional. The grass skirts are cut either modestly to the knees or saucily up the thigh. Other boys slip into briefs made from softened pandanus leaves or tender betel nut bark, scored with patterns or edged with finely cut designs. Brightly coloured, store-bought cloth, typically red, also features as laplaps.

The final touches are body 'tattoos', face paint in red or black typically dotted with white, and a light coat of coconut oil to make the body glisten. Thus bedecked, they emerge no longer as students but in the distinct finery of their forefathers, they proclaim their cultural origins.

The Cameron Cultural Show has gone beyond being a school activity. It has become the biggest single cultural event in the province, attended by national and local officials and attracting hundreds of spectators, including tourists.

The Minister for Tourism and Culture flew from Port Moresby and exhorted people to look after their culture and tourists well. At the same time he announced the choice of Milne Bay as a focus of the International Year of Eco-Tourism in 2002. How he was to take home the live pig he was presented, was a question that intrigued the audience.

This year as in the last, Governor Titus Philemon came in traditional Rossel Island fashion. This time he promised generous funding of K150,000 for next year's show, set for 20 July 2002. The Milne Bay Visitors Bureau is putting in train a strategy for promoting the show along with the province's natural attractions in the international tourist market.



There are Milne Bay people in town and in villages who think this region's culture has been eroded, diluted or, in some instances, destroyed by various agents of change. Certain customs and traditions that used to be strong are no longer practised, or are practised infrequently, or are only trotted out for show. Dancing was once frowned upon or banned by some missionaries for being too suggestive and distracting.

A Woodlark elder said it had been a case of selectiveness — get rid of the bad and keep the good. Some others put it down to people getting educated and being exposed to other ways. The irony in this is that it is also through education that interest in culture is being rekindled. Economics also comes into play and that's why in many communities big feasts are not held as frequently as before, so it was explained.

It is said that young people, particularly in the towns, don't know their culture, or if they have some knowledge of it, they don't really know what it means or appreciate its value. Asked how they felt about being in a cultural show, some participants expressed views ranging from pride, 'I'm proud to show our culture', to confusion, 'It's like being stuck in the middle, between wanting to preserve the past and wanting to move on'.

'The aim of the show', says Mr Kaitokai, is 'to make culture play a part in the life of the students and inspire them to keep it in their hearts'.

What the Cameron Cultural Show and its kind hold up to the light is a basic truth about culture — for culture to live on, it must be lived.

Headhunting in Melanesia

Story and photographs by Eric Lindgren

One day the expedition set out, quite simply, to paint the portrait of a race of primitive Negroids living in the South-west Pacific.

Not the fierce Tugeri headhunters of the trans-Fly area of New Guinea, not the Sepiks whose skull hooks now are treasured collectors' items — these two were after heads to make paintings and photographs. It was a different kind of headhunting expedition that Caroline Mytinger and her friend Margaret Warner had commenced. Caroline was a skilled artist, and Margaret had a ukulele — what more could one ask? There was no official funding, no high-flying transport, no tonnes of stores, just two adventurous ladies in search of the unusual.

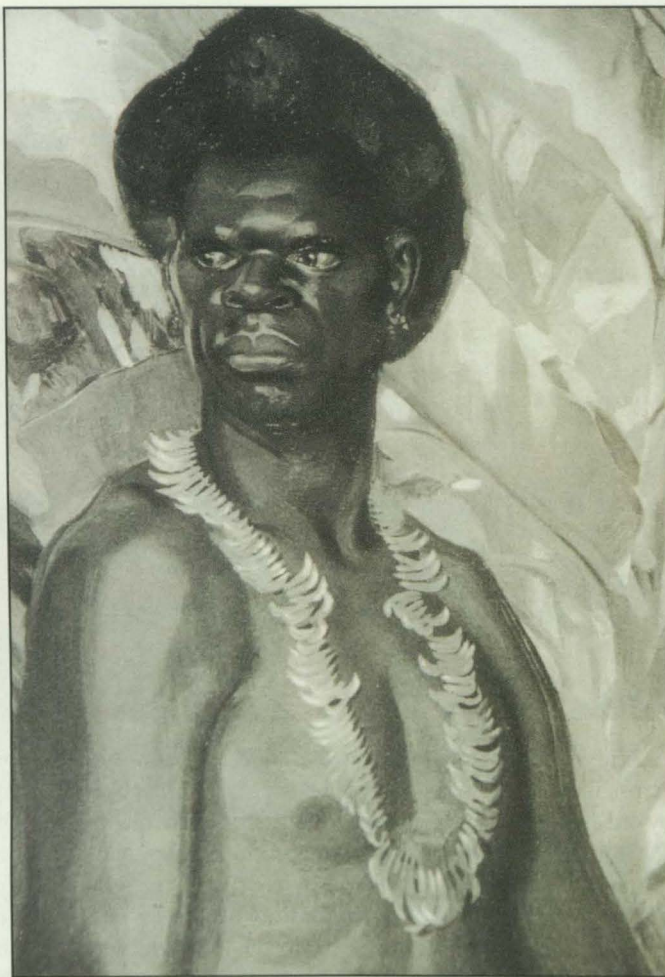
'No man had yet done it; no man had yet tried', stated their friends. 'How can a female outfit such as yours go alone to paint headhunters and come back with their own heads?'

