

BOMBORA

THE STORY OF AUSTRALIAN SURFING



A **STUDY GUIDE** BY KATE RAYNOR

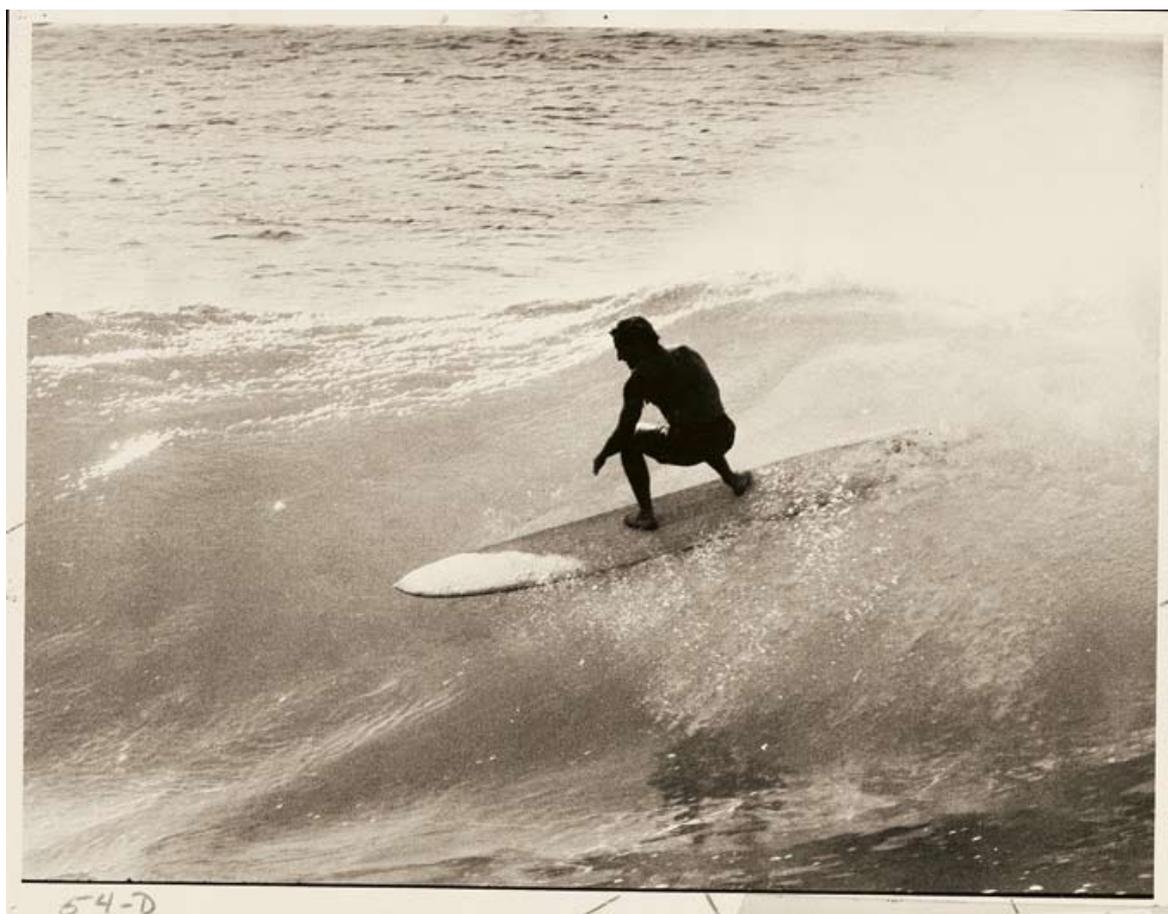


<http://www.metromagazine.com.au>



SCREEN
AUSTRALIA

<http://www.theeducationshop.com.au>



ABOVE: ARCHIVE PHOTO OF SURFER. PHOTOGRAPH BY JOHN WITZIG. © JOHN WITZIG. • BELOW: GRAPHIC ELEMENT USED IN *BOMBORA* FEATURING AN ARCHIVE PHOTO OF SURFER NAT YOUNG WITH FRIENDS IN 1972 AT BELLS BEACH IN VICTORIA. 'NAT AND THE GIRLS' PHOTO BY JOHN WITZIG. • COVER IMAGE COURTESY JOHN WITZIG. © JOHN WITZIG.

Pretty much since the time I first jumped on a surfboard, I always thought that something special was going to happen to me. I didn't know what it was, but I always thought there was going to be something special around each corner.

— Midget Farrelly

It's such a beautiful thing to be able to do with your life. To be able to waste it and be a beach bum is just such a privilege, you know what I mean? It's all surfing, you know, even the way I drive my car is surfing, really.

— Barton Lynch



With their archival style documentary series, *Bombora*, filmmakers Paul Clarke, Nick Carroll and Greg Appel have created a wildly entertaining account of surfing in Australia. This is social history at its best: passionate, detailed and thought-provoking. It features a vivid cast of champion surfers, mystics, entrepreneurs, pioneers, mavericks, forgotten stars and legends: all with stories to tell that reveal something special at the heart of our national identity and our spirit of place. Delving back into the history of the sport and the times in which it established its popularity, the series introduces us to wonderful characters such as Duke Kahanamoku, the father of modern surfing, and Isabel Letham, who loved to surf naked in Bilgola in the mid-1910s. Later generations are represented by stars such as Michael Peterson,

according to some the greatest surfer of all time; and the women who helped to transform the aggressive, drug-riddled culture of the 1980s, Pam Burridge and Layne Beachley.

The series comprises two 55-minute episodes. Episode 1 traces the emergence of surfing in Australia up until 1964, when the World Surfing Championships were held here and it was a clean sweep for the locals. Episode 2 looks back at the counter culture the surfies created, their hippie values and the impact of sex, drugs and rock'n'roll. It explores the many great achievements of the new breed of professional surfers, as well as detailing changes in technology and the industries that surfing spawned.



