



The Endless Summer

credits



BOB BAGLEY

A long time friend and school chum of Bruce's, Bob Bagley joined Bruce Brown Films as a photographer and technical assistant; he now serves as business manager. No newcomer to the surfing scene, he has become well known for his still photographs over the past ten years. Last winter Bob made a jaunt to Hawaii to shoot some of the exciting Hawaiian surfing footage seen in "The Endless Summer." Besides being an accomplished still photographer, having a working knowledge of cinematography, and being an enthusiastic outdoorsman, Bob is a crack spaghetti cooker. He and his family reside in Dana Point.



R. PAUL ALLEN

The shots of Lance Carson and Mickey Dora demonstrating their outstanding ability at Malibu were taken by Paul Allen. He is no stranger to a movie camera, having contributed action footage on several previous occasions. Paul acted as Bruce's business manager for several years and now has his own business, which acts as an exclusive advertising agent for Bruce Brown Films. Aside from a natural enthusiasm for surfing, Paul is an accomplished sailor and spends considerable time aboard his catamaran.



PAUL WITZIG

Besides heading Surfing Promotions Pty. Ltd., which acts as the exclusive representative for Bruce Brown Films in Australia, Paul Witzig finds time to prowl the miles of Australian beaches in search of surf. The Australian surfing with Nat Young and Rodney Sumpster was filmed by Paul. "Witzie," as he is called by his friends, originally planned a career in architecture but now finds it difficult to devote time to anything but his business and interest in surfing.

Also seen in
The Endless Summer
are brief scenes by

Phillip Akin
George Greenough
Bob Richardson

CLARK FOAM

Over 90%
of a surfboard
is foam. Make
sure the heart
of your board is
made of the
finest
Isophthalic
Polyester Foam.





**1st
IN COMPETITION
FOR THREE YEARS**

What does it mean? It means that those surfers with the ability to win contests have chosen HOBIE SURFBOARDS. Surfers of this caliber have surfed long enough to have tried enough different makes of boards to be well educated on their performance. We feel that this is proof of the performance qualities of the HOBIE BOARD, especially when you look at the figures below showing how decisively the HOBIE BOARD has led its closest competitors for the past three years. The results were compiled from all international and California open surfing championships in the four standard classes of surfing—Men's Surfing, Jr. Surfing, Women's Surfing, and tandem surfing. In scoring, we gave five points for each brand of board receiving first place, three for second place, and one for third.

1961		1962		1963	
HOBIE SURFBOARDS	92 pts.	HOBIE SURFBOARDS	135 pts.	HOBIE SURFBOARDS	120 pts.
SECOND (TIE)	15 pts.	SECOND (TIE)	12 pts.	OLE SURFBOARDS	22 pts.
SECOND (TIE)	15 pts.	SECOND (TIE)	12 pts.	THIRD	18 pts.
FOURTH	14 pts.	SECOND (TIE)	12 pts.	FOURTH	17 pts.



- CALIFORNIA**
HOBIE SURFBOARD SHOP—34195 Coast Highway, Dana Point—GY 6-5222
HOBIE SURFBOARD SHOP—1551 Grand Avenue, Pacific Beach—274-6014
VAL SURF—12441 Riverside Drive, North Hollywood—PO 9-4268
HOBIE SURFBOARD SHOP—341 A Ocean Street, Santa Cruz—426-2005
- HAWAII**
HOBIE SURFBOARD SHOP—1475 Kapiolani, Honolulu, Hawaii—922-344
- EAST COAST**
EMILIO'S SKI SHOP—112-32 Queen's Blvd., Forest Hills, New York—LI 4-0404
MANATEE SEA CENTER—12th & Ocean Ave., Balmar, New Jersey—681-3947
EASTERN SURFER—18th Street & Boardwalk, Ocean City, Maryland
SMITH & HOLLAND SURF SHOP—204 22nd Street, Virginia Beach, Virginia—GA 8-2248
VILLAGE SURF SHOP—200 N. First Street, Jacksonville Beach, Florida—246-4938
HOBIE SURFBOARD SHOP—807 Main Street, Daytona Beach, Florida
CHALLENGER MARINE—13301 Biscayne Blvd., North Miami, Florida—WI 7-4472