Nevertheless, on a foggy March day, the pair sailed under the Golden Gate Bridge and headed for the unknown. In their belongings was a battered old cigarette tin, which had magical properties for producing gold. These 'properties' were broken charcoal crayons, eraser pads and various artist's trappings needed to paint for profit.

The plan was to paint studies of Europeans living in the Pacific Islands for money to support the expedition, then to 'headhunt' Melanesians. They were to be found in New Britain and the Solomons. Armed with letters of introduction to the art world in Sydney, they found a willing market of subjects who sat for portraits at 'Three Guineas' a time, and supplemented the \$400 they had saved for the trip.

Boarding the *MV Mataram*, the pair headed for their first encounter with 'cannibals' at Tulagi in the Solomons. Aboard, weary planters returning home after leave added to their funds. But the entry into island living coincided with what became widely known as 'The Malaita Affair'. A week previously, early in October 1927, District Commissioner WR Bell and his assistant, along with 20 native police, had been murdered while collecting taxes. Australia immediately dispatched *HMAS Adelaide* and *HMAS Sydney* to Malaita to organise a response. Chief Bassiano the 'Hornet', the instigator, was captured and later sentenced to death. But this episode did not deter Caroline and Margaret.

Soon their first candidate was engaged, a 'bushboy' with high cheekbones and a dogtooth necklace about his neck (*photo above*). So life went on.

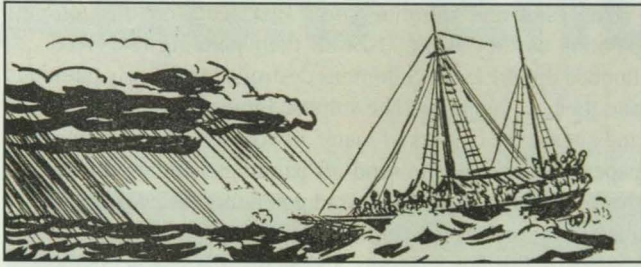


Continual worries about malaria — early in the trip Margaret had chosen to take one quinine tablet each day as a preventative medicine, while Caroline chose to take nothing. By the end of their two-year sojourn Margaret had no malaria but suffered badly from the quinine and Caroline had malaria but 'felt in good health'. They worried about income — planters welcomed the pair but had little money to pay for a portrait and offered board and lodging instead. They worried about travel. Where was the money coming from to pay the fares? Where to go for the best subjects?

The artists spent more time with models from village life. Numerous hairstyles were added to the sketchbook, from crew-cut to modern punk. Maike from Patativa village wore on his head a tortoise-and-clam-shell 'dollah', which proclaimed headman status (*photo opposite*). Over his shoulder was his 'head-lopper-offer' and behind him a 'war-shield'. Both these items were later found to be borrowed for the sitting — the axe was of trade store origin and the shield was a singing shield from the next village!

It was time to move on.

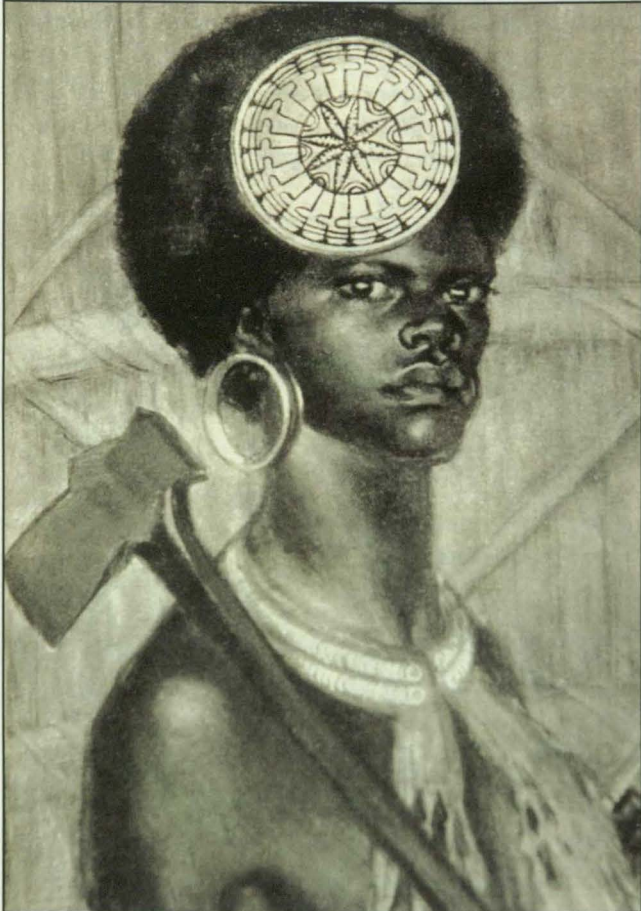
The schooner *Nakapo* was heading for Bougainville and the fiercest headhunters were reputedly dwelling there. The boat had a personal odour of 'old herring and bilge'. Space was short and breakfast was mouldy bread and tinned fish. The women were not amused. To make matters worse, when Caroline woke after her first night at sea, the schooner was heading in the wrong direction!