SURFER TERRY FITZGERALD (STAR OF THE 1971 SURF FILM *MORNING OF THE EARTH*) WITH A QUIVER OF BOARDS PAINTED IN HIS TRADEMARK PSYCHEDELIC DESIGN. PHOTO COURTESY TERRY FITZGERALD. © TERRY FITZGERALD.



ABOVE: *BOMBORA* FILMMAKERS PAUL CLARKE, NICK CARROLL AND GREG APPEL WITH AN OLD SOLID WOODEN SURFBOARD ON THE BEACH. PHOTO BY ANNA HOWARD. © SCREEN AUSTRALIA.

BELOW: PHOTO FROM THE EARLY 1900S OF ISABEL LETHAM, WHO FIRST SURFED WITH DUKE IN A DEMONSTRATION OF THE SPORT, AND WHO LATER BECAME OUR FIRST CHAMPION. IMAGE COURTESY WARRINGAH SHIRE LIBRARY.



Curriculum Links

Bombora – The Story of Australian Surfing has relevance to Australian History, Sport, Australian Studies, Cultural Studies, Business Studies, English and Media. It would be appropriate and engaging for mature secondary school students. The series has received an M (recommended for mature audiences) classification from the OFLC with the consumer advice: *Infrequent coarse language*. Viewers are advised that the program also contains nudity and references to drug use.

Screen Australia has made an ‘education’ version of Episode 2. It differs from the broadcast version in the following ways:

- a depiction of a drug-taking implement has been replaced
- the coarsest language has been ‘bleeped’
- scenes of full-frontal nudity have been replaced.

About This Guide

The main aim of this guide is to present a wide variety of teaching and learning opportunities based on the series, ranging in sophistication and complexity. Teachers are encouraged to pick and choose tasks that suit the particular interests and abilities of their students – not to work through the guide systematically. Most of the activities target literacy: speaking and listening, reading and writing. There are also activities that address film analysis, ICT and creative thinking. Teachers may choose to present a selection of appropriate activities as a matrix, with students given the responsibility to complete a set number of tasks.

ACTIVITIES & DISCUSSION POINTS

Let’s Go Surfing

Once there’s an involvement with the sea it’s so strong that it just completely grips your whole head and you can just talk about it for twenty-four hours

a day if you want and not get bored.

– writer for *Tracks* magazine

- Class brainstorm: compile a list of words associated with surfers and surfing (for example, rebellion, escape, freedom, non-conformity, drop-out).
- Draw and label a diagram of a stereotypical surfer.
- Construct a timeline of the history of surfing, using your notes from the screening of this series. Try to include as much relevant detail as possible and consider novel ways of presenting your timeline. Consider some of the key moments in the timeline presented in this guide (see page 10).
- Construct a ‘family tree’ of Australian surfing, showing the different generations and identifying the most influential surfers in our history.
- Create a glossary of surfing terms: teachers could award a prize for the most extensive, detailed listing. Illustrations and diagrams could be used to accompany the definitions.
- Define the term ‘global surfing culture’. What is ‘soul surfing’? What was a ‘surfie chick’? What is an ‘outlaw surfer’? What is a ‘westie’ and why were they so loathed by ‘locals’?
- Make a poster presenting ten surfing ‘dos’ and ‘don’ts’. You may wish to refer to the Surfrider Foundation website for suggestions <<http://www.surfrider.org.au>>. This site includes Tribal Law & Etiquette sections.
- Compare and contrast the surfboards of the 1930s with those used today. Draw and label a surfboard, annotating the design features. Research and write an account of engineering innovations in the history of the surfboard. Define relevant terms such as vee bottoms, concaves, rocker profiles, epoxy.
- Design your own image for a surfboard or panel van.
- Many of the surfers in this series have nicknames: Jack ‘Bluey’ Mayes; Keith ‘Spaz’ Hurst; David ‘The Mexican’ Sumpter; Bernard ‘Midget’ Farrelly. Devise similar nicknames for you and your friends, with explanatory illustrations.
- What can you find out about how surfing competitions are judged?

Riding the Wave: Exploring Surfing & Spirit of Place

I know that when I’ve been surfing, I’ve got a certain sort of level of calmness to me, and when

I've hit the ocean, even in its presence at the shore, and especially by a powerful surf, I've been put in my place as a person. That's what I think people sense when they get hooked by surfing, hooked by their relationship with the ocean. All of a sudden they're part of something that's a lot bigger than them.
 – Tom Carroll

- Is surfing a sport, an art, a culture, a lifestyle or a religion? Make an argument for one of these positions and present it to the class.
- Tim Winton talks about surfing in terms of immersion in the 'eternal present tense', and for him and many other surfers it is a 'spiritual experience'. Several times, surfing is identified with the concept of 'freedom'. What does freedom mean to you? What makes you feel free? Midget Farrelly talks about 'freedom from other people's ideas'. Do you think other people's ideas keep you in check? What ideas would you like to be free from?
- What does it mean to describe surfing as a 'cultural phenomenon'?
- Do you have to be a surfer to really understand the appeal of surfing?
- Is there such a thing as The Perfect Wave?
- What does it mean to 'drop out'?
- Why might surfboard designer Gordon Woods be 'proud to be regarded as a bum'?
- What might a 'greenie Garden of Eden' actually be like?
- Who was Captain Goodvibes?
- How important is danger and risk to the attraction of surfing? Consider Rob Conneeley's statement, 'Surfing was just terror' and Phil Jarratt's comment, 'It was cool to be a surfer/druggie'.
- Discuss what Wayne Lynch means when he says:

We almost kind of mythologised those places. They became more than just a surf break. It was ... there was something of a spirit of that place that you'd sort of jump into and kind of infused into your being.

- Explore the links between surfers and environmentalists.

