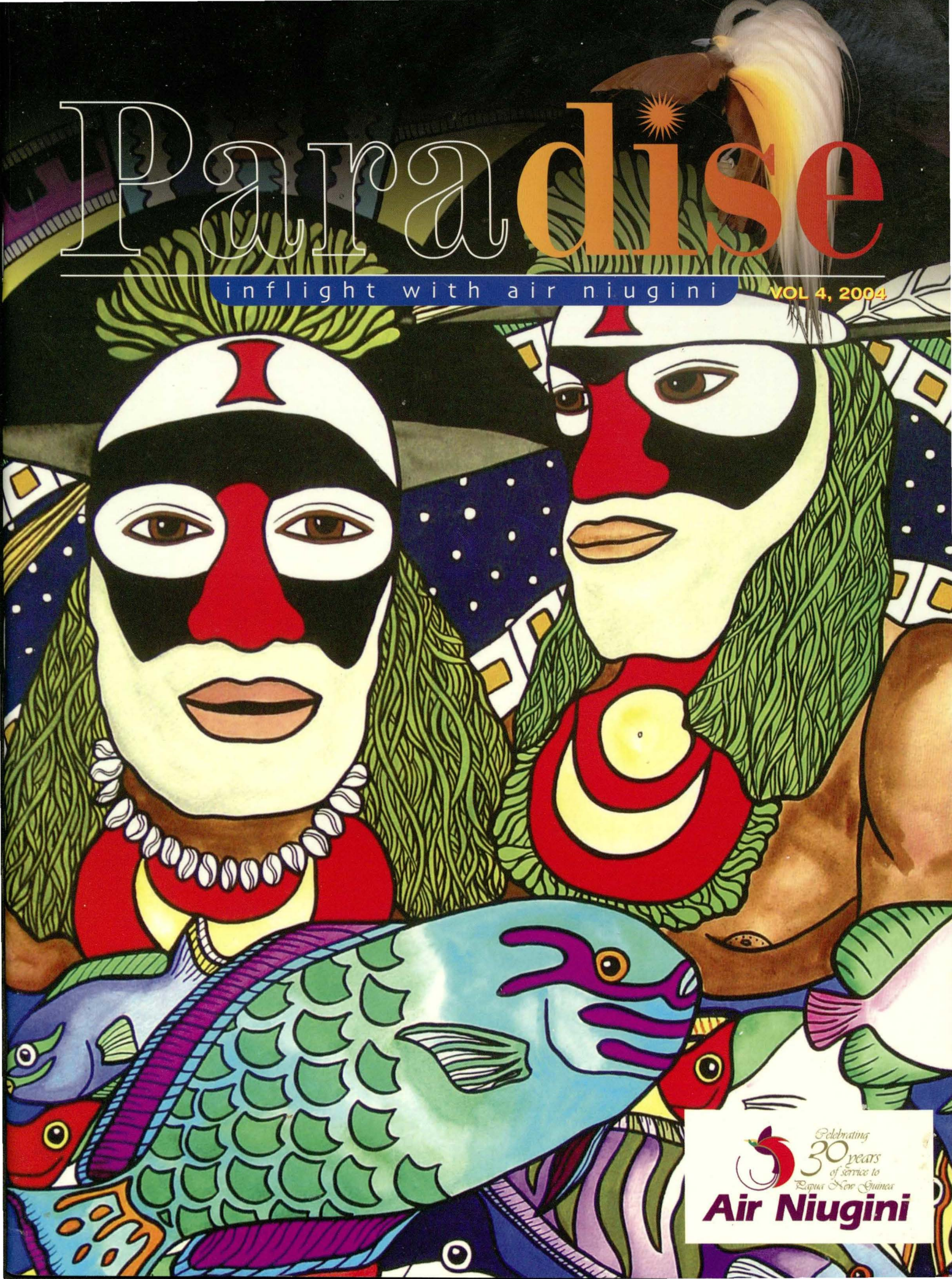


# Paradise

inflight with air niugini

VOL 4, 2004



Celebrating  
30 years  
of service to  
Papua New Guinea

**Air Niugini**



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Joseph Tauvasa  
Chairman

## Chairman's Message

Air Niugini's 30th anniversary last year was just a cause for celebrating its three decades of service as Papua New Guinea's primary domestic and international airline.

Now there is additional cause for celebration since figures from our financial staff show that 2003 was the most profitable year in Air Niugini's history.

Operating revenue rose by 18.7% to Kina 421.7 million (Kina 355.2 million in 2002), operational costs increased by 10.0% to Kina 365.0 million (Kina 331.9 million in 2002) and net profit after tax rose to Kina 51.2 million compared to a loss of Kina 38.9 million in 2002.

Air Niugini is now firmly on course to maintain safe, reliable and profitable services despite the latest round of fuel prices that greatly increased the cost of flying our aircraft.

There are many reasons for the heartening change in Air Niugini's fortunes, not the least being the leadership of the board and management team, led by Rod Nelson, the new chief executive appointed in July 2003, supported by an overwhelming majority of the staff.

In early 2002 we began to rationalise services firstly by entering into a codeshare agreement with Qantas for joint services to Papua New Guinea and Australia with our locally-crewed leased Boeing 767 aircraft and, secondly by increasing domestic airfares to recover rising fuel prices to offset the depressed value of the kina.

The increased revenue, lower costs and productivity improvements immediately generated savings. A majority of the senior management team agreed to take a 10 percent wage cut and, despite the SARS epidemic and the Gulf War impacts on international travel, our passenger numbers rose by 1.5% over the 2002 figure.

Since we began 2003 with a severe cash flow problem due to many years of poor financial performances and losses, the change in Air Niugini's fortunes in such a short time is in fact dramatic and a tribute to the dedication of management and staff.

At the start of the year, the total shareholders' equity in the company was only Kina 1.9 million following accumulated losses of Kina 179.3 million. Our liquidity stretched and current liabilities exceeded current assets by over 80%.

During 2003 we made great efforts to reduce debts, including taxes owed, trade creditors were brought up-to-date and long-term borrowings were reduced. The balance sheet was improved by an increase in shareholder equity to Kina 57.4 million (Kina 1.9 million in 2002) and accumulated losses were cut to Kina 128.1 million (Kina 179.3 million in 2002).

All this is by no means the full story of the thought and effort that is now opening up an exciting new era for Air Niugini, but the figures quoted speak for themselves.

We have gone a long way also in implementing our long-term re-fleeting plan. Two new Dash 8-200 aircraft joined the fleet last year and in early 2004 and our remaining two aged Fokker 28-1000 aircraft were retired.

The leased Fokker 100 aircraft we now operate on the Cairns-Port Moresby-Lae service is being evaluated as a possible replacement for the F28-4000 aircraft in 2006-2007.

Air Niugini's board and management are determined to maintain and improve on the progress we have made. Cost reductions and productivity plans continue to deliver positive results. By the end of June, passenger numbers were 9% ahead of the number they stood at 12 months before. The airline is currently ahead of the financial budget.

As chairman of Air Niugini, I take this opportunity in Paradise magazine to thank our employees who strive to provide services to our customers, the travelling public and cargo importers and exporters, quite often under difficult circumstances. I wish to record the board's appreciation for the efforts and results of management and staff.

Thanks go to you also, our passengers, for your support, now and in the future.

A handwritten signature in blue ink, appearing to read 'Joseph Tauvasa', with a long horizontal flourish extending to the right.



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**Publisher**

Robert Keith-Reid

**Managing Director**

Godfrey Scoullar

**Group Editor-in-Chief**

Laisa Taga

**Design**

Stanley Prasad

**Editorial Consultant**

Eva Arni

**Advertising & Marketing Manager**

Sharron Stretton

**Islands Business International**

GPO Box 12718, Suva, Fiji Islands.

Tel: +679 330 3108

Fax: +679 330 1423

E-mail: advert@ibi.com.fj

**Correspondence to the airline to:**

The Chief Executive Officer,

Air Niugini,

PO Box 7186,

Boroko, NCD, Papua New Guinea.

el: +675 327 3498

Fax: +675 327 3350

**Editorial correspondence to:**

Paradise Inflight Magazine,

PO Box 12718, Suva, Fiji Islands.

Tel: +679 3303 108

Fax: +679 3301 423

E-mail: editor@ibi.com.fj

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Inprint Pty Limited,

Cnr Bilsen & Zillmere Roads,

Boondall, Queensland, 4034,

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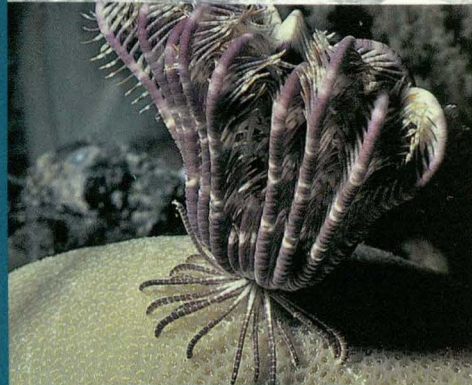
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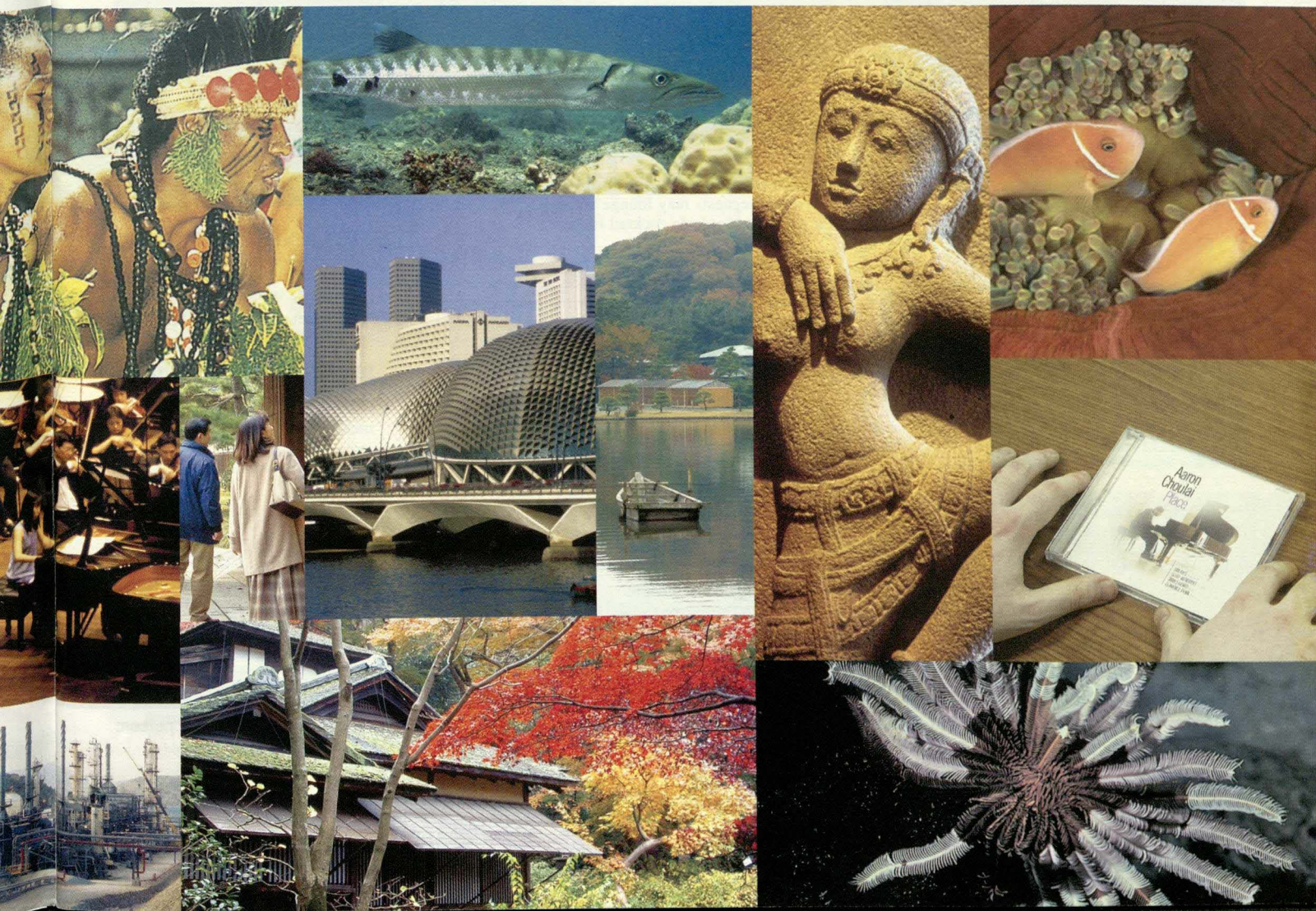
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All rooms and suites overlook the scenic harbour or lush tropical gardens and swimming pool.

### FACILITIES

The Morobe and Huon Conference Rooms cater for up to 200 delegates theatre style, in addition to the Board Room. Modern in-house equipment includes a multimedia projector, OHP's, VCR's, remote hand-held and cordless lapel mic etc. Dedicated professional staff to ensure a worry-free environment.

Salamaua Restaurant and the Coffee Shop are open each day from 6am till 10pm for Breakfast, Lunch and Dinner. Enjoy a quick buffet lunch followed by pancakes and crêpes flamed at your table, or just pop in for a cappuccino and the best pastries in town! Or order a cake from The Cake Shop for that special occasion. Enzo's Pizzas can be ordered and then collected a few minutes later daily between 9am and 9pm.

Business Centre with fax, photocopier and a PC with free E-mail access for houseguests between 5pm and 10pm each day.

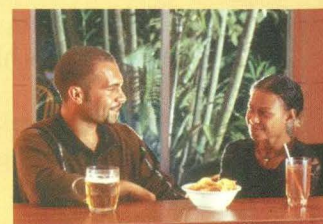
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Website:

www.coralseahotels.com.pg

#### Coastwatchers Hotel

P.O. Box 324, Madang  
Tel: 852 2684 Fax 852 2716  
E-mail: coastwatchers@coralseahotels.com.pg

#### Gateway Hotel

P.O. Box 1215, Boroko NCD  
Tel: 327 8100 Fax 325 4585  
E-mail: gateway@coralseahotels.com.pg

#### Ela Beach Hotel

P.O. Box 813, Port Moresby NCD  
Tel: 321 2100 Fax: 321 2434  
E-mail: elabeach@coralseahotels.com.pg

#### Huon Gulf Motel

P.O. Box 612, Lae  
Tel: 472 4844 Fax 472 5023  
E-mail: huongulf@coralseahotels.com.pg

#### Bird of Paradise Hotel

P.O. Box 12, Goroka  
Tel: 731 3100 Fax 732 1007  
E-mail: thebird@coralseahotels.com.pg

#### Highlander Hotel

P.O. Box 34, Mt. Hagen  
Tel: 542 1355 Fax 542 1216  
E-mail: highlander@coralseahotels.com.pg

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## International Offices

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100 Clarence Street  
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Sydney NSW 2001  
Australia  
Tel: (61 2) 9290 1544  
Fax: (61 2) 9290 2026  
Email:  
sales.sydney@airniugini.com.pg

**Brisbane**  
Level 4  
99 Creek Street  
GPO Box 2216  
Brisbane QLD 4001  
Tel: (61 7) 3221 1544  
Fax: (61 7) 3220 0040  
Email: sales.brisbane@airniugini.com.pg

**Cairns**  
Shop 2 Tropical Arcade  
4-6 Shields Street  
Cairns QLD 4870  
Australia  
Tel: (61 7) 4031 1611  
Fax: (61 7) 4031 3402  
Email: sales.cairns@airniugini.com.pg

**Manila**  
3rd Floor  
Fortune Office Building  
160 Legaspi Street  
Legaspi Village  
Makati City  
Philippines  
Tel: (63 2) 891 3339 /40 /41  
Fax: (63 2) 891 3393

**Tokyo**  
6th Floor Chiyoda Kaikan  
1-6-17 Kudan Minami  
Chiyoda-Ku  
Tokyo. 102-0074 Japan  
Tel: (81 3) 5216 3555  
Fax: (81 3) 5216 3556  
Email: info@air-niugini.co.jp  
Website: www.air-niugini.co.jp

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Fax: (678) 233583

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Fax: (60 3) 241 2322

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Fax: (677) 23887  
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**Jakarta**  
P.T. Ayuberga  
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Fax: (62 21) 835 3937

**Hong Kong**  
Niugini Travel Service  
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Fax: (852) 2526 7291

**Taipei**  
Cha May Travel Service  
Taipei, Taiwan  
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Fax: (886 2) 500 7970

**Singapore**  
101 Thomson Road  
#11-03 United Square  
Singapore. 307591  
Tel: (65) 62504868  
Fax: (65) 62533425  
Email: airng.sg@pacific.net.sg

**Stockholm**  
Discovery Leisure Group AB (DLG)  
Kungsholms Krykoplan 6  
S112 24 Stockholm  
Sweden  
Tel: (46) 8 6517410  
Fax: (46) 8 6538030  
Email: sales.stockholm@airniugini.com.pg

**Frankfurt**  
Mr Rudiger Knospe  
Tel: (49) 69 634095  
Fax: (49) 69 6313332  
Email: sales.frankfurt@airniugini.com.pg

**Los Angeles**  
Mr Kerry Byrd  
Tel: (1 949) 752 5440  
Fax: (1 949) 4716 3741  
Email: sales.usa@airniugini.com.pg

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Sharp Inc  
Tel: (82 2) 734 7100  
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**United Kingdom**  
Flight Directors  
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# Air Niugini Fleet

*Nobody Knows Papua New Guinea like Air Niugini!*



Aircraft type	Length	Wing Span	Power Plant	Cruising Speed	Normal Altitude	Std Seating capacity	Range*
B767-319ER	59.94m	47.57m	2 General Electric	857kph	11,000 -12,000m	230 + bags	8100km



Aircraft type	Length	Wing Span	Power Plant	Cruising Speed	Normal Altitude	Std Seating capacity	Range*
A320-300	29.61m	25.07m	2 Rolls Royce	750kph	9,000m	74 + bags	1600km



Aircraft type	Length	Wing Span	Power Plant	Cruising Speed	Normal Altitude	Std Seating capacity	Range*
DHC-8-202	22.25m	25.89m	2 Pratt & Whitney	550kph	7600m	36 Pax + Bags	1700km

## Welcome Aboard

We ask that you acquaint yourself with the following features of our service...

### Takeoff and landing

Ensure that your seat is in the upright position during takeoff and landing. Folding tables must be returned to their original position in the seat back or the armrest.

### Safety first

Your seatbelt must be securely fastened during takeoff and landing or whenever the seatbelt sign is on. When the seatbelt sign is off you may move about the cabin as necessary. However, while seated, keep your seatbelt fastened securely in case of unexpected turbulence.

### Smoking

Smoking is not permitted on any Air Niugini flight.

### Before you leave

Please check your seat pocket before you disembark to ensure you have not left any items of value.

### Entertainment

A movie and a selection of music including classical, modern, country and local are available on international services. Programmes can be found in the inflight entertainment section of this magazine.

### Hand luggage

Please ensure that your luggage is placed in the overhead locker or under the seat in front of you.

### Pillows and blankets

On international flights, pillows and blankets are available on request from cabin attendants.

### Children and babies

Our flight attendants will provide a Paradise Kit that includes a colouring book and pencils, games and puzzles. The flight attendants will also be pleased to assist in preparing your baby's food and bottle. Baby food and diapers are available on international flights.

### Electronic equipment

Cellular telephones, TV receivers or radio controlled devices are not to be used at any time on board an aircraft. Electronic devices such as portable computers, compact discs or cassette players and video games can be used only when the seatbelt sign is switched off.