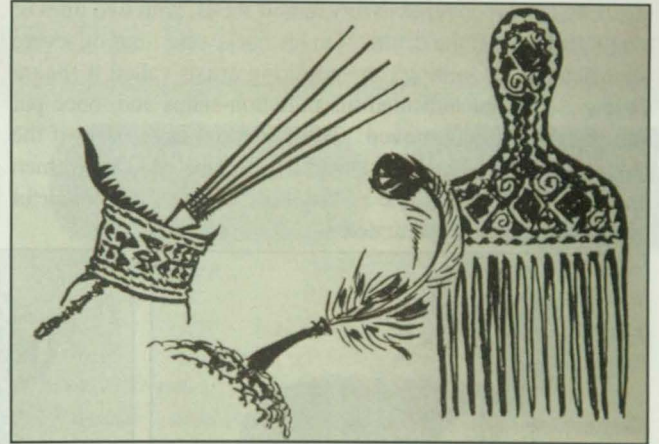
The skipper, it turned out, had his own agenda — he was on a recruiting trip to engage labour for the newly discovered goldfields in the Territory — and so had sailed south to rendezvous with recruiting agents.

The women accompanied him through the steamy jungle to a nearby village. So remote, so far away! Then around a bend in the road came a villager on a bicycle, it even had a headlight, and his cap proclaimed his luluai status. On his belly was a buckle with the words 'Gott Mit Uns', the motto of the German army. Remoteness, apparently, is in the mind of the observer.

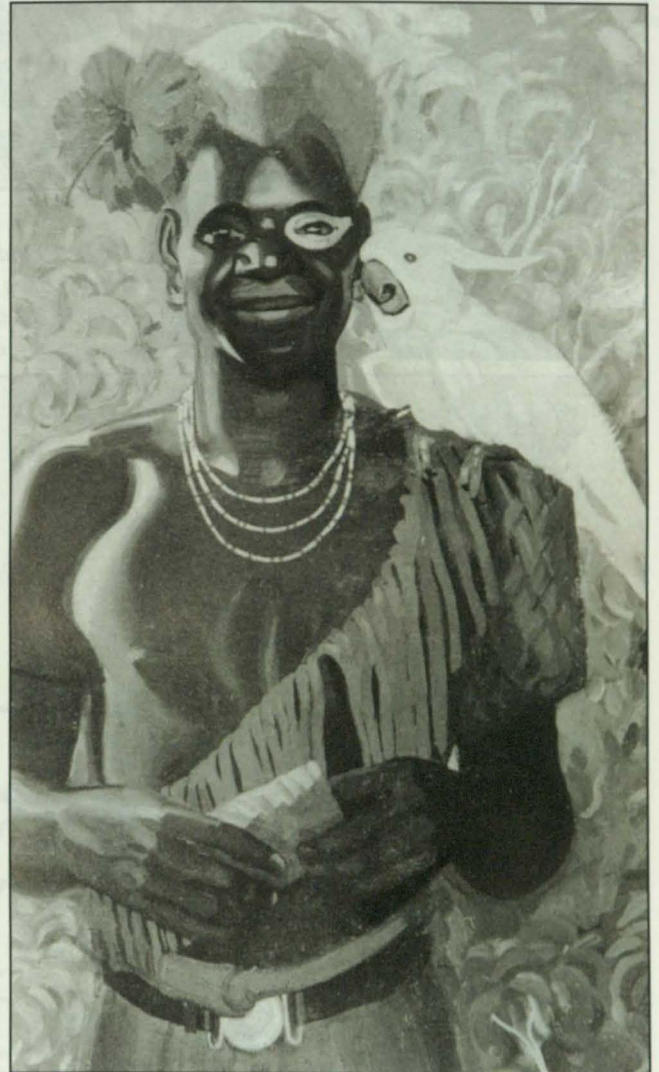
Rabaul soon appeared. Here the women hoped that plenty of planters would pose for them and replenish their purses. The new Australian administration was in place and WW1 had been over for ten years. Gold on the mainland, near Salamaua, attracted Europeans and Rabaul had its share of new-chums. It had 'more cars per capita than any other town of its size in the world' and 'ninety miles of navigable roads'. Gold prospectors and merchants had followed the gold rush. Melanesian recruits flooded the town.



Their hair ornaments intrigued the ladies — decorated combs, floppy feathers and hair bands (*photo below*).