Of History & Legends & the Global Surf Safari

- Describe the circumstances in which Cec Healy,



ABOVE: PHYLLIS O'DONNELL, WINNER OF THE INAUGURAL WOMEN'S WORLD CHAMPIONSHIP SURFING TITLE HELD IN 1964 AT MANLY BEACH. PHOTOGRAPH BY ANNA HOWARD. © NFSA

BELOW: PART OF A GRAPHIC ELEMENT USED IN BOMBORA.



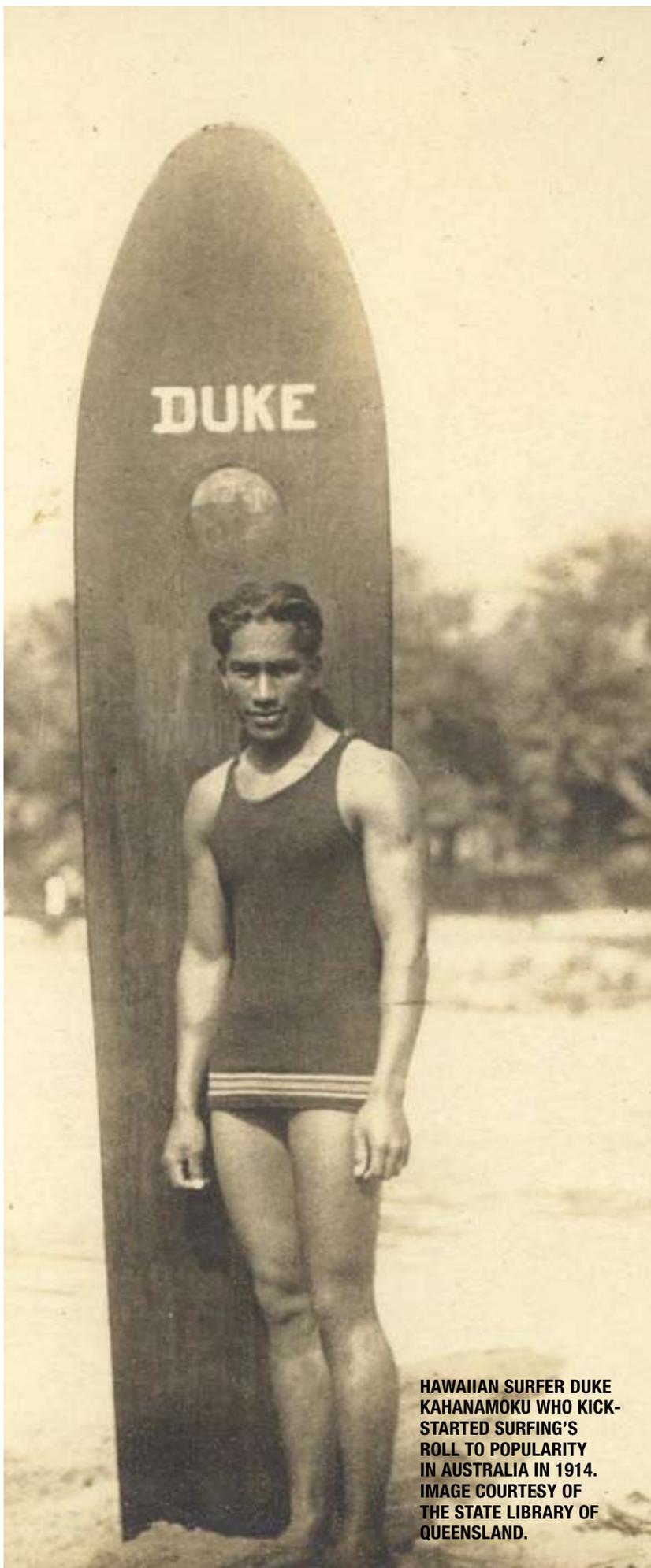
Australia's greatest swimmer, befriended Duke Kahanamoku, Hawaii's greatest surfer.

- Write an account of Duke's trip to Australia in 1914 and his impact on surfing in Australia.
- Choose one of the legends of Australian surfing and write a brief biographical sketch of them. This could be presented as a PowerPoint presentation, incorporating appropriate images from the internet. Possible candidates included in this series include: Isabel Letham, Midget Farrelly, Nat Young, Phyllis O'Donnell, Bob McTavish, Michael Peterson, Tom Carroll, Barton Lynch, Wayne Bartholomew, Mark Richards, Mark Occhilupo, Bob Pike, Wayne Lynch, Layne Beachley and Pam Burridge.
- Surfing is now a major tourist attraction. Label a map of the world with popular surfing holiday destinations.
- Why did Hawaii become 'a rite of passage for young Australians'? Bob Pike says that when he arrived in Hawaii he felt 'tapped into his umbilical cord'. What aspects of Australian culture did he feel alienated from?
- Why did Rabbit's behaviour offend the Hawaiian sense of Aloha?
- What does Nat Young mean when he says of Kuta Beach in Bali, 'Surfers created that place'?
- The narration states that 'The Balinese experience gave surfing a new aesthetic'. Describe that aesthetic. How was it a shift?

Surfing & Social History

Surfing came to us from a place that was totally out of sync with any of Australia's other cultural wellsprings; it came straight from the middle of the Pacific Ocean. This is a history of something we've got that's not European. It allowed Australians to become unique and not tied up with the apron strings of the Empire.
 – Nick Carroll

- Implicit in this film is an assumption that surfing, its history and culture, reveals something fundamental about the Australian identity. Compile a list of other topics that might be considered similarly representative. Do you agree with the statement that surfing is 'central to Australian culture'?
- Social history such as this series can provide opportunities to explore broader issues. Consider the topic of 'blackbirding', briefly raised in *Bombora* in connection to Tommy Tanna. Explain what blackbirding was and its implications for Australian relations with neighbouring countries.



HAWAIIAN SURFER DUKE KAHANAMOKU WHO KICK-STARTED SURFING'S ROLL TO POPULARITY IN AUSTRALIA IN 1914. IMAGE COURTESY OF THE STATE LIBRARY OF QUEENSLAND.