Celebrating  
30 years  
of service to  
Papua New Guinea  
**Air Niugini**



# Medical information

## *In Flight Health Tips and Exercises*

### Your Health In-Flight

At Air Niugini we care about your comfort and safety. We have included the following information about your health in-flight that we hope you will find helpful and useful. When you are flying you can be seated and inactive for long periods of time. The environment can be low in humidity and pressurised up to an altitude of 2240 metres above sea level. Unlike other forms of transportation, air travel allows for rapid movement across many time zones, causing a disruption to the body's "biological clock". Although these unique factors do not pose a health or safety threat to most passengers, there are guidelines you can follow that will improve your comfort level, during and after a flight. We hope the following recommendations will help you have a more pleasant flight today and in the future.

### 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.

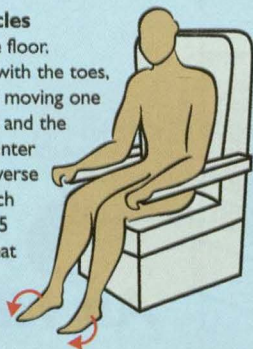
On longer stays, try to prepare in advance for your destination with its different time zone; adjust your meal and rest times to be closer to those of your destination.

## In Flight 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.

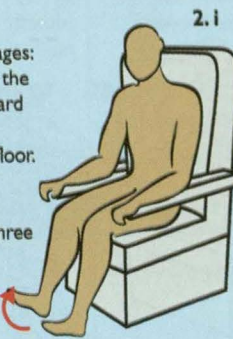
#### 1. Ankle Circles

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.





# Medical information

## *In Flight Health Tips and Exercises*

- 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.

#### 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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of service to  
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# The Beauty of PNG

*Through the eyes of Nathalie Le Riche-Reimann*



*By Esther Haro*

The vibrant and captivating colours of Papua New Guinea come vividly to life with each stroke of her paintbrush. Using gouache technique on watercolour paper, she captures the colourful richness of Papua New Guinea's scenery and culture.

Red, yellow, green and other colours come out boldly depicting Papua New Guinea as the land of beauty waiting to be explored.

Nathalie Le Riche-Reimann, 35, is a woman on a mission, and that is to promote PNG all over the world through her work.

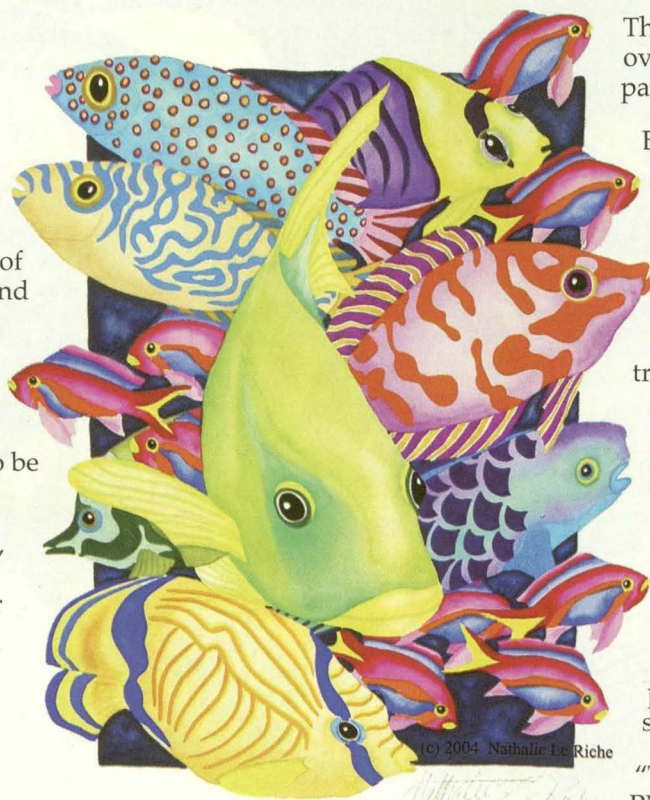
She says that colours affect moods and beautiful vibrant colours convey positive messages.

Through her art, she hopes to promote PNG and its goodness and boost the tourism industry.

Le Riche-Reimann, originally from Brisbane, has lived in PNG for 13 years.

Behind her family home in Kimbe, West New Britain Province, Le Riche-Reimann has set up her studio and business called Le Riche Colours Ltd.

At the studio, Le Riche-Reimann produces PNG Storyboard placemats



and coaster sets, printed gift cards with eight designs to choose from - one tropical reef limited edition, two portrait limited edition print and a new series of unlimited reef prints in two sizes.

Her 2005 tribal calendar will be coming out about the middle of the year.

She says each month will feature a different tribal group with a write-up on the tribe.

The calendar features her work over the six years she has been painting.

Brian Bell Company stocks a wide range of her work and various resorts display her paintings.

Her themes are connected to beauty that one sees while diving or enjoying the traditional singing or cultural shows, and they portray the simple situations in life like what happens in a market place.

"You might see a lady selling her vegetables while at the same time she has a baby lying on her lap while opposite her another lady places kaukau in groups to be sold.

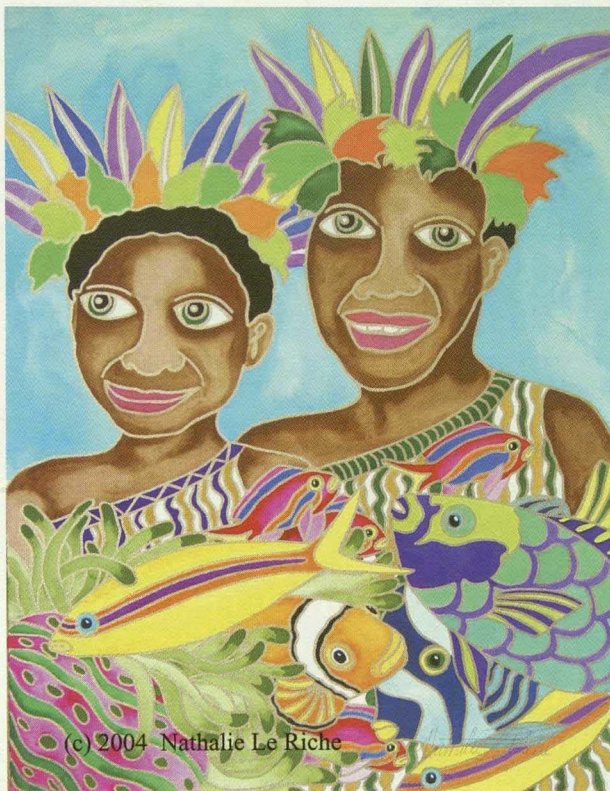
"These are the simple sights in PNG that I try to portray through my work," she said.

Le Riche-Reimann's work can be seen on the walls of Walindi and Liamo resorts in West New Britain Province.

She's an accounts manager by profession but it had always been her dream to be an artist. The dream became reality following tutoring classes from Janice Dann in 1997.

After learning to paint and honing her skills Le Riche-Reimann held an exhibition.





(c) 2004 Nathalie Le Riche

She saw a market for gifts and Le Riche Colours Ltd was founded and painting became a full-time job.

Le Riche-Reimann prefers to work with gouache on watercolour paper because of the texture and movement of colours.

She is now venturing into oil pastels and acrylic on canvas. Her works are bought by tourists as well as business travellers in PNG.

A gouache with watercolour paper paintings, measuring 860 mm by 660 mm, costs from K700 to K1800.

An acrylic on canvas paintings, measuring one by one metre, is priced at K2500.

Le Riche-Reimann works for those interested in her art and who appreciate the beautiful colours of PNG captured in her work.

She understands too well that being an artist is a struggle. But despite this, she is determined to make her business a success.

Her advice to other aspiring artists

is to access information from books and the Internet on how they can market their works.

"One should never feel at a disadvantage. You must believe in yourself, make an effort to go out and get the tools that will help you realise your dreams.

"In such a business one must not give up. Financially, it's a struggle but you must try to market and sell your work and reinvest back into the business, otherwise you won't progress," she said.

She said one must have their contact cards ready to give to people interested in their artwork. Le

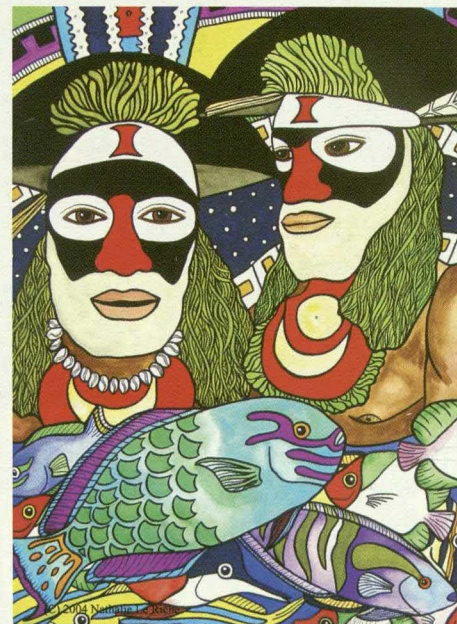
Riche-Reimann was recently in New York, USA, to establish art-licensing contracts.

"Art licensing is when manufacturers see your designs which they can use on their products. If they like it, they get your designs to use and pay you royalty.

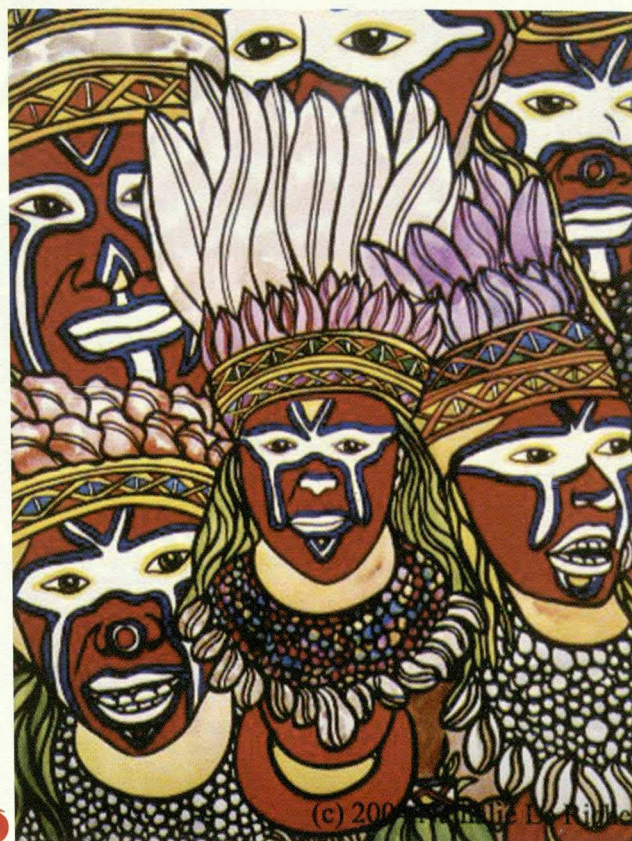
"It is a good concept for people who don't have much capital," she said.

She is saving up for another New York trip and has just completed illustrating a children's book for an author in New Jersey, USA.

The book is about healing the rift between police, the blacks and Hispanics and about overcoming mental depression and suicide.



• Those interested Le Riche-Reimann's work of art can contact her on ph: 983 4136, fax: 983 5405 or email her on [nat@global.net.pg](mailto:nat@global.net.pg), or you can visit her website on [www.picturetrail.com/leriche](http://www.picturetrail.com/leriche)



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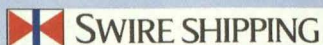
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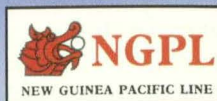
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# WAR RELICS

The thick jungle between Salamaua and Wau in Morobe Province is littered with relics from World War II.

Students of history and war enthusiasts will not be disappointed by what they find in this locality.

Live bombs from 1942 and 1943 are prolific along the old Black Cat Trail between Salamaua and Wau.

Villagers told me of huge unexploded bombs in the jungles and rivers that they avoid like plague.

Australian and PNG bomb experts have yet to defuse them.

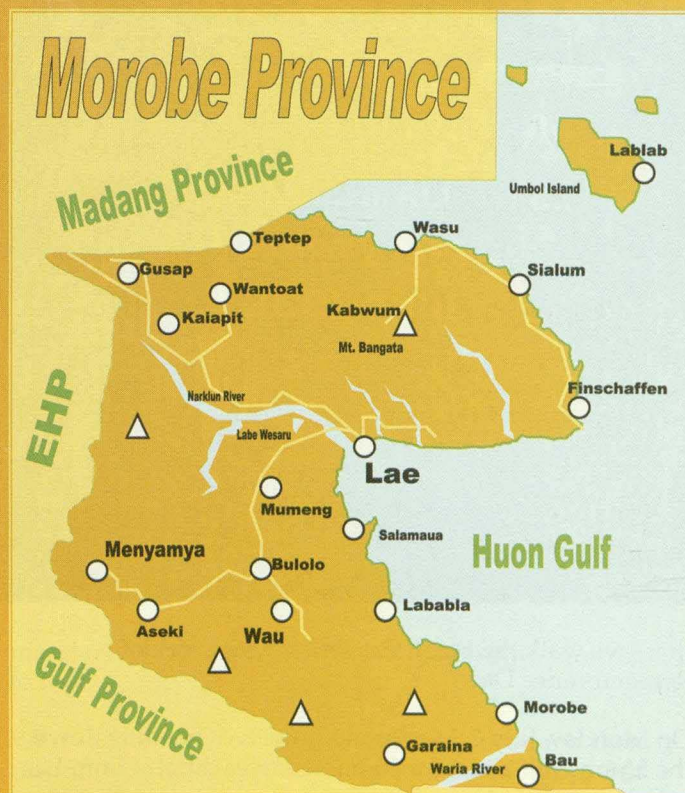
In 1997, during the El Nino, villagers fled as bushfires sparked off by dry bushes detonated some bombs.

Huge bomb craters testify to the ferocity of the battles along the trail between Salamaua and Wau.

At Skin Diwai - a major Australian base during WWII - locals showed me unexploded bombs, live ammunition, Australian army boots and the bush-covered wreck of a DC-3 supply plane.

All along the Black Cat Trail, you can find helmets of Australian, US, and Japanese soldiers that fought there.

Those dark days are long gone but their legacy lives on in the



jungles between Salamaua and Wau.

The jungle also shrouds relics of the gold mining days of the 1920s and 1930s.

Local folklore has it that somewhere between Wau and Salamaua lies the wreck of a gold-laden plane.

Whether it's true or not, the fact is that locals avoid the thick jungle, saying that it is a masalai (spirit) place where dark forces await unwary human beings.

## Black Cat Trail *One of the toughest terrains in PNG*

*By Malum Nalu*

The old Black Cat Trail between Salamaua and Wau, in the Morobe Province, makes the Kokoda Trail seem like a Sunday afternoon stroll in the park.

This is because it is not an established trail like Kokoda, on which hundreds of trekkers regularly tread, but a forgotten World War II course that passes through some of the toughest and most hazardous terrain in the world.

Leech and snake-infested jungle, moss covered rocks and fallen tree stumps, precarious cliff crossings, and potentially dangerous river

crossings make the Black Cat arguably one of the toughest tracks in PNG.

Should there be an accident, unlike Kokoda, there are no radios to call for a helicopter to come and evacuate you.

It is recommended only for very fit and experienced trekkers.

Some Australian soldiers have described the Black Cat as the hardest walk they've ever done.

The Lonely Planet guidebook quotes a local expatriate as saying the Black Cat is "suitable only for masochists and Israeli paratroopers".

After walking from Salamaua to Wau, I can only say that I do not know how I survived.

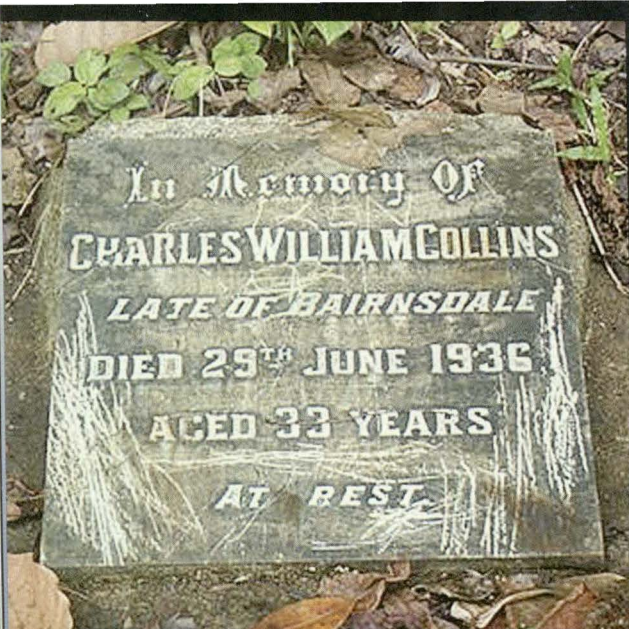
The idea of walking the Black Cat Trail came to me after my painful struggle over the Kokoda Trail in June last year.

The Black Cat has always fascinated me since I take an avid interest in WWII history, and my mother is from the Salamaua area.

In September last year, Salamaua marked the 60th anniversary of its recapture from the Japanese in 1942.

I proposed to the Morobe Tourism Bureau projects officer Heni Dembis,





that "we walk the Black Cat Trail on the week of Remembrance Day."

On Monday, July 21, we found ourselves heading down the Huon Gulf aboard a 40-horsepower dinghy from Lae to Salamaua.

Pouring rain eventually gave way to sunshine as we dropped off some students at Salamaua High School on top of Kela village, before crossing the bay to Laugui village at Salamaua Point.

We spent a relaxing afternoon visiting the old graves around Salamaua. They date back to the gold mining days. Japanese tunnels and anti-aircraft guns are on the hill overlooking the isthmus.

We went to the new-look Salamaua Haus Kibung, which after many years of inattention is now recovering its glory.

We checked into one of the chalets, which at K20 per person a night is quite a good deal. It comes complete

with electricity, gas cooking facilities, and bathroom and toilet facilities.

After dinner, we chatted well into the night with caretaker Mathew Gomuna, a cheerful fellow from Garaina, and some other locals.

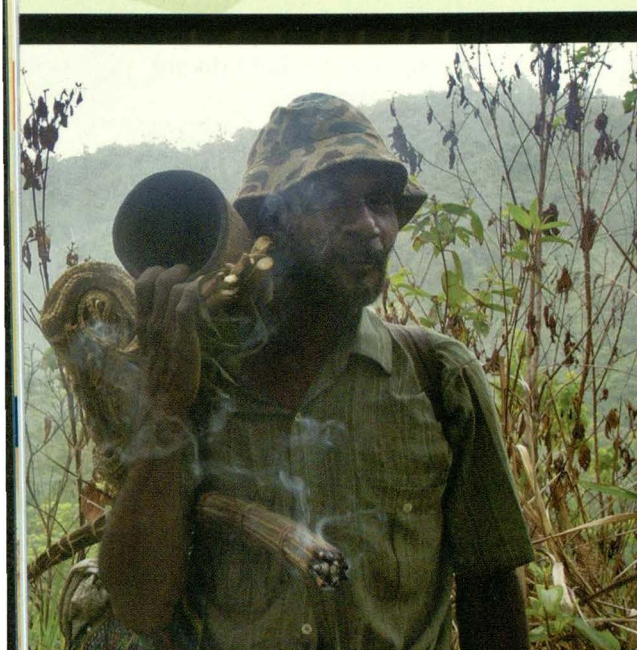
Mathew had lined us up with Lionel Aigilo who would take us from Salamaua to Wau.