Most intriguing was one village man with a showy red hibiscus in his blonded hair. His pet cockatoo rode on his shoulder and his belt buckle showed Australian police connections (*photo below left*). He was accompanied by his wife suckling a child and with an enormous basket of produce on her head. Eight sticks of tobacco were bartered in exchange for their time posing for a picture.



Later, when they had settled in, a youth presented himself for a portrait. He was a striking initiate from Nakanai. On his head was a cuff covered in tiny tambu shells, with two lines of dog's teeth down the centre. On his back were lines of severe scarification. 'Quilting', the admiring artists called it (*photo below*). The hat indicated his initiation-status and, once put on, should not be removed. The exception to this was if the initiate left his village and worked elsewhere. The women regarded this man as one of the most unusual and colourful subjects they had headhunted.



Margaret and Caroline spent two years on this journey, painting as they went. Not all their paintings survived. A flooded dinghy in the Solomons destroyed their early paintings and their art supplies. The sulphur fumes of Rabaul bleached and altered the colours of many artworks. Here also, the local paper's editor failed to send off paintings hanging on loan on the walls of the Hotel Ambassador and these were destroyed in subsequent volcanic eruptions. However the women had a wealth of finished portraits and many field sketches, which were used for full-sized paintings back home.



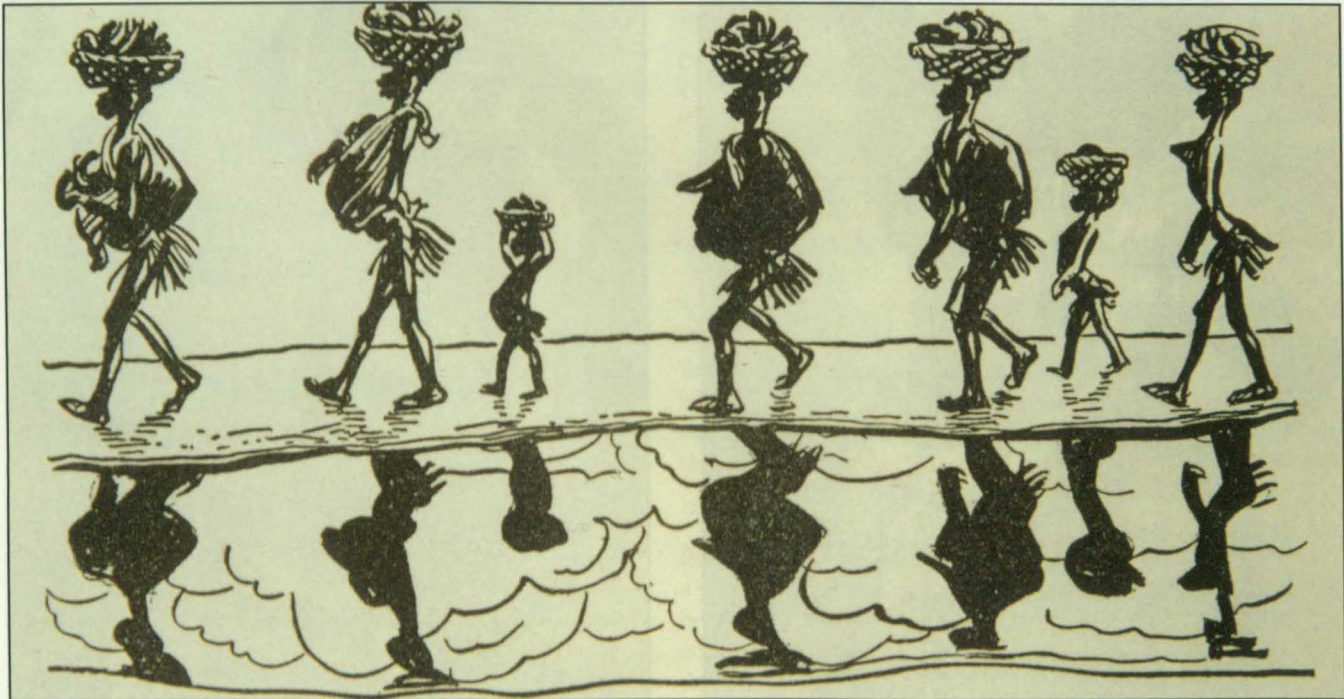
The women travelled to Java, and finally home to USA. Margaret had conquered many hearts, saying that 'her chances of marrying were about four to one better than those in a cooler climate'. She had had 15 proposals of marriage from expatriates while in the tropics.

Caroline went on to become an established painter in the USA with exhibitions in the American Museum of Natural History and the Seattle Art Museum among others.

Their headhunting amongst the true headhunters had been a success.

Headhunting in the Solomon Islands by Carol Mytinger was published in 1942 by The MacMillan Company, New York.

