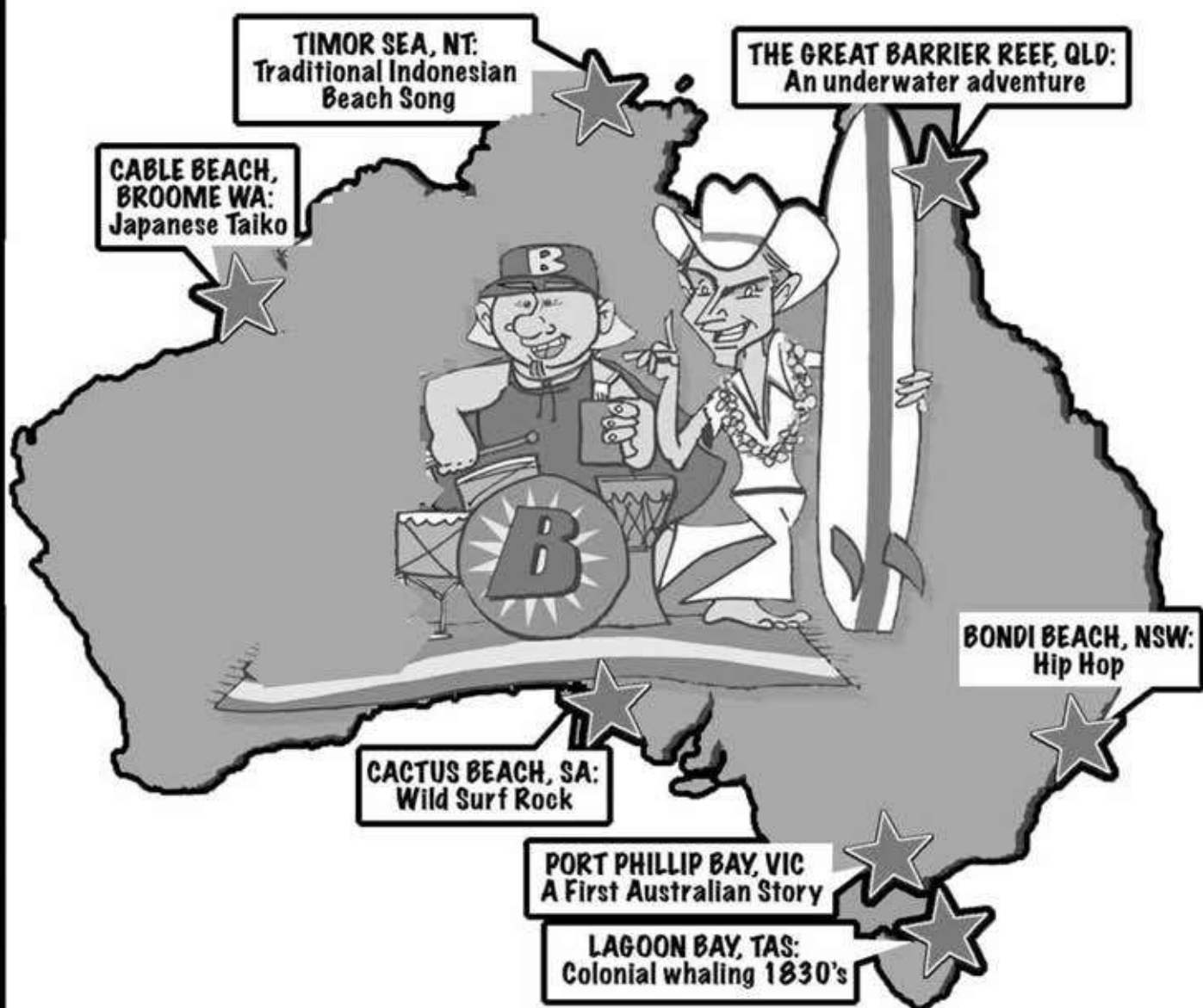
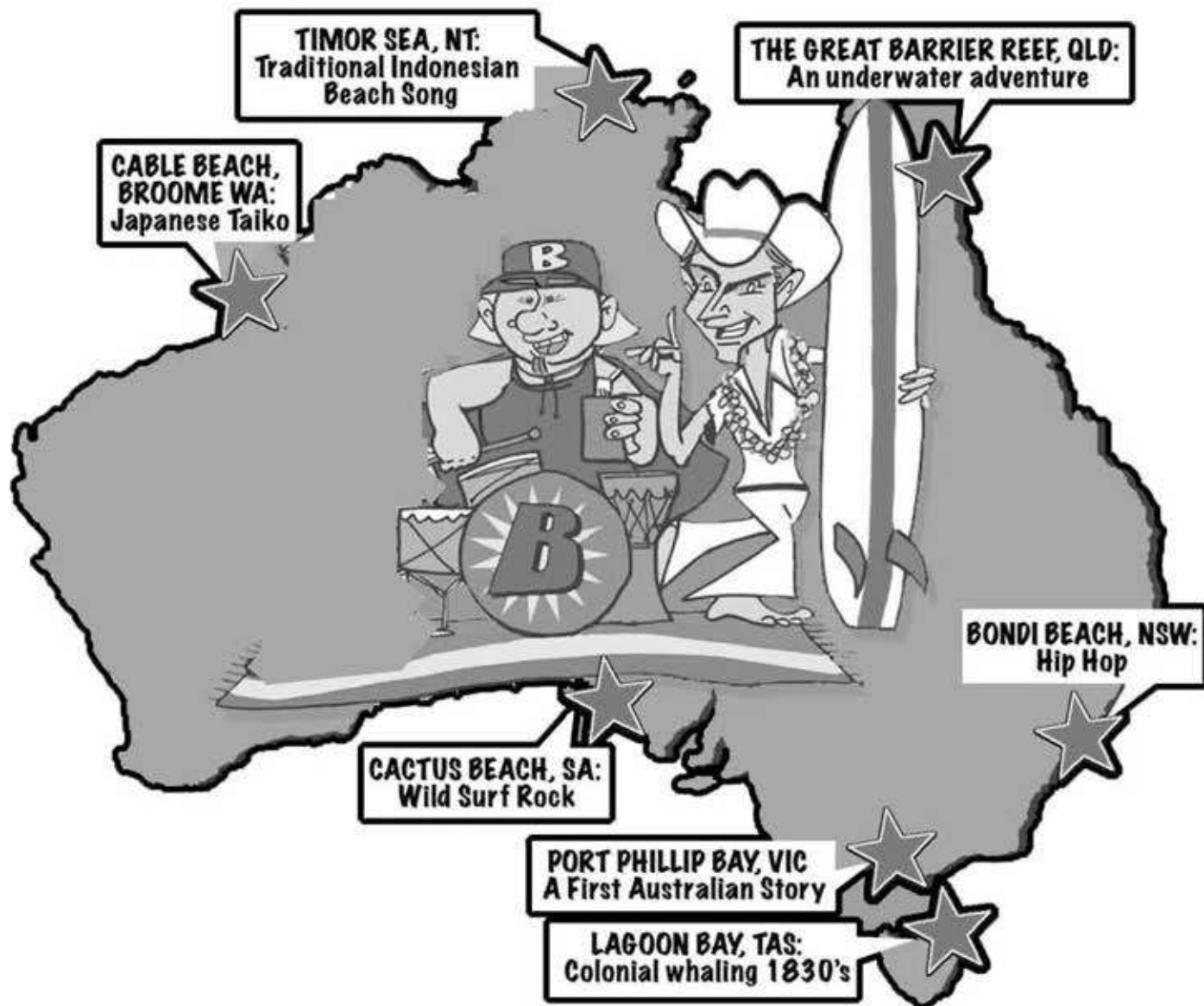