Come Tuesday morning, heavy rain started pouring. We had to wait until 10am before we left Laugui with Lionel and his hardy uncle Solomon Jawing.

We followed the coconut avenues past the colourful cemetery, walked further inland through thick mud, where we crossed the flooded Francisco River.

I found the going tough against the swift current; however, Lionel and Solomon were on standby in case I was swept away.

We walked through gardens, swamps and creeks before







gorging a classic lunch of Lae Biscuit and Sita tinned meat, washed down with spring water, on the banks of the flooded Francisco.

We continued upstream to Komiatum village, and at 3pm arrived at the confluence of the Francisco and Tambu Rivers.

This was when the hard slog started as we climbed through thick kunai up towards Mount Tambu.

Every now and then, we would come across shady bamboo, rewarded by panoramic views of the valley and sea unfolding before us.

Massive bomb craters from WWII indicated the ferocity of the battles here in 1942.

Solomon recounted a story, which was repeated several times, of a Japanese assault of the Australian defenses in 1942.

The Japanese were said to have been charged by a huge

masalai (spirit) pig, which ravaged them and forced them to flee.

We continued up Mt Tambu, and every now and then turned back to feast our eyes upon the panorama that continued to unfold, as well as the magnificent flora and fauna.

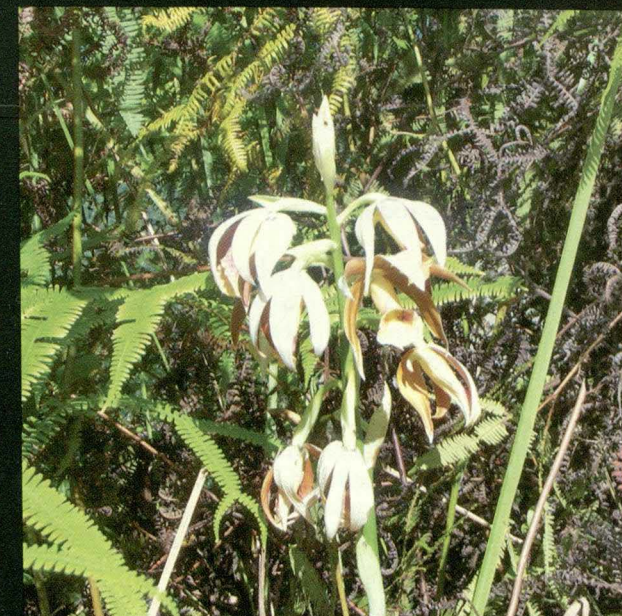
Hornbills and prized black cockatoos flew across the afternoon sky - a welcome sight for our sore bodies.

Wild pigs, cassowaries, cuscus, tree kangaroos, and other wildlife are profuse in these mountains of Salamaua.

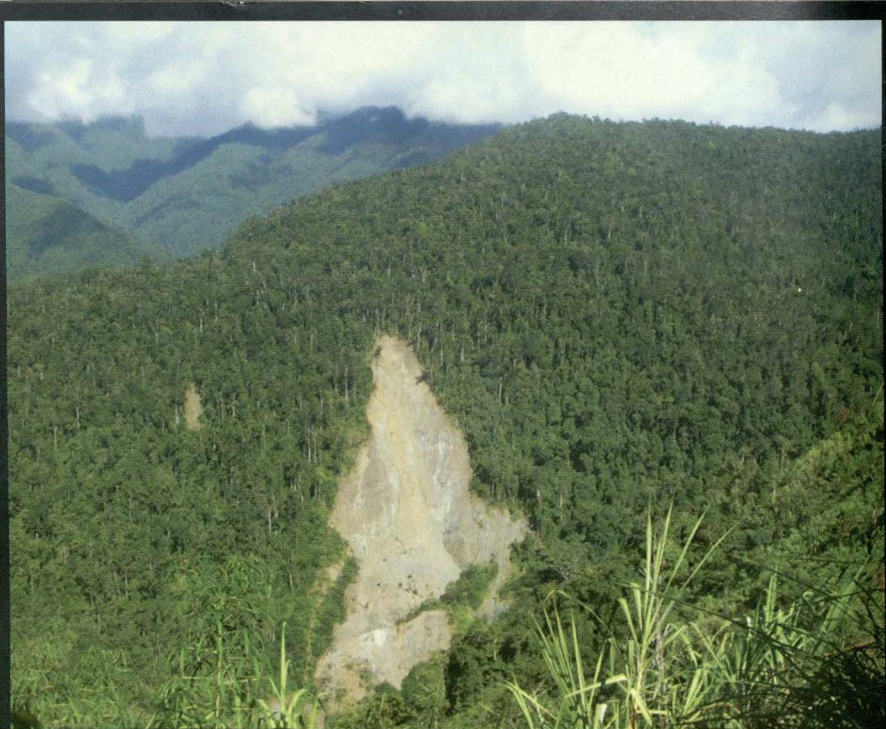
We reached the top of Mt Tambu at about 6pm and continued on to a mountain spring, in which we all washed and quenched our thirst before descending to the hamlet of "Niukamp" (New Camp).

We had dinner of bananas, rice, tinned meat and hot cups of coffee before resting our tired bodies.

Wednesday July 23, 2003 - Remembrance Day - is a day







that I'll always treasure as I firmly believe our small group honoured the 60th Anniversary of Salamaua in its true spirit by trekking the Black Cat Trail.

Our thoughts were with the many soldiers and carriers of WWII who lost their lives on this treacherous path in 1942 and 1943.

Up early that morning, while the rest of PNG was probably still in bed, we descended down Guisep Creek, and made numerous creek and river crossings before arriving at Mubo.

From Mubo, we precariously edged our way past steep cliff faces as the flooded Bitoi River raged below, to an easier crossing further upstream.

We passed through a network of gardens, pebbly fjords and steep jungle, past landslides and difficult sections of the river before climbing up the steep ascent to the fortress-like village of Gaudagasul.

The villagers - who only have visitors once in a blue moon - welcomed us with open arms and literally stuffed us with food.

There were dishes of bananas, kaukau, taro, tapioca, and choko to go down with our rice and Diana tuna.

After that, we talked well into the

night, encouraging the locals to start building village-style guesthouses for trekkers who would pass through their village.

The response was very encouraging.

We pressed on the next morning through thick rainforest as the track steepened and deteriorated markedly.

My bulk and weight of the backpack on my shoulders caused the track to give way in many places. On more than one occasion, I had to grapple on to salat - stinging nettles - for dear life.

We continued like this, scrambling down to creeks, back up again, over and around slippery log falls, landslides, and salat.

On several occasions, we heard the calls of birds of paradise, which tantalizingly weaved their way through the forest canopy.

Wildlife was in abundance and the forest was alive with raucous calls of other unseen birds.

One time, as I was climbing up a creek, I almost put my hand on a brown snake which Lionel and Solomon later told me was poisonous. Talk about a close call!

Suddenly, Lionel gave out a yell,

thinking that a snake had bitten him.

But after a close inspection, it was just a leech. Thus marked our entry into leech country.

The insidious creatures crawled on the forest floor like tiny dragons, and once they sniffed blood, clung on to our legs.

Shoes and socks were no hindrance as they worked their way in and continued in the same vein as miniature vampires.

Lionel and Solomon, who walked barefoot, had their feet absolutely covered by the slimy leeches.

Every now and then, we had to stop and scrape the them off with knives.

The leeches, however, were a blessing in disguise as they forced us to pick up the pace despite the heavy backpacks on our shoulders.

Many a time, I felt like opening my backpack and throwing all my wet clothes into the bush, as they were the ones adding the extra kilos.

We persevered, and after eight hours of torture came to a kunai clearing which marked our entrance into Skin Diwai.

We could push our weary bodies





no more, and literally collapsed in a heap at Skin Diwai.

In June last year, three British backpackers dared to try the Black Cat. Two of them ended up very sick at Skin Diwai from malaria, pneumonia and exhaustion.

The third Pommie continued on to Biaweng village and eventually, Wau, where he managed to get a helicopter to ferry out his two sick buddies.

Skin Diwai is a detour from the main Black Cat Trail - which continues on to Bitoi and eventually Wandumi village outside Wau - and is now the preferred choice for locals.

Skin Diwai was the site of a major Australian base during WWII. It is littered with live bombs, ammunition, other war junk including boots, and even plane wreckage.

Being one of the high points between Salamaua and Wau, Skin Diwai is freezing cold.

Keen to hit Wau the next day, come rain or sun, we were up at the crack of dawn and started walking at 6am.

Like the previous day, this was a walk through leech infested country, slippery logs and rocks, as well as numerous other obstacles straight out

of a commando-training manual. We pushed our bodies to the max and at 1pm, after seven hours of hellish jungle, we descended into kunai country and were rewarded with our first glimpse of Wau.

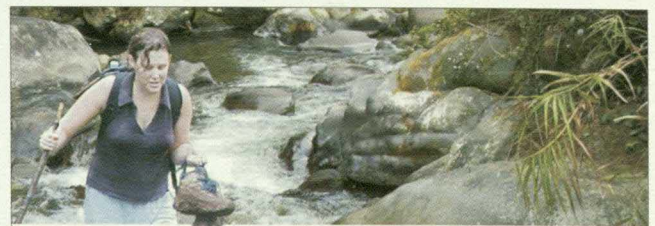
"Wau! Wow!" went through my mind as I glimpsed down on this famous gold mining township.

We went down the roller coaster path to Biaweng village over the next two hours, sliding all the way down a graded track from the mining and WWII days.

Despite our sheer exhaustion, we all felt a sense of achievement, and celebrated with cans of Coca-Cola from the village trade store.

An early night, and at 5am on Saturday, July 26, we started walking to Wau. We arrived there at 8am.

From Wau, a PMV ride to Bulolo, and another to Lae where Lionel, Solomon, Heni, and myself celebrated with a barbeque and a couple of cold beers before I departed at the crack of dawn the next day for my flight back to Port Moresby.



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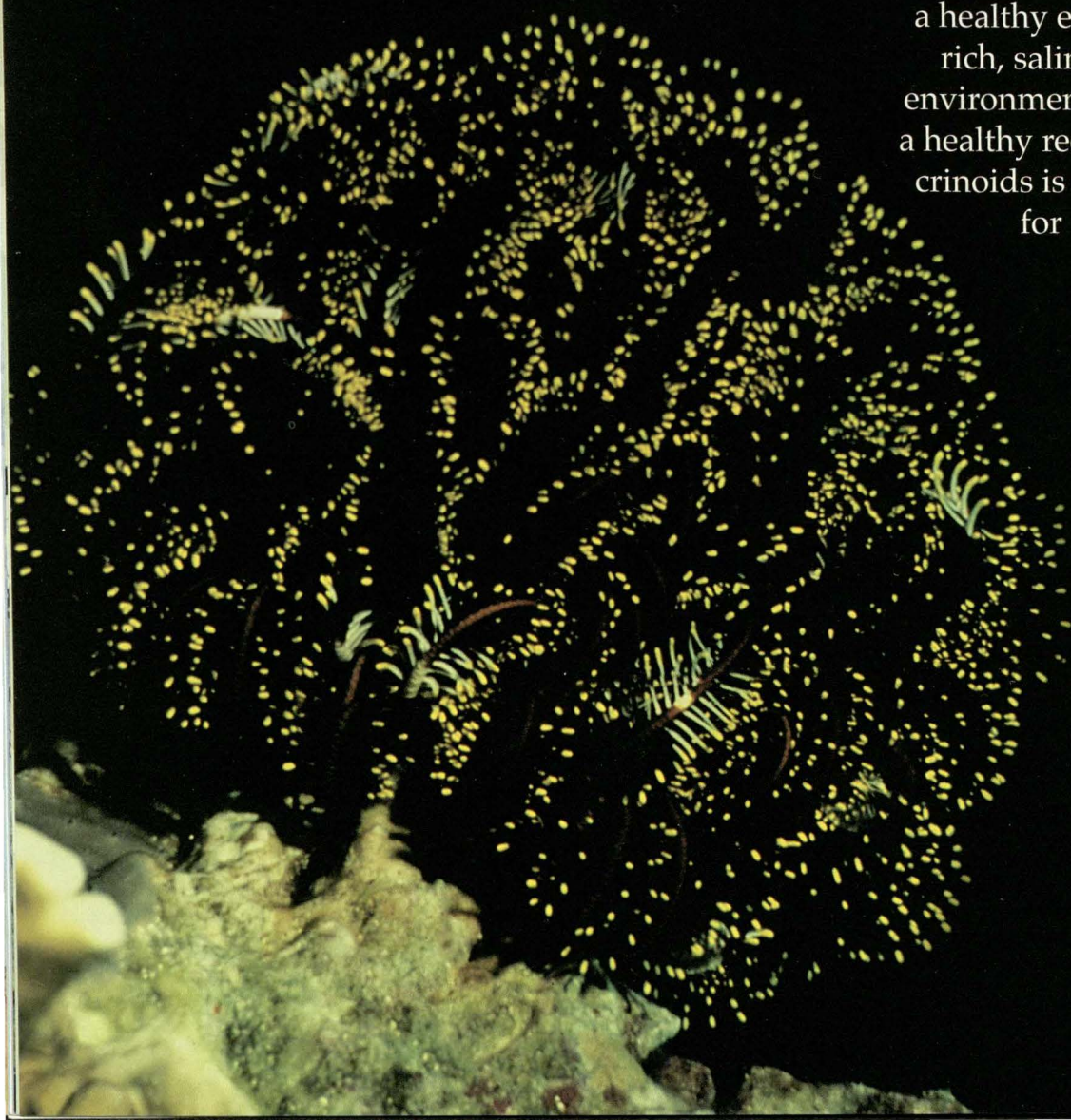
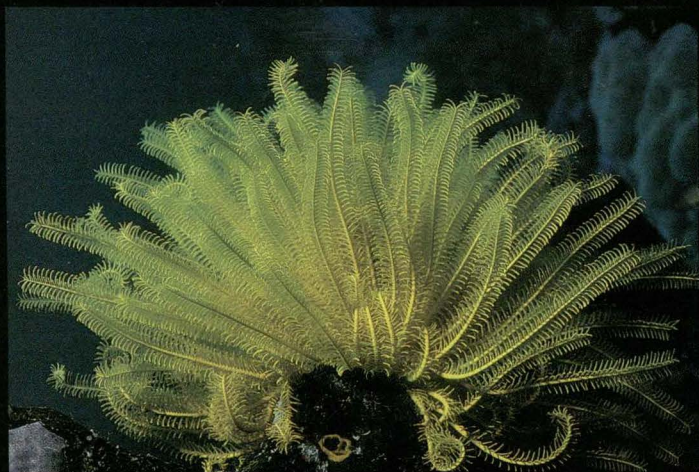


# FANTASTIC FEATHER STARS

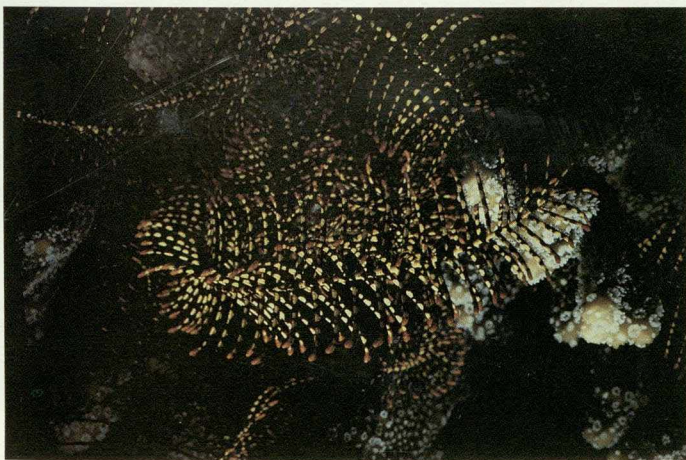
*A marine biologist's bonanza*

*By Rick Tegeler*

Visit a reef nearly anywhere in Papua New Guinea and you will be blessed by observing one of the oceans' most beautiful and enduring creatures. Just as the coral reef represents the pinnacle of life in our oceans, so the crinoid or feather star is most certainly one of the jewels in the crown of this setting. Dropping from a dive boat into the sea and encountering these enticing creatures colourfully festooning a reef, fluttering their graceful arms as if in welcome, is truly a visual feast. Most importantly, their presence is generally a positive indicator of a healthy ecosystem. A nutrient-rich, saline-balanced feeding environment is the cornerstone of a healthy reef and the gathering of crinoids is a bellwether measure for such a habitat.





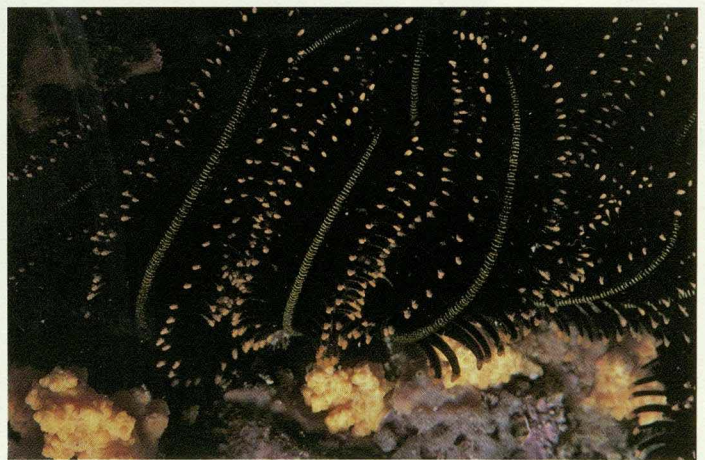


These interesting and time-tested invertebrates can be a paleoecologist's timetable, a marine biologist's bonanza and an underwater photographer's delight.

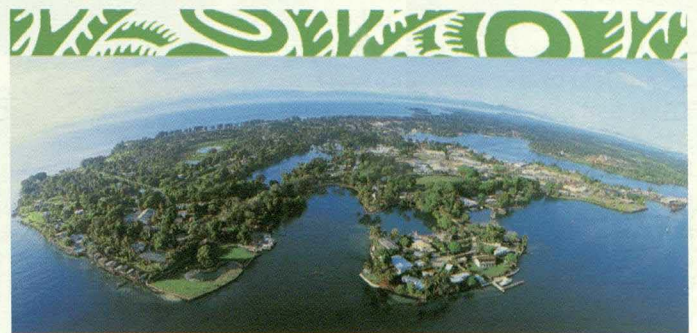
Of the class echinoderms (phylum echinodermata), or "spiny skinned" animals, the crinoid's closest relatives are starfish, sand dollars, sea urchins and sea cucumbers. Each feather star is adorned with a mantle of five to two hundred arms consisting of fine lateral branches each with a feather-like appearance. Their relatively small bodies are separated into five sections surrounding a central axis and, like starfish, each section and group of associated arms is capable of regeneration. The primary family difference and distinguishing characteristic of crinoids is that the mouth is located on the top part of their bodies, while the similar organ of all other echinoderms is situated underneath. Currently, between 600 and 700 species of living forms of modern crinoids have been categorised. Shallow water varieties differ from their deep-water relatives, "sea lilies" (so named for their resemblance to the flower), by their ambulatory abilities. Sea lilies have a stem or stalk extending from the underside of their bodies which is anchored permanently to the ocean floor and are found most commonly at depths greater than 100 metres.