- Shanty towns sprang up along the coast during the Great Depression. Why might the beach have been particularly important during this time?
- The narration notes that the rise in popularity of surfing in the 1920s and 1930s coincided with a broader social emphasis on 'vigorous outdoor activities'. Do you think that in general our society is more or less active now? What factors play a part in your opinion?
- Describe the peculiar resuscitation measures we see footage of from the 1930s.
- Choose a life saving club near you (if possible) and research its history. Present your findings to the class.
- The narrator says that beneath a serious veneer, the first life savers were really 'boys behaving badly'. What do you think is meant by this? What does it mean to say, 'The sea set the larrikin spirit free'?
- Discuss the impact of the Second World War on the surf life saving clubs. (The narration states that after the war the clubs took on military overtones, and when life saving 'lost its sense of fun', the split between surfers and life savers became increasingly pronounced.)
- How did surfing fit with the 1950s youth culture?
- Define the idea of a subculture. In what ways has surfing been a subculture? Is it still a subculture or is it too popular with mainstream Australia to fit your definition of a subculture? Make a list of other subcultures. Do you belong to any subcultures? What do you get from this experience and identity?
- Consider expressions such as Big Wave Hunters, Surf Safari, The Wild Man Phase, Hell Men. Could an argument be made that surfing is at its heart a culture of machismo? Try to approach this topic from all angles. Consider the many high profile Australian women surfers; and also Tim Winton's poetic observation that in surfing he saw 'men doing something beautiful – an interesting way of being a bloke'. Explore the image of masculinity encompassed in the surfer. Consider also Midget Farrelly's comment that his childhood ballet lessons stood him in good stead as a surfer.
- What did Wayne Lynch do when he was conscripted during the Vietnam War?
- Why were the beaches of the 1980s described as 'bogan battlefields'?
- What does Pam Burridge mean when she says, 'I didn't get any sexism, I just got grommet-ism'?



WORLD CHAMPION SURFER NAT YOUNG SHOOTING DOWN THE LINE AT A BREAK CALLED 'RIGHTS AND LEFTS' IN CALIFORNIA IN 1966. PHOTOGRAPHER JOHN WITZIG. © JOHN WITZIG.

- Is there something about the Australian national character that makes surfing particularly attractive? How did surfing become part of 'the national psyche'?
- Nat Young talks about a mass exodus from the cities and suburbs in the late 1960s and news footage from the time shows an earnest, bespectacled reporter questioning a surfer, 'What is it that you are trying to get away from by being a surfer?' Write and perform a poetic-style monologue responding to this query, using information you have about the background of the times, the conflicts and key issues – what the series refers to as 'the bleak backdrop of the adult world'.



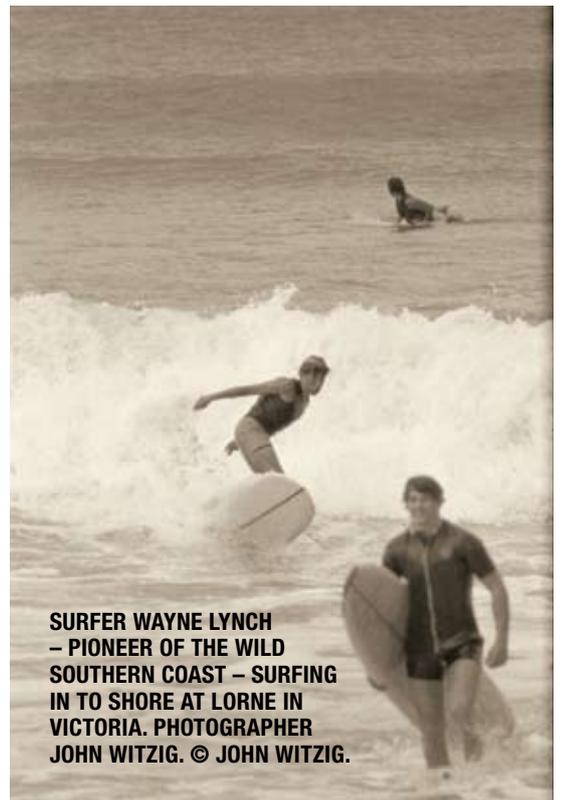
ABOVE: MARK OCCHILUPO (1999 WORLD SURFING CHAMPION) ON LOCATION IN COOLANGATTA, QUEENSLAND. PHOTOGRAPH BY ANNA HOWARD. © NFSA

BELOW: PART OF A GRAPHIC ELEMENT USED IN *BOMBORA* SERIES. 'FRESH MULLET' PHOTO BY JOHN WITZIG. © JOHN WITZIG.



Surfing as Culture

- Write a review of an Australian surfing magazine. Include excerpts from the magazine of your choice to back up your evaluation.
- Write a review of one of the surfing websites listed in the Resources section at the end of this guide. Include commentary about the quality and range of information, sources of information, details about contributors, visual layout, ease of navigation, hyperlinks, etc.
- Tim Winton's novel, *Breath*, is about surfing. Read an extract to the class. What is he saying about Australian men and surf?
- Choose one of Ray Leighton's famous photographs of surfing at Manly Beach sixty years ago and write a story to accompany the photograph. (See <<http://nla.gov.au/nla.obj-143539263>>)
- Imagine you are the director of a surfing film festival. Make a list of the films you would screen and write program notes to invite viewers and explain your choices. (For an extensive list of surf films, see <<http://www.surfresearch.com.au/rf.html>>.)



SURFER WAYNE LYNCH – PIONEER OF THE WILD SOUTHERN COAST – SURFING IN TO SHORE AT LORNE IN VICTORIA. PHOTOGRAPHER JOHN WITZIG. © JOHN WITZIG.

- Describe the aesthetic and narrative conventions of the surf film genre.
- What image of surfing did the *Gidget* movies present? Imagine you are a hardcore, big wave rider: write a scathing review of one of the *Gidget* films.
- What image of surfing did *Puberty Blues* (Bruce Beresford, 1981) present?