SURF SAFARI



TEACHER'S RESOURCE KIT



- 2 **CONTENTS**
- 3 **ABOUT THE BONGO BROTHERS**
- 4 **COLOURING IN** Colour in the Bongo Brothers
- 5 **WORD FIND** A big safari style word find
- 6 **VICTORIA:** A traditional story of how Port Phillip Bay became filled with water.
- 8 **NEW SOUTH WALES:** Bondi Beach - Fashion, Hip-hop & surf combine.
- 10 **TASMANIA:** Lagoon Bay - early colonial life in an on-shore whaling station from the 1830's.
- 12 **QUEENSLAND:** Cape Tribulation, Daintree National Park, where rainforest meets the reef.
- 14 **WESTERN AUSTRALIA:** Cable Beach, Broome, Dr Ongo's pearl diving history with traditional taiko drumming.
- 16 **NORTHERN TERRITORY:** The Timor Sea, a Macassan fisherman plays a traditional beach tunes from Indonesia.
- 18 **SOUTH AUSTRALIA:** Cactus Beach, by the Nullabor - a world class surfing mecca.
- 19 **RESOURCES** Internet references, CD's, Books, Professional development

VISIT THE WORLD OF THE BONGO BROTHERS ONLINE AT www.thebongobrothers.com



DAVE 'BONGO' HOUSTON

is an actor, musician & teacher, who trained at the Victorian College of the Arts, Australia. He has toured 4 international shows, including his own solo *Going My Way to the Edinburgh Fringe Festival*. His improvisational work has been on radio, film & TV. He also tours with Zeal Theatre.



BRYSON 'MONGO' MULHOLLAND

is a multi-talented musician who plays a variety of music styles & instruments. An expert conga player who plays percussion plus piano, fender rhodes, silver flute & didgeridoo. He has extensive live & studio experience & fronts his own band *Glory B* in the Byron Bay Shire.

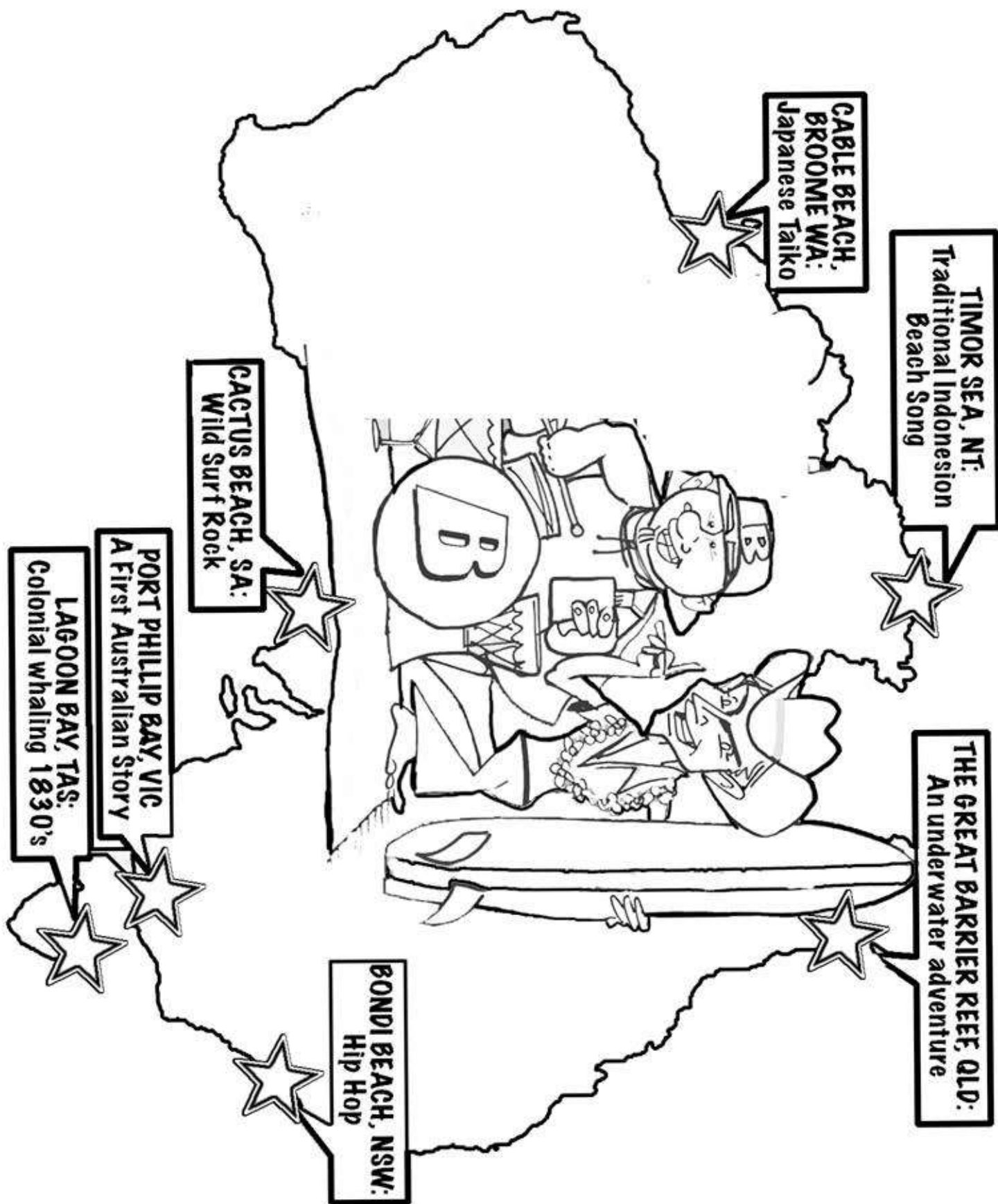
WHAT IS "SURF SAFARI"?

Surf Safari is an interactive educational experience. Through the use of stories, historical figures, cartoons, slapstick, imagination & world music we travel from beach to beach celebrating the different cultures that make up Australia. This musical storytelling style stimulates the core of creativity - our imaginations. World percussion encourages a sense of rhythm, promotes friendship & celebrates cultural diversity.

These Teachers Notes are designed to be used in association with the performance.

VEL links include: The Arts, Music, Geography, History, Communication, Aboriginal Culture, Friendship, Teamwork, Mathematics, Health & PE, Interpersonal Development, Intercultural Knowledge & Understanding.

Full-on Theatre, formed in 1988 has created 13 original productions. Since that time they have toured extensively throughout Australia & internationally.



R	O	C	K	T	S	P	Z	U	B	E	N	D	S	Z
E	H	K	O	A	U	U	W	P	B	B	E	I	Z	O
N	I	I	O	I	N	O	N	H	I	A	T	A	F	H
V	O	A	C	K	B	B	F	S	F	S	J	H	L	O
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I	D	A	R	B	O	N	G	O	E	A	M	P	O	R
L	I	F	E	S	A	V	E	R	Z	D	A	N	C	E

WORDS TO FIND...

bongo
mongo
drongo
lifesaver
beach
samba
cowbell

freestyle
taiko
cactus
batucada
djembe
whaling
surf

marine
polyps
coral
juice
hiphop
jazz
rock

sand
starfish
octopus
diver
cartoon
flute
bends

squid
shell
bass
amp
sunscreen
fun
dance

A traditional story of how Port Phillip Bay became filled with water.

The Bongo Brothers acknowledge and pay our respect to the traditional owners of the land around what is now Port Phillip Bay, Melbourne. We pay respect to all Kulin Elders past & present.

When Europeans first settled the Port Phillip region it was already occupied by five Aboriginal language groups. These groups spoke a related language and were part of the KULIN (Koolin) nation of peoples. The people are:

- * **Woiwurrung (Woy-wur-rung)**
The Wurundjeri People
- * **Boonerwrung (Bun-er-rong) -**
The Boonerwrung People
- * **Wathaurong (Wath-er-rong)-**
The Wathaurong People
- * **Taungerong (Tung-ger-rong)**
The Taungerong People
- * **Dja Dja Wrung (Jar-Jar wrung)**
The Jaara People

Each of these groups consisted of up to six or more land-owning units called clans that spoke a related language and were connected through cultural and mutual interests, totems, trading initiatives and marriage ties. Traditionally, the Kulin people lived as hunters and gatherers for many generations. Seasonal changes in the weather and availability of foods would determine where campsites were located.