While primarily used for grasping, the shallow water animals can slowly and deliberately "walk" on their tendril-like legs (cirri), having cast off their stems in the very early stages of life. They are even capable of swimming short distances if necessary, using a graceful undulating motion of their arms. Their directional capabilities are random as they lack eyes. However, they possess excellent sensorial aptitude attained through the integration of millions of sensory cells located throughout their skin. What the deep water form lacks in mobility is more than made up for in its perseverance through time as one of our most enduring life forms. Evidence of stalked crinoids first appeared in ancient sediments dating to 530 million years while the free moving variety can be traced to about 200 million years ago. This dating places the creature's existence about 100 million years before the first dinosaurs and the relatively unchanged modern animals are truly living fossils. By their sheer number and broad dissemination throughout the world, their skeletal fragments are an important fossil index helping to provide tangible evidence of ancient seas.

Modern feather stars are relatively common reef



dwellers in most oceans of the world and are particularly abundant and diverse in PNG waters. They are a true indicator species of the health of a reef, often the first dwellers to bear witness to ecosystem problems such as drastic and sudden changes in water temperature or salinity, situations currently arising in the world's oceans, courtesy of the El Nino phenomenon. Signs of decay are an obvious bleaching of the arms from the tip inward. These seemingly gregarious animals can be found in groups and they are most prevalent in and about currents. Early in my diving and photographic career I came to realise that by swimming to the area where they congregate on a reef, drawn by their cacophony of colour, will usually place me in the vicinity for the best action of other feeding animals and organisms. When feeding, they often perch suspended out over drop-offs or dangle tenaciously on the sides of canyons, spreading their



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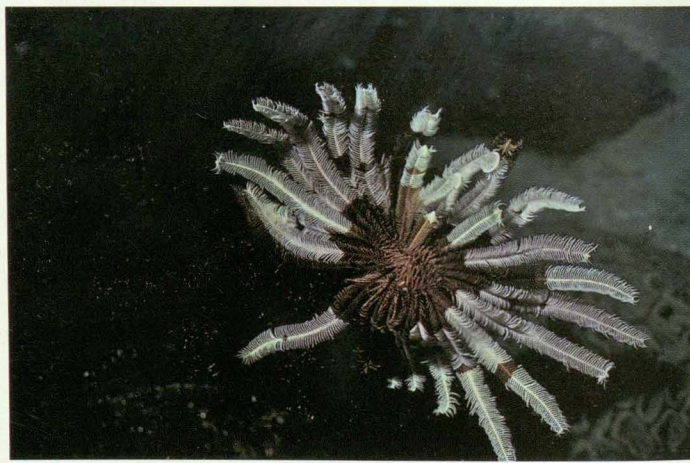
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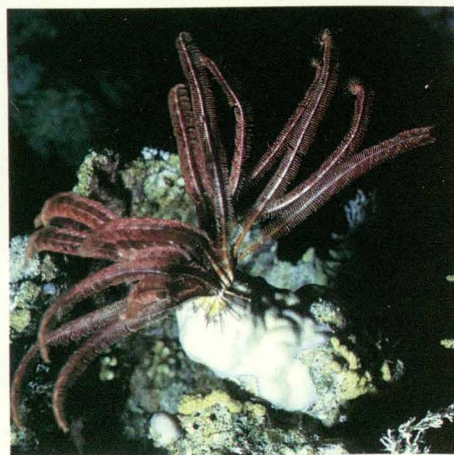
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feathery finery as if to celebrate life and to maximise their exposure to as much food-rich water as possible. They have a knack of finding the best spots for feeding which are often the most exposed portions and therefore active areas of a reef. The stalked variety are true suspension feeders while the free-moving forms are filter feeders and require passing sea water in order to survive, grasping the reef with their cirri while spreading their arms to select and sieve microscopic organisms. Unlike the tube feet of any other echinoderm which work independently from one another and are used almost solely for locomotion, the crinoid's mucous covered, and very sticky, tube feet are located on the feather-like projections (pinnules) of the arms and work in groups of six. They can selectively snare food and channel it to small feeding grooves running the length of each appendage. Microscopic, hair-like "cilia" move this material down these food gutters, which ultimately converge at the creature's upturned mouth. By this method, it is thought that the feather star is one of the very few suspension or filter feeders which can be selective (they have even been called "picky") in their choice of foods. Inadvertently, brushing against these sticky feet can easily cause the pinnules or even the entire arms to break off, so great care needs to be exercised when observing these fragile beauties. The number of arms found on crinoids inhabiting different depths is a good indicator of the amount of plankton and nutrients available in the passing water at that level. The more food rich in the environment, the fewer the arms required to sieve sufficient nutrients, and vice versa.

The variety of colour and textures



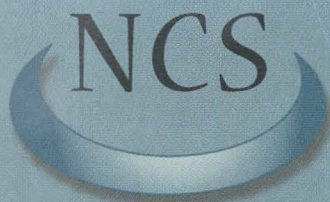
found in feather stars are as diverse as the number of living species and the creature's resemblance to a moving floral display is a sight to behold. Most shallow water varieties are extensively pigmented making them a favourite photographic subject. Additionally, they are communal. Often, an underwater photographer with a sharp eye and a good close-up lens can find crabs, shrimp, brittle stars and other

creatures living in symbiosis with the crinoid or simply perched on or hiding in the arms of this unique animal. There tends to be three daily activity periods for different species of feather stars, just as there are with most reef dwelling animals and fishes. Often when diving at dusk I have encountered members of the day shift folding their feathery appendages in around themselves forming a protective ball-like cover in which to spend their off hours. Likewise at dawn, I have similarly observed many of the light sensitive night squad heading for cracks or crevices in the reef to rest in the semi-darkness until evening when it's back out to a perch in the vigorous currents for feeding. Hence, the diver has the opportunity to find unique forms of the animal in the dusk and dawn periods, with completely different species prevalent in each of the day and night cycles as well.

The feather star is a highly photogenic and beautiful representative of nature's enduring purpose demonstrating a simplicity and fragility of design combined with the ultimate in tenacity for the continuance of life on this planet. Its well-being, which can be effected by the slightest changes to its environment, mirrors that of the ocean as a whole, while its modern-day presence offers us the chance to glimpse the structure of creatures past living a modern existence. In its specific ecosystem, the animal is an important indicator of the health of our ocean's rich and fragile coral kingdoms. It remains for mankind to provide proper stewardship for the environment and ecosystem in which the crinoids thrive to ensure ongoing existence for all in the web of life.







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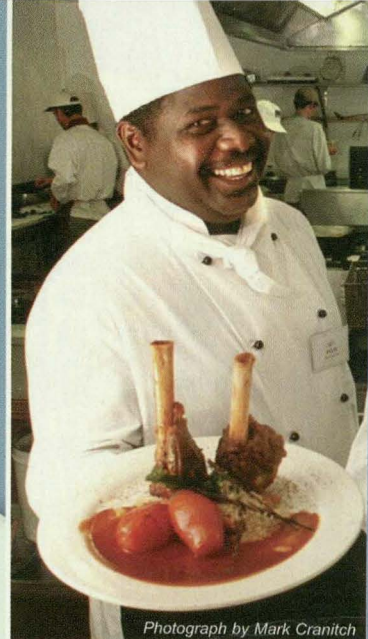
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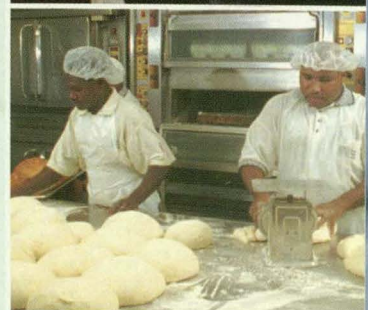
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# LOVE AT FIRST SIGHT

*PNG's spectacular  
underwater world*



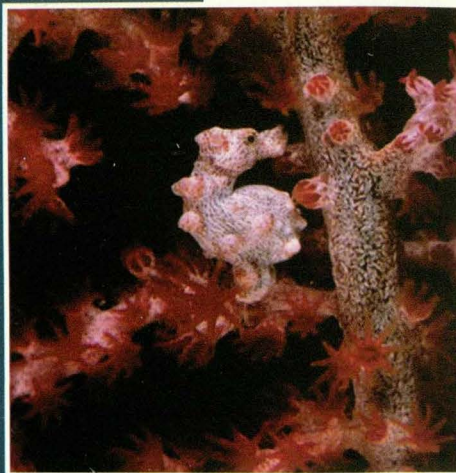
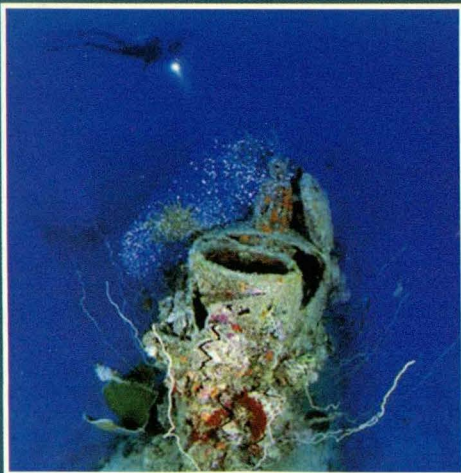
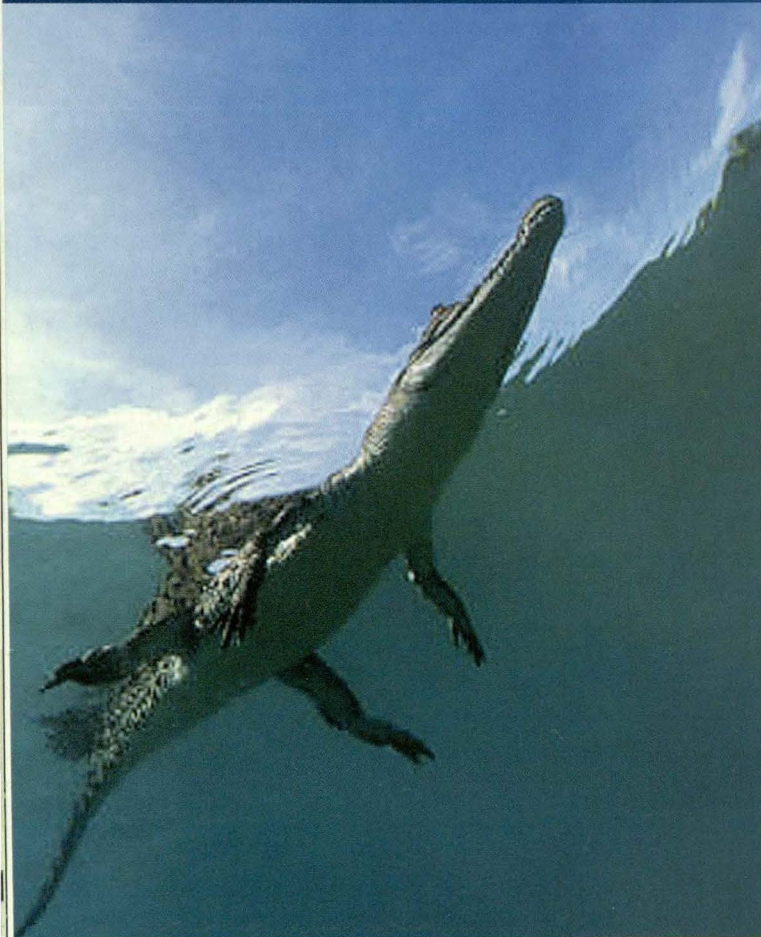
*Words and pictures by Tibor Dombovari*

In Europe, where I live, people know that Papua New Guinea is a very exotic place. Their vision is of a great mountainous island and the strong and varied characters of the faces of the Highlands people.

Papua New Guinea seemed to them to be almost as far away and untouchable as the Moon. In one sense they are right since some of Papua New Guinea's beauty is almost as if it were extra-terrestrial. I am fortunate enough to journey to Papua New Guinea regularly. By now, when its familiar islands appear through the plane's window, I feel like coming home.

One third of my diving is done in Papua New Guinea, but I wouldn't claim to say that I know the country well. I have difficulties when my countrymen ask me to describe it. I usually choose the easiest way and show them photographs that I take of Papua New Guinea.

I will never forget the first time I looked below the surface of the sea. That magical glimpse happened in





the 1980s in the tropical waters of Cuba, in the Caribbean. That was when I decided to dedicate myself to becoming a good underwater photographer. This was a cornerstone of my life and the next one came when I first dived in the Bismarck Sea, north of New Britain.

It was love at first sight. While the seas around PNG are beautiful and spectacular, they are tricky and deceptive as well. Their secrets are not discovered easily.

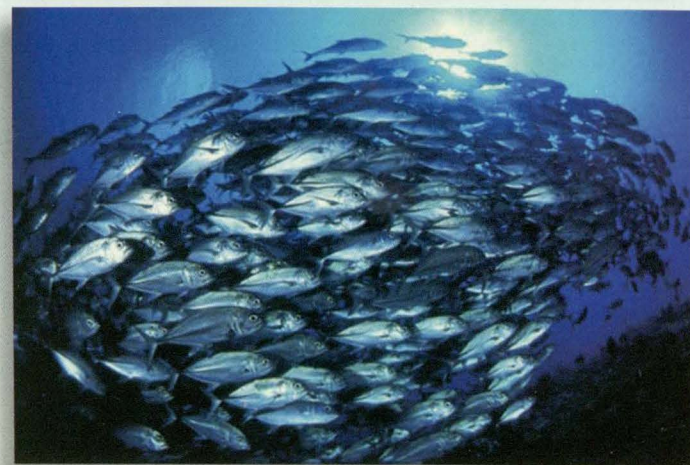
To capture all the hidden life forms on a diverse coral reef is every underwater photographer's dream. It is no easy feat. The miniature residents of a coral reef have survival strategies that have evolved over millions of years. Some of them are transparent so that they can blend with almost every kind of environment. Others look like corals, or like the surface of their host's body. By doing this they become invisible to the eye of a predator or a photographer for that matter. Apart from my equipment, which I try to keep in tip top shape, I have only one weapon for the defeat of these million years old hiding strategies. It is patience.

Each time I see something I want to photograph, I am ready to wait. I will spend the whole dive at one spot, if necessary. And I can tell you, sometimes it is. Marine creatures less than the size of a thumb are often shy. They need to become used to your bubbles, to the way you move, the noises your camera makes. When they accept your presence, you have a chance to capture their natural behaviour. I tend to photograph rare, strange looking marine creatures, since I am mostly interested in less-known species, a hardly-discovered part of the animal world. There is a group of animals that defies these strategies.

The clownfish are my weak point. When I see one, I feel an irresistible temptation to take a picture even though I have hundreds of pictures of clownfish from all over the world. After the first shot, it usually gets better since the clownfish becomes confident and starts to pose in front of my lens.

There are many other things to photograph in Papua New Guinea. When photographing small reef creatures, I rely partly on my experience but mostly on my fantastic dive masters Alcie and Andrew. I have worked with them for several years and they know the sea and its inhabitants better than anybody else.

All my admiration goes to Alan, captain of Febrina, who takes his ship to the best possible sites, and he knows the Bismarck Sea like the back of his hand. I am grateful to Cecile and Max from Walindi Resort. They have shown me what it is like to live on a tropical island. They've also helped me to feel that New Britain is my second home. It is thanks to these people that I find myself in waters that are hard to describe in words. Fortunately, with my cameras, there is another way to display their beauty.



- The author lives in Hungary, Europe. He won 1st prize on the 2003 World Festival of Underwater Images, Antibes, France; 1st prize on the 2003 Celebrate the Sea Festival in Kuala Lumpur; 2nd and 3rd prize in this year's Papua New Guinea Photo Competition. He plans to return to PNG in the near future.

Contact: [dombovari@chello.hu](mailto:dombovari@chello.hu)



# MAHONIA NA DARI

## *A new direction in conservation*

*By Malum Nalu*

Mahonia Na Dari means 'Guardian of the Sea' in Bakovi, the tok ples of many communities on the Talasea Peninsula in West New Britain.

It is also the name of an independent non-government research and conservation centre on the peninsula. It was established in order to understand and conserve the natural environment of Kimbe Bay and Papua New Guinea, for the benefit of present and future generations.

Mahonia Na Dari has a vision of supporting community-based conservation and sustainable resource management.

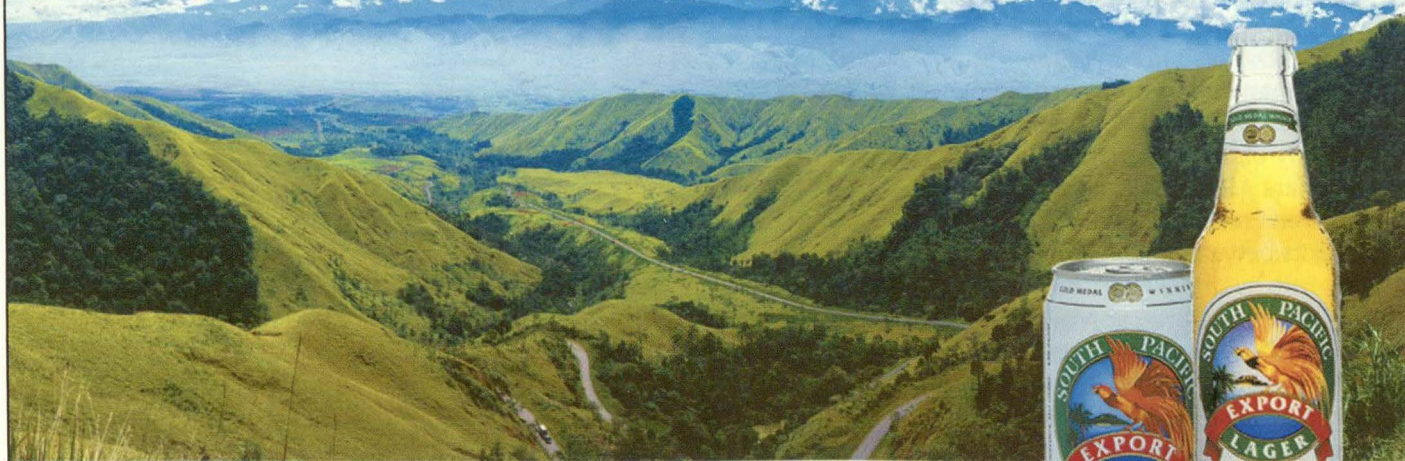
It operates from the Walindi Nature Centre, about 20 minutes drive from Kimbe.

The Nature Centre land is made available under a token lease arrangement with Max and Cecilie Benjamin, owners of the neighbouring Walindi Plantation Resort.

The centre was officially opened in 1996, and includes offices, a library, laboratory, resource centre, microscope room and haus win, set amongst colourful park-like gardens.

The buildings are constructed in a traditional style, adapted to accommodate some of the necessities of contemporary office work and living.

*Just Another Day in Paradise...*



BEER OF PARADISE...





The walls are made of woven screens, with sago palm leaf roofing (morota).

Malas timber is used throughout with beautiful black bean flooring, all sourced from local producers under the European Union's Islands Region Environment and Community Development Programme - the predecessor of the PNG Eco-Forestry Programme.

The site has a variety of accommodation; staff houses, the Plantation House (four bedrooms,

Kimbe Bay supports a remarkable diversity of marine and terrestrial species.

In the reefs alone, at least 860 species of fish and 360 species of coral have been identified.