In the Pipeline: More Creative Writing Options

- Write an account of one of your favourite beach memories.
- Make a list of the dangers associated with the beach. Write a short story of a dangerous experience by the sea.
- This series claims that at a certain point, 'the beach replaced the bush as our spirit of place'. Set up a 'compare and contrast' chart, exploring the different meanings we attach to The Bush and The Beach. Do you have a place that holds deep meaning for you?
- Write a surf report for a surf beach near you, advising surfers of conditions.
- Imagine you are the compère for a big surf competition: write and perform an account of a battle between two top surfers. Consider your use of language to make it exciting, suspenseful, evocative and gripping for your audience.

ARCHIVE PHOTO OF TWO SURFERS SITTING ON THEIR MALIBUS LOOKING AT THE SURF. PHOTOGRAPHER JOHN WITZIG. © JOHN WITZIG.



- When Nat Young reached the top ranks of competitive surfing, he unexpectedly dropped out, saying 'it just seems to me to be a crock of shit'. Write an open letter to your fans, as if you were Nat Young, explaining your decision.
- This series is filled with wonderful anecdotes about great adventures, unlikely victories, stowaway trips to Hawaii, improbable journeys in surfboats from Bondi to Coolangatta. Choose one of these stories and set it out as a storyboard/comic strip.

Bombora as Media Text

- Analyse the series' credit sequence.
- Compile a list of all the materials used in this series (for example, interview/talking heads, newsreel footage, still photographs, dramatic re-enactments).
- Imagine you are a producer, seeking funding for this project. Write an outline of your intentions, the purpose and value of the series.
- Design a poster to promote this series. Annotate your design choices, font, colour scheme, layout, etc. How would you select a representative image/s?
- Write a review of the series to be published in a daily newspaper.
- Write a fifty-word synopsis of the series to be published in a television guide.
- Who is the audience for this series? Would it con-

ARCHIVE PHOTO TITLED 'NAT AND THE GIRLS' IN 1972 AT BELLS BEACH IN VICTORIA. PHOTOGRAPHER JOHN WITZIG. © JOHN WITZIG.



nect strongly with an international audience?

- Consider the series title. Make a list of other possible titles.
- Consider the use of music. What does it add to the presentation? Choose a track and analyse the way it functions in the context of the images. What can you find out about the surf music genre?
- Discuss the filmmakers' choice of Jack Thompson as narrator. What associations does he bring with him?
- Compile a list of the people consulted and presented in the making of this series, detailing their areas of expertise.



BIGWAVERIDER PAUL PATERSON.
PHOTOGRAPH BY ANNA HOWARD. © NFSA

TIM WINTON	surfer/author
LAYNE BEACHLEY	World Surfing Champion 1998–2003, 2006
BERNARD 'MIDGET' FARRELLY	inaugural World Surfing Champion 1964
NAT YOUNG	World Surfing Champion 1966, 1970, Longboard Champion 1988–1990
WAYNE 'RABBIT' BARTHOLOMEW	World Surfing Champion 1978
MARK RICHARDS	World Surfing Champion 1979–1982
BARTON LYNCH	World Surfing Champion 1988
PAM BURRIDGE	World Surfing Champion 1990
MARK OCCHILUPO	World Surfing Champion 1999
WAYNE LYNCH	Surfing Champion
DOUG WARBRICK	co-founder Rip Curl
ALAN GREEN	co-founder Quiksilver
NICK CARROLL	surfer/writer
RAY MORAN	surfing historian
KATHY LETTE, GABRIELLE CAREY	authors of <i>Puberty Blues</i>
PROFESSOR RICHARD WATERHOUSE	historian
BOB MCTAVISH	surfer/boardmaker
GORDON WOODS	surfboard designer
JOHN WITZIG	<i>Tracks</i> magazine founder
PAUL PATERSON	big wave rider

Comprehension Questions

(NB: While comprehension is somewhat out of favour given its status in Bloom's Taxonomy as a lower-order thinking skill, it remains a useful way to quickly review significant historical and factual details, while also motivating students to pay attention and take relevant, detailed notes during screenings. All the information required to answer the following simple questions is presented in the series.)

Questions

1. What does bombora mean?
2. Where did surfing originate?
3. What were the nuisance inspectors and why were there laws against beach swimming in daylight hours?
4. Who was Tommy Tanna?
5. What is a grommet?
6. When were the prohibitive bathing laws dropped?
7. There were many deaths by drowning in the first summer of legalised swimming. How did authorities respond to this?
8. What was the significance of the Sly Family of Manly?
9. What medal did Manly surf life saver Cec Healy win at the Stockholm Olympics in 1912?
10. How old was Isabel Letham when she volunteered to go out in the surf with Duke and what impact did the experience have on her?
11. The program tells us that board-riding championships took off in the 1920s, and that it was very competitive. What unusual strategy did Charles 'Snowy' McAlister employ on one occasion to clinch the Australian title?
12. When was shark meshing introduced?
13. During World War Two, the beaches were covered in barbed wire. How does Dick Evans describe getting out to the surf?
14. In 1956, the US Life Saving Team came to Australia to demonstrate their surfing skills at the Olympics. What was significant about their surfboards?
15. What official measures exacerbated ill feeling between life savers and surfers during

the 1960s?

16. Why is Bob Evans important in the Australian history of surfing?
17. In what year were the surfing World Championships held in Australia for the first time and where were they held? What were the results?
18. Name some of the places around Australia mentioned in the program where life saving clubs were established. (Five places are mentioned.)
19. According to the program, who invented the roof rack?
20. In what year were the Pacific Games held in Honolulu and how many Australians attended?
21. What happened to Bob Pike when he first tried to surf the legendary Hawaiian Pipeline?
22. When did Midget Farrelly win the prestigious Makaha International and why was this significant?
23. Why was Nat Young called The Animal?
24. What did Alan Green ask Jeff Hakman to do in order to win the rights to export Quiksilver products into the American market?
25. Who trademarked the ugg boot?