THE HOBIE PHIL EDWARDS MODEL, personally shaped by Phil, also available at the above locations.
Write for free brochures on boat surfing and the HOBIE SKATE BOARD.

a biography of BRUCE BROWN

All work and no play make a dull boy, and Bruce is the first to admit that his chosen profession allows adequate time to pursue his many and varied interests. Aside from his obvious interest in surfing, Bruce is an accomplished sailor, having won numerous trophies during his younger days. He is interested in high speed sailing and presently owns a fast catamaran, which he calls "General Sherman" or "Sherm" to his friends. He feels that riding ground swells at speeds up to 25 MPH rivals even surfing for pure excitement and the thrill of matching wits with the sea. When the wind drops it's a good excuse for tossing a fishing line over the side in the hope of catching a wandering barracuda. Hardly a year goes by that Bruce doesn't assault the High Sierras loaded down with fly rod and camping gear.

An avid sportsman, Bruce enjoys almost anything that gets him out into the sun and fresh air. This probably accounts for his new interest in motorcycles. While the use of a motorcycle in many countries is basically for transportation purposes, Bruce sees them as a toy or hobby that enables him to go bounding off across the back roads and wide open spaces just adjacent to his home in Dana Point. While his interests are quite vigorous



"Fine quality surfboards require proven materials with high strength-to-weight ratio. This is why we use a foam which was developed by American Latex Corporation for the U.S. Government to meet these high standards. This high hydroxyl polyester-based carbon dioxide blown urethane foam has proven superior to all other formulations.

"Our foam is blown in our own moulds which are designed for 100,000 pounds pressure. There is only one major moulder in the industry whose blanks meet our high standards. The foam components, American Latex Sta-foam #302, cost a little more, but make possible a surfboard worth much more."



SEND FOR FREE LITERATURE

Small multicolor decals, 25¢
 Large multicolor decals, 50¢
 Full color T-shirts, \$1.75
 Full color sweat shirts, \$2.50

Mailing Address

1071 - 41st Avenue
 Santa Cruz, California

Branch: 2686 Great Highway
 San Francisco

**Tahiti
 Moorea
 Bora Bora**

\$698.00 / 14 Days /
 Bi-monthly departure
 Round Trip Airfare
 from Los Angeles
 Hotels and Sightseeing

Van Zandt Tours/2043 Westcliff Drive/Newport Beach, California / (714) 646-7121



they are usually not too much for his wife, Pat and his two boys, Dana aged four and Wade, two; they are often eager and willing participants.

Bruce Brown, at the age of 26, is currently regarded as one of the world's leading authorities on the sport of surfing. While he has gained most of his fame with a refreshing approach to surfing entertainment, Bruce is also an accomplished surfer, having been attracted to the sport as a boy of 12. In 1949, surfing was little known, and the sight of a white haired boy riding waves among the seals and sandbars in the old entrance of Alamitos Bay probably startled quite a few Sunday sailors. By the time Bruce had graduated from Long Beach Wilson High School in 1955, surfing had experienced some growth...the school's surfer population then numbered five.

With a military obligation to fulfill, Bruce entered the United States Submarine Service. When asked how he liked the "service," Bruce replied conservatively, "I hated it." However, this tour of duty did result in his first encounter with Hawaii. Not being one to pass up such good fortune, Bruce spent all of his spare time surfing the warm, clear waters surrounding the Island of Oahu. Upon his release from the service, Bruce returned to his native state, California.

Combining an earlier interest in photography with his favorite sport of surfing, Bruce undertook the creation of his first full length film...*"Slippery When Wet."* Its completion marked the beginning of a career and a new era in surfing. While Bruce's first audiences were not large, they were enthusiastic. News of Bruce's fresh approach to entertainment spread and *"Slippery"* was soon showing to standing room only crowds; that was in 1959 and Bruce had just turned 21.