The conditions and richness of these diverse ecosystems make Kimbe Bay an ideal location to practise conservation, improve knowledge through monitoring and research, and launch a bid to heighten environmental awareness in the

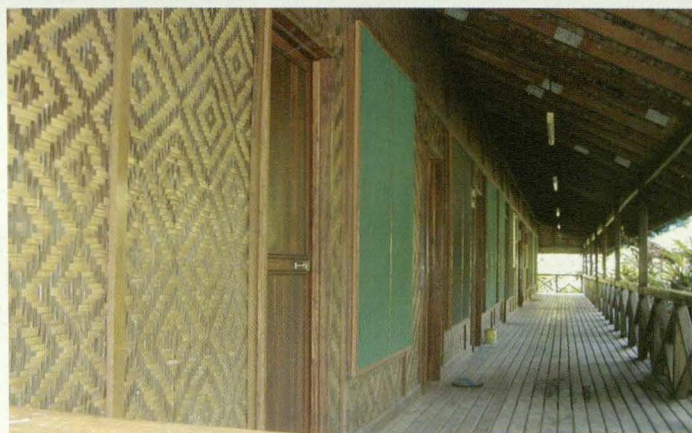


a pioneering marine education programme for local schools, known as the Marine Environment Education Programme (MEEP).

It aims to instill environmental and conservation ethics in the younger generation of Papua New Guineans.

Selected secondary school students from within Kimbe Bay attend the programme on Saturdays over 10 weeks.

They learn about the sea, its



each with an ensuite, sharing kitchen and laundry facilities) and the Bikhaus (dormitory style, with shared bathrooms and communal kitchen and laundry).

The Plantation House is used by visiting researchers, while larger groups and schoolchildren stay in the Bikhaus. Accommodation is available for the general public.

Mahonia Na Dari has a number of small boats based at Walindi, offering quick access to inshore and more distant sites, and knowledgeable local boatmen pilot scientists to and from research sites.

community.

In the long-term, Mahonia Na Dari hopes to become a leading advocate for conservation with strengths in marine education and outreach, community-based conservation, research and community development projects.

Beginning in Kimbe Bay, Mahonia Na Dari aims to build a grassroots constituency for conservation, increasing environmental awareness and inspiring local action to protect marine and forest habitats.

Mahonia Na Dari has developed



importance to them, future generations, PNG and the world. Mahonia Na Dari also hosts excursions for schools from anywhere in the country, for up to five days at a time.

Sections of the MEEP manual have been incorporated into the mainstream school curriculum under the Curriculum Reform Implementation Project (an AusAID and PNG government initiative), recognising the value of the programme.

Mahonia Na Dari and local resource owners have together established Locally Managed Marine Areas





(LMMAs). This programme of creating protected marine areas has expanded beyond Kimbe Bay to other provinces.

LMMAs provide an ideal point of reference for ongoing monitoring and research.

The conservation programme delivered by Mahonia Na Dari stimulates and develops community environmental awareness, complementing the work undertaken in the formal education sector.

It aims to increase knowledge and understanding of conservation issues among schools and local communities.

Mahonia Na Dari has puppet shows for younger students and community members.

It is an innovative and exciting way to capture their attention and deliver its environmental message. Environmental research and education go hand-in-hand.

Mahonia Na Dari offers a unique opportunity for marine scientists and other researchers to work on a wide variety of projects that both advance collective knowledge and benefit communities.

Mahonia Na Dari and The Nature Conservancy combine to engage local and international researchers, whose work is used to inform projects and education programmes.

The Walindi Nature Centre (WNC) is shared by other organisations: The Nature Conservancy, FORCERT and

the Walindi Timber Yard.

The Nature Conservancy is an international non-government organisation focusing on conservation, with projects across Micronesia and Melanesia.

They are working at Walindi Nature Centre to establish a Marine Protected Area (MPA) covering all of Kimbe Bay, from Ulamona in the east across to the Willamuez (Talasea) Peninsula.

A management plan is being developed for this proposed MPA, in partnership with resource owners and other stakeholders (NGOs, government and private industries).

The Nature Conservancy also has a rainforest conservation project based in Madang.

FORCERT is a local not-for-profit company that works with existing NGOs and service providers.

FORCERT assists landowners to manage their forests sustainably, and access international markets for their forest products through certification.

They are working to join community-based portable sawmill operations with local centralised timber yards under a Forest Stewardship Council group certificate, and facilitate links between yards and overseas timber buyers.

The Walindi Timber Yard sources timber from local producers. It is working closely with FORCERT to support sustainable forest management practices within

communities, and to establish international markets for PNG forest products.

Mahonia Na Dari faces the on-going challenge of securing donors for the programmes that it runs - funding is primarily project specific.

It has established a network of support through partners and donor organisations and individuals, but is always on the look-out to broaden those sources and further develop its programmes.

With continued support and an enthusiastic audience, Mahonia Na Dari will continue to quietly go about its business - promoting environmental awareness and conservation of PNG's significant natural resources.



• For further information, contact Mahonia Na Dari directly at PO Box 697, Kimbe, West New Britain Province. Telephone/facsimile: 9834241. Email: [mahonia@global.net.pg](mailto:mahonia@global.net.pg)

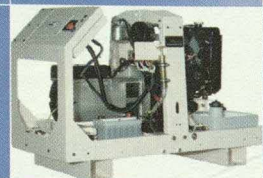
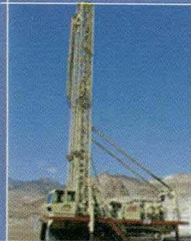




# UMW

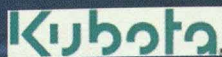
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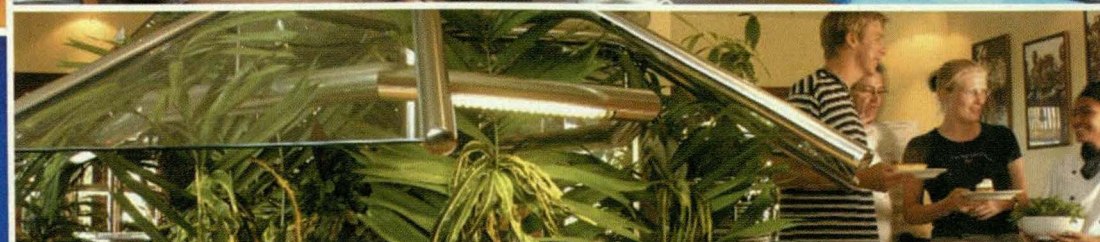


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# MILNE BAY

## Protecting its reef system

*By Malum Nalu*

World Environment Day is a special day celebrated each year on June 5.

It is a day in which the United Nations stimulates worldwide awareness on the environment to enhance political attention and action.

This year's world environment day theme is "Wanted! Seas and Oceans - Dead or Alive".

The theme asks that we make a choice as to how we want to treat the Earth's seas and oceans.

It calls on each and every one of us to act.

Do we want to keep our seas and oceans healthy and alive or polluted and dead?

The day can be celebrated in many ways, including street rallies, green concerts, essays and poster competitions in schools, planting, recycling efforts, clean-up campaigns and much more. In many countries, this annual event is used to enhance political attention and action.

In Milne Bay, Conservation

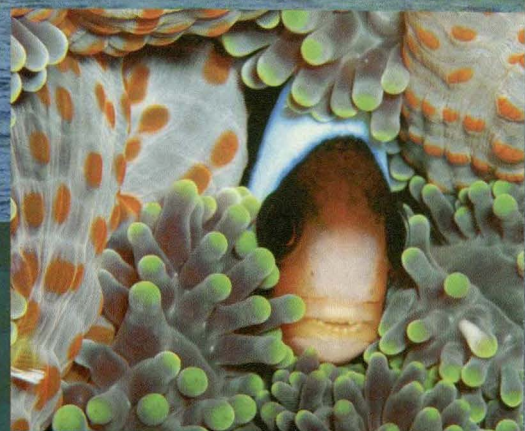
International's Community-based Coastal and Marine Conservation Project (CBC & MCP) ran competitions to target schools to raise students' awareness about seas and oceans.

Reef health, in fact, is what makes Milne Bay Province very attractive to tourism. It has the most pristine area/reef system covering almost 75 percent of the PNG's reef system and is now a focus for conservation by Conservation International.

The exceptional biodiversity of Milne Bay's waters is of global importance for marine conservation as indicated by two biological surveys conducted in 1997 and 2000 by Conservation International. The surveys observed nearly 430 species of corals, 950 species of molluscs and over 1100 species of fish.

Several species recorded were previously unknown and the total number of known coral species in Milne Bay exceeds that of Australia's famous Great Barrier Reef, the nearest comparable marine ecosystem.

Several of the province's coral and fish species are found nowhere else in the world. A lot more marine



*Clown Fish*



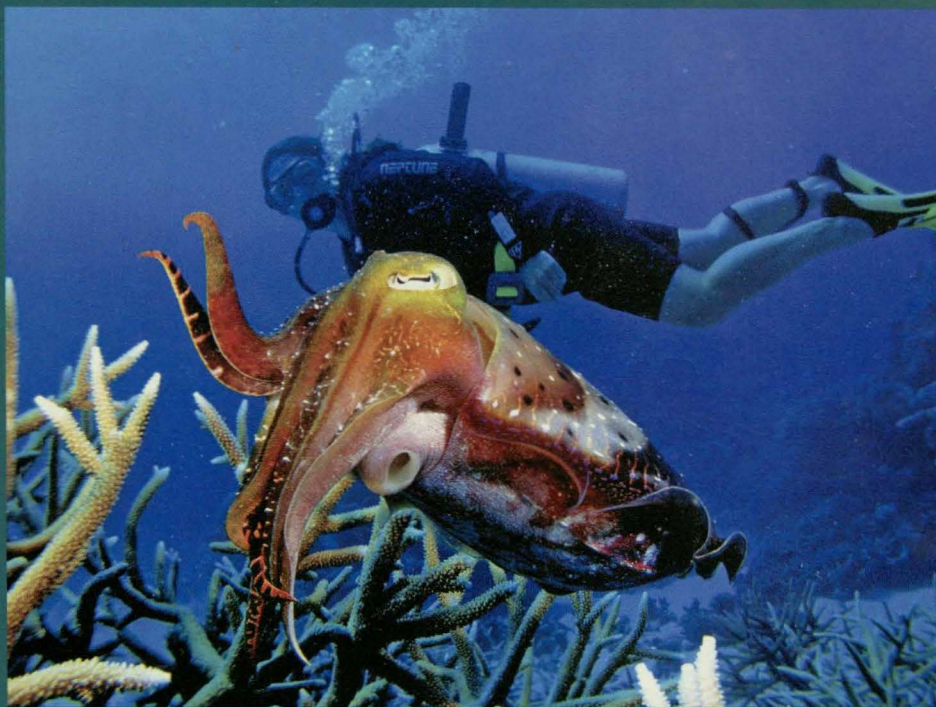
*Angel Fish*

fauna species are found in Milne Bay waters and reefs than anywhere else in the world.

Time, however, could be running against this pristine marine environment.

Today's selfish attitude and greed to obtain money has resulted in reckless





*Cuttle Fish*



*Ghost Pipefish*

management of marine resources. Narrow-minded attitudes by people have resulted in increased uncontrolled rubbish disposal, which is now a major pollution to the marine environment.

Uncontrolled population boom on small islands and hamlets is increasing pressure in resource exploitation.

Traditionally, Milne Bay's fathers and forefathers upheld cultural norms and secrecy. Today's generations are not good managers.

"We can raise the level of awareness with such colourful activities," says John Gonapa, environmental education and community awareness coordinator with Conservation International.

Selected schools took part this year. They were Ladava Primary School, Rabe Primary School, KB Primary School, Alotau Primary School, Goilanai Primary School, Lelehoa Primary School, Watunou Primary School, Divinai Primary School, Walalaia Primary School, Lelehu Primary School, East Cape Primary School, Huhuna Primary School, Cameron Secondary School, Hagita Secondary School and Kuiaro Technical High.

Conservation International hopes to

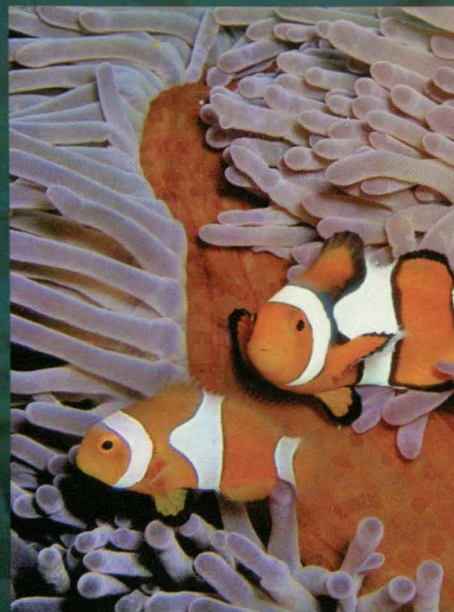
include more schools in future.

"One of the priority tasks is to promote environmental awareness through such a world event," Gonapa said.

Elementary schools ran poster drawing/colouring competitions that depicted dead corals/marine life as a result of pollution or destructive fishing methods, a contrast of a good and bad sea/ocean environment, and human induced wastes/activities into the seas/oceans.

Lower primary schools wrote poems with reference to the themes of pollutants of seas and oceans, destructive fishing methods, what can be done to save the seas and oceans?, and what would they as concerned individual students want their seas to look like in five to 10 years time?

Upper primary schools wrote essays with special reference to the causes of human induced threats, major pollutants of the seas/oceans and how they affect the marine organisms, ways of looking after the seas and oceans, what would they like to see their seas and oceans like in the next five to 10 years, and how would they contribute to achieving the above vision as concerned citizens?



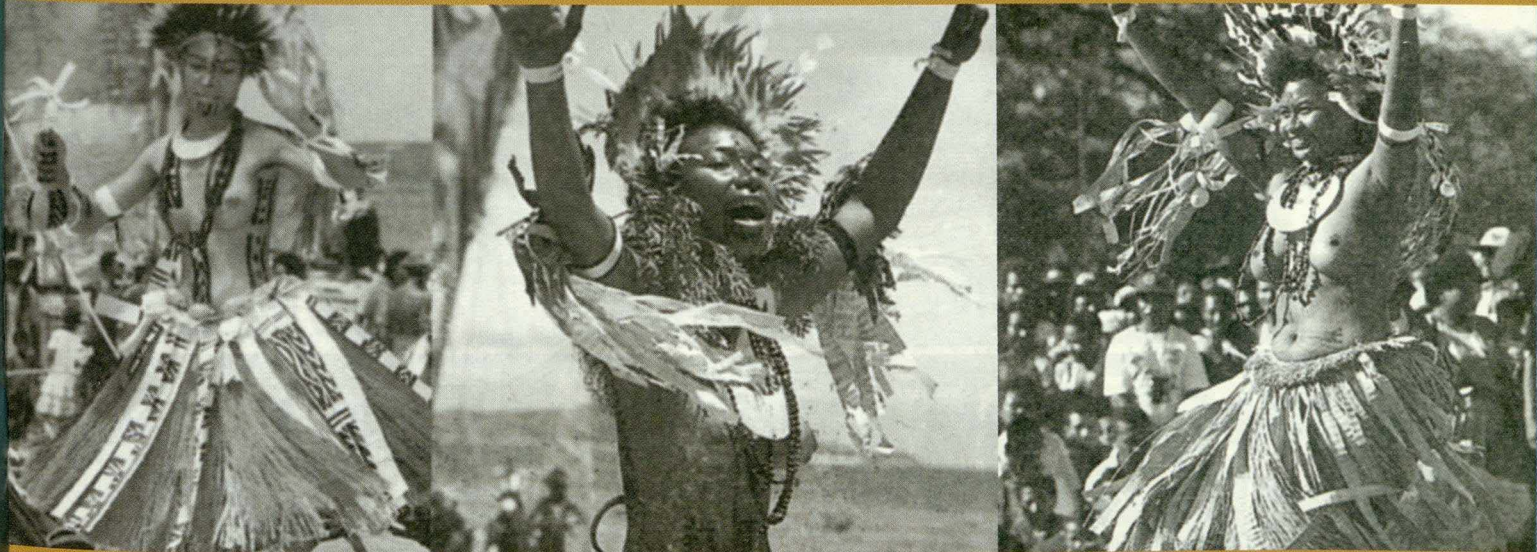
*Christmas Tree Worms*





# 2004 HIRI MOALE FESTIVAL

It kicks off September 16 at Port Moresby



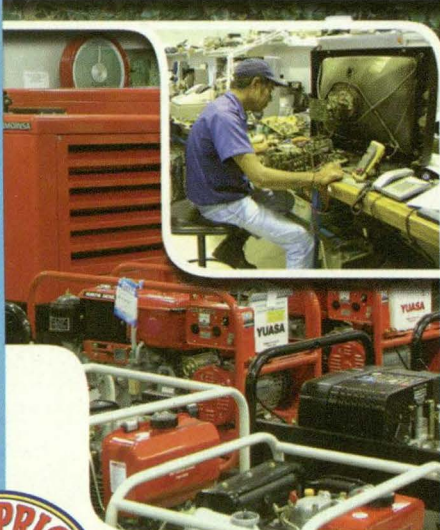
The Hiri (trade) began centuries ago. Under their crab-claw sails, the heavy multi-hulled lagatoi moved in a stately procession from the region of Port Moresby westwards to the Gulf of Papua.





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The huge intricately engineered craft carried cargoes of clay pots made by the women of Motu and Koitabu.

There was ready custom for them from the Kerema people of the Gulf's coastal villages in exchange for sago, other foodstuffs, betelnut, toea (shell money) and canoe logs.

The lagatoi had to get away on the outward passage by September to use the south-easterly winds that began blowing then. They set on the return passage about four months later, when the northwesterly winds blew from about January to March.

For a Motu or Koitabu young man, to crew on a Hiri voyage was a form of initiation and show of strength of manhood. It was impossible to refuse to go.

The construction, outfitting, manning and departure and return of the lagatoi became festooned with the observance of elaborate customs.

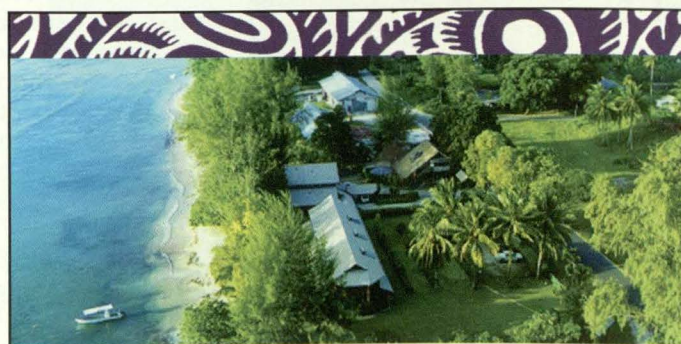
By the end of the Second World War the Hiri trade was in decline. Many canoe logs used for building the lagatoi lay rotting. Many lagatoi captains, known as baditauna, had grown old and the younger men who would have been trained to succeed them were at school or working in paid jobs.

In 1957, PNG's Australian colonial government banned the trade after a lagatoi capsized, with the loss of some of the crew off Boera village, about 14 kilometres west of Port Moresby, the birth place of the traditional founder of the Hiri trade, Edai Siabo.

In September, the appearance off Port Moresby of the crab-claw sails of the lagatoi will herald the opening of the September 16-19, 2004 Hiri Moale Festival. Hiri, trade, and moale, the Motuan word for joyful celebration: the joyful trade festival.

Back in the old days, the return of a lagatoi to its village after months of absence was a time for huge festivity. Family and friends gathered to welcome crewmen wearied by the backbreaking job of steering and handling the great craft.

The lagatois would bring tons of food, bows and arrows, grass skirts and stone axes. To honour the sailors, all the village women adorned themselves with their best garments and oiled their bodies with coconut oil to



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highlight body tattoos that signified the life and skills of each woman's Hiri voyaging husband or father.