Answers

1. Bombora is the Aboriginal word for the sound of a wave crashing on an outer reef, and it conjures images of the ocean at its most powerful.
2. Polynesia
3. The nuisance inspectors patrolled the beach, because of concerns about breaches of decorum and decency.
4. Tommy Tanna was the first person to body surf in Australia (in the 1880s).
5. A grommet is a young surfer, 'stoked on life'.
6. 1903
7. The authorities responded to the public safety issue by employing professional lifeguards; later, volunteer life saving clubs were established.
8. The Sly Family were the first paid life savers,



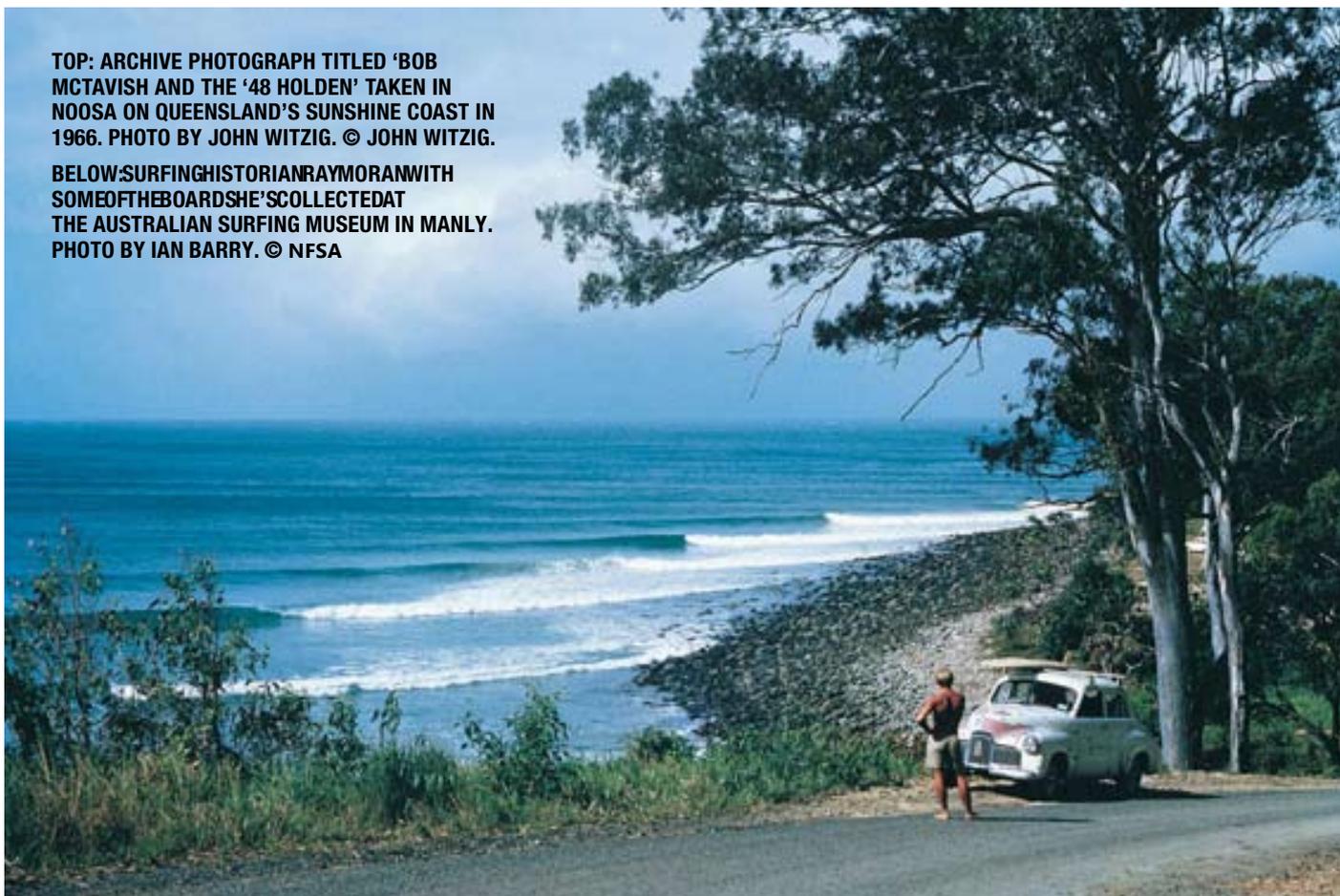
ABOVE: SURFER AND AUTHOR TIM WINTON. PHOTOGRAPH BY ANNA HOWARD. © NFSA

BELOW: PART OF A GRAPHIC ELEMENT USED IN BOMBORA SERIES. 'FRESH MULLET' PHOTO BY JOHN WITZIG. © JOHN WITZIG.



TOP: ARCHIVE PHOTOGRAPH TITLED 'BOB MCTAVISH AND THE '48 HOLDEN' TAKEN IN NOOSA ON QUEENSLAND'S SUNSHINE COAST IN 1966. PHOTO BY JOHN WITZIG. © JOHN WITZIG.

BELOW: SURFING HISTORIAN RAY MORAN WITH SOME OF THE BOARDS HE'S COLLECTED AT THE AUSTRALIAN SURFING MUSEUM IN MANLY. PHOTO BY IAN BARRY. © NFSA



ABOVE: BARTON LYNCH (1988 WORLD SURFING CHAMPION) AT FRESHWATER BEACH IN SYDNEY. PHOTO BY IAN BARRY. © NFSA

using a whaling boat to rescue swimmers in distress.

9. Healy won silver; Duke Kahanamoku won gold.
10. She was 15 and it transformed her life forever: she became a passionate advocate of surfing and of Duke.
11. He rode his board standing on his head!
12. 1936
13. He says soldiers dug a tunnel for them.
14. They were made out of balsa, which made them much lighter and more manoeuvrable.
15. Councils demanded that surfboards be registered, charging a five pound fee for this, and life savers patrolled and regulated the surfers.
16. He was our first surfing entrepreneur, setting up a surf organisation, establishing *Surfing World* magazine, and shooting and screening surfing films.
17. They were held in April 1964, at Manly, and Australians won every division.

