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# paradise

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As Air Niugini enters its second decade of service we have introduced to our fleet one of the world's most modern aircraft - the Airbus A300.

While this has undoubted benefits to Air Niugini, the real benefactors of the new aircraft will be air travellers and the consignees of air cargo. While the A300 is bigger, wider and more efficient it also boasts more leg room, better in-flight services and fully containerised cargo facilities.

For the first time Air Niugini is offering a business class service and many of our passengers have judged it as good as other airlines' first class service.

We at Air Niugini have always seen the value of, and worked very hard at providing superior in-flight service.

I'm sure you'll find our new business class, we call it Executive Club Class, truly first class.

Masket Iangalio  
General Manager, Air Niugini.

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# BIG BIRD



At 1.29 pm on Wednesday 28 November 1984 the first of Air Niugini's wide bodied aircraft, an Airbus A300, touched down at Jacksons Airport Port Moresby signalling the start to a new era in aviation in Papua New Guinea.

A group of Air Niugini staff, politicians and citizens watched as the aircraft, under the command of Air Niugini's chief pilot, Captain Ian Fischer began its final approach leg. As the wheels of the huge aircraft settled onto the concrete tarmac a muted cheer went up from the bystanders and so Air



Niugini entered the era of wide bodied air transport.

Aboard the aircraft was the Chairman of the National Airline Commission, Mr Bart Philemon who had officially received the aircraft from the Chairman of Trans Australia Airlines, Mr Neil Smith, in Sydney the night before. In accepting the aircraft on behalf of Air Niugini, Mr Philemon told the gathering that it was an important milestone for Air Niugini. He said he was present 11 years ago when the then Chief Minister, Mr Michael Somare, cut the red,



**Above:** the fuselage of the Airbus A310 comes together at the Airbus Industries factory at Toulouse in France



**Left:** the Chairman of the National Airline Commission, Bart Philemon, accepts a framed print of the A300 from TAA Chairman, Neil Smith at the official handover ceremony in Sydney.

yellow and black ribbons to launch Air Niugini's first F27 aircraft. Mr Philemon recalled with pride the achievements Air Niugini has made over the years, from propellor driven aircraft through to the most modern jetliners.

Air Niugini will use the new A300 aircraft on its routes to Australia, Singapore and the Philippines.

Captain Ian Fischer is enthusiastic about the A300's new generation technology and its exceptional flying

qualities. He says the A300 has an outstanding record for reliability worldwide.

"The flight systems of the aircraft ensure an unprecedented degree of safety. The aircraft has three internal navigation systems and two automatic pilots with full autoland capability. In the cockpit there are two Collins full colour

radar sets to ensure passenger comfort in all types of weather. In addition an automatic flight control system provides the crew with an exceptionally accurate display of flying altitude. These features combine to make it far less demanding on the pilot than the previous Boeing 707s and provide an unparalleled ability to ap-

proach and land in very adverse weather," said Captain Fischer.

The aircraft is powered by two "state of the art" General Electric CFG engines which are among the most reliable in the world. Each engine has a power equal to that of three Boeing 707 engines.

All of Air Niugini's A300 flight crew have undertaken intensive training in preparation for flying the new A300 wide bodied aircraft. For instance, each Captain has on



**Right:** Air Niugini's new A300 takes off from Jacksons Airport, Port Moresby on its maiden flight to Singapore



**Above:** the wing section of the giant A300 is manoeuvred into position in Toulouse

average between 12,000 and 15,000 flying hours to his credit and together the three flight crew members have on average 25,000 hours.

Air Niugini's passengers will benefit from the higher standards of comfort offered by the A300. Passengers will be particularly pleased with the modern wide bodied interior which is generously groomed, has easy access storage compartments and space to walk around. The aircraft has 30 executive club class and 203

economy class seats. This helps to minimise the long queues in customs and immigration areas sometimes encountered by passengers disembarking from larger capacity aircraft.

The A300 has excellent cargo capacity and incorporates a fully automatic containerised loading system

which ensures maximum protection for cargo and the roll-on roll-off style of operation means speedy and efficient service for the customer.

The A300 is the product of a technology exchange between four of Europe's leading Aerospace Industries, two associate companies and other component supply cor-

porations. The partnership which created Airbus Industrie involves aerospace companies in West Germany, Belgium, Holland, France, Spain and the United Kingdom. The Airbus consortium maintains 66 separate production facilities in 21 European cities, drawing from the highest levels of each country's technical expertise. It is this expertise in the shape and form of Airbus Industrie's A300 that Air Niugini will use to carry it into the 1990s.



## A BIRD OF PARADISE

Air Niugini's new A300 Aircraft features a bold new graphic representation of a Raggiana Bird of Paradise. The new livery, painted the entire length of the aircraft fuselage, creates an impact wherever it goes on our international route network.

The Raggiana species is probably the most famous of the many Birds of Paradise found in Papua New Guinea and has become widely recognised internationally as the national symbol of the country.

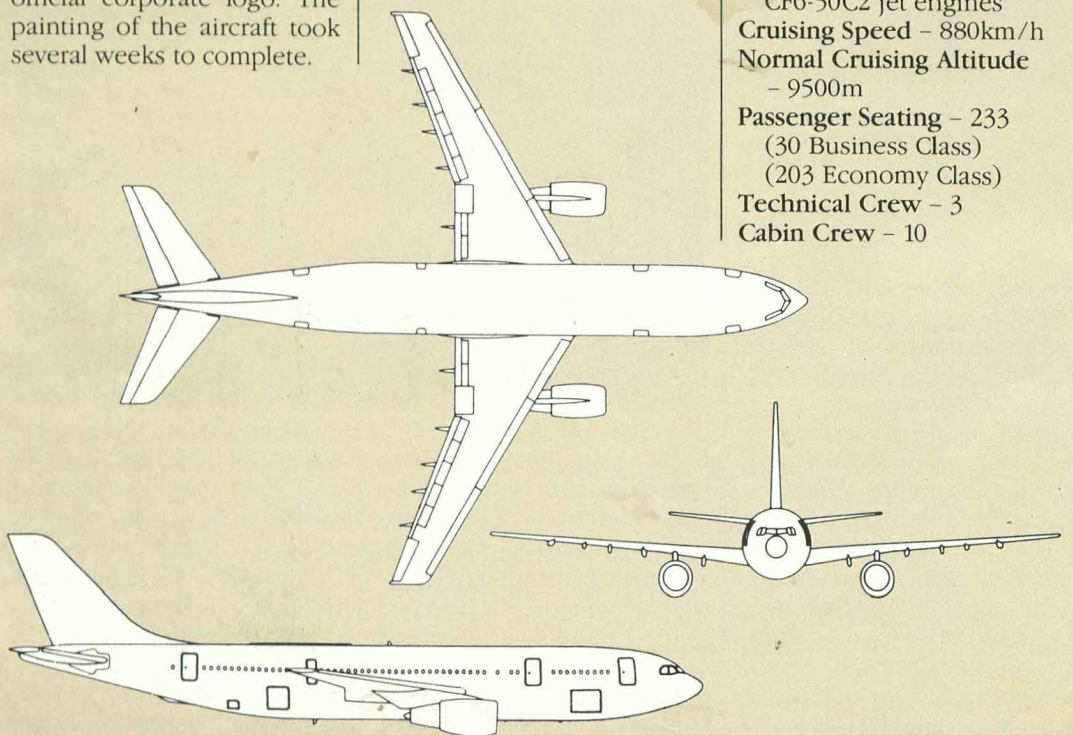
Therefore it was only natural that the promotional livery of the new A300 should feature the Bird of Paradise. Preliminary sketches from Air Niugini's graphics department showed imaginative designs which turned away from the traditional silhouette logo in favour of the stylised representation covering most of the aircraft.

Graphic Designer John Devreux developed the design from a key concept that Air Niugini wanted its A300 to stand out from all others at its international ports and that it should communicate something of the enjoyment of flying with Air Niugini. The detailed painting of the aircraft

was undertaken by Trans Australia Airlines workers at their maintenance base in Melbourne. TAA draftsman, Mel Evans and assistant Gary Stanford were responsible for translating the design into technical drawings from which full size masks were made. The new design is only used on the A300 while the traditional Bird of Paradise silhouette will continue to be the official corporate logo. The painting of the aircraft took several weeks to complete.

## A300 at a Glance

The Airbus Industrie A300 is an aircraft designed for a specific purpose - to provide a more comfortable flight for passengers travelling on medium distance routes at an economically attractive fare.