Dr Eric Lindgren is a photojournalist living in Brisbane. He worked in Papua New Guinea for 25 years and developed a deep love of the country and its people. His interests are colonial history, photography, wildlife and WW2 history in the southwest Pacific.



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Horn Quintet in E flat major, K407
David Pyatt: horn,
Kenneth Sillito: violin
ERATO

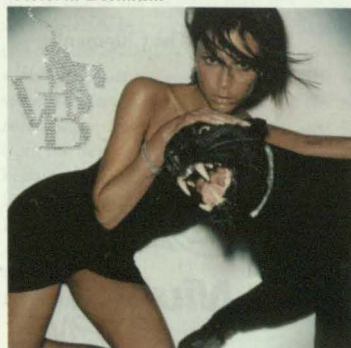
Concerto in E flat
Diana Doherty: oboe
ABC

Brahms Lullaby
Members of the Melbourne
Symphony Orchestra
INDEPENDENT

Water Music Suite in G major:
Minuet I and II, Gigue I and II
Australian Brandenburg Orchestra
ABC

Fanfare Pour 'L' Eventail
Montreal Symphony Orchestra
UNIVERSAL

Victoria Beckham



POP

Channel 6

A Little Bit
Jessica Simpson
COLUMBIA

Not Such An Innocent Girl
Victoria Beckham
VIRGIN

Come Along
Titiyo
WEA

The Block Party
Lisa 'Left Eye' Lopes
ARISTA

Buggin' Me
Selwyn
EPIC

Out Of Control (Back For More)
Darude
BMG

Standing Still
Jewel
ATLANTIC

Can't Get You Out of My Head
Kylie Minogue
MUSHROOM

Scream If You Wanna Go Faster
Geri Halliwell
EMI

Miss California
Dante Thomas
ELEKTRA

That Day
Natalie Imbruglia
BMG

Fallin'
Alicia Keys
BMG

Sick Cycle Carousel
Lifehouse
DREAMWORKS

Smooth Criminal
Alien Ant Farm
DREAMWORKS

It Don't Matter
Rehab
SONY

Peaceful World
John Mellencamp
(Featuring India Arie)
SONY

EASY LISTENING

Channel 7

A Groovy Kind Of Love
Phil Collins
WEA

When We Dance
Sting
A & M

Killing Me Softly
Luther Vandross
EPIC

Tears In Heaven (live)
Eric Clapton
REPRISE

Jesus To A Child
George Michael
VIRGIN

True
Spandau Ballet
COLUMBIA

I Will Always Love You
Whitney Houston
ARISTA

Forgiven, Not Forgotten
The Corrs
ATLANTIC

Honesty
Billy Joel
CBS

Do You Want To Dance?
Bette Midler
ATLANTIC

Father And Son
Cat Stevens
ISLAND

Candle In The Wind
Elton John
PHONOGRAM

Lady In Red
Chris De Burgh
A & M

You Are So Beautiful
Joe Cocker
CUBE

PAPUA NEW GUINEA

Channel 8

Kobiai
Mailu village (Magi)
Central Province

[Panpipes]
Gomri village (Chimbu)
Chimbu Province

Sore Mama
Rock band by Cicilia 'Zenna Greg'
Morobe Province
Chin H Meen Recordings

Uuyambe
Kilalum village (Sulka)
East New Britain Province

Awalif
Ilahita village (South Arapesh)
East Sepik Province

That day is coming closer
Sonoma Adventist College Choir
Recordings by TCPNG

Kaapaumma
Iraabo village (Usarufa-Auyana, Usarufa
dialect)
Eastern Highlands Province

'Iabuti'
Irelva village
Enga Province

Papa Paulo
Harahara Band of Miaru Gulf Province
Walter Bay Company Recordings

Kanipu ivi
Karurua village (Purari)
Gulf Province

Gunal
Gohe village (Mawan)
Madang Province

Vuvu Ialire
Rock Band by Narox
Pacific Gold Studios Recordings

Kasama
Kepara village (Hunjera)
Oro Province

Wakuwko
Malasanga village
Morobe Province

Pipa Man
City Hikers Stringband of
National Capital District
Kalang Recordings

Tatarore
Waidoro village
Western Province

Gawa
Walere (Huli)
Southern Highlands Province

E Pain Ta
Riwo Bamboo Band of Madang Province
Kalang Recordings

Sawo
Kwomtari village (Kwomtari)
West Sepik Province

Twigul 'Vasu korekore'
Voniskopo village (Hahon)
North Solomons Province

Iurusalem
Gospel Band by Exiles Gospel of Rabaul
Pacific Gold Recordings

Leleki
Patsui village
Manus Province

Audio Entertainment

Relax and enjoy the flight...