After interrupting his lecture tour long enough to get married, Bruce was off on a 7,000 mile journey to Mexico. This trip, linked with the highlights of the winter surf in Hawaii, formed the basis for his second film entitled *"Surf Crazy."* Bruce's flair for offbeat adventure plus an eye for humorous situations made *"Surf Crazy"* a success. Audiences continued to grow and in 1961, Bruce released his third film entitled *"Barefoot Adventure,"* which was complemented by an original musical score composed by Bud Shank. The soundtrack recording from the film became a top selling jazz album on the West Coast. Bruce lectured with *"Barefoot"* throughout California, Hawaii, New Zealand, and Australia.

On one such trip to *"the land down under,"* Bruce along with top surfer Phil Edwards explored, surfed, and photographed the hundreds of miles of picturesque coastline. These adventures, paired with the antics of a group of Florida-bound surfers and highlights of the Hawaiian winter surf, were the nucleus of his fourth film, *"Surfing Hollow Days."*

As Bruce's audiences continued to grow, the sport of surfing also grew.

Television viewers now experienced what Bruce's predominantly surfer audiences had already discovered: a refreshing approach to entertainment; informative, yet exciting and spiced with Bruce's own personal brand of humor. Among his T.V. credits were several specially created half-hour programs and occasional guest spots on network

television; the most notable of which were appearances on the *"Jack Paar"* and *"Tennessee Ernie Ford"* shows. Two sport specials are planned next year for NBC-TV.

In 1962, Bruce compiled the highlights of his previous films; the result was his fifth movie entitled *"Water-Logged."* After a limited lecture tour, *"Water-Logged"* was released in a soundtrack version. Its distribution across the U.S. and several other countries allowed Bruce to begin laying plans for an expedition, which would explore surfing possibilities around the world.

The journey was launched and surfing was introduced to Japan and West Africa. In other countries where surfing was already known, devotees of the sport welcomed Bruce and his troupe of carefree ambassadors with wild enthusiasm.

All of the film taken on these trips plus the highlights of seven separate jaunts of the Hawaiian Islands totaled 50,000 feet—more than nine miles of film. The gargantuan task of editing the events of the two preceding years resulted in the film you will see tonight: *"THE ENDLESS SUMMER."*

Bruce puts in many long days at his office in Dana Point as he is responsible for over 90 percent of the photography and editing of his films; but if the sun is out and bright and clear, the surf is up, or if there is promise of a good fresh breeze at sea, or if the fish just happen to be biting, the office is probably the last place in the world you'll find Bruce Brown. (the end)

**travels with
 HYNSON**



525 Forest Ave., Hy 4-0345, Laguna Beach/835 East Colorado, Sy 6-1065, Pasadena/1333 Columbus Ave., OR 3-1145, San Francisco

Mike Hynson at 21 is not only an expert surfer but a skilled craftsman, who makes his living shaping Hobie Surfboards. Mike is single and currently makes the San Diego area his home. Besides winning his share of honors for the Windansea Surf Club, Mike's interests include motorcycling, music and girls and not necessarily in that order as the film points out. Mike's surfing ability has been seen in several of Bruce's previous films. His antics in Australia will not soon be forgotten by the local "blokes."

"The Endless Summer" journey stands out in my mind as a vivid impression

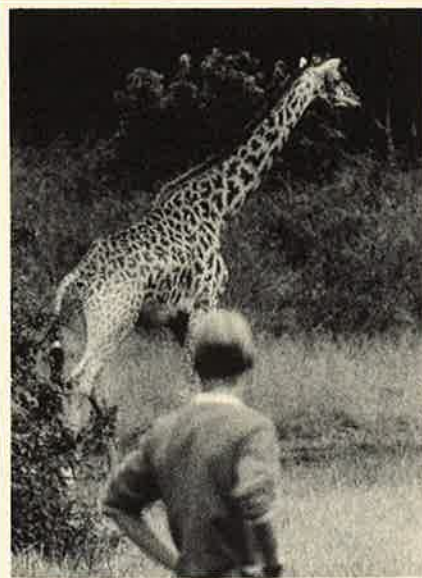
of many strange places, interesting people, weird foods, waves of all types, and about 9 million hours on airplanes eating "TV dinners."