*Painters work with a set of intricate templates to produce the unique livery on the A300 fuselage*

How exactly the aircraft meets this aim would be the subject of a lengthy technical article. Here, for the technically minded, are some of the details of the A300:

### Facts & Figures

- Length - 53.6m
- Wing Span - 44.8m
- Power Plant - 2 high by-pass General Electric CF6-50C2 jet engines
- Cruising Speed - 880km/h
- Normal Cruising Altitude - 9500m
- Passenger Seating - 233 (30 Business Class) (203 Economy Class)
- Technical Crew - 3
- Cabin Crew - 10





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# END *of an* ERA



**T**he introduction of the new Airbus Industrie A300 opens a new chapter in PNG aviation, as the phasing out of both Boeing 707 aircraft from the Air Niugini fleet closes another.

The Boeings first joined Air Niugini in 1976 and their era has been marked by many rapid changes in international aviation.

The aircraft was selected initially for its suitability to Air Niugini's existing and potential route structure. Boeing itself describes the 707 320C as an

airliner with high maximum take-off weight and large fuel capacity ideally suiting it for long range routes.

This rather sparse description does not adequately reflect the views of its passengers. Most would agree that the 707 is a very comfortable aircraft, particularly over long hauls. Some have even called it "the queen of the skies".

As one of the principal aircraft upon which the world aviation industry mushroomed in the late 1960s, the 707 has



been flown by many of the world's major airlines. At their peak American Airways, Pan Am and TWA operated more than 370 B707s. And while there will no longer be a 707 with Air Niugini livery, other airlines have retained them in their fleets.

Perhaps the most famous 707s in the skies today are VIP aircraft. The President of the USA has a selection of 707s at his disposal and many other Presidents, Princes and even wealthy businessmen maintain private 707 aircraft. Testament enough to their comfort and safety.

In military application the 707 has also enjoyed success, especially in the role of airborne radar detection. Several Western powers have a fleet of AWAC 707s with their characteristic radar pod atop the aircraft.



So while Air Niugini bids a sad farewell to the 707s that served us so well, we still expect to see them at our international ports of call.

The Boeing 707 is used world-wide as a VIP aircraft. **top** Her Majesty the Queen and Prince Phillip board an RAAF VIP flight and **bottom** Australian Prime Minister Hawke and his wife Hazel on a State visit

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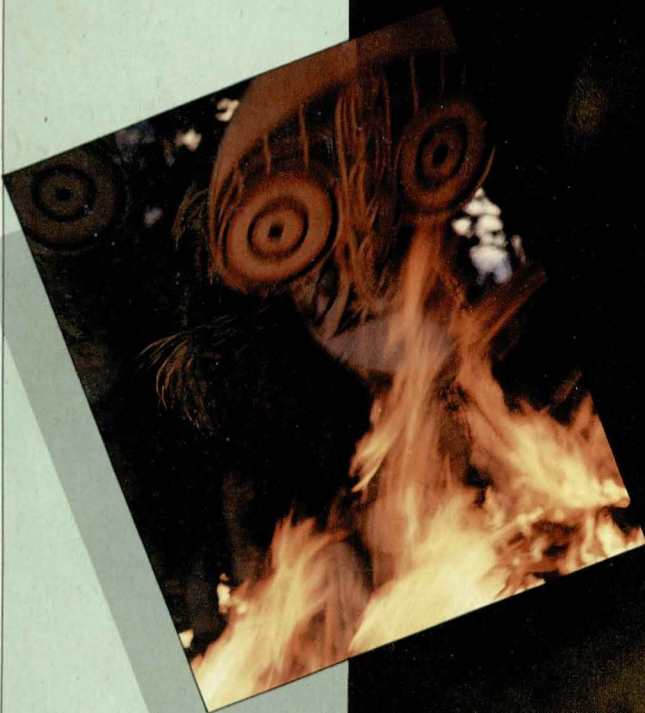
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**Right:** dancer wearing a spirit mask leads the group through the flames; **inset:** masks are made from bark which is beaten and stretched over a bamboo frame; **far right top:** dancer prepares for the ceremony by chewing betel nut; **middle:** a peat and clay painted dancer puts the finishing touches to his mask; – **below:** preparation of bilas is time consuming and a matter of great pride



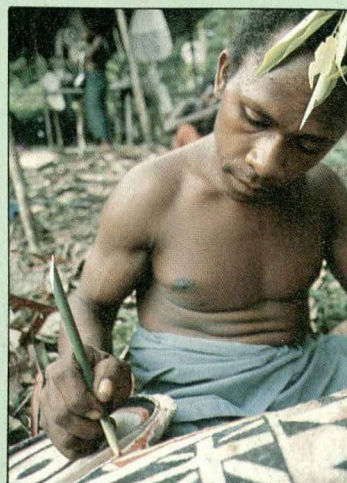
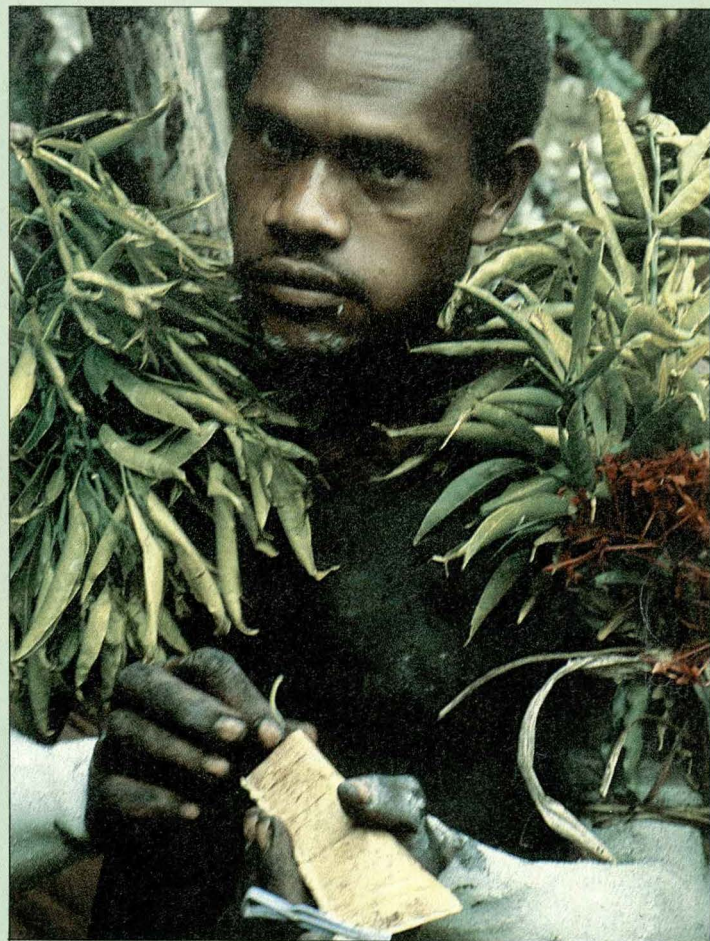
# Dancing on Fire

Of all the ceremonies and rituals still performed in villages throughout Papua New Guinea, perhaps the most mysterious is an important tradition carried on by the Bainings people of New Britain.

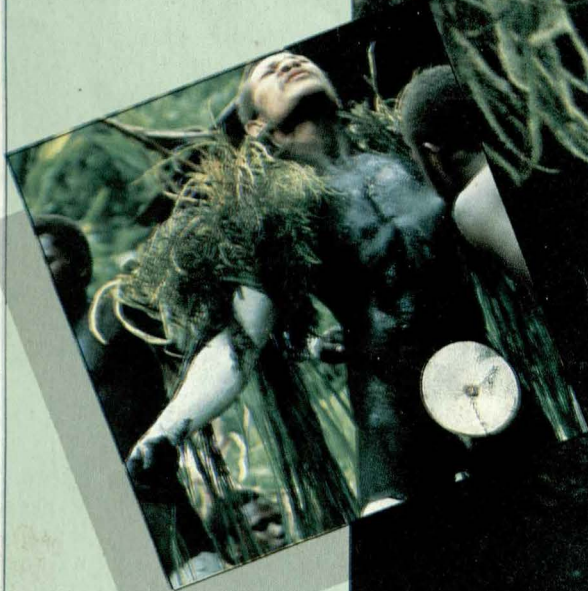
Despite the progressive-ness of New Britain, the Bainings have retained all the strength and magic of their culture. Dances and ceremonies are not for show. People dance for their lives – to celebrate a birth or marriage; to ensure the strength of their young men or to secure the fertility of their crops.

The Bainings are thought to be the original inhabitants of East New Britain's Gazelle Peninsula but hundreds of years ago they were pushed back into the mountains by Tolai raiding parties which came in boats from the Duke of York Islands and New Ireland.