COMEDY

Channel 9

Shoe Saga
Steve Penk
CAPITAL FM

Flip-Flops
Steve Penk
CAPITAL FM

Herman Horn on Hi-Fi
Stan Freberg
COLUMBIA

The Great Aussie Take-Away
Eric Bogle
LARRIKIN

On Location
Peter Cook and Dudley Moore
ATLANTIC

Amigos Para Siempre
Norman Gunston & Effie
BMG

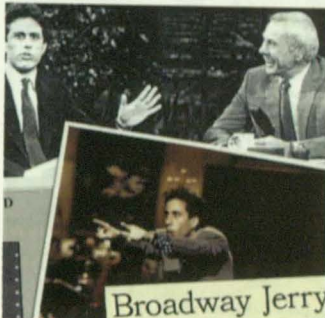
Excerpts from 'An Evening With Groucho'
Groucho Marx
A & M

Stand Up/Flash Bazbo
National Lampoon
EPIC

Alma
Tom Lehrer
REPRISE

Cab Drivers
Jerry Seinfeld
UNIVERSAL

Addicted To Spuds
'Weird Al' Yankovic
SCOTTI BROS



Broadway Jerry

COUNTRY

Channel 10

New York New York
Ryan Adams
UNIVERSAL

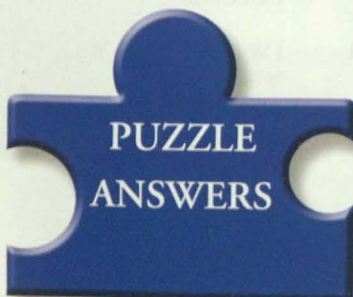
Angelina
Billy Bob Thornton
UNIVERSAL

Austin
Blake Shelton
WARNER BROS

Easy Making Love
Carter & Carter
CRESTWAY MUSIC

The Captain
Kasey Chambers
EMI

Saints & Angels
Sara Evans
RCA



SPLIT LIZARDS

1-C; 2-D; 3-F; 4-E; 5-B; 6-A

BIRDS

1 crow; 2 owl; 3 eagle

WHAT LETTER?

E

CROSSWORD

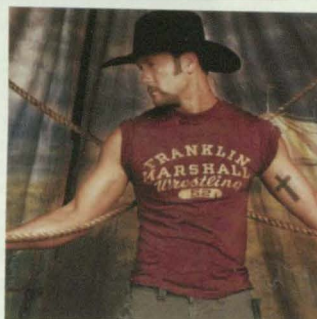
ACROSS: 1 staples; 4 pass; 5 purr; 6 baleful; 8 cat; 9 annual; 10 snug; 11 plush; 13 omit; 14 Margot; 18 lean; 19 Asian; 21 tubes; 23 hoist; 26 remainders
DOWN: 1 soprano; 2 aprons; 3 swat; 4 peep shows; 6 balloon; 7 lighten; 8 cap; 12 tree; 15 album; 16 gas; 17 star; 19 ache; 20 iris; 22 on; 24 or; 25 to

SNOOKERED

Pocket 2. The angle the ball makes with the cushion is identical before and after the rebound.

COUNTRY

Channel 10



Tim McGraw

The Dance
Garth Brooks
CAPITOL

I Saw The Light
Wynonna Judd
CURB

I Will Always Love You
Dolly Parton
BOX

Angels In Waiting
Tammy Cochran
EPIC

Angry All The Time
Tim McGraw
CURB RECORDS

Through the Years
Kenny Rogers
ONQ MUSIC

What I Really Meant To Say
Cyndi Thomson
EMI CAPITOL

Ain't That Lonely Yet
Dwight Yoakam
WARNER

When I Think About Angels
Jamie O'Neal
MERCURY

Take It Easy
Travis Tritt
GIANT

Around The Bend
Chet Atkins with Mark Knopfler
COLUMBIA

CHILDREN'S

Channel 11

Mr Bump
Narrator from Mr Men
FESTIVAL KIDS

Let's Get Loud
Genni Kane, Leigh Miller, Tiger
Maxell
ROADSHOW

Alastair Wombat &
The Birthday Surprise
Kazzoo
ABC

Friends
Hi 5
SONY

The Silly Billies Song
The Silly Billies
N/A

Toy Story
Toy Story Cast
WALT DISNEY

The Magic Pudding
Rolf Harris
BMG

Sandcastles
The Bunyips
ABC/EMI

Mr Happy
Ex: Mr Men Stories and Songs
FESTIVAL

Have Fun!
Harmony, Rhapsody, Barnaby,
Elf, Wizzy the Wizard
ABC/ROADSHOW

Macarena
Alvin & The Chipmunks
EPIC



Air Niugini
em i PNG!

INFLIGHT Films

International Flights

January

RUSH HOUR 2



Comedy/Action

PG-13 Warner Bros

Rush Hour 2 begins with Chief Inspector Lee of the Royal Hong Kong Police and LAPD detective James

Carter arriving in Hong Kong. Carter is looking forward to a vacation. But Lee, the ever-dedicated policeman, continues with his duties. They are confronted with the biggest case of their careers — a bomb has exploded in the American Embassy, killing two US Customs agents who had been investigating a money smuggling counterfeit ring. Lee is assigned to crack the case, much to the chagrin of Carter, who is caught up in the events against his will. For Lee the case is personal — the suspect Ricky Tan was once his father's partner on the Hong Kong police force and played a direct role in his father's death.