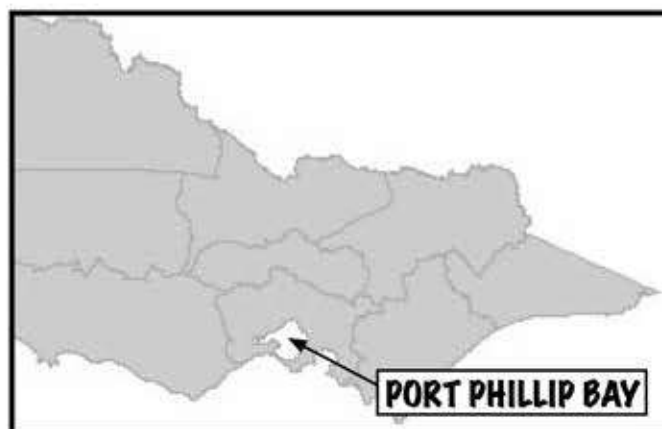
Adapted from The Aboriginal Cultural Heritage of Melbourne's Western Region (Pamphlet) Victorian Archaeological Survey (VAS), Department of Conservation and Environment.

About the Boonerwrung People

The ancestors of the Boonerwrung people were among the Victorian coastal groups. They were linked with Tasmania but were disconnected by the rising seas that turned once-fertile plains into Port Phillip and Westernport Bays, including the Mornington Peninsula. Some of Tasmania's Palawa (Indigenous) peoples have Boonerwrung ancestry.

Totems

The two moeity totems of the Boonerwrung people are Bunjil the Eaglehawk and Waang the Crow.



Port Phillip Bay

The story of how the bay filled up with water.

The story the Bongo Brothers tell during the show 'Surf Safari' is a Boonerwrung story. There are many versions of the following story from other nations. Some are very different. The version the Bongo Brothers tell was told to Drongo on the beach. We then followed up with the family connected to the story, the Yalukit Willam mob to get permission to tell the story in our show.

As you have seen our version, here is another version.

THE TEACHER COULD READ AN ALTERNATIVE STORY OF HOW THE BAY FILLED WITH WATER.

Story as told to an Assembly of the Victorian Parliament. It is a different story but has some important information about the Kulin Nation and the special meeting place where Parliament stands.

This story was told by Ms Carolyn Briggs, a Boonerwrung Elder, at a special Reconciliation Assembly of the Parliament of Victoria, 31 May 2000, during National Reconciliation Week.

Many years ago this land that we now call Melbourne extended right out to the ocean. Port Phillip Bay was then a large flat plain where Boonerwrung hunted kangaroos and cultivated their yam daisy.

But one day there came a time of chaos and crisis. The Boonerwrung and the other Kulin nations were in conflict. They argued and fought. They neglected their children. They neglected their land. The native

yam was neglected. The animals were killed but not always eaten. The fish were caught during their spawning season. As this chaos grew the sea became angry and began to rise until it covered their plain and threatened to flood the whole of their country.

The people went to Bunjil, their creator and spiritual leader. They asked Bunjil to stop the sea from rising. Bunjil told his people that they would have to change their ways if they wanted to save their land. The people thought about what they had been doing and made a promise to follow Bunjil. Bunjil walked out to the sea, raised his spear and directed the sea to stop rising. Bunjil then made the Boonerwung promise that they would respect the laws.

The place the Kulin then chose to meet as a means of resolving these differences is where this Parliament [of Victoria] is now located. The Kulin nations met here regularly for many thousands of years. They debated issues of great importance to the nation; they celebrated, they danced.

For my great-grandmother it was the strength of these beliefs and the belief that people could work together that helped her survive the crisis our people faced when Europeans invaded her country over 160 years ago. My great-grandmother was known by her European name, Louisa Briggs. When Louisa was a young girl she went on a journey with her mother, aunt and grandmother to what is now called Point Nepean. This is a special place with a special significance for the Boonerwung women. While they were there they were kidnapped by sealers and taken to an isolated island in Bass Strait. There they were put to work for the sealers. But at the age of 18 she took a husband and returned to her country in a small open boat.

When she returned to her country she searched for her people, but they were no longer there. Louisa eventually found some of her people at the Coranderk reserve, near Healesville and she settled down to live there. She worked at the reserve as a matron. She became a strong political activist and her family were again forced to move because of their strong stand on land rights. They were banned from the reserve. She died in the 1920s at a very old age, but in bridging the time between the invasion of her country and the dispossession of her people she provided the cultural link, ensuring that her heritage continued to live. She continued to dream and talk about her country.

Louisa fought oppression, racism and political inequality. Today, as we consider the act of Reconciliation, I hope that her story will inspire not only her descendants but that in the spirit of Reconciliation it will provide a model of strength that can inspire all Australians.

Today Melbourne is the great multicultural city of the world and this special place continues to carry forward the spirit of our tradition. This land will always be protected by the creator, Bunjil, who travels as an eagle, and by Waarn, who protects the waterways and travels as a crow. Bunjil taught the Boonerwung to always welcome guests, but he always required the Boonerwung to ask all visitors to make two promises: to obey the laws of Bunjil and not to harm the children or the land of Bunjil.

As the spirit of my ancestors lives, let the wisdom and the spirit of generosity which Bunjil taught us influence the decisions made in this meeting place.



The Aboriginal Flag (1971).

Aboriginal Flag

Designed by Indigenous Elder Harold Thomas in 1971, this flag symbolises Aboriginal identity. Yellow represents the sun (giver of life) and yellow ochre. Red represents the red earth (the relationship to the land) and the red ochre used in ceremonies. Black represents the Aboriginal people.

More information:

<http://www.yarrahealing.melb.catholic.edu.au/home.html>

<http://www.koorieheritagetrust.com/>

Bondi Beach - Where Fashion, Hip-hop & Surf combine.**BONDI BEACH**

The Bongo Brothers celebrate Hip-Hop and Australia's tradition of Surf Life Savers in a hip-hop based song called 'Bondi Live'. Hip-Hop is one of the fastest growing forms of music around the globe.

THE HISTORY OF HIP-HOP

Rap music originated as a cross-cultural product. Most of its important early practitioners—including Kool Herc, D.J. Hollywood, and Afrika Bambaataa—were either first- or second-generation Americans of Caribbean ancestry. Herc and Hollywood are both credited with introducing the Jamaican style of cutting and mixing into the musical culture of the South Bronx. By most accounts Herc was the first DJ to buy two copies of the same record for just a 15-second break (rhythmic instrumental segment) in the middle. By mixing back and forth between the two copies he was able to double, triple, or indefinitely extend the break. In so doing, Herc effectively deconstructed and reconstructed so-called found sound, using the turntable as a musical instrument.

While he was cutting with two turntables, Herc would also perform with the microphone in Jamaican toasting style-joking, boasting, and using myriad in-group references. Herc's musical parties eventually gained notoriety and were often documented on cassette tapes that were recorded with the relatively new boombox, or blaster, technology. Taped duplicates of these parties rapidly made their way through the Bronx, Brooklyn, and uptown Manhattan, spawning a number of similar DJ acts. Among the new breed of

DJs was Afrika Bambaataa, the first important Black Muslim in rap. (The Muslim presence would become very influential in the late 1980s.) Bambaataa often engaged in sound-system battles with Herc, similar to the so-called cutting contests in jazz a generation earlier. The sound system competitions were held at city parks, where hot-wired street lamps supplied electricity, or at local clubs. Bambaataa sometimes mixed sounds from rock-music recordings and television shows into the standard funk and disco fare that Herc and most of his followers relied upon. By using rock records, Bambaataa extended rap beyond the immediate reference points of contemporary black youth culture. By the 1990s any sound source was considered fair game and rap artists borrowed sounds from such disparate sources as Israeli folk music, bebop jazz records, and television news broadcasts.