Fire dances are performed only at night and only on special occasions. The dance is in honour of the spirits. It takes place in a clearing with the crackle of the blaze and the wailing of a bamboo orchestra permeating the eerie darkness of the night. Most performances start after sunset



**Right:** syrup made from bush honey is sprayed over the body giving a shine to the black dye; **inset:** arms and legs are painted with white clay and the penis is covered with a saucer shaped disc; **far right:** the intricate dressing procedure takes up to four hours; **below:** the crowning glory to the ceremonial bilas is the tall red, black and white mask





and continue until dawn with only a few short breaks for refreshments.

The orchestra assembles three or four hours beforehand. Music is made by hitting the closed end of a bamboo length with wood or bamboo. The rhythmic beating is accompanied by singing. Each song is composed and practised weeks before the night and is associated with the occasion or everyday events in the village.

During the musical introduction a line of women dance into the area, carrying sugarcane lengths with betel nuts as refreshments for the band. The dancers spend many hours dressing for the ritual. The dressing ceremony is conducted in secrecy away from the village in houses specially built for the purpose.

The dancers are naked except for a mask and penis covering. There are three basic mask designs: the 'lingen', the 'kavat' and the 'vung vung'. The style and decoration varies, giving each an individual quality. The Bainings believe that the masks are spirits called from the bush by the singing and music. The 'kavat' usually takes the form of an animal or bird, perhaps a cassowary, pig, bush rat or crocodile.

The masks are made from the bark of a special tree which is stripped, beaten and stretched over a bamboo frame and decorated with black and red dye extracts from trees.

Children learn to draw the masks at a young age. Besides animals, their designs show ideas from nature, dreams and even patterns from everyday objects - the tread of car tyres or the front of a radio.

Dancers' bodies are painted shiny black with a glutinous peaty substance gathered in the bush. Arms and legs are painted with white clay. A watery syrup from bush honey is sprayed by blow pipe over the body giving the shine the black dye.

The penis covering is a saucer-shaped disc of bamboo and tapa. The tapa is pinned to the skin, usually with a sharpened cassowary



bone, a sliver of bamboo or even a safety pin. At the back, a portion of the material is left hanging like a tail. A grass thatch covers the calves of the dancers' legs but leaves the feet unprotected.

The performance begins with the emergence of the 'kavat' and 'lingen' from the shadows. They move ghost-like

in the flickering firelight. One by one, the dancers pass through the fire to present themselves to the band. The beat intensifies as more figures join the first, and then changes to a slow pulsating rhythm as they reach the other side of the fire.

Next a masked dancer appears carrying a python. The snake is later eaten.

The last dancers to appear are a few 'vung vung' who enter slowly due to their large elaborate masks. They wear rectangular frames made from bamboo covered with fine patterns of pandanus leaves and painted in human blood, drawn by rasping the tongue with a sharp serrated leaf. They circle the dancing area, not walking over the fire and blow a low droning sound through a bamboo tube.

They join the long line of



**Left:** dancers team together to help make-up the hard to get at areas; **inset;** fully dressed dancers pose for the camera before the ceremony; **below:** dancers pause in the bushes as the band signals the start of the ceremony

dancers that has been formed. Once the final 'vung vung' enters, the line breaks and figures disperse in all directions.

The bamboo tempo intensifies as the clearing quickly fills with young boys and men who join in the dancing. The rhythm is now quicker, the drumming louder and the singing more energetic. The music can be heard miles away. Some of the musicians urge the 'kava' to run into the fire kicking the wood and



sending out cascades of sparks. At the same time the 'lingen' often kick the edge of the fire to annoy and frighten the spectators.

As the dancing continues some of the dancers return to the nearby bush, re-entering the clearing minutes later with renewed energy.

Just before dawn the excitement reaches a crescendo because everyone knows that time is running short. The music becomes more intense and the spectators join the dancers. Then, at a signal, the masked dancers drift off into the darkness. The music stops and all is quiet.

Much mystery surrounds the fire dance. It must finish before sunrise so that women and children do not see the masked creatures. It is believed that if a young pregnant woman sees the 'kavat' mask in daylight, her newborn child will resemble it.

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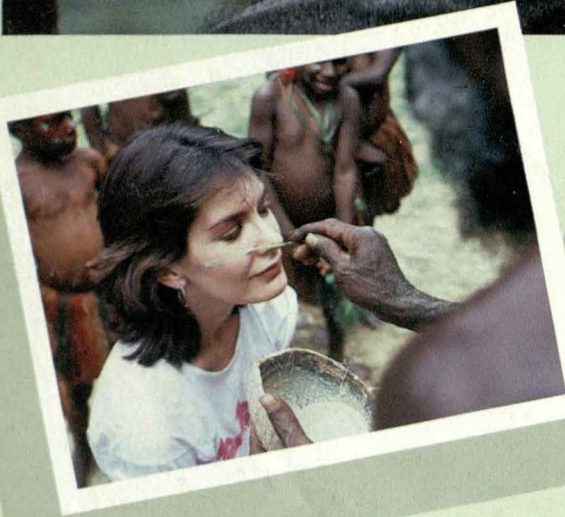
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# Face Paint

Photography Tom Cooke

What happens when a top Australian fashion model meets a village chief in a remote area of Papua New Guinea. The chance meeting occurred at a village near the famous wilderness resort, Karrawarri Lodge in the East Sepik Province. The model and her travel agent girl friend were on a tour of the remote areas of Papua New Guinea. The model and the village chief found common ground in their individual skills at make-up.

Without hesitation the girl offered her face to the chief and he responded by applying 'cosmetics' Papua New Guinea style. The traditional face paint is made by refining different clays, plants and charcoal.

The result was spectacular but decidedly different to the make-up used by models in the fashion capitals of the world.

When the model offered to reciprocate with her make-up the chief gave her a wide toothy grin, packed up his make-up and waved goodbye.

# A New Tradition Has Begun in Papua New Guinea



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# GLORIA

## a reluctant lady

By Ken Llewelyn

It was, on the surface, a reasonably simple project – the recovery of three Douglas Boston aircraft by the Royal Australian Air Force. The RAAF had been offered the remains of a Boston by the Papua New Guinea Government in appreciation of the assistance and aid given by the RAAF to the people of PNG.

One Boston, registration A2808, was now rusting in peace at Vivigani on Good-enough Island. For restoration it had to be recovered and transported by Royal Australian Navy vessel to the current base of 22 squadron at Richmond near Sydney, New South Wales.

Chief of the Australian Air Staff, Air Marshal David Evans,

gladly accepted the former 22 squadron aircraft. It had special significance to the RAAF because a World War II Boston pilot, Flight Lieutenant William Newton, was one of only two RAAF pilots awarded Australia's highest medal, the "Victoria Cross".

Further negotiations by the RAAF with the Aviation Curator of the National Museum, Mr. Bruce Hoy, resulted in a decision to recover two other aircraft for restoration – one destined for the RAAF Museum at Point Cook near Melbourne and the other to be returned to PNG's National Museum in Port Moresby.

The recovery project called Venture One was masterminded by the Chief of Air Staff's special projects officer, Wing Commander Jeff Stroud, who hand-picked members from the RAAF and Australian Army to form his team.

But right from the start the exercise was jinxed by a series of mishaps, largely involving several mechanical breakdowns of the key element in the recovery programme, the RAAF's heavy lift helicopter, the Chinook.

By the end of the recovery phase there was speculation by the team members that maybe the old warbirds were more than a little reluctant to leave their jungle homes, and had no wish to be restored for the gaze of generations who had not seen the war they had.

The delays started in Australia when the Chinook was

ground check a pressure transducer was found to be at fault. It was replaced and the flight continued.

The third incident arose when a recce crew was out looking for a suitable Boston and landed at Musak to talk to the locals. While discussing possible locations No. 2 engine

more than 24 hours late leaving the RAAF base at Amberley because of unacceptable aircraft vibrations.

Then, in transit, over the famous Owen Stanley Ranges from Daru to Madang, a warning light alerted the Chinook crew of low oil pressure in the forward rotor transmission.

The crew and passengers sweated for 20 minutes before the pilots located a small landing strip at Wabo and landed the aircraft without further incident. After a thorough

suddenly started billowing blue smoke and was immediately shut down by the flight crew. The aircraft had blown an engine leaving not only the Chinook out of action but the party stranded 80 kilometres from their base at Madang. With very few options open Squadron Leader O'Keefe managed to organise a Jet Ranger from a private helicopter charter company.

A 36 Squadron Hercules, under the captaincy of Flight Lieutenant Ian Cobb, was dis-

patched to pick up a 9 Squadron Iroquois and a new engine at RAAF Amberley. The engine change at Musak was completed 48 hours after the Hercules landed, and the Chinook was recovered to Madang.

But gremlins still plagued the big helicopter. During the flight test the controls were no longer moving freely, unacceptable stick pressures were required in the pitch mode and, in addition, an accumulator used to dampen out pressure surges was not functioning.