The revival of Hiri trade traditions, observances and festivities began with the launching of the first Hiri Festival in 1971 by the Port Moresby Tourist Association. It was repeated in 1972, stalled until 1976 when it became known as the Hiri Moale Festival. It was stalled again for nearly 10 years until revived in 1987 by the National Capital District Commission and Central Provincial Government. 2003 was another miss, but the 2004 festival programme promises to feature all the splendour of previous ones.

The highlight will be the Hiri Hanenamo Quest, accompanied by traditional dancing and the re-enactment of the departure and arrival of lagatois at Ela Beach. Arts and craft display, float parades, vanagi (canoe) races and asi asi (small canoe) races along Ela Beach that arouse fierce competition between villages are other features planned for four days of intense colour, drama and tradition.

Twenty young Motu-Koitabu women are selected by Hiri Hanenamo Quest, an event derived from the title Hanenamo, accorded in the old days to a young woman held to have the correct attitude, manners and behaviour required by Motuan tradition. She earned respect and happiness for herself and her husband.

These graces are taken into consideration by the judges of today's quest.

This year's Hiri Hanenamo title will go to the contestant judged to be well versed in traditional custom and practice and to be outstanding in the authenticity of tattoo designs, body decorations and ornaments.

Rause Vere, of Lealea village, is the builder of the largest of this year's lagatoi, a four-hulled craft.

"You've got to know the pattern," he says. "They are difficult to build and our elders knew more about it. They are difficult to sail and very slow."

A lagatoi hull was usually four dugout canoes lashed together with a transom and bamboo pole network.

In between Hiri voyages the canoes were used separately for fishing.

Before being strapped together they were overhauled and caulked with banana fibres, coconut husks and tree resins.

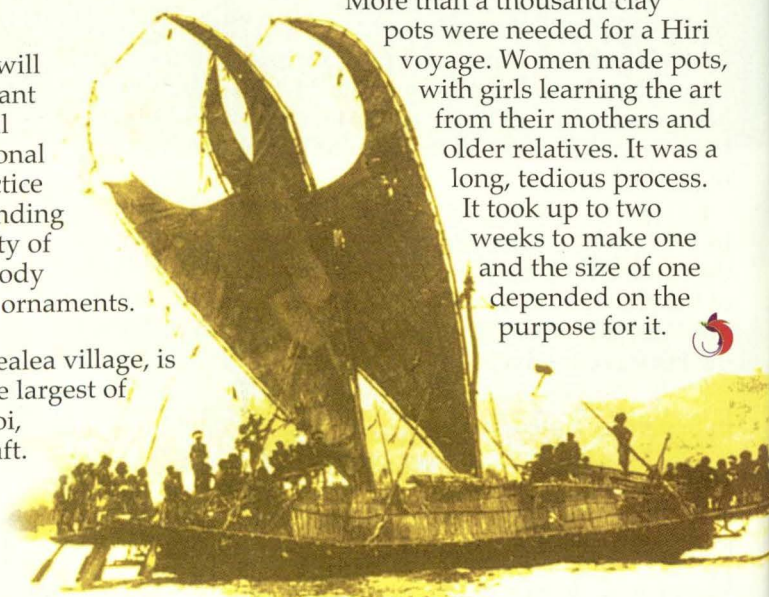
Any new hulls obtained in the Gulf were added to the craft for the return passage. One was recorded to have a platform of over 25 canoes.

Sails were woven from pandanus leaves and rigged on as masts so that they could be sailed in both directions. The clan badge hung from the top of the mast, often consisting of long cane cylinders decorated with cowrie shells. When a lagatoi was sailing well, its badge flew at right angles to the hull. The lagatoi also flew streamers called pepe to distinguish one craft from another, with some pepe trailing into the sea behind them.

Steering was achieved with a number of small oars each handled by a crewman and a heavy oar manned by four to six men.

The space between two masts is the irutahuna which is used by the craft's two captains to meditate with their ancestors and discuss repair and maintenance needs.

More than a thousand clay pots were needed for a Hiri voyage. Women made pots, with girls learning the art from their mothers and older relatives. It was a long, tedious process. It took up to two weeks to make one and the size of one depended on the purpose for it.







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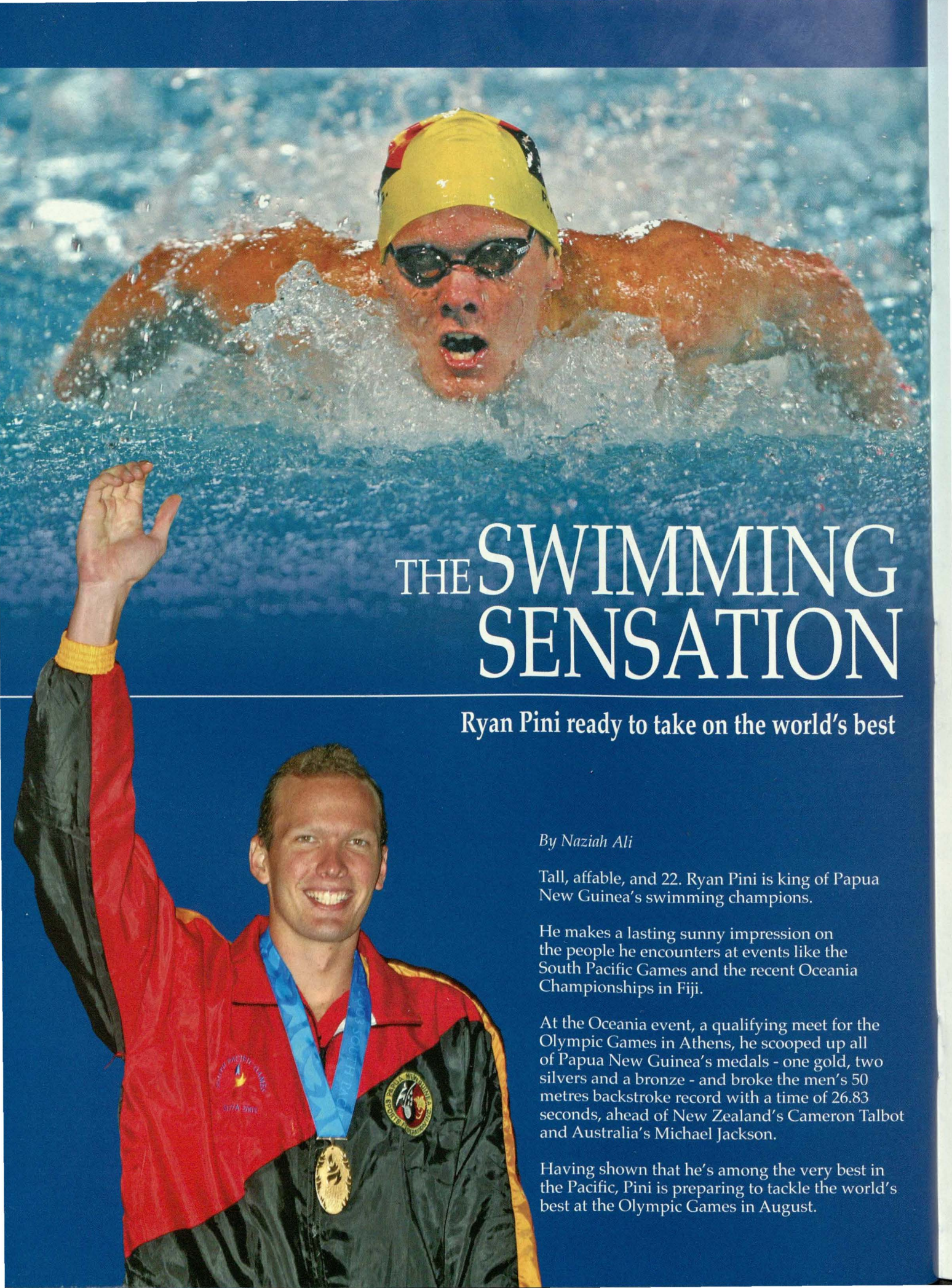
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# THE SWIMMING SENSATION

Ryan Pini ready to take on the world's best

*By Naziah Ali*

Tall, affable, and 22. Ryan Pini is king of Papua New Guinea's swimming champions.

He makes a lasting sunny impression on the people he encounters at events like the South Pacific Games and the recent Oceania Championships in Fiji.

At the Oceania event, a qualifying meet for the Olympic Games in Athens, he scooped up all of Papua New Guinea's medals - one gold, two silvers and a bronze - and broke the men's 50 metres backstroke record with a time of 26.83 seconds, ahead of New Zealand's Cameron Talbot and Australia's Michael Jackson.

Having shown that he's among the very best in the Pacific, Pini is preparing to tackle the world's best at the Olympic Games in August.



He is high in world swimming rankings, with the fourth fastest time last year for the 100 metres backstroke.

He arrived at the Oceania Championships with handy experience from the Australian National Open, the World Championships in Spain last year, the 2003 South Pacific Games, and other international competitions.

He was PNG's 2003 Athlete of the Year and won silver for the 50-metre backstroke at the Australian National Open this year.

He has represented PNG at the Commonwealth Games and in the last two South Pacific Games.

At the 2003 SPG, he collected seven golds, four silvers and a bronze, and broke four South Pacific Games and four PNG national records.

Pini's Athens targets are the 50-metre and 100-metre breaststroke, 50-metre and 100-metre butterfly, 50-metre and 100-metre backstroke and 50-metre and 100-metre freestyle events.

He's swam four Olympic qualifying times in the last 12 months.

Pini is ranked among the top 15 swimmers in the world for the 100-metre backstroke, 100-metre butterfly and 50-metre butterfly, and he is still improving.

He trains in Brisbane under one of Australia's top coaches Rick Fenderzant, in between taking an informational technology course at the University of New England.

Pini joined the Boroko swimming club in Port Moresby at the age of eight and returns home for holidays. "Ryan is self-confident and he is actively striving to reach his goals.

He is a great ambassador for the country in the swimming world," says Elizabeth Wells, president of the PNG swimming association.

"He's a disciplined and committed person and a great mentor for our young swimmers"

Pini comes from a swimming family. His father represented PNG at the

1969 South Pacific Games and his brother Jason competed in the 1991 and 1995 South Pacific Games.

"He is in max training for the Olympics, so we are expecting not only personal best times but times that suggest he will set more than just PNG records at Athens," his brother says.

The energy Pini expends as he blazes from one end of a training pool to another daily isn't entirely fired by an athlete's carefully balanced diet. Some of the fuel has some of the tastes of Papua New Guinea, of which he has been a citizen since April this year.

He has a weakness for PNG beef crackers sent specially to him and also one for PNG-made Twisty snacks that his Australian training mates also now have a taste for.

Wells has watched Pini grow up to be a swimming champion and she believes that greater triumphs lie ahead for him. Perhaps, one will be the Pacific's first Olympic swimming medal.



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# Mr Jazz Man

*Aaron Choulai forging a distinctive PNG-style jazz*

Jazz: A popular form of music that originated among black people in New Orleans in the late 19th century. Characterised by syncopated rhythms and improvisation. It now has various styles.

That definition comes obviously from a dictionary.

One later style is Australian. Aaron Choulai is deeply immersed in it.

For some time, on and off, he's being writing a piece that embraces some Papua New Guinea forms of music.

Perhaps what eventually emerges from Port Moresby-born Aaron will be the forging of a distinctive Papua New Guinea-style jazz.

All jazz is fundamentally the product of a player's mood and personality.

Quite a lot more influences imbue Aaron's jazz. His maternal grandfather was from Jaul Island, in New Ireland Province, of a Chinese father and New Ireland mother. His maternal grandmother is from the Solian clan of Central Province, of Indonesian and English descent. On his father's side, he is of Jewish, Polish, English and Australian descent.

Although he's just 22, he's already played in New York with some of the maestros of American jazz. In May, Sunnyside, a New York jazz label, released his first CD, 'Place', in North America and Europe, while Move Records released it in Australia and New Zealand.

Here's what Paul Grabowsky, an influential Australian jazz musician, wrote about 'Place'.

It is a "significant signpost" at the beginning of a long and illustrious career.

"One hears the influences, the Blue Note tradition, so perfectly evoked in his effortless writing for the two-horn frontline, the traces of Hancock, but more as a lingua franca than as a self-consciousness. His synthesis, especially

considering his age, is remarkable. He also possesses a touch on the keyboard which allows for a sound to grow, to speak, then to sing. His improvised lines have a sinuous chromaticism which never sounds gratuitous, a lyricism which never cloys."

That's heady praise and seemingly too much for deprecatory Aaron who was born and raised in Port Moresby. He grew up listening to Papuan string band music and drums and singing to the dances of the Papua coast.

He began plucking at a guitar and at around 12 or 13, he recalls, turned to a family piano. The family moved to



*Mr Jazz Man...Aaron Choulai with his first CD released.*





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“Your background definitely affects your music, but I am what I am. I don’t feel that I have to choose. I’m not nationalistic at all. Culturally, I feel more Papuan and Chinese than I do feel Jewish or Polish.”

— Aaron Choulai

Melbourne and fate arrived in the form of Bobby Dixon, the son of a Chicago blues legend, Willy Dixon.

Bobby Dixon persuaded Aaron to play in Blues clubs around town.

Dixon’s influence confirmed Aaron’s attachment to the piano. He was accepted by the prestigious Victorian College of the Arts Secondary School and then by the tertiary college, from which he emerged in 2003 with a bachelor’s degree in music.

During college years he formed his own bands, grew as a musician and composer, and played with Australian’s best jazz musicians.

In 2003, when playing his own compositions with the Allan Browne Trio in Melbourne’s Bennett’s Lane jazz club, Tim Ries, a New York saxophonist who was in town touring with the Rolling Stone,

dropped in to listen. So impressed was Ries that he invited Aaron to New York for a recording with big name musicians.

Where to next? Back to New York at the end of this year and bookings for a tour of Europe, Aaron says.

Aaron’s air of self-deprecation has been mentioned. His voice is pitched so low as to be nearly inaudible, unlike his music. Two handicaps surely affect his self-effacing demeanour. He is an albino and legally blind, but then perhaps these two elements inspire his music.

“It was never really a conscious decision like ‘gee I’m good at this, so I’m going to try and make a career out of it,’” he says. “You know what it’s like in the Pacific. Music is a big part of the culture, it’s just naturally a part of your life. Moving to Australia, you just become exposed to more

types of music. Bad music becomes part of life as well as the stuff you like listening to.

“It would have been about 14 when I decided I really wanted to pursue it as a career.

“Father was not at all musical. My mother’s family was very musical. My mother, Wendi, died in 2001. She was an artist, a textile designer and also interested in performances based on Papuan traditions.

“She was constantly questioning the role of the female in traditional culture and modern culture. I learnt a lot from her in terms of being an artist.

“Your background definitely affects your music, but I am what I am. I don’t feel that I have to choose. I’m not nationalistic at all. Culturally, I feel more Papuan and Chinese than

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I do feel Jewish or Polish. I'm quite happy to eat pork and I'm quite happy to go to Jewish ceremonies as well.

"It's not necessarily a conscious decision to try and merge all my ethnic backgrounds into one big musical theme. All I do is, well, just like what I hear. I've been hearing music all my life. I don't evaluate what I do or how much it represents a bit of myself."

In Melbourne, Aaron's adventuring into the city's jazz clubs prised him from a shell. "You put your name down and get called, and the more I did it the more confident I got. It wasn't a matter of trying to be better than anyone else. I rarely played anything but piano now.

"There is debate about whether what we play in Australia is jazz. A lot of people are just calling it improvised music. The idea of jazz is generally self-expression incorporating improvisation.

American jazz incorporates things like the blues and gospel music, and the swing field with a lot of African rhythm. It has a lot of Cuban influences.

"In Australia, we don't have the African-American influence and all those things, but it is still about improvisation and self-expression. A lot of people just call it Australian."

Jazz is repertoire expelled at 3 am in a cigarette smoke filled basement, hard liquor, people sit soulfully around small tables awaiting the arrival of dawn. It is, isn't it?  
"You have to be a little crazy to some

extent," says Aaron. "It's a weird existence I try and rationalise. It's what I do for a living; I can only ever produce what I do once and that's what I base my living on. Oh, definitely, a really good jazz musician can make a good living, especially in America. In Australia, it's different because the population is so small; jazz is only one percent of the people, but one percent of America is huge."

"I have done gigs at three o'clock in the morning, but I do what I do and I think finally you can set your own rules say 'I don't do that any more'.

"Yes, I smoke and drink but not to the extent you might be thinking. This isn't the 1940s. I am not a stereotype. I speak for myself. I don't wear trench coats and walk in the rain."

He wrote the music for the CD in a week.

"If I have to write for an orchestra, I have to be on my own. It is taking me forever to work on some stuff I've been trying to write for the last three years. I'm working on something now that has a lot to do with PNG music.

"I get nervous. Oh, man, I get incredibly nervous, especially playing in front of people I know. I hate playing in front of my family. I mean, they are very supportive but I get very self-conscious.

"At the moment I'm listening to a lot of jazz at the moment. I don't like Brittany Spears because a lot of music nowadays seems to be about image and selling a product. I hate that side of a lot of music, it's sort of like brain-washing."

Aaron says he doesn't know what his future will be. "Port Moresby is still definitely home for me; that's where I grew up and I think about it every day. You can't ever take away the fact that it's home, although it's not the same place as it was when I lived there.

"I'm working at the moment, composing, looking at various style of PNG string band music and things like that, altering them slightly so they can be played in a concert hall. Like I've said, I'm Papua New Guinean but I play music from Africa and Europe. There's a lot of stuff going on in Papua New Guinea in terms of music. It's hard to keep track of it all.

"There are two types of PNG music. I don't like the stuff that's played on radio and stuff you might hear in a film score or something like that; I don't see that as being progressive. It's like two separate entities side by side.

"I hate the fact that it is bringing Papua New Guinea music and tradition to the fore but is influencing it too much in the wrong ways. The way they use electronic instruments for the acoustics loses too much. It can't compare with what is so special about a string band.

"At the end of the day, what you are playing, for me, is not because I want to be famous or because I want to make money. I mean, it is daunting to think about people not wanting to buy my CD, but as long as I'm satisfied artistically."





# THE MARTIN DREAM

## Sail around the world. Next: A cruise business

From November, a 38-foot catamaran will be based at Kavieng to take up to four guests on diving, surfing and cultural exploration cruises.

It will be run by Jesse Martin, 22, and his younger brother, Beau, 21.

The Melbourne, Australian pair are no strangers to Kavieng. Six years ago they spent what proved to be an idyllic five weeks paddling in kayak canoes from Rabaul and along the coast of New Ireland to Kavieng.

A few years later, in December 1998, Jesse left Victoria in a 34-ft sloop after only three hours experience of sailing alone. He was 17.

In October 1999, he returned to Melbourne as the youngest person ever to have sailed solo around the world unassisted.

"Under the rules of circumnavigation I had to go

to the antipodean point, which is the exact opposite of the world from Melbourne which is the Azores in the North Atlantic. I left Melbourne, went under New Zealand, under Cape Horn, up over the Equator, around the Azores, back under Africa, under Perth and back to Melbourne.

"During that time, I saw land maybe three times, saw fishermen under New Zealand and a couple of planes as jet streaks.

"I met my family at the Azores. They came out in a launch. That was a hard time because we got to speak for only half an hour. We were running low on fuel, so I had to leave.

"They left

and I was stuck with no wind for six days. It was quite painful. I had email contacts. I'd get weather emailed to me. My worst weather was under South Africa. I had five knockdowns in one night. I had electrical faults.

"The scary part of it was you never know when it's going to happen, so during a storm you are on the edge. When it happens, it is almost a surprise."