Sampling brought into question the ownership of sound. Some artists claimed that by sampling recordings of a prominent black artist, such as funk musician James Brown, they were challenging white corporate America and the recording industry's right to own their black cultural expression. More problematic was the fact that rap artists were also challenging Brown's and other musicians' right to own, control, and be compensated for the use of their intellectual creations. By the early 1990s a system had come about whereby most artists requested permission and negotiated some form of compensation for the use of samples. Some commonly sampled performers, such as funk musician George Clinton, released compact discs (CDs) containing dozens of sound bites specifically to facilitate sampling. One effect of sampling was a newfound sense of musical history among black youth. Earlier artists such as Brown and Clinton were celebrated as cultural heroes and their older recordings were reissued and repopularized.

During the mid-1980s, rap moved from the fringes of hip-hop culture to the mainstream of the American music industry as white musicians began to embrace the new style. In 1986 rap reached the top ten on the Billboard pop charts with "(You Gotta) Fight for Your Right (To Party!)" by the Beastie Boys and "Walk This Way" by Run-DMC and Aerosmith.

In the late 1980s a large segment of rap became highly politicized, resulting in the most overt social agenda in popular music since the urban folk movement of the

1960s. The groups Public Enemy and Boogie Down Productions epitomized this political style of rap. Public Enemy came to prominence with their second album, "It Takes a Nation of Millions to Hold Us Back" (1988), and the theme song "Fight the Power" from the motion picture *Do the Right Thing* (1989), by American filmmaker Spike Lee. Proclaiming the importance of rap in black American culture, Public Enemy's lead singer, Chuck D., referred to it as the African American CNN (Cable News Network).

NEW STYLES

A number of new hip-hop styles and sub genres began appearing as the genre gained popularity. Hip-hop was combined with rock music, reggae, techno and other musical styles during this period.

HIP-HOP DANCE

There is a whole style of dancing inspired by hip-hop. Many classes in hip-hop dancing exist. Below is a 'crew' performing.



Pockemon Crew.

AUSTRALIAN HIP-HOP

Australian hip-hop music began in the early 1980s, primarily influenced by hip-hop music and culture imported via radio and television from the United States of America. Since the late 1990s, a distinctive local style has developed. Australian hip-hop is a part of the underground music scene with only a few successful commercial hits in the last decade. Albums and singles are released by mostly independent record labels, often owned and run by the artists themselves. Australian hip-hop has achieved minimal mainstream success in recent times.

HISTORY

The first Australian hip-hop record released was "16 Tons" / "Humber Mania Time" by Mighty Big Crime released by Virgin Records and Criteria Productions in 1987 (Catalogue number VOZC 026). The single was a Beastie Boys derivative and the Melbourne-based duo soon disbanded.

STYLE

Early Australian hip-hop is very much a product of its roots in the urban African-American styles of the early 1980s. It has been progressively distinguishing itself through its continual quest for identity in post-colonial and post-war Australia. This often takes the form of a lyrical focus on the Aussie battler, the use of the Australian accent, jovial, larrikin lyrics, and heavy use of concrete recordings and sound bites to convey the reality of the situation. There are, however, many artists who focus and contrast the gritty Australian suburbia with this perceived Australian culture.

More information:

http://en.wikipedia.org/wiki/Australian_hip_hop

ACTIVITIES

1. Make up a rap MC name. Like MC Snoop Dog, MC Bongo, MC Bloke, Joelistics.
2. Make up a rap, (rhythm and poetry) saying your name, where you live and two things you like to do. Try and rhyme the words.
3. Make up a hip-hop dance with 3 different moves. If you want you can make up the names of the 'moves' ie The Squid, The Octopus,
4. Write your name in 'wild-style' graffiti style.
5. Hip-Hop Concert: Teachers you could give your students time to work on their pieces, helping them with words, rhymes, and then have a concert with MC rapping and hip-hop break dancing. Students could also bring in their favourite music and share with the class why it is their favourite piece of music.



WILDLIFE

Our attitudes towards whales have undergone a massive change in the past few decades. Growing worldwide concern for these gentle marine creatures has fuelled the transition from a commercial exploitation that severely depleted the global population of large whales to an almost universal ban on whaling. Today, a rapidly growing tourist industry provides people with the opportunity to see these remarkable animals in their own environment, while instances of mass strandings bring great public support in efforts to return the animals to the sea.

WHAT IS A WHALE?

Whales are mammals and are warm-blooded, breathe air and suckle their young on milk. Whales (Cetaceans) are divided into two groups — the baleen whales and the toothed whales. The toothed whales, as their name suggests, use teeth for feeding, possess only one blowhole opening and have asymmetrical skulls. Baleen whales use baleen (a rigid, keratin-like material similar to our fingernails) which hangs in vertical strips from the upper jaw. Baleen acts like sieves to filter out the tiny crustaceans (krill) on which they feed. Large whales, such as the humpback, can consume over two tonnes of krill each day.

Whales must come to the surface to breathe, although species such as the sperm whale have been known to remain submerged for over 1 1/2 hours and dive to depths in excess of two kilometres. The blow of a whale is the result of expired air (not water) and an oily residue secreted from the lining of the windpipe being forced out through the blowhole. The particular size and shape of the blow can be used as an aid to identification of the species.



HOW DO WHALES NAVIGATE?

Most species of toothed whale are able to use echolocation to form what is effectively a mental picture of their surroundings. These whales produce pulses of very high frequency sound which strike objects and return as echoes. From these echoes, the animal is able to gain detailed information on the size, shape, distance, and even texture of the objects around them. It is believed that the spectacular behaviour known as breaching also serves as a means of communication. Whales such as the humpback often smack the surface of the water with their tail to warn of danger.

CETACEANS IN TASMANIAN WATER

The most frequently seen cetaceans are the common and bottle-nosed dolphins. Among the larger species of whale are the baleen whale, southern right whales and humpback whales.

WHALING IN TASMANIA

Whaling got off to an early start in Tasmania. Indeed, the HMS Lady Nelson and the whaling ship Albion, sailing with the first band of officers, settlers and convicts to arrive on Tasmanian shores in August 1803, caught three sperm whales en route. Two years later, the first Australian whaling station was established at

Ralphs Bay on the Derwent River. In the first half of the nineteenth century, whaling ventures were almost solely conducted in the bays and inlets around the east coast and the practice became known as 'bay whaling'.

Lagoon Bay, and the story told by the Bongo Brothers during the show is about on-shore bay whaling. (1838) The southern right whale, so-called because it was the 'right' whale to kill, had all the characteristics of an easily exploitable species — it came close to the shore, was a slow swimmer, was rich in oil and floated when dead

What they used the whale oil for:

- lighting and industrial purposes,
- the baleen (whalebone) was used to fashion corsets,
- bustles, knife handles, brushes and ornaments.
- ambergris (a product of the intestine) which was used in the perfume industry.
- the teeth were used for carving, producing a form of art known as scrimshaw.

A single whale provided an average of 7,750 litres of oil!