In the wave department, we found many places to surf in foreign countries where surfing was a completely unknown thing. Surfing these strange waters you have a different concept of surfing altogether. It's not the same as paddling out in Hawaii or California. For example, in Hawaii you look out at a known surfing spot like Sunset Beach or Ala Moana and you know pretty much what to expect, but when you are somewhere in Africa you have no idea what's "just under" the water.





Robert, Terence and Mike



Mike, the game stalker



Mike surfing strange waters

Sharks are always a "concern," but besides sharks there are many kinds of fish and water animals you have never heard of that are poisonous, sting or kill—or all three all at once. This remains in the back of your mind when you are surfing these strange waters—that "unknown thing" that may be just under the water. You also have no information on what the bottom is made of or consists of, whether it be rock, coral, fire coral, sunken ships, or good old friendly sand; and about the only way you find out definitely is the first time you bounce off the bottom.

The next point many people don't think of when you are surfing new spots is the size of the waves. Most waves up to 10' would be okay, but if you walked up and saw 25' surf breaking in unfamiliar waters you wouldn't feel very much like going out, at least until you had time to study the break and watch the spot for a couple of days; by then it would be small and you wouldn't have to worry about it. Look at places like Waimea Bay. Surfers have watched it break for 20 years and not until 1956 did someone finally go out and ride it; Now it is a surfing spot. Another good example is the Pipeline. Surfers watched this for years and not until 1961 was it really ridden. My point is; if you did stumble onto a "Waimea Bay" or "Pipeline" in a foreign country, you wouldn't ride it. It would be too dangerous and a quick way to a trip home in a pine box. The ultimate thing for most traveling surfers is to find, not a big wave, but a perfect wave with perfect conditions. This is what almost every surfer dreams of, and this is what we found.

I was most impressed with South Africa, out of the many countries we visited. It is a big, beautiful uncrowded

country. The Union of South Africa is almost as old as the U. S. The first white settlers came to Cape Town about the same time we settled Plymouth Rock. They also had a covered wagon drive through the country which parallels very closely our American History; we fought the Indians and they fought the Zulus.

I made the mistake of asking a few people in South Africa if they were "English" or "Dutch"; their almost insulted reply was, a proud "I'm a South African." It would be like asking us if we were "German" or "English;" our answer would be "No, I'm an American."

I met one of the most interesting people I have ever met in my life in South Africa, Terence Bullen was his name. He is weathered and wrinkled. You can't tell by looking at him whether he is 30 or 130. We drove about 2,000 miles with him through South Africa in his old panel truck. It looked like a surfing wagon; actually it was his hunting car. It had paintings of elephants, rhinos and ostriches on the side panels. He has hunted and captured all of these animals; in fact, he makes his living capturing African animals for zoos around the world. He is one of the few men to ever capture an African Elephant and stay alive in the process.

For years, he made his living "milk-ing" cobras for the venom which is then made into anti-venom. He kept 500 cobras in big baskets in his bedroom and milked each one twice a week, so he handled 1,000 snakes a week. When you walked into the room, the cobras would start hissing, a sound that was scary enough to grow hair on your eyeballs.

One of Terence's favorite tricks was to get you engrossed in a conversation

with him and without taking his eyes off of you, he'd reach behind himself into a basket of ten cobras, pull one out and throw it on the floor between you and the door. Then he would walk out of the room and leave you there scared silly and wishing you were a mongoose.

Terence has been bitten five times and has one finger amputated from a bite. He had the amputated finger pickled and finds great sport in dropping the old withered "thing" in your cup of tea when you're not looking. When you drink your tea and see this "thing" you say, "What in the hell is that?" Terence calmly answers, "That's my finger, give it back," and he holds up the stump.

On our drive through South Africa, Terence would stop his truck at night along a dark African road and go rushing off into the bushes looking for snakes, then he would come back to the truck and try and put them in with us. We would lock all the doors and roll up the windows and he would try to stuff them through the cracks.