Featuring: Jackie Chan, Chris Tucker, John Lone, Ziyi Zhang

Director: Brett Ratner

TORTILLA SOUP

Romance,

Comedy

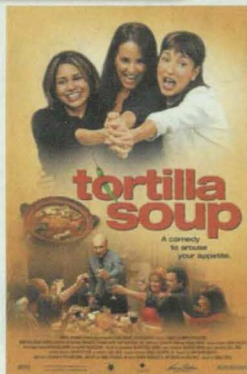
PG-13

MGM

A truly romantic comedy about food, family, romance and love. Three grown, increasingly independent sisters try to cope and live with their father who has one golden rule — be home for Sunday dinner.

Featuring: Hector Elizondo, Rachel Welch, Jacqueline Obradors, Tamara Mello

Director: Maria Ripoll



February

HARDBALL



Comedy PG-13

Paramount

Conor O'Neill likes to bet on sports games, which makes him a dubious choice for a role model. However, his buddy won't help him pay off his debts unless he coaches for a corporately sponsored youth baseball team. All of a sudden, Conor is thrust into molding underprivileged kids into a cohesive unit in one of the toughest parts of Chicago. Tough on the outside but vulnerable inside, his kids come to rely on Conor and baseball to lift them — if only for a few hours at a time — out of their hard and sometimes tragic lives. And Conor discovers that redemption can come in all shapes and sizes, and from the most unexpected source.

Featuring: Keanu Reeves,

Diane Lane,

D B Sweeney,

A Delon Ellis, Jr

Director:

Brian Robbins



Air Niugini
en i PNG!

SERENDIPITY



Romance, Comedy PG-13 E-Source

One magical night in their twenties, Jonathan met Sara. For him it was love at first sight, but Sara believed in destiny. She would choose him if the right things came back to her — a lost cashmere glove, a handwritten note on a five dollar bill, and a phone number in a first edition book. Now, after a few years, two fiancées and 3000 miles between them, only fate can decide if they are destined to be together again. When love feels like magic, you call it destiny. When destiny has a sense of humour, you call it: Serendipity.

Featuring: John Cusack, Kate Beckinsale,

Molly Shannon, Jeremy Piven

Director: Peter Chelsom

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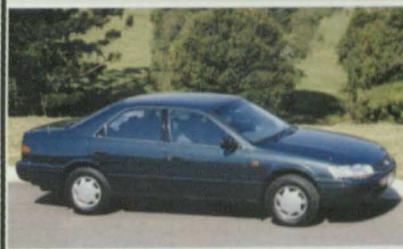


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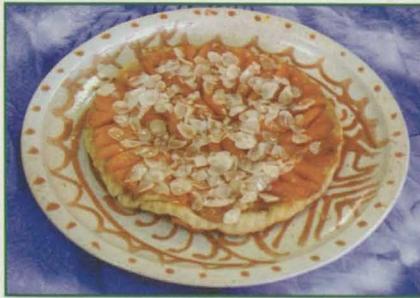
LOCAL CUISINE — Mango

By Céline Peter



Mango is the most delectable fruit growing in coastal areas around the country. During mango season, trees are full of kids picking ripe fruit and eating them instantly. Not so

long ago, Hilda came to my office with a basket full of ripe mangoes. This was a good occasion to try new ways of preparing this delicious and juicy fruit. The following recipes require ripe mangoes and are very sweet!



Mango Tarte Tatin

150g plain flour
75g butter
4 ripe mangoes
150g sugar
2 tbsp almonds
3 tbsp water
Pinch of salt

Prepare dough with the flour, salt and butter.

Grease a tin with butter and sprinkle it with sugar. Wash and peel the mangoes. Cut the mangoes in slices and place them in the tin. Sprinkle the mango slices with sugar.

Roll the dough thinly and cover the mangoes; fold the dough along the sides of the tin. Bake in warm oven (180°C) for about 40 minutes. Remove from the oven and immediately turn the tart upside down on a serving plate. (Be careful as the sugar turns into caramel and is very hot!) Sprinkle with almonds.

In a small pan, boil the remaining sugar and water and let it cook until it turns into a lightly colored caramel. Pour immediately on the tart and let the tart cool down before serving.



Mango Sorbet

3 ripe mangoes
3 tbsp lime juice
3 tbsp icing sugar
1 cup water

Peel the mangoes, cut the flesh away from their stones and chop it. Rub the mangoes through a fine sieve set over a bowl, pressing down hard with the back of a large spoon before discarding the pulp (or use it for making jam). Stir the lime juice into the purée.