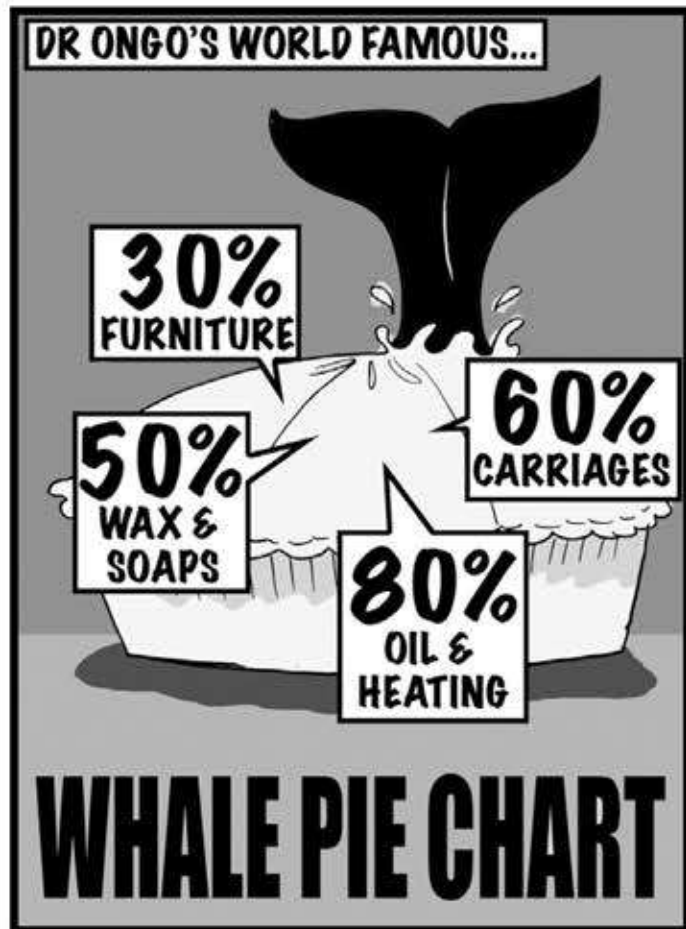
WHALE POPULATION NOW

The Nature Conservation Branch is currently assisting in research into the recovery of the southern right whale. Along with many other species, the southern right whale suffered massive population declines during the years that commercial whaling ventures operated in Australia. There was no estimate of numbers in colonial times, but 40,000 were killed between 1885- 1939. Today the southern right whale population is estimated at approximately 1,500 whales.

Today, only some 500-700 southern right whales migrate to the southern waters of Australia, but numbers are increasing.

WHY WHALES STRAND

The reasons whales strand are not yet fully understood. Occasionally, stranded whales are found to be suffering from infections of the inner ear which may affect their ability to navigate using echo location.



FURTHER INFORMATION

Dalton, T. and Isaacs, R. (1992). The Australian Guide to Whale Watching. Weldon Publishing, Sydney.
Evans, P. G. H. (1987).

The Natural History of Whales and Dolphins. Facts on File Publications,
New York. Tucker, M. (1989).

Whales and Whale Watching in Australia. Australian National Parks and Wildlife Service.

Contact

Nature Conservation Branch: DPIWE

134 Macquarie Street, Hobart. 7000

Phone: (03) 6233 6556 Fax: (03) 6233 3477

Cape Tribulation, Daintree National Park, where rainforest meets the reef.



Siganus puellus (Schlegel 1852), the Masked Spinefoot. Indo-west Pacific. To fifteen inches in length. Another good choice for marine aquarium and reef system use. This photo taken in Australia, off Heron Island on the southern end of the Great Barrier Reef.

REEF FACTS AND FIGURES

- The Great Barrier Reef Marine Park was established in 1975, and it is the world's largest marine protected area in the world.
- It is approximately 348,700 square km in area and approximately 2,300 kilometres long, running from just north of Bundaberg to the tip of the Cape York Peninsula.
- The reef contains over 2,900 reefs which includes 760 fringing reefs, and 300 coral cays. There are also 618 continental islands, which were once part of the mainland.

As the world's largest coral reef ecosystem the Great Barrier Reef is home to approximately:-

1,500	species of fish
400	species of corals
4,000	species of molluscs
500	species of seaweed
215	species of birds
16	species of sea snake
6	species of sea turtle

WHAT FISH IS THAT ?

With over 1500 species of fish on the reef the answer to this question is not an easy one. The use of identification books and underwater cards can be useful in identifying commonly encountered species. Body and mouth shape are often the best key features in identifying the type of fish.

WHY ISN'T CORAL VERY COLOURFUL ?

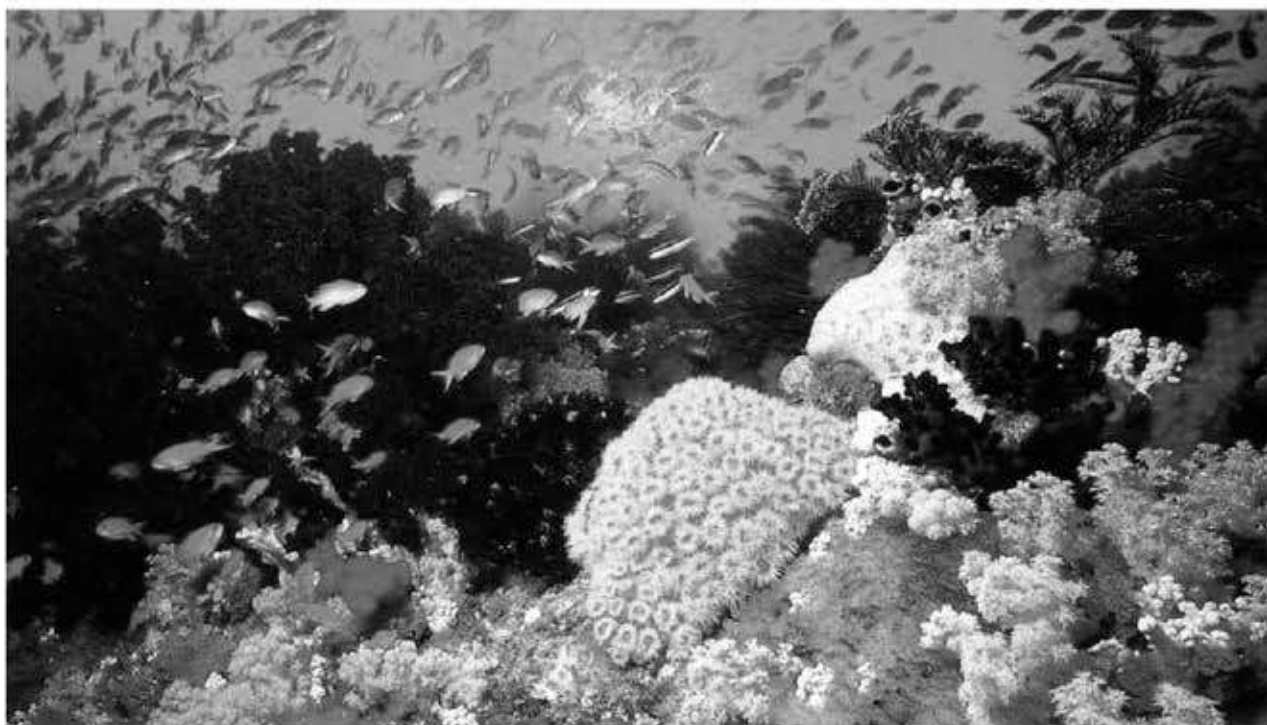
Most visitors to the reef comment that the coral isn't very colourful as they are used to seeing brightly coloured images in books and on television. Natural white light is made up of all the colours of the rainbow; underwater, these colours are filtered at different depths with red and yellow disappearing first. This gives the reef a predominantly blue/green appearance. Photographs and video are taken using lights to show the true colours of the reef. So the colours are there, it's just that you need white light to see them. This is why night diving on the reef is so spectacular.

WHAT ARE CORALS ?

Coral is made up of a thin layer of living animals called polyps, which secrete a chalky, limestone skeleton as they grow. Coral colonies grow as the polyps divide and multiply in a process known as budding.

WHAT TYPE OF CORAL IS THAT ?

Trying to identify particular species of coral is very difficult. What makes it so difficult is that one type of coral may appear as a branching form in calm water



and look like a plate coral in another area. In many cases it is the environmental conditions, such as wave action, light levels and the amount of sediment in the water, that influence coral colony shape.