Terence is a rugged and untiring type of man. He used to needle Robert and I about sleeping so much. Bruce had a secret alarm clock, which he used to set for ungodly hours. When it went off he would rush over and shake Terence to wake him, saying "What are you doing sleeping all the time? It's 3:30 a.m.—let's get moving." Then we would hear a shriek and Terence would be chasing Bruce over the landscape, threatening to throw him to the lions if he caught him.

In spite of himself, we all became fond of Terence. When it came time to leave South Africa and say goodbye to Terence, we all shook hands and said, "Goodbye you dirty old devil;" then we all cried. (the end)



(No Bugs!)

... of any kind in
Dewey Weber Surfboards.



The Dewey Weber Surfboard shop was designed and built with one thing in mind. To keep all phases of construction under one roof. This protects the customer against bugs (imperfections) that are common when the surfboard has to be transported to various shops to complete different phases of construction. Each Dewey Weber Surfboard is constructed from a high density polyurethane Walker foam blank. This foam blank, complete with a t-band or balsa center strip and a laminated wood tailblock, is hand-shaped to meet the customer's specifications. The shaped blank is laminated with the strong-

est 10 oz. fiberglass cloth available, double wrapping the rails and tripling the layers of cloth on the fin to provide additional strength. When the laminating process is completed, the fiberglassed blank is moved to the sanding room and prepared for the finishing coat of resin. The finished surfboard is placed in the sales room. If the surfboard is to be shipped to a retailer, it is carefully packed by our employees before it leaves the shop. We are able to insure the customer a high-quality surfboard constructed with the help of only a handful of expertly skilled craftsmen.



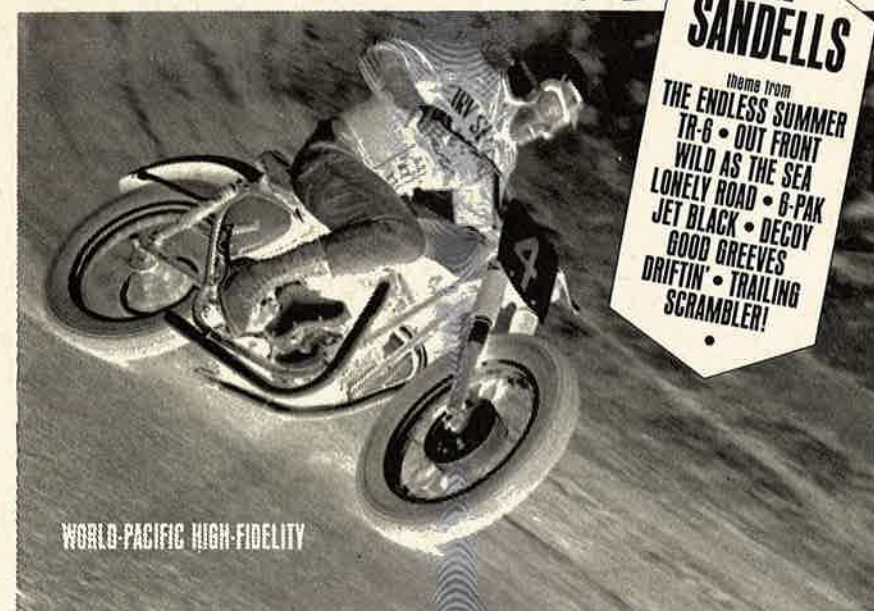
4144 Lincoln Blvd. • Venice, California • EXmont 8-0434

RonJon Surf Shop, Center & Laurel Streets, Manahawkin, New Jersey • * Surf Shop, 615 Atlantic Blvd., Atlantic Beach, Florida • * Beachcomber Surfboards, 191 Broadway, Amityville, L. I., New York • * Western Auto Associate Store, 600 Virginia Beach Blvd., Virginia Beach, Virginia • * West Coast East Surf Shop, 137 5th Street, Miami, Florida • * Huntington Surf Center, 206 Pacific Coast Highway, Huntington Beach, California

This exciting NEW LP album contains the ORIGINAL Sound-Track Theme From

THE ENDLESS SUMMER

SCRAMBLER!