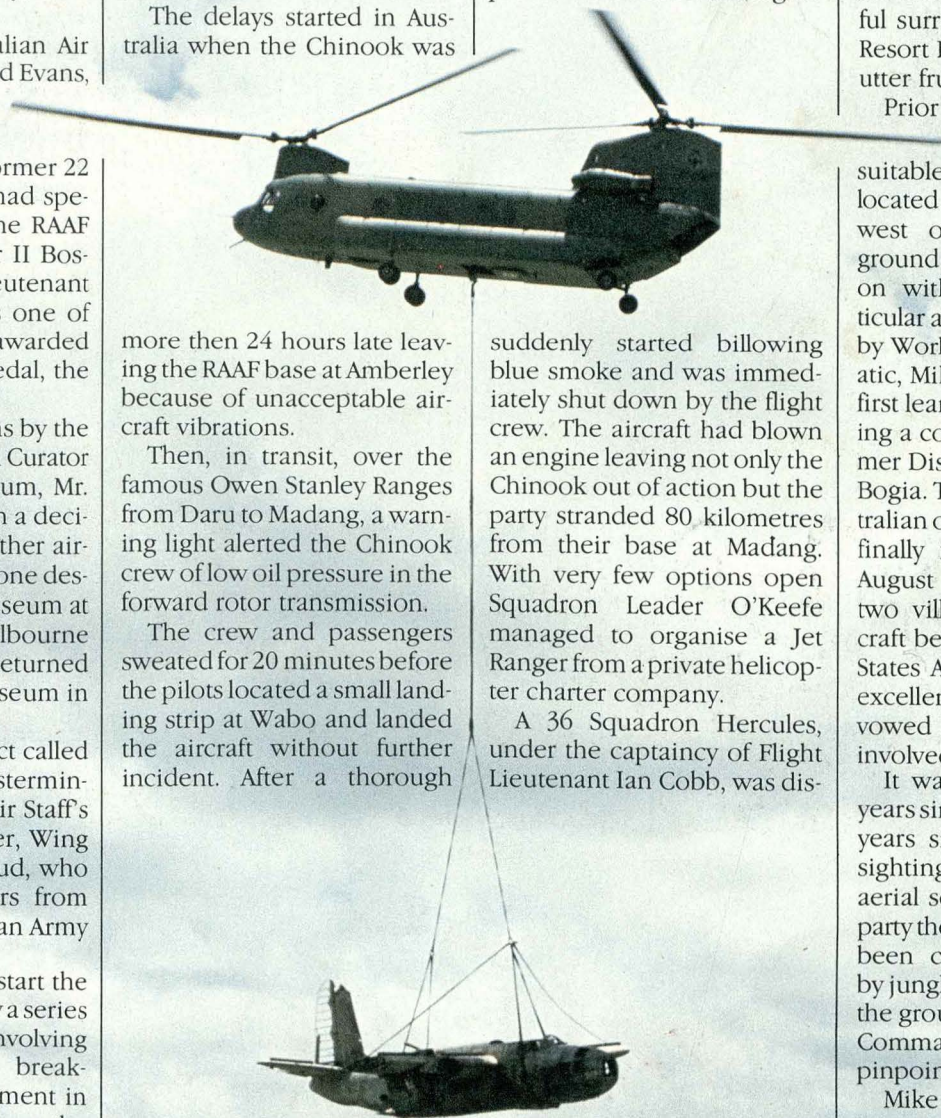
Another two days frittered away and the ground party sat around the admittedly delightful surrounds of the Madang Resort Hotel with a feeling of utter frustration.

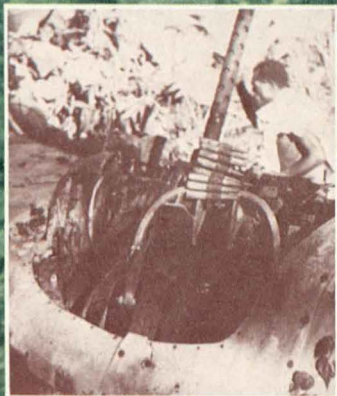
Prior to the engine failure a

suitable aircraft had been located at Amaimon, 50 km west of Madang, and the ground party were keen to get on with the job. This particular aircraft had been traced by World War II aviation fanatic, Mike Claringbould. Mike first learned of the wreck during a conversation with a former District Commissioner at Bogia. This set the young Australian on an elusive chase. He finally found the aircraft in August 1976 with the aid of two village guides. The aircraft belonging to the United States Army Air Force was in excellent condition and Mike vowed he would one day be involved in recovery.

It was now more than 40 years since the crash and eight years since the last positive sighting. Despite a thorough aerial search by the Chinook party the Boston had obviously been completely enveloped by jungle growth. It was left to the ground party, led by Wing Commander Tom Kelly, to pinpoint the spot.

Mike Claringbould who had been included in the party was confident, particularly with the help of village guides, of finding the plane. Others in the party included a warrant





officer engineer, a male nurse and a radio operator.

It was 1.00 pm on Tuesday September 18. As the Chinook departed the crew gave a bearing to Amaimon Village, and the ground party set off through three-metre high Kunai grass.

After 10 minutes the five had barely covered 20 metres. The temperature was estimated to be around 40°C and the 110 lb packs, including two rifles for protection against crocodiles, a chain saw and radio gear soon had the party lathered in sweat.

Wing Commander Kelly, a former resident of PNG and very experienced with the conditions, recognised the dangers. He decided to send ahead Mike Claringbould and the radio operator on another bearing to try to locate the Gogol River, and what later proved to be accurate, a path to the village. It took them more than one hour to walk 300 metres to the edge of the river. They retraced their steps and had difficulty finding the other three people. In all, more than three-and-a-half hours elapsed before the ground party entered Amaimon village, estimated to be only two km from the drop off point. Hospitality at Amaimon was magnificent, and the villagers offered the party their guest house.

By dawn they were anxious to get under way with their village guides and just one hour later the delighted search party found Davidson's Boston. It was in remarkably good condition although the wheels, guns, and many of the instruments were missing. But the thick jungle canopy which had hindered the sighting had

*The dense tropical jungle proves a formidable obstacle for the RAAF recovery crew in their bid to wrest Gloria from her forty year resting place; inset left: Gloria as she lay in the jungle; inset right: The recovery crew labour to remove the engines from the old bomber to reduce her weight for the helicopter lift*





also helped preserve one of PNG's best wartime relics. The heart marking of the 38th Bombardment Squadron and the serial number 42-86786 were visible. Even her name "GLORIA" could be identified.

The five were ecstatic, and set about clearing the jungle with the assistance of villagers in preparation for the lift. A radio call was made to Madang at 11.00am and with the aid of a yellow flare the crew located the search party and two villagers holding aloft the Australian flag.

Venture One was back on line; or was it? The gremlins that had plagued the helicopter now started to eat away at the other elements of the ground operation.

Other aircraft were located at Wabusarik and Saidor, although the Bostons at the latter location were stripped for parts during the war. A rigging team from RAAF Richmond swung into action to recover an engine and wing at Wabusarik.

The Wright cyclone double row engine and a wing were loaded in the steel recovery net, and the first tangible recoveries of Venture One were on their way to Madang. To the amazement of the specialist rigging team the engine broke the steel net and tumbled slowly down into the waiting arms of the jungle - its second crash in 40 years.

By now the wing still in the net had become an uncontrollable aerodynamic force and was in danger of lifting up, and over into the rotor blades. The Chinook loadmaster, Flight Sergeant Mick Attridge, had no choice but to jettison the rest of his cargo.

At Amaiman further lifting problems arose. And to make matters worse the ground team, working in almost intolerable conditions, was about to receive another blow.

Available figures showed an earlier model Boston, the A-20C weighed 12,200 lbs empty. The later G model, despite extensive armour plating and especially without the undercarriage and guns, was still expected to be well within the lifting capabilities of the Chinook. It was not to be.

Three times the crew tried to lift the obstinate A-20G - on each occasion burning off fuel to lighten the load. On the last lift the Boston started to rise - very slowly at first, then the momentum seemed to take

over and the aircraft clawed to reach the tree tops. The ground party started cheering and felt a great sense of relief.

Squadron Leader O'Keefe used maximum allowable power while his co-pilots carefully monitored the torque and temperature gauges. But the Chinook, out of ground effect, started to slow and then gradually descend. Short of pulling into contingency power the pilots were left with no option but to lower the old bomber back to its resting place.

GLORIA, like a diffident mistress, had thwarted another overture as by all indications the years had added substantial weight to her girth.

There was now only one choice - remove her engines. Again the ground party went out with specially made tools and oxyacetylene equipment. But GLORIA's girdle was locked solid. The RAAF engineers were mystified; all the set procedures for removing radials did not apply to the Boston. Frustration created frayed nerves and short tempers and it took one and half days to remove the twin row Cyclones.