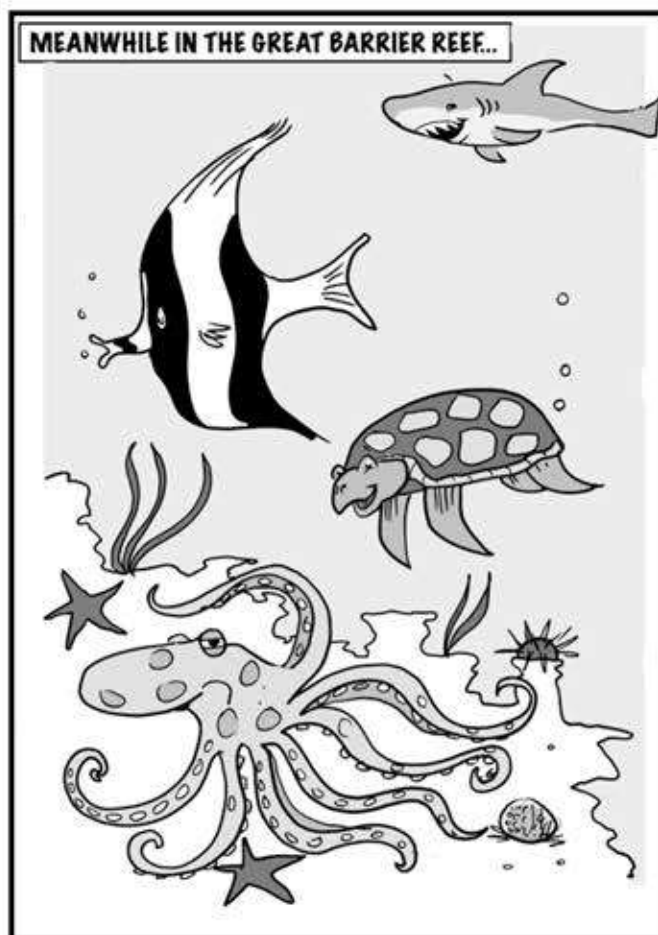
The easiest way to identify corals is by their appearance

- * boulder
- * branching
- * plate
- * table
- * vase
- * bushy
- * solitary

HOW HURRICANES IMPACT THE REEF

Hurricanes impact coral reefs in many ways. Reefs help the shoreline during hurricanes. Fortunately the presence of the Great Barrier Reef, for example, helps to reduce the strength of waves that accompany hurricanes, and decrease the impact on the shoreline of Australia. Some believe tropical storms bring benefit to the reef ecosystem. The hurricanes and tropical storms spread the reef by clearing dead organisms and spreading the broken branches of coral that break off. These pieces scatter and reproduce to start new colonies in different parts of the ocean. Other people believe hurricanes are much more destructive, rather than helpful. Sponges and sea fans are ripped from

their bases and appear on shores. Waves shatter entire communities of coral. Sediments in the water decrease the visibility through the water and reduce the amount of sunlight able to reach the coral; that stops the coral from growing. Hurricanes, therefore, impact the coral reefs in good ways and in bad.



Cable Beach, Broome, Dr Ongo's pearl diving history with traditional taiko drumming.



Pearling masters arrived in the early 1870's and diving began in Roebuck Bay, quickly making Broome the pearling capital of the world. Japanese, Chinese and Torres Strait Islanders were the main divers, along with some local Aboriginal people. They braved drowning, the bends (diver's paralysis) and the storms that wrack the Kimberley in the cyclone season. The beautifully elegant Japanese Cemetery has over 900 graves of Japanese people, most of them pearl divers.

AUSTRALIA'S PEARLING INDUSTRY

The pearling industry was a major economic force for over one hundred years in northern Australia and for business interests in the southern capitals from the 1850s onwards. However, alongside the development of the industry were stories of forced and indentured labour, danger and death.

The origins of a pearl shell industry began long before European settlement. Northern Australian coastal dwelling Aborigines harvested the abundant pearl shell from the shallow waters and had a well established trading network for pearl shell. Within Australia, pearl shells travelled further perhaps than any other item. In Western Australia an explorer saw an aboriginal wearing a pearly oyster-shell which had

travelled at least 500 miles from its point of origin. (Blainey, G., 1975, *Triumph of the Nomads: a history of ancient Australia*, p. 203-204.)

PEARL SHELL BUTTON

Pearl shells obtained from the Torres Strait found a ready market in the clothing industry in the United States and England, especially for buttons and buckles. Quick immediate profits could be made with pearl shell attracting £400 a ton in the early period and at the worst time, in 1894, £79 a ton. The Torres Strait supplied over half the world demand for pearl shell in the 1890s (Evans, Gaynor, 'Thursday Island 1878-1941', University of Queensland, p. 106). Pearl shell and 'mother of pearl' were the main focus of the industry as the shell was used to make buttons, cutlery, hair combs, jewellery items as well as art objects and inlay for furniture.

These boom times attracted large numbers of Europeans, South Sea Islanders and Asians who came for the adventure, the promise of work and the possibility of making their fortunes, although Aborigines and Torres Strait Islanders were valued as divers. In the Torres Strait, by 1886, there was an equal number of non-Islanders and Islanders. In Broome, the largest of these immigrant groups, however were the Chinese. Not only did they come as pearlers, but also as cooks and shopkeepers, similar to the gold rush days.

In the Torres Strait, pearlers not only sought pearls but also other island resources to maintain the industry and this extended to the ransacking of the islands for food, timber, water & women. Along with the onslaught of diseases, this contributed to significant population decline amongst the Torres Strait Islanders within 30 years to as low as 50% of the pre-pearling population by 1900. (Stan Florek, Reports of the Australian Museum, 2005).

The invention of diving suits revolutionised the pearling industry in Australia. Not only could divers go deeper than ever before, they could also stay underwater longer and collect more shell & pearls.

DID YOU KNOW...
The largest pearl ever found is called the Pearl of Lao Tzu. It weighs over fourteen pounds and was discovered in 1934 inside a giant clam off the coast of the Philippines!



boots, often almost horizontal as they peered through inch-thick faceplates into murky waters, frantically scooping oysters into bags because divers were paid by the amount of shell they collected.

Pearl divers regularly faced the threat of shark attack as well as the dreaded crippling effects of the bends with every dive. Some sources say that the mortality (death) rate for divers was 50%. In addition, whole fleets were shipwrecked in single cyclones. Between 1908 and 1935, four cyclones hit the pearling fleet at sea. Around 100 boats were destroyed and 300 men were killed.

During World War I and World War II, the industry virtually ceased as most of the workers enlisted. The industry relied heavily on its Japanese pearl divers and as a result of Japan entering WWII, these divers were imprisoned in prisoner of war camps.

THE LEGACY OF PEARLING TODAY

Broome and the pearling industry survived the economic devastation of both World Wars and today is recognised as a 'pearl capital'. Today Western Australia has a well-established industry including hatchery and culturing facilities producing pearls valued at \$150 million in 2003-04.

As a result of the pearling industry, the architecture and population of Broome is quite unique in Australia. It has a Chinatown with a number of Chinese buildings and a local cemetery with both Japanese and Chinese

sections. Broome's location in the sub-tropics have contributed to its attraction as a tourist destination with a thriving multicultural community and flourishing economy.

During the show, the Bongo Brothers perform a piece of percussion that is from Japan. It is known as TAIKO drumming.

TAIKO DRUMMING

Japanese drumming, known as Taiko, is an art form, which originated in the festivals and rituals of the agricultural society of ancient Japan. Taiko culture is community-based, and the most widely practised 'popular-cultural' art form in contemporary Japanese society. It is played as part of local festivals in virtually every district throughout Japan, and local Taiko masters have passed on its techniques orally for many hundreds of years.