18. Coolangatta, Yamba, Bondi, St Kilda & Cottesloe

19. Harry McLaren
20. They were held in 1939, and twenty-eight Australian surfers attended.
21. He hit the shallow coral bottom and broke his ribs and collarbone.
22. Midget won in 1962. He was only seventeen years old and he was the first non-Hawaiian to win it.
23. He was nicknamed The Animal because he was 'ultra-competitive', 'big and arrogant'.
24. He asked him to eat a doily!
25. Shane Stedman (trademarked UGH™)

Topics To Pursue

The following statements are deliberately intended to be provocative or controversial and can be used in a number of ways: as the focus for discussion, debate or oral presentations; and as a direction for further research, analysis or creative writing tasks.

- 'The ill-feeling between surfers and life savers

took shape around conflicting attitudes to the notions of duty and pleasure.'

- 'Surfing is not what it was: it lost its heart and soul when it became big business.'
- 'From the 1980s on, surfing was reduced to a triumph of marketing, just another avenue for consumption.'
- 'Surfing is fundamentally a celebration of hedonism.'
- 'From the time of the Vietnam War, the story of surfing pulls in two different directions: drug-taking drop-outs and money-making entrepreneurs.'
- 'The professionalisation of surfing is almost a contradiction in terms: it compromises all that is most joyous and liberating about surfing.'
- 'The surfer sees the world differently.'
- 'The original hippie pioneers who went searching for perfection have been swamped by the masses from which they were looking to escape.'
- 'The best aspect of this series is that in charting the story of Australian surfing, it shows us how much the world has changed. In one sense, the story of surfing is in fact the story of Australia, the country it once was and the country it has become.'

Timeline of Key Surfing Moments in Australia

- 1830s Laws are introduced to ban beach swimming during daylight hours.
- 1903 Beach bathing is legalised. Life saving clubs begin to form after numerous accidental drownings.
- 1914 Champion Hawaiian swimmer Duke Kahanamoku visits Australia and triggers a surfboard-riding boom.
- 1924 Claude West wins the first Australian board-riding championship.
- 1936 Shark meshing is introduced to Australian beaches.
- 1939 A team of twenty-eight Australian surfers attends the Pacific Games in Hawaii.
- 1956 The US Lifeguard team visits Australia to demonstrate new smaller surfboards, which

PART OF A GRAPHIC ELEMENT USED IN BOMBORA. DUKE PHOTO COURTESY STATE LIBRARY OF QUEENSLAND.



allow surfers to turn and manoeuvre.

- 1961 Dave Jackman successfully surfs the heaviest wave then known, the Queenscliff Bombora.
- 1962 Midget Farrelly wins the Makaha International, a first for a non-Hawaiian.
- 1964 Midget Farrelly wins the inaugural World Surfing Championship at Sydney's Manly Beach.
- 1966 Nat Young wins the World Surfing Championship in San Diego, then quits competition, joining an exodus of people dropping out of city life.
- 1970 The first issue of *Tracks* is published in Australia.
- 1972 *Morning of the Earth* (Albert Falzon, 1971) breaks through as the first surf film depicting the nomadic life of Australian surfers and Bali takes off as a surf destination.
- 1974 Michael Peterson wins every major Australian surfing contest.
- Late 1970s early 1980s Mark Richards and Tom Carroll lead the charge towards professionalism, establishing board-rider clubs and shunning drugs.
- 1982 *Puberty Blues* puts the suburban surf scene onto the big screen.
- 1990 Pam Burrige wins a World Surfing Championship.
- 2006 Layne Beachley wins her seventh World Surfing Championship.

Resources Websites

Bombora – The Story of Australian Surfing showcase page (includes trailer)

<http://www.nfsa.gov.au/collection/film-australia-collection/program-sales/search-programs/program/?sn=9315>

Coastalwatch

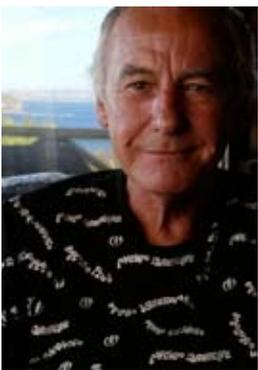
<http://www.coastalwatch.com>

Manly Life Saving Club

<http://www.manlylsc.com>

International Surfing Association – the world governing body of surfing, with its members being nationally recognised organising bodies by their respective governments

<http://www.isasurf.org>



SHANE STEDMAN
(INVENTOR OF UGH
BOOTS AND COOLITE
FOAM SURFBOARDS).
PHOTO BY ANNA
HOWARD. © NFSA

Ray Leighton Collection: Surfing at Manly Beach, New South Wales, 1938-46, four photographs
<http://nla.gov.au/nla.obj-143539263>

Surf Info: Australian Surfing Database
<http://www.surfinfo.com.au>

Surf Research – terrific bibliography and filmography
<http://www.surfresearch.com.au>

Surf World – The World's Largest Surfing Museum. This site includes VELS-related education programs for all levels of schooling, with a range of activities and background information packs that would work very well in conjunction with this guide. Highly recommended for teachers and students.
<http://www.surfworld.com.au/>

Surf Writer Tim Baker website, includes links worth pursuing
<http://www.bytimbaker.com>

Surfing Australia – the national governing body for the sport of surfing in Australia
<http://www.surfingaustralia.com.au>

Surfrider Foundation Australia - a not-for-profit organisation dedicated to the protection and enjoyment of the world's oceans, waves and beaches for all people; includes Surfriders' Code, Surf Etiquette & Surf Safety
<http://www.surfrider.org.au>

Swellnet
<http://www.swellnet.com.au>

Books

Chris Ahrens, *Good Things Love Water: A Collection of Surf Stories*, Chubasco Publishing Company, California, 1994.