Finally, at midday on Oct-

ober 1, pilot Flight Lieutenant Geoff Brown lifted Davidson's Boston out of her adopted jungle home and proudly 'flew' GLORIA up the Madang strip, past the control tower and fascinated passengers on an Air Niugini F28. He laid her gently by the side of the runway.

The loading onto the Royal Australian Navy landing ship, HMAS Tarakan, provided a hazardous operation with four RAAF personnel struggling to guide the Boston onto the deck against the Chinook's massive downdraft.

And the Gods of fate showed their final contempt by giving HMAS Tarakan one of her roughest voyages en-route to Brisbane.

Final plans at the time of writing for the restoration of Davidson's Boston have yet to be made. However, the Chief of the Air Staff, Air Marshal Evans, has agreed to Venture II for the other aircraft recoveries.

Hopefully, these will be smoother exercises and the resulting restored aircraft will remind both the public in PNG and Australia of the gallant part played by the Bostons in World War II and the adventure involved in rescuing them from the jungles.

*Gloria is gently lowered onto the RAN landing ship HMAS Tarakan for the voyage to Australia*





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The Boston A206, now smothered in 40 years of jungle growth and subject of the RAAF recovery attempt, has a well-documented exit from action in World War II. The combat report of U.S. Pilot, Second Lieutenant Charles Davidson, gives us an insight into the dangers he and Gunner Sergeant John McKenna faced after the downing of their aircraft, and indeed the "last days of GLORIA".

The story starts on a combat mission to the then Hollandia (now Jayapura Irian Jaya) on April 16, 1944.

Thirty-five Bostons from the 388th Bombardment Squadron took part in the operation which was to become known as Black Sunday. Six were lost by enemy action and the rest were forced to crash-land because the crews were unable to thread their way back to bases through towering cumulo-nimbus clouds and torrential rain showers.

Excerpts from Davidson's combat report tell the story of Gloria's crash landing and how he and McKenna struggled for two weeks to find a route back to allied territory:

**April 16, 1944** - *Returning from a mission to Hollandia our A-20G ran into weather. Circling in an effort to find an opening in the overcast, I made a wide pass, but was losing altitude. I ran out of gas and noticing a Kunai grass clearing, set the plane down with full flaps.*

*Immediately upon landing, I checked to see if the gunner, SGT John J. McKenna, had been injured. He was okay, not a scratch, and I escaped without injury. We crash-landed at 1715.*

*I then blew up the radio sets. That night, it started to rain so we slept in the plane. We had some candy and dry biscuits, the only food in the place.*

**April 17** - *Next morning we got up at 0530. The rain had stopped. We got out the parachutes and smoke*

# GLORIA

# 1944

*bombs for signalling in case anyone came over. During the morning a P-47 came over and we set off a smoke bomb. The P-47 circled the area and dropped messages, but they fell in the trees and we could not recover them. The P-47 circled until a formation of A-20s came by. The A-20s dropped notes, but they landed in the Kunai and we were unable to find them.*

*At 1030, an A-20 dropped a note, 'Food on the way', a radio, box of rations, life raft and first aid kit. We found the kit, one man raft and recovered the note, but not the radio.*

*About 1400, 2 B-24s dropped food, blankets, two rifles, mosquito nets, socks, heat nets, coveralls and gloves. The rifles broke when they hit the ground. At 1600, an L-5 came over and dropped a note, instructing us that there were many Japs in the area and to leave the plane. We were instructed to make our way towards LT Joseph H. Gibbons and his gunner who were also down. A map showing our location, near Amaimon and Gibbons' location and our course to reach them, accompanied the note. We made a pack out of parachutes, took what water we had, pistols, a sub-machine gun, some tomato juice the B-24 had dropped, our maps and left the plane at 1630. We also had a compass and machete.*

*We travelled due South for about two miles. It was as far as we could*

*go before darkness. At midnight, there was a downpour. It was impossible to keep warm and the water soon was over our heads at our camp site, so we sought higher ground.*

**April 18** - *Early the next morning, we went back in the woods and higher ground, without the machine gun and our .45 pistols which were lost in the swamp. We were resting on a log when we heard voices, possibly a Japanese patrol, so we headed east. The rain ceased about 1000. The compass became wet and useless and finally we made our way back to the edge of the clearing, where we crashed by 1800. It had been 48 hours since we had eaten any real food.*

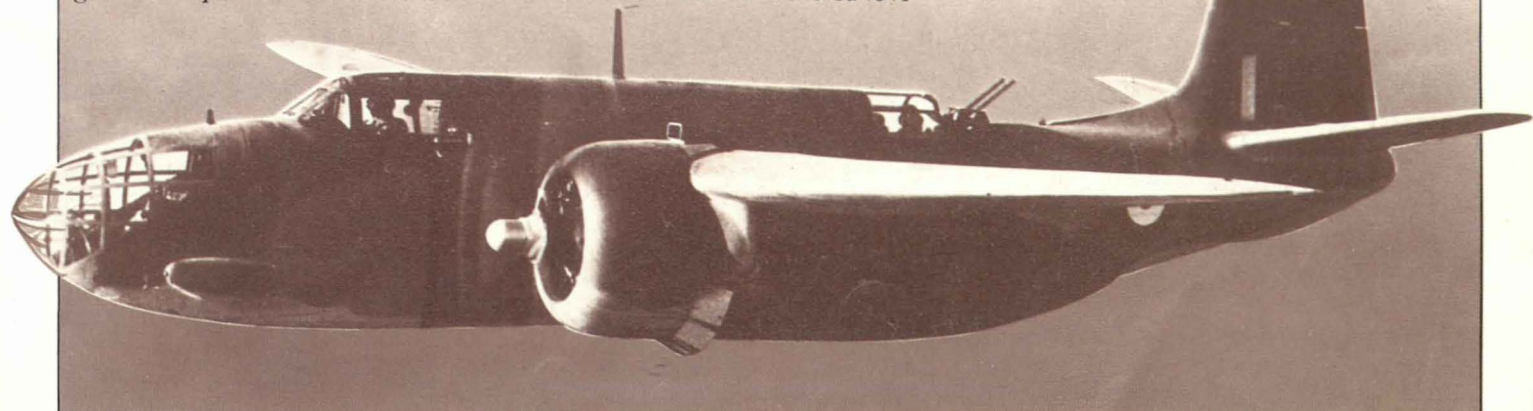
*We inflated our five-man raft and put a cover over it. We strung up the mosquito bars, knocked the seats out of the raft, and camped in the woods back of the ship. We forced ourselves to eat some canned meat and biscuits which were dropped by the B-24, 17 April, and drank water purified with halizone tablets. We sat up the entire night, unable to sleep.*

**April, 19** - *At 1300 two planes, presumably Japanese recon ships, made a pass at the clearing where the plane was down, firing one short burst, about 25 rounds apiece. The ship was not hit.*

*At 1340, we laid out panels to indicate we were still in the area, and started working on the strip. A note, dropped that day, informed us that the Japanese in the area were not so numerous as first believed.*

*P-38s came over at 0900 and an L-5 at 1500, which dropped another message that the strip was not long enough. We worked on the strip until*

Boston A206 Bomber circa 1943



dark and returned to our life raft camp. We sat up until 2300, then took cat naps during the rest of the night.

**April 20** - Two enemy planes again strafed, with nil damage to the plane. We worked on the strip from 0700 until dark. In the afternoon, an L-5 again came over, dropped food, tools, blankets and two carbines which landed in good condition. With arrival of the carbines, one of us would work while the other stood guard, alternating duties.

**April 21** - The two Japanese planes again came over and put some holes in the cockpit of the plane. Again we worked on the strip all day. An L-5 dropped an incendiary bomb which did not go off. We tried to find it, but could not. The bomb indicated it was safe to build a fire, so we set fire to the Kunai. Rain put it out about 2000.

**April 22** - P-40s dropped 12 belly tanks, setting the grass afire but rain put it out. Food was dropped and our appetites had improved, so we ate heartily.

**April 23** - With a pre-arranged code, we laid panels that the strip was ready, wet but safe for an L-4.

A note was dropped again, telling us to cut trees at the end for a flight gap and if weather was good, a L-4 would come in and land. An axe was dropped so we felled the trees. That night, another downpour soaked the area and the strip was unserviceable.

**April 24** - No planes came over and there was little we could do but wait for further instructions.

**April 25** - An L-5 came over early in the morning and dropped a one-man life raft. We already had one in good condition and the other we had blown up to catch water. We were asked if we had a four-day supply of rations, and if so, to start down the Gogol River. We signalled "no food". At 1600, two boxes of J rations were dropped to us. We immediately started packing and made five trips to the river, carrying our rafts and supplies. We had to cut through about one mile of Kunai to reach the river. At 1730, we started down the river and made about five miles by 1915, when we stopped and made camp on a rocky bank above the river. Again, it rained heavily.