He organised the PNG kayak cruise for himself with Air Niugini as a sponsor. "I fell in love with the country, more so because life in Melbourne is quite civilised. The places in PNG we went to were totally different from home; different rules, different culture and amazing wild locations.

"We each had a 17-ft kayak and we took tents, but the local people usually gave us food so we hardly had to cook ourselves. We took a digital camera because I have an interest in film making, so we filmed our experiences and put that into a documentary.

"The swell was big. We had a few close calls. We saw sharks. It might have been a tiger or a whaler. That freaked us out a bit. Two young kids."

The kayaks covered about 270 kilometres in about 15 days of actual paddling and inspired Jesse with the idea of sailing around the world.

After a sailing cruise with his father and then PNG, "I wanted to sail right away and tried to get sponsorship. But everyone said I was too young. My parents gave total support.

"To get sponsorship, mum mortgaged the house for A\$80,000 to buy the boat to show sponsors I was

*Jesse Martin...first, it was sailing around the world and now it's a cruise business.*





serious.

"Because the voyage was to be unassisted, I couldn't stop so I had to take everything with me. Mistral, which makes electronics, fans and kettles, was the major sponsor.

"It outlaid another \$300,000. The owner's name is Mathew Gerard. It was a sponsorship pretty well from his heart. I had to take all my food with me and spare parts.

We had to think of everything that could go wrong and then back up for it. Left December 1998, got back on October 31, 1999, turned 18 at sea and my friends were all finishing school. It was a great time of my life."

Jesse began to think about running a cruising business in Papua New Guinea during his 328 days at sea.

"There were parts of the trip, particularly at the beginning, that were hard and I cried a fair bit. But once I'd adapted after about the first month, it was, I'd say, easy. There were challenges but when you're sailing you are mostly sitting on your bum.

"I had a lot of time to think and dream. I dreamt about other trips, listened to music, dreamt of travel to places, making future plans. I was thinking of the catamaran, which I now have and am taking to Kavieng.

"The weather under South Africa was a hard time. Force 10 winds, like 55 knots, big swells, I was towing a drogue and it snapped so I couldn't steer down the waves.

"The beauty for me was I was in the middle of nowhere, so I could go days off course and see nothing. Often I wouldn't go in the right direction. I'd veer off the wind to just make it more comfortable and tack back the next day. I think the hardest part in hindsight was just people saying it was impossible, but I'd say it was fairly easy in some respect."

The cruiser to operate from Kavieng will be sailed from the Philippines by Jesse and his brother.

"It will be a low key, small, and intimate operation, carrying up to four guests and two or three crew. We will run 12-day trips from Kavieng depending on what the guests want.

We've got our first bookings from people I know through other people. I think it will be a quite different cruise because of the exploring nature of it. The boat is based on Polynesian canoe designs.

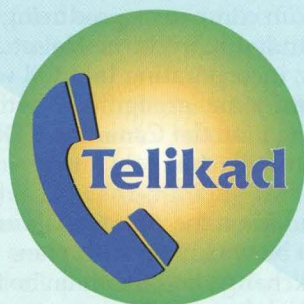
"The first phase is for 11 months to see how it goes, with trips leaving every fortnight.

Jesse's long-term ambition lies in feature and documentary film-making. Having sailed around the world at 18, is there much else he wants to do?

"I have an interest in going back to basic exploring, so I've got a trip to the Antarctic planned with dog sledges and canoes.

"Everyone nowadays is set on speed and technology, so my interest lies in the opposite, as traditionally as possible."

What is there to learn about himself that wasn't learnt on the global lone voyage? "Um, that's a good question. I don't know but the dreams are always there."



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# INTEROIL LIGHTS UP PNG

*Heralding a change for the economy*

By John Brooksbank

Papua New Guinea's first commercial refinery started operations at Napa Napa in June this year. How this came to fruition is almost a fairy tale, a 'rags to riches' story in which a relatively small, unknown company - InterOil Corporation - achieved what others had said could not be done.

The smoking aftermath of the first Gulf War in 1991 was strangely the setting in which the InterOil vision was conceived. It was here that Phil Mulacek, sitting at mess tables crowded with other petroleum engineers who had come to Kuwait to put out the well fires set by departing

Iraqi forces, learned about a mothballed oil refinery in Alaska.

This boutique refinery at Nikiski on the Kenai Peninsula in Alaska belonged to Chevron Alaska and had been left in situ since it was too small for any of their other operations worldwide. To Mulacek, however, the unused refinery represented a unique opportunity and he quickly secured its purchase.

His vision was for the refinery to be a central piece of an integrated petroleum company - producing oil, refining it and marketing petroleum products. He set about making his dream a reality, incorporating InterOil with initial venture capital from some far-sighted North American investors and listing it on the Canadian CDN market (now the TSX-Venture Exchange).

InterOil is now traded on the ASX, TSX-V and the POMSoX in Papua New Guinea with plans to list on the American Stock Exchange and the main board of the Toronto Stock Exchange, later this year.

Luckily for Papua New Guinea, the particular characteristics of the country perfectly suited what InterOil was looking for - a country with a small local petroleum products market, a producer of crude oil, a deep water port, and a Government willing to assist the export of value-added products from the country.

In 1997, InterOil had acquired a 99-year lease of Government land at the Napa Napa slipway site across Fairfax harbour from downtown Port Moresby. This would be the refinery's new home after being transported from Alaska to Port Arthur in Texas for refurbishment, and then across the Pacific to its new home in Papua New Guinea.

To further its integrated petroleum company strategy; InterOil secured exploration licences along the Papuan coast, negotiated with BP for a regular supply of crude







oil and entered into an agreement with Shell for the marketing of refined products.

Although this almost textbook case of a vertically integrated company involved in oil production, refining and petroleum product marketing made a lot of common sense, it took a huge amount of marketing flair and dedication from Mulacek and others in the InterOil management team to deliver the concept to the corporate and financial world. This effort paid off with the approval of a US\$85 million project financing for the development of the refinery from an agency of the US Government, the Overseas Private Investment Corporation (OPIC).

It really was a 'why didn't anyone think of that before' and 'it is too big and cannot be done'. However, engineering the dream into reality was a struggle for Mulacek and his forward-thinking team. InterOil was essentially a small company with only seed equity and a solid strategy, yet it managed to strike strategic alliances with BP and Shell and persuaded the PNG Government in the face of a competing proposal that it was a credible enterprise.

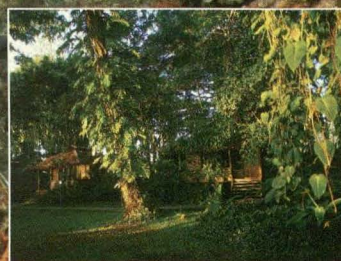
These facts underwrote the InterOil business model - and drove Mulacek to create a team that had to take the concept to an operational company. When the myriad project components all came together with the financial support of those who had belief in the idea, the PNG InterOil refinery was finally more than the concept originally spruiked in the company's 1997 annual report - it was a reality. It was also an idea that appealed to many Papua New Guineans.

"For many years large companies had been telling Papua New Guinea what couldn't be done. InterOil came and told us what could and would be done," said Alan Marat, former deputy prime minister of the country. "We are extremely proud that PNG now has its own refinery."

And so now in mid-2004, after a total capital expenses

of approximately US\$214 million - the largest industrial development investment in PNG - the 32,500 barrel per day refinery is operational. It will produce diesel, kerosene, jet A-1 kerosene and petrol for the whole country. Petrofac, an internationally recognised

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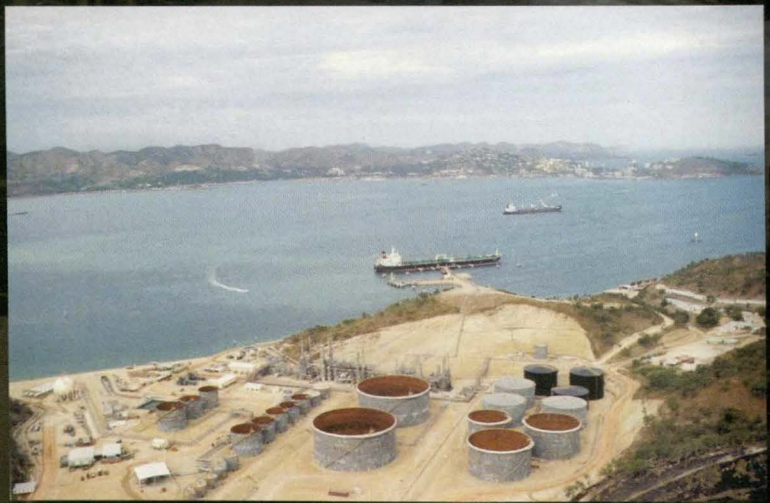
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petroleum facilities management company, operates the refinery, which was constructed by Clough Niugini. Refined products are certified in a state of the art laboratory managed on-site at Napa Napa by SGS, a leading independent testing company. InterOil selected these established companies to ensure compliance with all Papua New Guinean and international regulations in relation to the processing, storage and handling of petroleum products.

The InterOil refinery at Napa Napa has a deep water jetty capable of accommodating crude tankers up to 110,000 dwt and a smaller wharf that can load product tankers up to 18,000 dwt. Crude oil storage is 750,000 barrels, part of a total refinery storage capacity of 1.9 million barrels of crude and product. The facility is also self-sufficient in both power and water.

Regular feed stock for the refinery is assured under an agreement with BP, and InterOil has first right of refusal on all oil produced in PNG under an agreement it has with the PNG Government. This agreement also ensures import parity pricing, so any InterOil cost savings in the transport of crude to, and products from, their refinery improves the company bottom line. In a broad sense the import parity price enables InterOil to capture the transportation costs that would otherwise be incurred in shipping refined products from Singapore.

Marketing of refined products throughout PNG will occur through

existing distributors in PNG including the recently purchased downstream assets of BP PNG - renamed InterOil Products Limited. This means that InterOil benefits from the sale of refinery products throughout the country, utilising a total of about 100 established retail and distribution facilities. Any excess products not sold locally, principally naphtha, gasoline, marine diesel and kerosene, will be exported elsewhere in the Pacific region under an off-take agreement InterOil has with Shell.

In order to find enough oil to supply its own processing facilities, InterOil has a large and active exploration programme. Company petroleum prospecting licenses stretch from Port Moresby to Kikori in the Gulf Province and cover 8 million acres. Using a variety of exploration techniques including field sampling, airborne geophysical and geomagnetic surveys, seismic line shooting and stratigraphic drilling, a number of potential oil bearing structures have been identified.

After its first exploration well, Moose-1, discovered oil shows, the InterOil programme was expanded to drilling of up to 16 wells on petroleum targets. Oil has been identified in a limestone target and in what has been called the Pale and Subu sandstones - potentially a new oil province in the Eastern Papuan Basin.

These targets are of the same age but separate from the well-known oil bearing Toro & Digimu sandstones that underlie the Kutubu, Gobe and Moran oil fields of the more northerly

Papuan Fold Belt. Until InterOil took up its licenses, exploration in the Papuan Foreland region had been minimal in recent years, although it had been the focus of attention in the early years of petroleum exploration in Papua New Guinea, as a result of natural oil seeps and gas volcanoes.

With its small company mindset, InterOil is very aware of the need to get maximum benefits from its exploration dollar and has been able to reduce costs by barging drilling and support equipment to riverside staging camps and minimising the use of expensive helicopters. InterOil has also sought to secure infrastructure and logistics to reduce the long-term exploration costs.

With a total asset of more than US\$260 million and a market capitalisation of more than A\$800 million, InterOil continues to have support from shareholders, who have seen the value of their shares increase from a float price of 80 cents to around \$3.30 on the Australian market today.

In fact many of the original investors are still shareholders - an indication that there is considerable trust in the InterOil management and its ability to continue to add value to the company.

With a business model now proving itself on refinery operation and in-country product marketing, there is still plenty of potential for InterOil. A major oil discovery in the Papuan Foreland region would not only be a boost for the company - it could also cause a surge in petroleum





exploration in Papua New Guinea. This in turn could bring millions of dollars into the country at a time when other resource projects are maturing or in decline.

InterOil is a dynamic, young company that has all its properties in Papua New Guinea. It has the drive and vision to pursue its objectives and carve a place in competition with major regional oil companies. Once financed, InterOil obtained all

the expertise necessary to bring the refinery project to fruition.

InterOil has assembled a management team with many years of experience in larger companies, people who feel they can really make a difference in the company. The upstream plan is to have a majority ownership position and operatorship of its exploration licences.

Having a refinery in Port Moresby

could also have multiplier effects - having a cost effective source of energy so close to the capital, could provide the catalyst for further industrial development in the city.

As InterOil lights up the path and heralds a change for the economy and development of Papua New Guinea, the future maybe is the industrialisation of the nation, with jobs, growth and opportunities.



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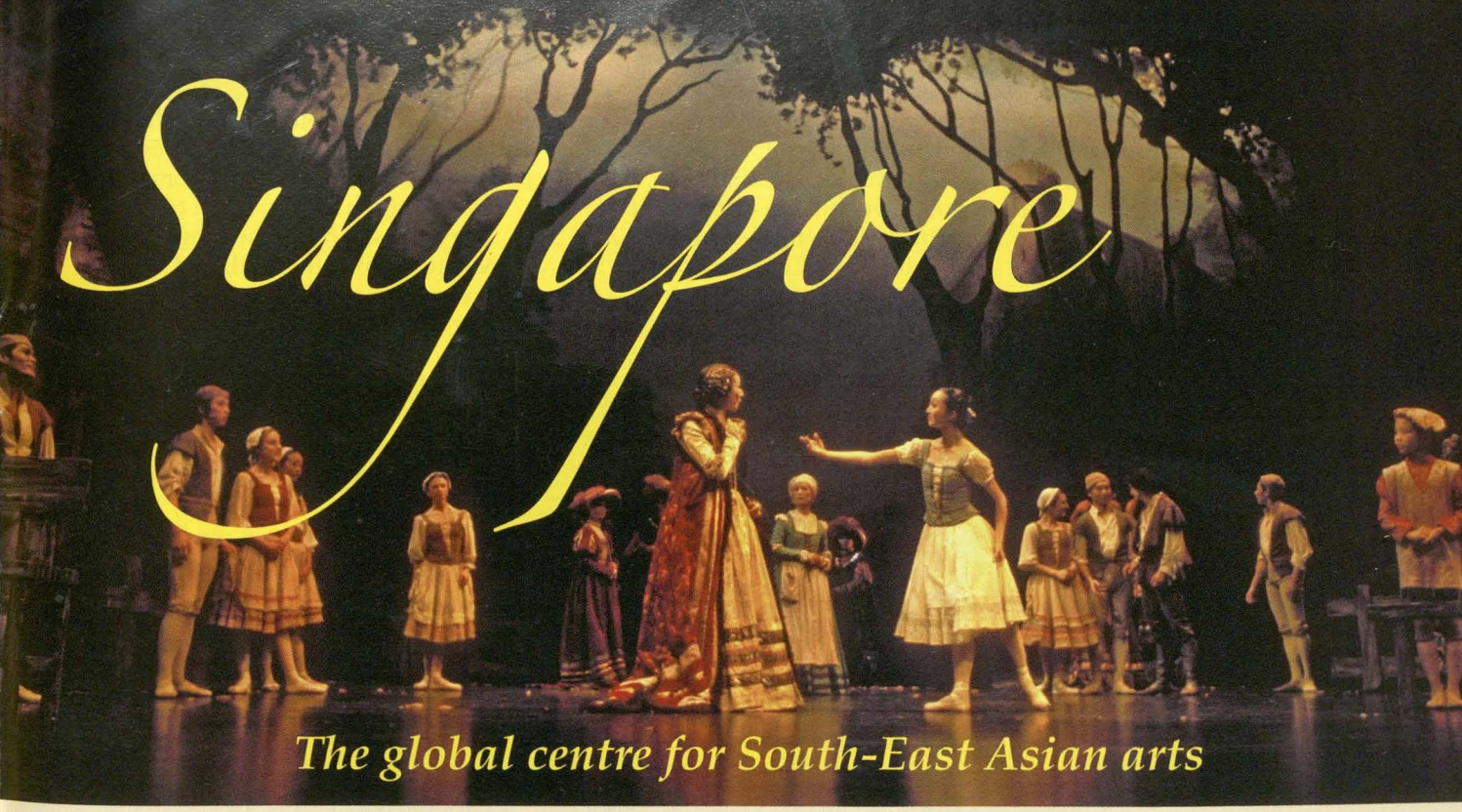
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# Singapore



## *The global centre for South-East Asian arts*

By Tom Cockrem

A new and highly-charged Australian production of *MacBeth*; *Giselle*, the ballet, choreographed by Frenchman, Jean-Paul Commelin; an exhibition of vibrant desert landscapes by Sydney based French painter, Marc Rambeau. The venue: Singapore. Yes, the little island wonder is doing it again.

The economic miracle achieved, the Government is now turning its attention to the arts. And doing it big. The goal: to establish Singapore as the global centre for South-East Asian arts. And that, some would say, has already been achieved.

All of this, of course, is great news for the visitor. Now entertainment options extend to an increasingly tantalising range of exhibitions and shows. A seven day stay could see you taking in that many top performances - from circus through to opera. And by day there are the galleries, far too many for me to cover in my five night stay. I was forced to pick and choose.

Of course not all of this is new.

Many of the venues are very well established. The Substation in Armenian Street has been at the cutting edge of avant garde theatre,

sculpture, painting and film for 13 years. Two dynamic production houses - TheatreWorks and The Necessary Stage - emerged in the mid 1980's. Meanwhile, the gracious old Victoria Theatre has been the darling of all Singapore's theatre-going public since 1909. The arts have been bubbling away in Singapore for generations - but somewhat back of the spotlight and with minimal promotion and financial support.

All of this is changed. The Government is now seriously on the case. Its standard bearers are the festivals: Take Art (March/April), The Singapore Art Festival (May/June) and For Art's Sake (September/October). The flagship is the brand new Esplanade Theatres on the Bay. It is aimed at doing for Singapore what the Opera House did for Sydney. And like the Opera House, it is strategically located, gracing the northern shores of Marina Bay, near the mouth of the Singapore River. The two glass panelled shells have already earned the sobriquets "bug eyes" and "jack-fruit". But they serve important purposes other than the purely aesthetic, making use of those myriad glass panels - all scientifically aligned - to cunningly deflect away the heat from the sun. They also enclose extra space to accommodate studio theatres, galleries, change

rooms and foyers. Visually, they are provocatively novel, and as you might expect for Singapore, boldly ostentatious and sleek. For me they are a brilliant success.

Architectural interest and gracious old world charm are attributes common to many of Singapore's other major art venues as well. I checked out the latest exhibition by Baet Yeok Kuan at Sculpture Square in Middle Road. This was "Dilation", with its visually arresting works in resin and oxidised steel. Sculpture Square itself occupies what was Singapore's first Baba Church, built in 1894.