While various taiko drums have been used in Japan for over 1400 years, and possibly much longer, the style of taiko best known today has a relatively short history, beginning in the 1950's.

Website: www.burnietaiko.com

ACTIVITIES

1. Draw an old fashioned 'pearl diver.'
2. Many people moved to Broome for work. They came from different places. Find out where your class mates' parents came from.
3. If you had to leave your town for work where would you like to go? Why would you go there?
4. Pearl diving was very dangerous. Why was it dangerous?
5. What other jobs do people do that are dangerous?
6. Research how pearls are formed.

**The Timor Sea, Tommy a fisherman plays a traditional Indonesian beach song
& talks of long distance trade.**

During the show 'Tommy' a Macassan fisherman talks of historical trade and travel between Indonesia and the Aboriginal people of the Top End, the Yolgnu people.

The Macassan fishermen were from the Indonesian island of Sulawesi who harvested beche-de-mer, trepang (sea-slugs), tortoise and pearl shell. Folklore, songs, cave paintings and the diaries of Matthew Flinders tell us of links between Australia and Indonesia dating back 500 years.

Contemporary Australian History refers to the early days of European invasion from 1788 as "settlement", or more diplomatically, "contact". The time before this is often referred to as "pre-contact". The Dutch expedition here in the early 1600's is referred to as "first contact", in which the Hollanders were defeated by the Indigenous Wik warriors of western Cape York, and fled, never to return.
Pre-British Contact

Most Australians are unaware that the Dutch were repelled by Aboriginal warriors at Cape Keer Weer (Dutch for "Turn Back!"). Even those who are aware of this piece of history are often surprised to find that the Dutch weren't the first foreigners here at all. Long before they arrived, the Macassans (an Indonesian people) had established "an embassy" and lucrative trading relationship "farmers, scholars, fishermen and businessmen" of the Yolgnu people in the Gulf country. This international relationship was going strong long before England had imperial explorers or even a navy.

Yolgnu Song -- Yolgnu band, Yothu Yindi, sings about this in their song, "Macassan Crew".

"They came in peace, Through the Ashmore Reef,
Smoke and steel And the Tamarind seed."

SMOKE

"Smoke" refers to the tobacco that the traders introduced into Australia. This was not a drug dumped irresponsibly upon the Yolngu. The visitors carefully delivered education about the responsible use and side-effects of tobacco, information that was further tested and developed by Yolngu "doctors and scientists", and then converted into a song-cycle to govern tobacco use, a song which became part of the lore/law of the land. As a result, prior to European occupation, tobacco was not abused by Aboriginal people.

STEEL

"Steel" refers to the introduction of steel tools by the Macassans. These were highly prized, and traded locally along with tobacco down through the ancient trading routes along songlines which interconnected all the peoples of Australia (at least 500 language groups). This included the famous Pituri Trail (pituri being a native drug plant farmed in Central Australia from time out of memory). These trade routes would have even interlaced with those established by eel farmers in the south of Australia, who built canal systems in towns constructed from stone masonry.

TAMARIND

"Tamarind seed" refers to the careful introduction of a fruit tree species. This was not done lightly, in the same manner as

the European introduction of thousands of exotic pests that now cost the government four billion dollars each year to control. "Scholars, farmers and botanists" from the two cultures tested, examined and exchanged extensive knowledge about the Tamarind and its habitat before deciding to introduce it. It was carefully integrated with the local ecology over time, then interwoven with the lore of the place, and became a component of the agricultural industry and economy in northern Australia to such an extent that it is now regarded as a native plant by Aboriginal peoples.



The first tree was planted on the beach, at the site of the Macassan “embassy.” It is still there.

TRADE

The Macassans traded these goods for pearls, which were cultivated by expert Yolngu oyster farmers. The Yolngu and Macassans also intermarried, and set up diplomatic relationships and exchanges. Macassans came to study at Yolngu “universities”, and Yolngu travelled to Macassar for the same. The languages of the north still carry many Indonesian words that were absorbed into the culture. In Wik Mungkan there is “remat”, which means periwinkle, and “otamat”, which means porpoise.

CATASTROPHE

This relationship was terminated a century ago by the European invaders, who legislated against it. In 1906 the Macassan ships were denied entry, and never allowed to return. The Yolngu were not informed. They waited in vain for the return of the traders, and the return of beloved family members who were now stranded in Indonesia. The pain and confusion caused by this inexplicable catastrophe reverberated along the songlines and trade routes throughout the continent, creating a market “crash” that shattered what was left of the already devastated Indigenous economy. This added further stress to invaded peoples already buckling under the strain of genocidal European activity.



Tamarind



A Macassan sailing vessel



A cave painting of a Macassan “Prau”

Cactus Beach, by the Nullabor - A world class surfing mecca.

The coastline of the Eyre Peninsula, carved out by the full force of the Southern Ocean, is unique and diverse with rugged rock formations, sheltered bays, towering cliffs along the Great Australian Bight, long sandy beaches and arid desert. It is often referred to as the peninsula of parks with nearly half its area set aside as reserves, national parks and native bush land.

CACTUS BEACH

Cactus Beach and Point Sinclair are remote 'off the beaten track' destinations. Both locations are situated 21 kilometres south of Penong. Amongst Australian surfers "Cactus", "Caves" and "Castles" are regarded as some of the best left and right hand breaks in the country.

Cactus Beach: Solitary sunset surfer at Cactus Beach, on the far west coast of South Australia

Wedge in between nearby Blue Lake and the coast visitors will find vast sets of white windswept sand dunes. This area has been designated as a Coastal Protection Reserve, with all vegetation and wildlife being protected species

Cactus Beach is also known to be visited by Great White Pointer Sharks. The area is a 'must see' for Australian surfers as it is one of the best surfing breaks in the country. During summer month temperatures can and do rise to above 40 degrees celsius

CACTUS FEAR

Below is an excerpt from a surfer available from the link below.

"The first time I surfed Cactus I took the ring off my finger and had it in my mouth for the whole time I surfed that first session. The reason for doing this was I thought the glint of gold flashing under the water might attract a big fish. The fear of the Big White is very common at Cactus and I don't think I've ever heard from anyone who's surfed there who hasn't had some respect for what lurks beneath those waters. "

More info:

<http://www.nullarbornet.com.au/towns/cactusbeach.html>



- Internet references
- CD's
- Books
- Professional development

INTERNET REFERENCES

DRUM AND BASS

Aphex Twin: www.elektra.com/ambient_club/aphex/aphex.html

Grooverider: www.grooverider.com/

DRUMMERS

Paul Wertico (Pat Metheney Group) tips for beginners to advanced:
www.pubweb.acns.nwu.edu/~pwe574/PAUL.HTML#END

Peter Erskine (Weather Report, Australian born): www.petererskine.com

Dave Weckl: www.daveweckl.com

JUNK

Stomp: www.stomponline.com/

John Cage: www.metalab.unc.edu/mal/MO/cage/
www.realtime.net/~jzitt/Cage/

Karlheinz Stockhausen: www.stockhausen.org/

MEDIA

USA drum magazine: www.moderndrummer.com

MTV/music search: www.unfurled.com

SAMBA

World samba organisation: www.worldsamba.org/

OTHER INTERESTING SITES

- Percussive arts society: www.pas.org/
- World percussion links: www.worldpercussion.com.au/links.html
- Re-sound: www.vicnet.net.au/~resound
- Encouraging Creativity in Early Childhood Classrooms:
www.ericps.ed.vivc.edu/eece/reggio/edward95.html
- The Drummers Collective (more tips and transcriptions):
www.drummerscollective.com
- Djembes: www.djembe.com