**April 27** - We resumed our trip down the river at 0730. An L-5 came over with a message asking our needs. We signalled for a five-man raft. That morning, we saw our first crocodile, which was tremendous in size.

It was about 20 feet from the rafts when we sighted it. We shot at it and killed it with about 15 shots. We proceeded with caution and travelled slower thereafter. We stopped at 1800 and pulled the rafts on a 10-foot embankment. Two A-20s circled and dropped notes which fell in the river and across on land on the opposite shore. We did not attempt to recover them because of three crocodiles in the river below our camp. We found a yellow back cushion which had been dropped. Writing on it informed us that the five-man raft was dropped downstream and was on a snag, and that we could recover it. Again it rained. I think we covered about 20 miles this day.

**April 28** - About 0800, we started downstream again and three miles down, saw the five-man raft with a parachute caught on a tree. We cut down the parachute and inflated the raft on the beach. Then taking our one-man raft along for security, in case the larger one leaked, we started travelling again. That day, we continued to see crocodiles and killed two more. We travelled until 1730, pulled the raft up on the bank and slept in it. We covered about 10 miles during the day. More rain and unable to keep dry.

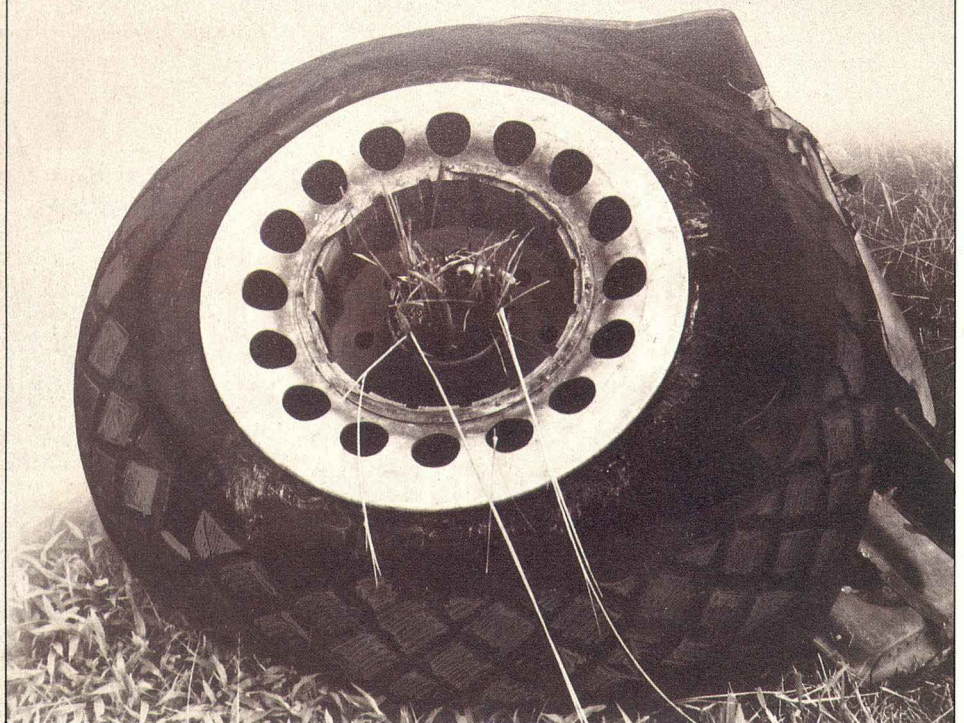
**May 1** - About noon the L-5 informed us that Madang was in Aussie hands and we were only about two miles from the bay. A boat from Madang was to pick us up at the river mouth. A box of food was dropped to us, the first in three days. We paddled for about 90 minutes and saw a local in a bush garden. We called to him but he ran into the bush. We found a deserted Japanese camp, probably a headquarters, because of the numerous telephone lines leading to it. There were about 30 or 40 decomposing bodies in the area.

We reached the bay about 1400 and half an hour later, were picked up by an Australian corvette. They fed us and took us to Madang. Two L-5's brought us from Madang to Gusap, which we reached about 1700.

At the time of writing, Davidson was believed to be alive and well, living in Florida. SGT McKenna was killed on October 11, 1944 in a B25 during a non-combat flight from Hollandia to Nadzab, near Lae.

It was somehow fitting that the Australian Navy which rescued her crew in 1944 would now in 1984 be intimately involved in the recovery of their aircraft.

A landing wheel from Gloria located some distance away in a nearby village where it was being used as a flowerpot





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# Milestones in Aviation



*Aviation is of such importance today to Papua New Guinea it is hard to comprehend the country without its network of air services.*

*Today one hops on light aircraft or an Air Niugini jet in much the same manner as residents of other countries take a train or extended bus journey.*

*Papua New Guinea's spectacular mountain ranges make flying the only practical means of transport.*

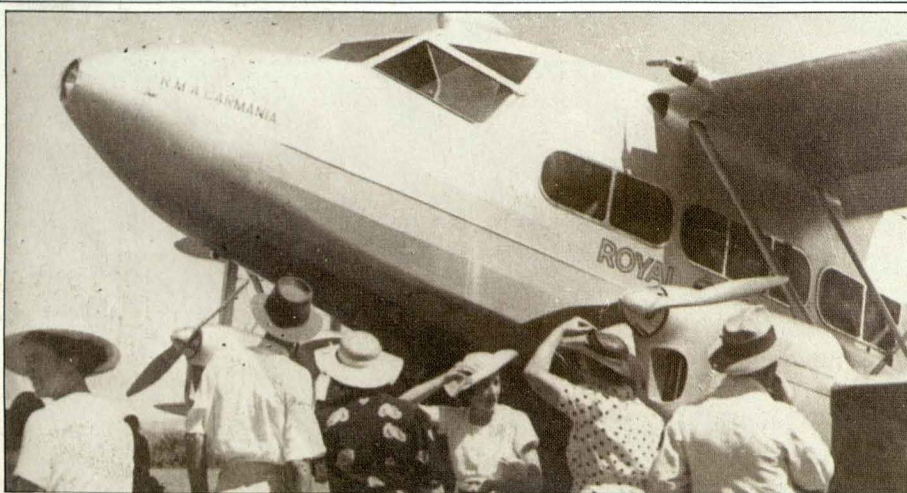
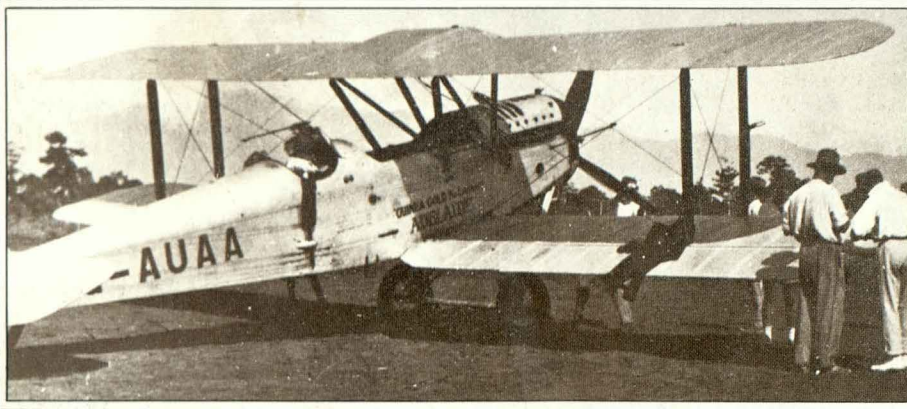
*The history of flight in Papua New Guinea is punctuated with important milestones. Here a few of the highlights:*

#### **1922 First flight**

Captain Andrew Lang of the Australian Flying Corps flies over Port Moresby in a Curtiss Seagull sea-plane.

#### **1926 First Australia/PNG flight**

A RAAF team in a De Havilland 50A flies from Point Cook, Victoria to Port Moresby. Accompanying Group Captain Richard Williams are Flight Lieutenant I.E. McIntyre and Engineer Les Trist.



1928

### Cargo record

As hundreds of gold prospectors swarm into the Bulolo Valley, there is an increasing demand for food and equipment. More cargo is uplifted in PNG during this year than in any other country in the world.

1931

### Another cargo record

Junkers G31s belonging to Guinea Airways fly 3000-ton dredges in sections to the goldfields. Cargoes also included cars, tractors, cows and provisions. More freight is lifted by air in six months than the total carried by the remainder of the world's airlines in a whole year.

1934

### First airmail PNG/Australia

Charles Ulm and "Scotty" Allen carry the first mail from Melbourne to Lae in their Avro X "Faith in Australia".