WP-1818/STEREO-1818

SPECIAL OFFER: we will send you the 45 RPM single of "Theme From THE ENDLESS SUMMER" for 50¢ (reg. 98¢) postage paid... or the entire LP album shown above for \$3.00 (reg. \$3.98) postage paid. Just send the amount to:

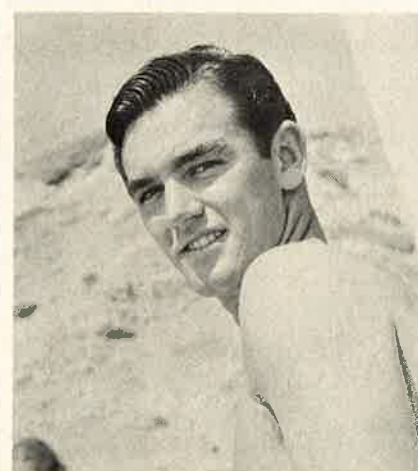
ENDLESS SUMMER
8715 West Third Street
Los Angeles, California

NOTE: when ordering the LP please indicate if you want STEREO or REGULAR HI-FI.

travels with AUGUST

Robert August's attraction to surfing was only natural since his father, Blackie August, has long been associated with surfing throughout California, Mexico and Hawaii.

Traveling with Bruce is not new to Robert as he previously accompanied him to Hawaii for the filming of "Bare-



"OK, what'd you guys do with my cameras?"

foot Adventure" in 1960 and also surfed his way down the Rio Grande enroute to Florida for the filming of "Surfing Hollow Days" in 1961.

Robert served as student body president at Huntington Beach High School and excelled in many sports. He graduated with scholastic honors. At 18, he is studying to become a dentist. Then he says, "I can do a different type of 'pullout'."

When I was asked by Bruce Brown to accompany him and Mike Hynson on a surfing expedition around the world, I was faced with several difficult decisions. Not that I wasn't eager to go off exploring strange lands for new surfing spots, but such a trip would undoubtedly be expensive and there was also the small matter of a college education that my folks had planned for me. With Bruce adding flourishes to my sales pitch, Mom and Dad were soon enthusiastic supporters of our venture. I proceeded to liquidate my meager assets and talked my dad into a long-term loan. "After all," I told him, "A trip like this would be quite educational." I later found that just traveling with Bruce was educational in itself. Bruce, although married and the father of two boys, is not exactly what I would call an "ole fogey." I'm sure his hero and ideal must be Huck-leberry Finn, and we soon learned to keep on our toes around him as he was always ready with a practical joke.

Traveling any great distance always involves a good deal of planning and attention to small detail. Baggage limits imposed by airlines is a major problem. With over 25 of your allotted 45 pounds taken up by a surfboard, not much space is left for personal necessities. Mike and I spent many hours eliminating all but the most essential items. Mike rationalized, "After all, we can't need much more than bathing suits and surfboards." At the time though, we just couldn't see how we could make a 35,000 mile trip without such necessities as a portable record player, three years' accumulation of old surfing magazines and, of course,



**Robert August's
Jacobs Surfboard has
35,000 miles on it
and all he's done
is add wax.**

how could I possibly do without a tennis racquet and a pair of silk lounging pajamas?

We arrived at the airport, each bearing the prescribed 45 pounds of baggage, when Bruce greeted us with "Since your boards only weigh about 25 pounds, I figured each of you can put an extra 15 or 20 pounds of my camera gear in your bags." I recall thinking at the time, "Well, maybe I don't need a bathing suit." Loaded down with surfboards, cameras and overweight baggage, the trip was underway. Winging across the U.S. to New York and out over the Atlantic, we all had preconceived visions of what awaited us in far off Africa. Steaming jungles, wild animals, and head hunters were all active in our vivid imaginations. Would the natives be restless, would we live in thatched huts infested with snakes and insects, would we sleep in hammocks under mosquito nets with our trusty elephant gun at our side like Robert Mitchum on the late, late show?