CD'S

- | | |
|---|---------------------------------|
| Composer: The Bongo Brothers | Composition: Cactus |
| Ensemble: The Bongo Brothers | Label: Newmarket |
| Composer: Cage, John | Composition: First construction |
| Ensemble: HELios quartet | Label: Wergo |
| Catalogue number: wer 6203-2 | |
| Composer: Cage, John | Composition: Third Construction |
| Ensemble: Synergy | Label: Vox australis |
| Catalogue number: vast 001 | |
| Notes: Available at Australian Music Centre Store. Ph 1800 651 834 or at www.amcoz.com.au | |
| Title: re-sound | Label: independent |
| Ensemble: re-sound | |
| Notes: Available at Australian Music Centre Store. Ph 1800 651 834 or at www.amcoz.com.au | |
| Title: Michael Askill, Fata Morgana with Omar Faruk Tekbilek | |
| Catalogue number: 13110-2 | Label: Celestial harmonies |
| Title: Bursting Moon | Ensemble: Nusrat Ramble |
| Label: independent | |
| Notes: original jazz/folk featuring Poul Grage. | |
| Title: The Drummers of Burundi | Label: Real World |
| Catalogue number: RWMCD1 | |
| Artists: Farafina | Title: Faso Denou |
| Label: Real World | Catalogue Number: CDRW3 |
| Artist: Baba Oluntunji | Title: Drums of Passion |
| Label: Columbia | Catalogue Number: CK 8210 |

Artist: Doudoo Ndiaye Rose
Label : Real World

Title: 'Djabote'
Catalogue Number CDRW43

Artist: Adzohu
Catalogue Number ADZ101

Title: Gye Woani

Artist: Pan African Orchestra Title: Opus 1

Label: Real World

Catalogue number: CDRW48

Artist: Bad Boys Batucada
Label: Real World

Title: Kaboomba
Catalogue number: WSCD004

BIBLIOGRAPHY

A Modern Approach to New Orleans Second Line Drumming

C. Lacinak, 1992 Lacinak, New Orleans.

Brazilian Percussion Manual

D. Sabanovich, 1988, Alfred, Van Nuys, USA.

Drumming at the Edge of Magic

M. Hart with J. Stevens, 1990, Harper Collins New York.

World Music, The Rough Guide

(Ed). S. Broughton et al, 1994 Rough Guides Ltd., London.

The Australian Guide to Whale Watching.

Dalton, T. and Isaacs, R. (1992). Weldon Publishing, Sydney. Evans, P. G. H. (1987).

The Natural History of Whales and Dolphins.

Facts on File Publications,

New York. Tucker, M. (1989).

Whales and Whale Watching in Australia.

Australian National Parks and Wildlife Service.

PROFESSIONAL DEVELOPMENT

Below are some suggestions that teachers may want to explore to broaden their own musical experience. Lessons are available in various styles such as:

Middle Eastern – learn the rhythms of the darabuka and other Middle Eastern percussion instruments, the riq (tambourine) and zills (finger cymbals).

Afro-Cuban – learn the rhythms and techniques for congas, bongos and ago-go bells.

West-African – learn the rhythms and technique for the djembe and the instruments of the West African ensemble.

WORKSHOPS AVAILABLE:

Brazilian percussion

Djembe making workshops-make your own djembe . Shells imported from Africa and all materials and guidance often provided.

DANCING

Middle Eastern (belly dancing)

Street Latin (salsa, samba): Soul Fire Dance Studios

Capoeira (Brazilian martial art/yoga):

Hip Hop

African

SURF SAFARI LINKS**First Australians**

Yarra Healing - The Kulin Nation

<http://www.yarrahealing.melb.catholic.edu.au/kulin.html>

Hermannsburg

http://www.lpe.nt.gov.au/airphoto/250kmap/f5313_lts.htm

Iga Warta Main Page

For a genuine Aboriginal Experience in the Flinders Ranges of South Australia

<http://www.igawarta.com/>

YouTube - Justice for Mulrunji - black activist friends

<http://www.youtube.com/watch?v=Z2E6xVEcMA0&mode=related&search=>

3KND Kool 'N' Deadly 1503 AM - Australian Indigenous Radio

<http://www.3knd.org.au/>

MC Wire – FANTASTIC HIP-HOP ARTIST

http://www.abc.net.au/message/radio/awaye/ms_opera/music_mewire.htm

River Rhythmn Beatbox: Morganics on hip hop

Morganics is a hip-hop artist, community worker, theatre director and performer who together with Gumbaynggir man MC Wire has worked solidly to bring hip-hop to young Indigenous people

<http://www.abc.net.au/message/blackarts/music/s1121506.htm>

Pastor Sir Doug Nicholls

<http://www.kooriweb.org/foley/heroes/nicholls.html>

Mission Voices. Koorie Heritage Trust

<http://www.abc.net.au/missionvoices/default.htm>

Koorie Heritage Trust

<http://www.koorieheritagetrust.com/>

GENERAL INFORMATION

Marion Bay Tasmania Whale Rescue Summary - 17th October 1998

http://www.parks.tas.gov.au/wildlife/Care/whales_stranding_reports/whalestr.html

“What the whalers ate?” Journal of the Royal Australian Historical Society - Foodways on two colonial whaling stations: archaeological and historical evidence for diet in nineteenth-century Tasmania. - From the HighBeam Research Archive

<http://www.highbeam.com/doc/1G1-80678926.html>

History Timeline of Van Dieman's Land

<http://www.labyrinth.net.au/~saul/history/tasmania.html>

Parks Victoria: Bunurong Marine and Coastal Park page

Discover the fascinating world of the marine environment along some of Victoria's most beautiful coastline. The broad rock platforms and underwater reefs here support a remarkable range of habitats, containing a diverse array of marine plants and animals.

http://www.parkweb.vic.gov.au/1park_display.cfm?park=75

Cactus Beach - SA

Cactus Beach is a world famous surfing site located on the Great Australian Bight. Cactus has excellent left and right breaks with surfers facing a northerly aspect

<http://www.nullarbornet.com.au/towns/cactusBeach.html>

Excavations at Hewitt and Kelly's Whaling Station, Lagoon Bay, Tasmania

http://www.latrobe.edu.au/archaeology/research/AWSANZ/lagoon_bay.htm

Abel Tasman

<http://www.muffley.net/pacific/dutch/tasman.htm>

A History of Shore-based Whaling in Tasmania

<http://www.parks.tas.gov.au/historic/swhaling/index.html>

TO HEAR THE SOUND OF WHALES

<http://www.junglewalk.com/popup.asp?type=a&AnimalAudioID=47>

Footprints by Dish Size - Latitude/Longitude Convention –

<http://www.geo-orbit.org/sizepgs/latlong.html>

Nomenclature Explanation Chart

Footprints by Dish Size - Latitude/Longitude Convention –
http://www.nla.gov.au/exhibitions/southland/Exp-Out_of_Batavia.html

HIP-HOP, RAP & GRAF

<http://urbact.eu/projects/udiex-udiex-alep/synthesis-and-prospect/case-studies/workshop-6-the-role-of-culture-for-social-inclusion/workshop-6-culture-strasbourg-brussels.html>

Life Paths, Spirit of Orca, Animal Totems & Earth Medicine
Life Paths Animal Totems & Earth Medicine, Spirit of Orca, Native Abnmerican astrology & philosophy.
http://wolfs_moon.tripod.com/OrcaTotem.html

Derwent River (Tasmania) - Wikipedia, the free encyclopedia
[http://en.wikipedia.org/wiki/Derwent_River_\(Tasmania\)](http://en.wikipedia.org/wiki/Derwent_River_(Tasmania))

Cactus Beach, SA - Accommodation, Attractions, Entertainment
Australia Accommodation, shopping, entertainment and tourism guides for all coastal areas of Australia
http://www.coastshop.com.au/towns/sa/cactus_beach.htm

whale totem
<http://www.ancientkeris.com/whale-totem-a-7.html>

Lagoon Bay Tasmania Map
<http://www.tageo.com/index-e-as-v-06-d-49290.htm>SURF