1938

### First regular airmail

Using a fleet of DH86s, W.R. Carpenter & Co Ltd begins a weekly service carrying passengers and mail between Sydney and Salamaua or Rabaul.

1942

### Civil aviation ceases

Blazing wreckage is left after Japanese fighters strafe the aerodromes at Lae, Bulolo and Salamaua. There is havoc among the airfleets of Guinea Airways and Mandated Airways.

1945

### Qantas starts Sydney - Lae Service

A service starts on a weekly basis but is increased to twice weekly by the end of the first month. Converted C47 aircraft, the military version of the DC3, are used.

1960

### Australian domestic airlines commence services

Trans Australian Airways assumes Qantas routes while Ansett Airlines of Australia purchases Mandated Airlines.

**Left from top:** the Guinea Gold "Old Faithful" at Lae in 1927; arrival of the first Junkers G/31 at Wau in 1931; Kukukuku tribesman peers at Tommy O'Dea's DH504 at Menyama in 1933; arrival of Carmania at Port Moresby on the inaugural flight of the Australia-New Guinea Air Mail Service



1973

### Air Niugini established

Internal services begin with a fleet of eight Fokker F27 Friendships and 12 DC3s. The first service is PX100 with a F27 to Lae - Rabaul - Kieta.

Operations also begin on the Australia - Papua New Guinea route under a pool arrangement with Ansett and TAA.

1975

### Introduction of Boeing 727s and 707s

Boeing 727 and 707 aircraft on wet-lease from Ansett, TAA and Qantas are introduced.

1976

### Air Niugini buys own Boeing 707

Boeing 727 338C is purchased from Qantas.

1977

### Exit DC3, enter F28

Two Fokker F28 Fellowship jets are introduced while the Air Niugini DC3s are withdrawn from service. The DC3s had flown around half a million hours or 100 million kilometres since the War.

1979

### Air Niugini grows

Another two F28s are acquired and two Boeing 707s are introduced to replace the earlier model.

1981

### Dash 7s arrive

De Havilland Dash 7s are introduced. They provide a cargo lifeline to the giant Ok Tedi mine project when drought conditions prevent barges reaching the river port of Kiunga.

1984

### Airbus introduced

An Airbus Industries A300 is leased from TAA for three years.



### 'Wings of Gold'

For those interested in the pioneering days of PNG aviation we recommend "Wings of Gold - How the Aeroplane Developed New Guinea" by James Sinclair. Republished in 1983 by Robert Brown & Associates (Aust) Pty Ltd, 326pp.

**Right from top:** "Faith in Australia" with the first official airmail from Australia to New Guinea; passengers embarking on a DHC-3 Otter operated by Qantas in the late 50's; a Qantas owned DC3 attracts much interest at Goroka in the early 50's; TAA's DC6B after its inaugural flight from Australia

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A section of the Bougainville Copper Limited's Panguna installation.  
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## Papua New Guinea's Magic Men of Music

# S'ANIGIUMIA

Someone accused Tony Subam of aping the Reggae movement because he bursts onto the stage shaking a magnificent dreadlock hairdo. The flashing-eyed co-founder of SANGUMA band whirled in mock anger and retorted, "Aw, come on, Brother, we've had the look for thousands of years." A newcomer to Port Moresby cynically described SANGUMA as a ripoff of Santana. He made the mistake of saying it within earshot of Sebastian Miyoni, composer, arranger and also co-founder.

Sebastian is less volatile than his partner so he replied, quite gently under the circumstances, "Well now, that's quite a compliment. We think Santana's great." He then proceeded to give the musically illiterate gentleman a short lesson in free timing, seconds harmonies and traditional percussion. He won the argument and a fan.

SANGUMA, an eight-man band formed nearly eight years ago at the National Arts School in Port Moresby, has always excited the kind of interest

that leads to controversy or adulation. These young graduates are from totally different provinces and villages throughout PNG including Milne Bay, the Sepik, Gulf and Central provinces, the North Solomons and Madang. They all speak several languages and dialects from among the more than 700 that exist in this land of diversity. Yet, as their knowledge and love of music grew, they locked in on certain basic similarities in the music they heard - beat, musical interpretations of village life and

legends, tribal chants and harmonies and structures used for celebration dances. Though Papua New Guineans are proud of their distinct village heritage, SANGUMA discovered that what may truly unite them is their music.

The controversy may have arisen when SANGUMA decided to interpret that music in contemporary form. They had been around the music scene in Papua New Guinea long enough to realize that there was a wide gulf developing between the grass roots rural



people and the young people in the cities in choices of musical entertainment. In an interview in the Times Newspaper of PNG, Sebastian acknowledged that he believes, "tradition, including traditional music will only survive in pure form as history". He is the son of a village chief and his life has been joyously surrounded with traditional value. Nevertheless, he realized quite early that Western influ-

ences would continue to make a strong impact on his society.

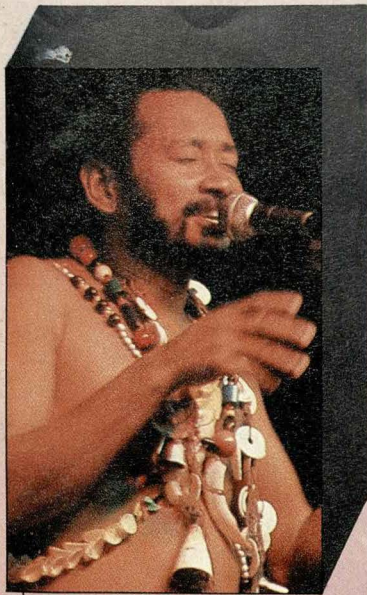
So, why the controversy? The fact is that in combining the traditional and the contemporary, SANGUMA has created a new sound, a sound without a handy label. It has been described in various reviews from Australia, New Zealand and the United States as, "primal rock", and again as "a beat of the bush translated

through complex chord structures and harmonies to the most progressive jazz rock." A reviewer in THE DOMINION newspaper of Wellington, New Zealand probably summed it up best. "Defying quick categorization, the Sanguma sound sweeps any rigid rock, reggae or jazz label aside. A free form mix of all those, if it is anything, the Sanguma

sound is the Sanguma sound."

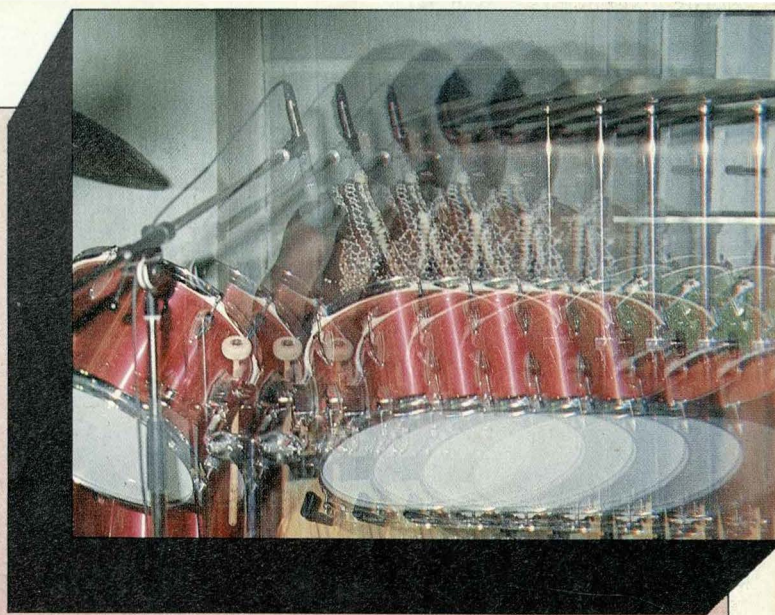
But is it Papua New Guinean? Drummer Raymond Hakena answers the question with a question. "What else can it be", he asks as he develops a drum solo straight out of the beat of hand-held kundu drums and four large tree-trunk garamuts. In one number he accompanies himself on the drums while singing a





and beat, though the sounds are produced by bass and lead electric guitar, synthesizer, piano, trumpet, saxophone and Hakena's modern drums. Interspersed or in solo is Subam's bamboo flute which he often alternates with its modern version. Percussion includes every form of traditional shaker, rattler or scratcher imaginable. Bamboo pipes and nose harps solo or counterpoint the trumpet and sax. Most of the PNG audience couldn't tell you the name of the particular instrument being played but SANGUMA can and does. They will even describe the ceremonies and celebrations in which each of the traditional instruments is used. The lineup of their songs includes those for gardening, initiations, sailing away from loved ones and conversations between pregnant mothers and ripening bananas.