Chris Ahrens, *Joyrides: Surf Stories Volume Two*, Chubasco Publishing Company, California, 1999.

Jim Allen, *Locked In – Surfing for Life*, AS Barnes & Co, New Jersey, 1970.

Alan Atkins (ed.), *The Basics of Surfing*, The Australian Surfriders Association, Torquay, 1986.

Tim Baker, *High Surf: The World's Most Inspiring Surfers*, Pymble, HarperSports Books, 2007.

Fiona Capp, *That Oceanic Feeling*, Allen & Unwin, Crows Nest, 2005.

Nick Carroll, *A Complete Guide to Surfing Your Best Volume 2*, Chronicle Books, 2008.

Nick Carroll, *Fearlessness*, Chronicle Books, 2007.

Nick Carroll (ed.), *The Next Wave: A Survey of World Surfing*, Collins Angus & Robertson Publishers, 1991.

Tom Carroll, *Tom Carroll's Surfing the World*, Lester-Townsend, Paddington, 1990.

Pauline Curby, *Freshie: Freshwater Surf Life Saving Club – The First 100 Years*, University of New South Wales Press, Sydney, 2007.

Sean Doherty, MP: *The Life of Michael Peterson*, HarperCollins, Pymble, 2007.

Midget (Bernard) Farrelly (as told to Craig McGregor), *This Surfing Life*, Rigby, Adelaide, 1965.

Matt Griggs, *Surfers*, HarperCollins, Pymble, 2007.

Phil Jarratt, *The Mountain and the Wave: The Quiksilver Story*, Quiksilver Entertainment, Huntington Beach, California, 2006.

Richard Loveridge & Andrew Bradsworth, *A Guide to the Surf Beaches of Victoria*, Lothian, Melbourne, 1987.

Brian J. Lowdon & Margaret Lowdon, *Competitive Surfing: A Dedicated Approach*, Mouvement Publications, Torquay, 1988.

Frank Margan & Ben R. Finney, *A Pictorial History of Surfing*, Hamlyn, Sydney, 1970

C Bede Maxwell, *Surf: Australians Against the Sea*, Angus & Robertson, Sydney, 1949.

Kent Pearson, *Surfing Subcultures of Australia and New Zealand*, University of Queensland Press, St Lucia, 1979.

Kelly Slater, *Pipe Dreams: A Surfer's Journey*, Harper Collins, Sydney, 2004.

Albie Thoms, *Surfmovies: The History of the Surf Film in Australia*, Shore Thing, Noosa Heads, 2000.

Murray Walding, *Blue Heaven: The Story of Australian Surfing*, Hardie Grant, South Yarra, 2003.

Murray Walding, *Surf-O-Rama: Treasures of Australian Surfing*, The Miegunyah Press, Carlton, 2008.

Mark Warren, *Atlas of Australian Surfing*, Angus & Robertson, North Ryde, 1988.

Matt Warshaw, *The Encyclopaedia of Surfing*, Harcourt, Orlando, Florida, 2003.

Tim Winton, *Breath*, Penguin Books Australia, Melbourne, 2008, (website at <http://www.palacefilms.com.au/breath/>).

Nat Young, *The History of Surfing*, Palm Beach Press, Angourie, 1994.



FILM CREW SHOOTING AN INTERVIEW FOR *BOMBORA*. PHOTOGRAPH BY ANNA HOWARD. © NFSA

Magazines

Australia's Surfing Life
<http://www.surflife.com.au>

Switch-Foot Zine <http://hodaddy.com.au/>

Tracks
<http://www.tracksmag.com>

Waves Surfing Magazine <http://stabmag.com/news/waves-magazine-is-no-more/>

Films

Bra Boys (Sunny Abberton, 2007) <http://www.imdb.com/title/tt0951318/>

Puberty Blues
 Clips at <http://aso.gov.au/titles/features/puberty-blues/clip2/>

Endless Summer (Bruce Brown, 1966)

Morning of the Earth
 Clips at <http://aso.gov.au/titles/features/morning-earth/clip2/>

Big Wednesday (John Milius, 1978)

Innermost Limits of Pure Fun (George Greenough, 1969)

Getting Back to Nothing (Tim Burstall, 1970)

Bombora - The Story of Australian Surfing

DIRECTORS

Paul Clarke (Episode 1), Greg Appel (Episode 2)

PRODUCERS

Paul Clarke, Greg Appel

WRITERS

Paul Clarke (Episodes 1 & 2), Nick Carroll (Episodes 1 & 2), Greg Appel (Episode 2)

EXECUTIVE PRODUCER FOR SCREEN AUSTRALIA

Penny Robins

EXECUTIVE PRODUCER FOR BOMBORA FILM & MUSIC CO

Paul Clarke

NARRATOR

Jack Thompson

YEAR

2009

DURATION

2 x 55 minutes

For program sales and further information, contact:

National Film and Sound Archive of Australia
 Sales and Distribution | PO Box 397 Pyrmont
 NSW 2009 T +61 2 8202 0144 | F +61 2 8202 0101

E: sales@nfsa.gov.au | www.nfsa.gov.au





ABOVE: GRAPHIC ELEMENT USED IN THE *BOMBORA* SERIES FEATURING A PHOTO C.1972 OF A SURFER WALKING DOWN A SANDY TRACK TO THE ANGOURIE POINT BREAK IN NORTHERN NSW. 'FRESH MULLET' PHOTO BY JOHN WITZIG. © JOHN WITZIG.



This study guide was produced by **ATOM**. (© ATOM & Screen Australia)
editor@atom.org.au

For more information on **SCREEN EDUCATION** magazine,
or to download other free study guides,
visit <<http://www.metromagazine.com.au>>.

For hundreds of articles on Film as Text,
Screen Literacy, Multiliteracy and Media Studies,
visit <<http://www.theeducationshop.com.au>>.