In a small saucepan, bring the sugar and water to boil over moderate heat, stirring until the sugar dissolves. Then cook for about 5 minutes, until the mixture becomes light syrup. Let the syrup cool down to room temperature. Stir the mango purée into the cooled syrup and pour the mixture into an empty ice-cube tray. Freeze for 3 to 4 hours, stirring the mango ice every 30 minutes to break up the icy particles as they form. Serve with slices of fresh mango or fruit salad.



Mango Mousse

3 ripe mangoes
2 egg whites
Pinch of salt
 $\frac{1}{3}$ cup sugar
 $\frac{1}{2}$ cup thickened cream

Peel the mangoes, cut the flesh away from the stones and chop it. Rub the mangoes through a fine sieve set over a bowl, pressing down hard with the back of a large spoon before discarding the pulp (or use it for making jam).

In a large bowl, using a whisk or electric beater, beat the egg whites with the salt until they are frothy. Sprinkle in the sugar and continue beating until the egg whites are stiff enough to stand in unwavering peaks when the whisk is lifted from the bowl. In a separate, chilled bowl, whip the cream until it is stiff enough to form firm peaks.

Fold the egg whites into the cream. Stir about one cup of the mango purée into the remaining cream and fold together gently but thoroughly. Spoon the mousse into individual dessert dishes or a large serving bowl. Refrigerate for at least 3 hours before serving.



Pawpaw and Mango Jam

1 ripe pawpaw
2 ripe mangoes
3 cups of sugar
4 tbsp fresh lime juice

Wash and peel the mangoes and pawpaw and cut into small cubes. Combine the pawpaw, mangoes, sugar and lime juice in a large saucepan. Bring to boil over moderate heat, stirring constantly. Reduce the heat to the lowest possible point and simmer uncovered for 30 to 40 minutes. As the jam begins to thicken, stir it frequently to prevent it from sticking to the bottom and sides of the pan. Remove the pan from heat. With a large spoon, put the jam immediately into hot sterilized canning jars (boiled for about 10 minutes). Close the sterilized lids immediately and let the jars cool down before storing them away, preferably in the fridge... or eat it instantly with some vanilla ice cream!

Welcome!

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

Elsewhere, PMVs, taxis and hire cars are available.

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

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

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

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

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

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

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

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

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

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

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

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

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

Tips: Tips are neither expected nor encouraged.

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

Cultural Events: Celebrations of traditional culture include:

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

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

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



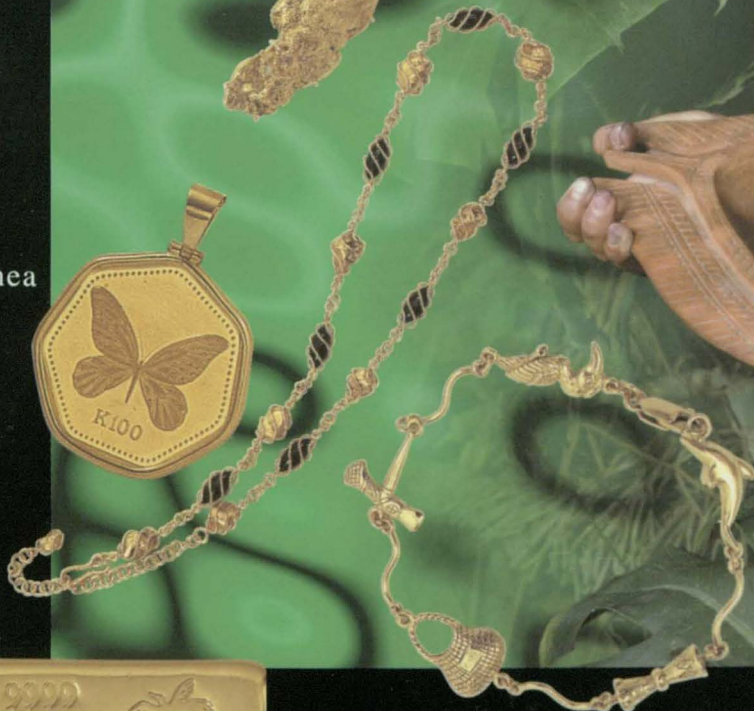
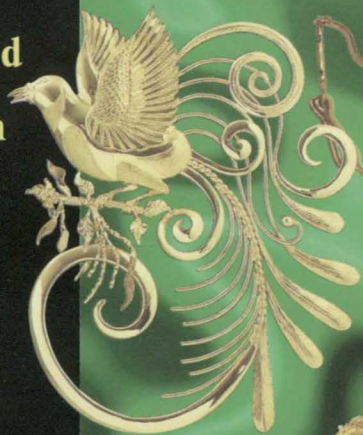
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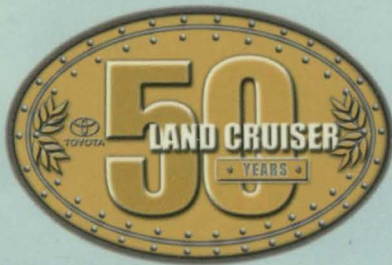
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