The fact that they have had



rave reviews internationally testifies to the fact that they have been able to build that bridge between modern forms of music and traditional words, melody and beat. Their first major tour in 1981 took them to Australia where the exuberant reaction to their music was a little overwhelming. They hadn't expected other audiences to understand or relate so quickly to this sound they were still develop-

ing. In the next two years, they watched their following grow with tours of Germany and Japan and a show-stopping performance at the South Pacific Festival of the Arts held in Port Moresby in 1982. Because of their successes, they were asked to perform once again in Australia for the Warana Festival and Commonwealth Games.

Music reviewers became



trickily worded Manus song about the beautiful women, the black, the white, the red and the yellow. During concerts, PNG audiences sing along with the band, completely familiar with words



intrigued and began to comment on their style. Christopher Lee of the Australian Associated Press called their music, "cerebral, lyrical, haunting." Pat Hannign of the Brisbane Sunday Sun commented, "It is primal, evoking smokey villages in lush, silent, mystic valleys, but in idiom it would silence the cynical audiences of Australia's self-indulgent jazz cellar."

Visually, SANGUMA is equally exotic and pure PNG. Each member dresses in the traditional manner of his area. Leonard Taligatus, lead guitarist from Yule Island, stands downstage right, his head encircled with a brilliant, feathered headdress, his neck laden with loops of beads and his lean legs and hips just barely covered with long tapa cloth strips attached to a woven belt. His brightly painted face is twisted into a grimace and his eyes are closed as he performs a particularly complicated guitar solo. To his left stands Apa Saun, the equally talented bass guitarist from the Sepik Province. Apa sports short dreadlocks which stick out and up in all directions. He is wearing bright PNG-print,

pajama-type pants and coils of beads. Paul Yabo stands over the synthesizer with his traditional grass skirt swaying while Tom Komboi on trumpet, in colorful pants similar to Saun's, performs a horn duet with Subam. Buruka Tau, also from Central Province, takes over the number with his piano portion of the arrangement. He also is wearing traditional Tapa cloth pants and a wealth of beads. Hakena's forehead is almost hidden by an elaborate Buka headdress which wobbles rhythmically as he beats out wild licks on the drums. Tony's dreadlocks and his long woven Sepik cape create an eerie to sexy effect depending on the number. In the midst of all this colour and sound, Sebastian steps up to the mike and the music halts. He is dressed in bright blue pants with tapa cloth trim. About his neck are woven lengths of cord filled with large, rare, beautifully patterned shells. Then he sings, all alone, of his loneliness for his Milne Bay island home and his love. It is a haunting chant which continues as each instrument, traditional and modern, subtly re-enters and

then builds the music to a hot frantic beat. Just as subtly the instruments fade to leave only Sebastian's plaintive call.

American audiences were treated to this fascinating combination of the musical and visual when SANGUMA appeared in Honolulu and California last year. With only three weeks notice before their departure, they were able to lineup just six confirmed performances. When they returned to PNG after those few weeks, they had performed 24 times. Those performances included Disneyland, a top reggae club in L.A., University of California campuses, the East/West Center in Honolulu and a night before 5,000 to 6,000 people in an open-air concert in downtown Honolulu. Media interviewers, enthusiastic D.J.s and several influential fans were responsible for setting up those extra performances as well as two extra weeks in Guam and Saipan.

Their momentum was building and in July they were able to make a three-week tour of New Zealand. That tour was successful enough to generate large crowds, excellent reviews

and a request to return soon for an extended tour. They are now planning a full tour of the United States of from three to five months. They also are busy arranging and rehearsing several new pieces which have been building in their minds throughout their travels. Several of the members write, all of them supply songs from their respective provinces and each of them puts in talent, time and temperament to build their unique repertoire.

The controversy over defining the music of SANGUMA may be resolved because of opportunities to share that music internationally. Perhaps, in a few years, the music world WILL use the term Sanguma to describe what is being heard. That will leave one controversy still to be resolved. The name.

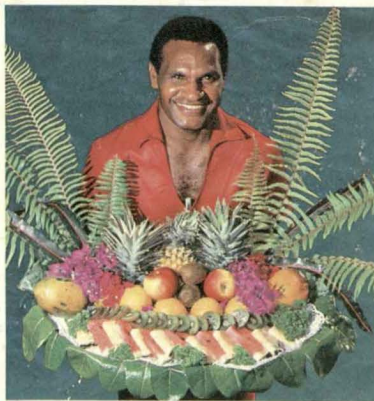
SANGUMA BAND defines "Sanguma" as "Magic Man". The use of the name is a marketing man's dream - catchy, evocative and memorable. For the band members it stresses their commitment to retaining and developing a Papua New Guinea musical image.



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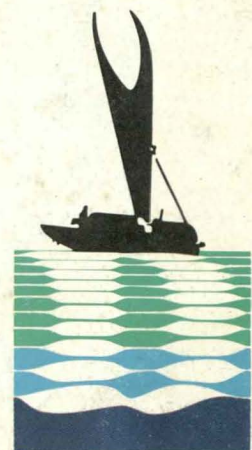
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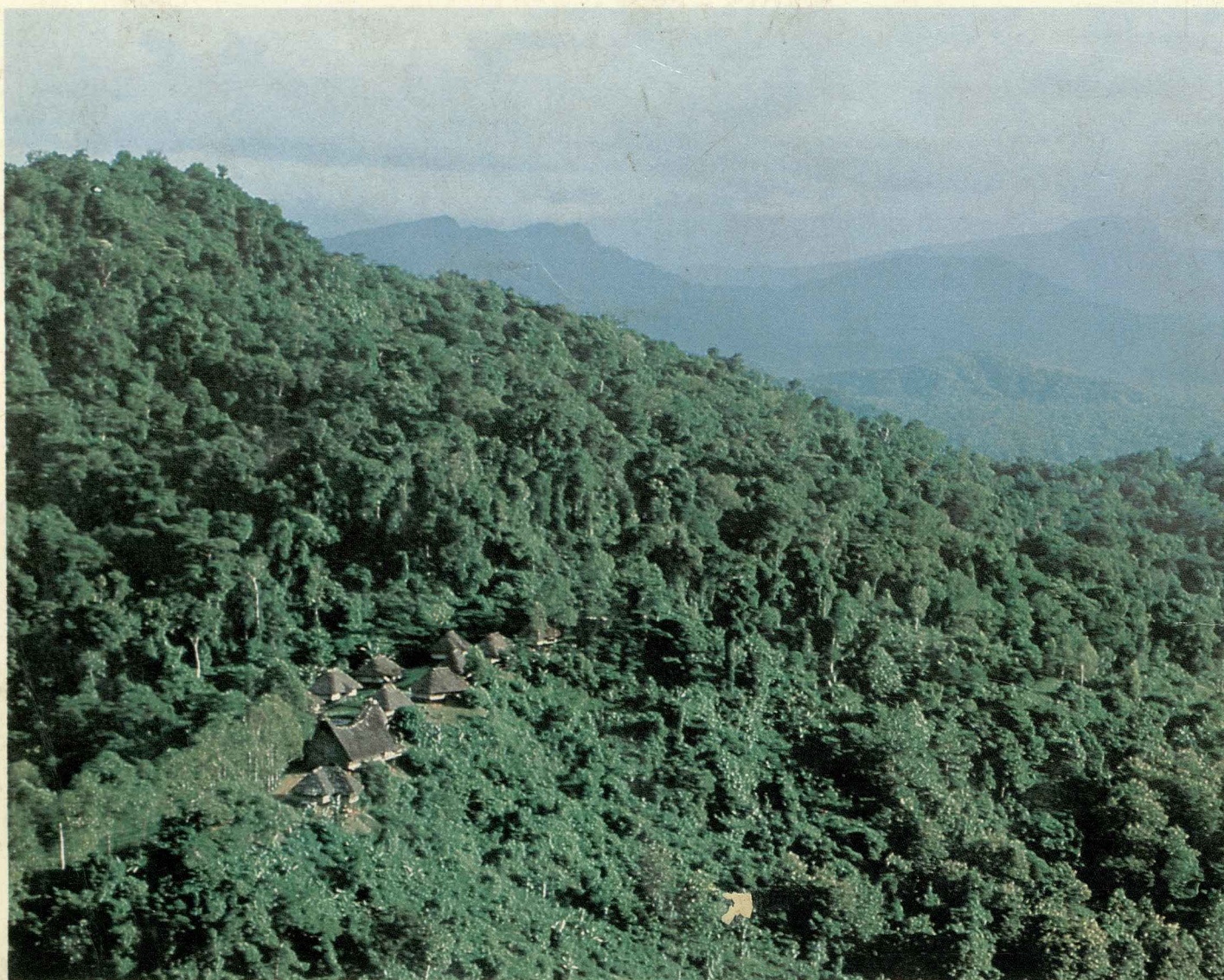
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