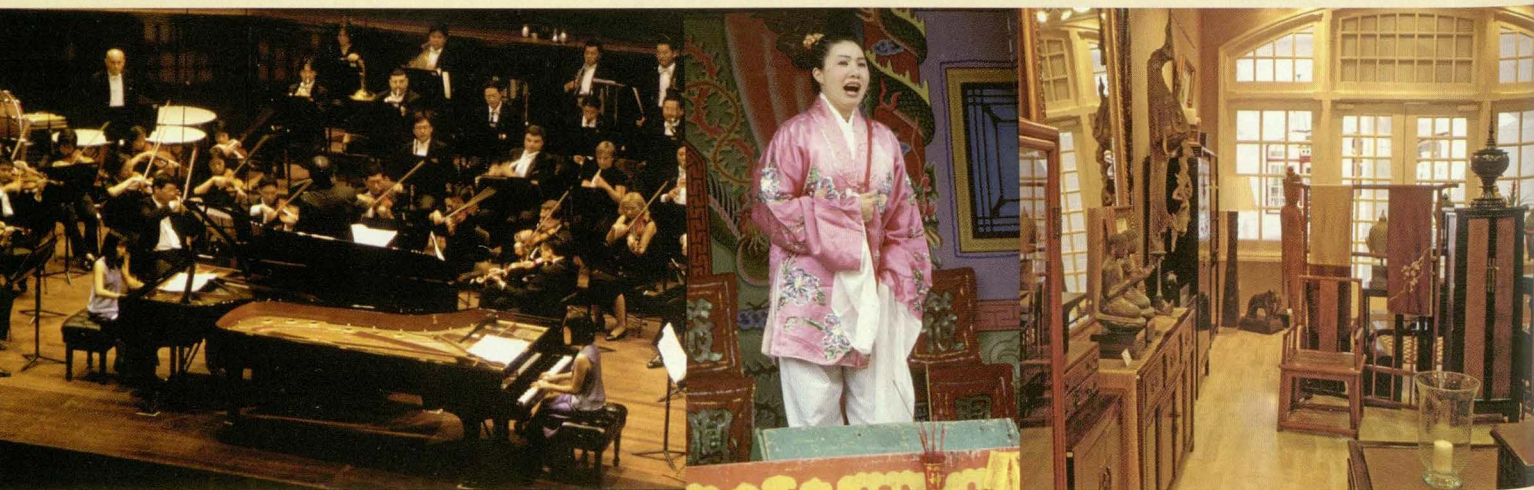
Substation is located in a heritage building alongside the elegant Asian Civilisation Museum. I was there for the opening of *Evaluation - Ink and Colour*, a joint exhibition by four of Singapore's most prominent "second generation" painters. Some of the country's finest galleries rim the voluminous "ARTrium" of the refurbished MITA Building. Among the galleries are Soobic which has already mounted over a hundred exhibitions of mostly Asian works, Plum Blossoms which showcases Asia's most progressive ink and brush painters, and Gajah which has an educated eye for collectable Asian art.



Singapore's luckiest visitors get to stay at Raffles - surely the world's most elegant hotel. And it's mandatory for others to at least pay a visit. The hotel's multi-level arcades accommodate a surprisingly high number of specialty shops and galleries, among them a branch of Plum Blossoms and Artfolio, venue for the Rambeau exhibition. Raffles also has the Ballroom - used for

Unendingly enterprising, Singapore's Chinese community is no less so in the promotion of its culture and art. I dropped in on the Chinese Opera Teahouse in Smith Street, Chinatown. Here you have the rare opportunity to witness close-up demonstrations of traditional Chinese opera, with performers in full operatic make-up (it takes three hours to apply) and

masterfully danced Giselle; this at the relatively new Kallang Theatre north-east of town. The Convention Centre also accommodates The Black Box, one of number of independent theatres that vigorously promote home-grown Singaporean talent. The hill itself hosts the Singapore Music Festival in April, and regular programmes of Ballet Under the Stars.



major exhibitions and musicals - and the Jubilee Theatre, which is a key venue for festival events, such as the International Comedy Festival held this year in March.

You certainly feel privileged to witness a performance at the Victoria Concert Hall (or at the Victoria Theatre next door). Even more so if this is the Singapore Symphony Orchestra. I caught their programme of "Familiar Favourites" under the baton of resident conductor, Lim Yao, and featuring the two pianos of the virtuoso sisters, Low Shao Suan and Low Shao Ying - a wholly inspirational musical event.

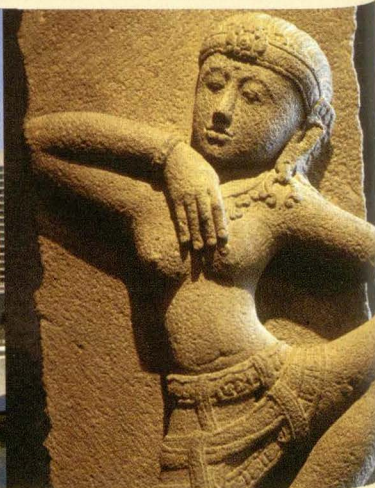
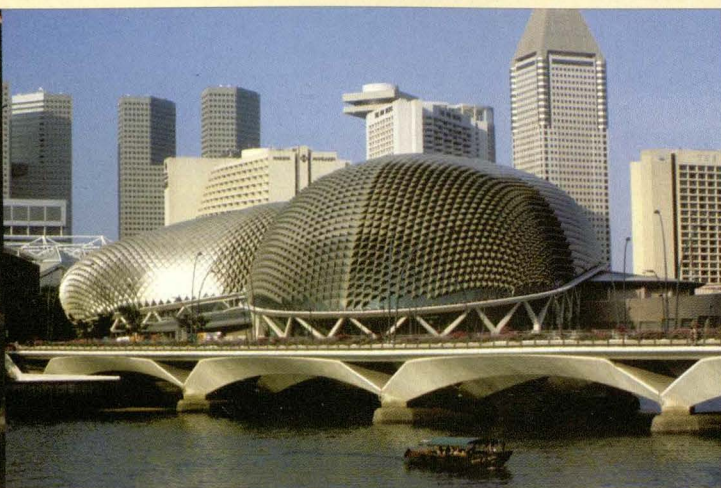
sumptuous costume. The Chinese Theatre Circle also stages regular opera performances at the Kreta Ayer People's Theatre. I went there for "Tragedy of an Emperor". It is performed and sung in English, yet still retaining the visual splendour you associate with this captivatingly stylised and oft times disarmingly whimsical art form.

Amongst Fort Canning Hill's many historical attractions is the restored British army barracks now called Fort Canning Centre. It is home to the Singapore Dance Theatre. I had already attended the dress rehearsal of their beautifully staged and

Singapore owns two well established colleges for the arts: Nanyang and Lasalle-SIA. They are both hyper-active in the promotion of the arts and in the staging of shows and events. You can't but feel pleased for the students. There could never be a more promising time for upcoming local talent. But then again, there could never be a more promising time for art lovers visiting Singapore as well. The paths of the two groups are now more than ever likely to cross. And the venue? Why not the brand new Esplanade? A magical encounter that would be.



• *Air Niugini flies to Singapore.*





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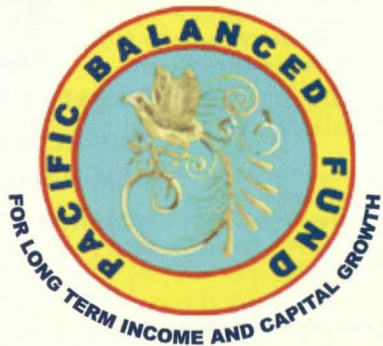
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# Sankeien Garden

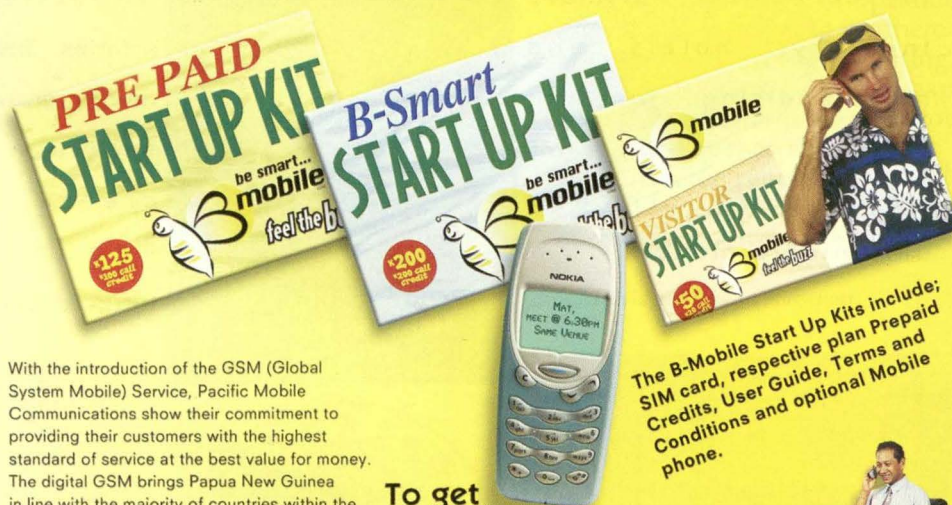
**Yokohama's Historic Treasure**

Three-storey Pagoda built in 735 AD.

By Geoffrey Jackson

What comes to mind when you think of Japan? Some of the immediate images that flood the mind may include sushi, karaoke, sake, chopsticks, kimonos, and Mount Fuji. As well known as these may be, after visiting Japan you are sure to add yet another item to your list: "Beautiful Gardens." And foremost among these is Yokohama's Sankeien Garden.

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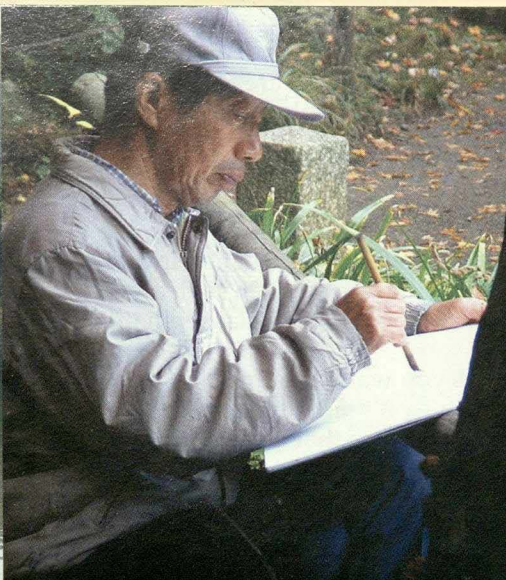
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*Entrance to the Sankeien Garden.*



*Artist capturing the beauty of the garden.*



First opened to the public around 1906, the Sankeien Garden was the residence of Hara Tomitaro, a wealthy merchant, who made his money trading in raw silk and who later took on the name Sankei.

In Japanese, “en” means “garden,” hence the name “Sankei-en.” Not only did Sankei create a beautiful garden, exquisitely balanced and harmonious in design, but he also dismantled and transported to this garden 17 old buildings from different parts of Kyoto and Kamakura. These were reconstructed at various locations within the garden, thus adding to its value and making it into a national treasure.

This proved to be providential, because one of these historically important buildings, the Chosyukaku (constructed in 1623), was “transplanted” just in the nick of time, a few months before the massive earthquake and subsequent fires that ravaged Yokohama in 1923. When the dust finally settled, it was estimated that over 143,000 people had died. Two-thirds of Tokyo and all of Yokohama were reduced to ashes. Why did so many people die? Only about ten percent died in homes that collapsed. The remainder died in the resulting inferno. This was due to the fact that the earthquake struck at two minutes to noon - a time when most housewives had just started fires to cook the midday meal. Surely, this piece of Japan’s cultural history would have vanished if it had not “planted its roots” in this new setting.

That’s not to say that the Sankeien Garden has escaped all disasters. The official guidebook makes this comment: “The Second World War caused great damage, and in 1953 the property was transferred from the Hara family to the Sankeien Hoshkai Foundation. Restoration works were carried out, and five years later, Sankeien had nearly recovered its former appearance.”

Are you interested in taking a trip to this national treasure? Well, no matter what time of the year you visit Japan, there is always something beautiful to see at the Sankeien Garden. Are you going to visit in spring? Then you’ll see the cherry and plum blossoms. In summer, you’ll see the beautiful water lilies and exquisite lotus flowers. In autumn, the unforgettable colours of the red maple leaves mixed with a wide array of other autumn colours prove to be an overpowering temptation for all photographers - amateur and professional alike.

Even winter presents such a picturesque scene that the steady line of visitors continues throughout the whole year. At times they are even rewarded by seeing the Garden sprinkled with snow, providing yet another photographer’s dream opportunity.

So let’s take a quick tour. As the garden is spread out over 175,000 square meters, you’ll have to allow at least several hours to be able to see most of its highlights. In fact, it won’t take you long to realise that this is more than a garden, it is more like

a park than a garden, due to its size and variety, set out among its hills and valleys.

The first thing you see is a beautiful pond with an old boat moored just in the right spot for a great photograph. Then you will notice the three-storey pagoda that dominates a hill in the center of the garden.

The well-paved paths take you through the “inner” and “outer” garden areas, past quaint bridges, arches, and old buildings. There is bird life everywhere. When you start to look at the dates on the signs in front of some of the buildings: “1649,” “1623,” “735” and examine the fine architecture and the apparently fragile screens you can’t help but be amazed at how these historic buildings have been preserved in such good conditions.

The pagoda was once part of the Tomyo-ju Temple, originally built by Emperor Shomu in 735. It is believed that this pagoda was repaired in 1457 when the original temple was rebuilt and it is the oldest pagoda in the Kanto region.

Next, it could probably be one of the highlights of your visit. It’s one of the “newer” homes, the House of Yanoharas. This newcomer, originally built around 1750, was donated to the Sankeien Garden in 1960 when its owner realised that the house would otherwise be lost to flooding caused by a dam construction.

You will especially enjoy this home because it is the only building in the





*Bird life everywhere!*



*A photographer's delight.*



*One of the quaint bridges at the garden.*

Garden that you are allowed to thoroughly explore.

The first thing you will notice about this building is the special thatched roof, called gassho (hand joining). This style of construction involves stacking large logs in such a way that they resemble clasped hands.

As you walk from room to room, you won't miss the exquisitely carved fans that are part of the panel separating two of the living rooms. These fans have been carved from a single plank of timber!

The next part of the adventure is to climb the steep staircase to the upper level of the building. Perched at the top of the staircase, you will be able to examine the large beams that have been secured by straw ropes without using a single nail. This level has been converted into a small museum of antique household goods and handicrafts from the Hida region. However, as interesting as these may be, you'll quickly realise that the warmly inviting fire below needs a chimney. Your eyes start to smart from the smoke that has accumulated upstairs.

After leaving the farmer's home and wandering down the winding path past a statue of Buddha and some smaller shrines, all too soon your trek through the garden comes to an end, and you'll find yourself back at the front gate. The desire to start all over again is very tempting and you are allowed to do so, if you have come early enough. By this time you will have gone through more film or memory chips than you planned in the beginning - but who cares! You now feel that you have some shots of a lifetime!

Well, did you enjoy your visit? Undoubtedly! And now that you have had this unforgettable experience, every time Japan is mentioned a new series of colourful images will flood your mind - those of the serene Sankeien Garden!

- For more information contact: Sankeien Preservation Society on telephone: 045-621-063; or fax them on: 045-621-6343.

- Air Niugini flies to Japan.



*National treasures to see.*



*The hearth of the Yanohara home.*



*A walk in the garden is a pleasure.*





# RED TOPS PASSENGERS' WINE LIST

A sign of the times is appearing in the requests Air Niugini's passengers make when they make their selection from its wine list; a growing preference for red lines.

The list is compiled and kept under constant review with the help of consultants from Australia, the main source the labels are drawn from.

The House of Seppelt is one familiar in Australia for more than a century and a half.

Located in the Victorian region of Great Western, the historic Seppelt winery is famous for its labyrinth of underground tunnels called The Drives, where sparkling wines have been bottled since 1868. The Drives are the legacy of gold mining and were excavated in the 1800s from decomposed granite.

This three-kilometre underground network of tunnels houses an impressive collection of wines and is where award-winning sparkling wines rest and develop. The flagship's sparkling wine, Seppelt Salinger, came from humble

beginnings in the early 1980s and combines the classic champagne grape varieties of Chardonnay, Pinot Noir and Pinot Meunier.

It's created in the authentic Methode Champenoise method, with the base wine made from blending the best of each region with no one fruit or other characters allowed to become dominant on either bouquet or palate.

For those wishing to break away from conventional wisdom, the Margaret River winery, Devil's Lair, offers two blends reflective of Western Australia's breakaway nature and dedication to quality.

The vineyard takes its name from the nearby Devil's Lair cave, an ancient burial ground used by Aborigines for 7000 years. Fossil remains of the Tasmanian Devil have been found at the site.

According to Devil's Lair winemaker Stuart Pym, his objective is to produce blended wines that are distinctly Margaret River. This means harnessing the best of West Australia

to create wines that show fruit, quality and drinkability.

Another less conventionally named winery is Mad Fish, to be found near the coastal town of Denmark, on the picturesque Madfish Bay of Western Australia.

Local lore is that when two tides meet, the resulting schools of small fish jump about in a frenzy to escape the larger fish that move in to prey on them. The label is of a traditional aboriginal water turtle design.

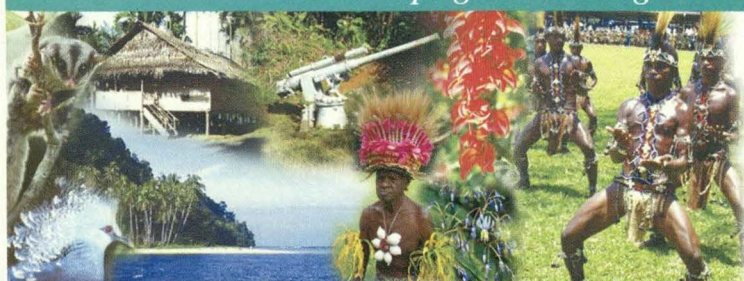
Madfish Wines, first released in 1992, are soft, clean, fresh and distinctively flavoured made from cool climate fruit without pretension or fuss.

Madfish Chardonnay is sourced from the Great Southern and Margaret River regions, fermented in French oak barriques and matures in 10 months.

The nose is a combination of riper peach and cooler floral aromas supported by the spicy French oak.



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# welcome

## Getting Around

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

## Useful Port Moresby Numbers

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## 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, 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 Police Motu is common in the Southern region.

## Time

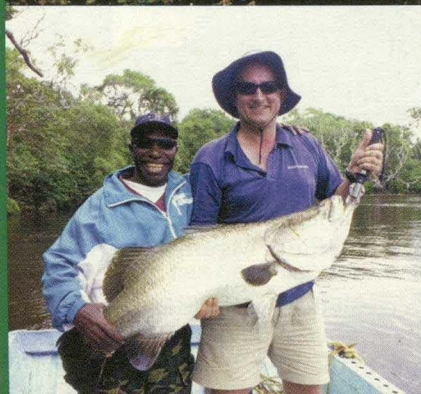
Papua New Guinea is 10 hours ahead of GMT, in the same time zone as Eastern Australia. There is no daylight saving.

## Communication

ISD, STD and facsimile services are available in most centres. Public phones are available in the major centres. Phone cards and Telikads can be used in the major centres. Some rural areas have radio phones while others use high frequency radios.

## 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.



PAPUA NEW GUINEA  
EXPERIENCE

## 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. Rubber 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 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:

**July** — National Mask Festival, Rabaul

**August** — Mt. Hagen Show, Mt Hagen

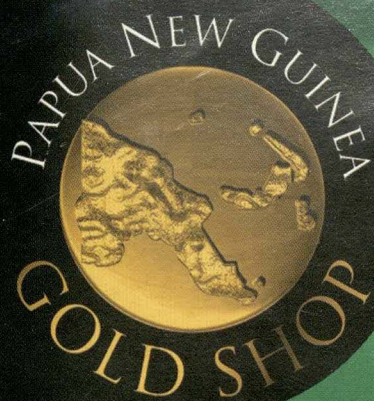
**September** — Hiri Moale Festival, Port Moresby, Goroka Show, Goroka, Maborasa Festival, Madang

**October** — Morobe Show, Lae

## Export Rules

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





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