Plate 1. Covers of commercial cassettes
Plate 2. A darem on Yabob Island

Young unmarried men are encouraged to look after themselves and cultivate friendship as kadoi. Guitar songs might be heard from the house in the night.
Plate 3. A new house on Yabob Island.

Family matter becomes the first concern of a married man, starting from making his own house. Sociability is an important factor for building a good house with help from his wantok as much as skill and power.
Plate 4. Canoe building on Yabob Island
A child watches the work in the bush. He will learn the craft is fruit of labour with his wantok.
Plate 5. Yabob potters

Traditional knowledge such as is vanishing perhaps unless tourism gives an opportunity to display the craft. This photo was taken during a filming.
Plate 6. Portrait of Aksim Siming

Aksim is known to be one of the first Madang local to actively perform and compose *gita* singsing.
Plate 7. A set of bamboo tubes in Riwo

The bamboo tubes are arranged to play boogy-woogy chords, and beaten by a pair of thongs. Jais Aben Resort in the plantation is today the only place where Madu Rockers regularly perform, whenever they are called for.
Plate 8. The *six-to-six* concert at Laiwaden Oval
A village band in action. The “town” cloth is the standard attire for local concerts (Top). The audiences at the back are sitting on the lawn, waiting (Bottom).
Plate 9. A day concert in Port Moresby
Willie Tropu of Yabob singing in Madang *singsing* garment while the excited crowd is kept out of fence. The appropriation of traditional dance is the fashion of the 1990’s.
Plate 10. A view of a panu from Kranket Island
The calm inlet ilon makes a typical image of cherished homeland, the subject of sore.
Plate 11. Departing of a dinghy from Yabob Island
A leaving canoe is a common metaphor for death, for sorrow of separation has been involving vessels since old time.
Plate 12. Entrance of Yabob *singsing* dancers

Some informants related vibrato singing of Madang *lokol* tunes to the vocal style of *singsing tumbuna*. Whether such a remark is true or not, the speakers must have felt something indigenous and intimate in the vibrato, something particularly belonging to their *panu*. 
Plate 13. After a recording

Beer was served as Aksim Siming and company visited us on Yabob Island for field recording.