Upon our arrival, these visions were soon shattered. The late model taxi that whisked us away from the airport made a "bee-line" for a hotel which we thought must surely be a mirage. I don't remember its exact name, but it must have been something like "The Mombasa Hilton." The accommodations were plush and expensive, but since the management had never seen a surfboard before, there was no extra charge for the use of the four to five foot waves that broke right in front of the "Mombasa"... no charge for the sharks either.

Bruce is always on the lookout for off-beat and candid pictures. At times, he can sneak up on you at the most inopportune moments. When Mike or I had a "date," we had to be on the lookout for Bruce and his 15 power lens. We didn't relax until his camera gear was confiscated by the customs officials in India. Bruce was a little disappointed, but India doesn't have much to offer surfers anyway.

We always tried to make a good impression when traveling to give the sport of surfing the dignity I feel it deserves; but somewhere along the line someone must have confiscated the pants to my suit. Trying to sneak on an airplane with my hairy legs hanging out, set off by a bathing suit, tennis shoes, and topped off with a contrasting suit coat, caused giggles and outright laughter. Oh well, they probably thought I was a member of the Peace Corps.

Many people have asked me what stands out most in my memories of the trip. Was it the customs of the



"... and if you see a shark, don't drop the camera."

many countries we visited, was it a certain flight or a mishap that occurred during the many weeks away from home, or was it a particularly perfect wave or ride on an isolated beach in a far corner of the world. Many things were both memorable and exciting, but the thing I recall most vividly was the people.

Lasting friendships were made with people whom we stayed with for only a few days or a week. Saying goodbye to these individuals was as difficult as if we had been life long friends. I was similarly affected by surfers around the world. Surfing seems to be a common bond and wherever the sport is practiced, we were warmly received. Fellow surfers would greet us at airports, arrange transportation, point out the best surfing areas, and offer an abundance of hospitality. Thinking back over our trip, I've come to the realization that in no other sport are the participants so eager to make you feel at home in a strange land.

The friendship and concern of surfers for our feelings and wishes in such countries as South Africa, Australia, and New Zealand is something I will always remember. (the end)

South Africa



filming THE ENDLESS SUMMER

an interview with Bruce Brown

Q. Why did you choose the title and the idea of "The Endless Summer"?

A. Well, as you know, when it's winter in the northern hemisphere, it's summer in the southern hemisphere and vice versa. So I felt the ultimate thing for a surfer, or any person who liked the outdoors to do, would be to have an everlasting summer; in other words, to follow the summer around the world as it moved from the northern hemisphere into the southern hemisphere and back to the northern hemisphere again—this would give you 12 months or as long as you wanted, really, of continuous summertime.

Q. On your trip around the world did you know where to look for surf or did you have any previous information about surfing spots? How did you gather information on where to surf in these foreign countries?

A. Certain areas like Australia and New Zealand, where they did surf, we knew the spots. In South Africa they had surfed a little bit and there were a few known spots there. We had contacts and correspondence with people of those countries but a lot of the places we went to, for instance, in West Africa (Senegal, Ghana, and Nigeria), we didn't know anything about the surf. All we knew of that whole area was that it was in the heart of the "Malaria belt" and was once called the "white man's grave."

It is always a big gamble making a trip like this because the surf is like the weather, unpredictable. It is very, very difficult to find any kind of surf in a strange place. In fact, it is often very difficult to find the beaches. It is not the kind of thing where you can walk into a gas station and say, "Hey man, where can I go to surf?" For one thing, they don't know what surfing is and for another, they usually have little or no interest in the beach. Local residents are of no help unless they are fishermen. The fishermen are reliant on the sea, they are aware of weather conditions and ground swells, etc. They can usually give you valuable information if you can understand them; and understanding can be a major project. For instance, in Senegal



they speak French plus their own African dialect.

However, with all these obstacles, we managed to find surf in West Africa. We were very lucky because we had very little time to spend in each country. The surf was as good as it is 50 percent of the time in California. We have no way of knowing whether the surf was at its best or worst on the days we were in West Africa, but it did show good potential.

Q. Aside from surfing, what were some of the interesting, strange or peculiar things that occurred to you and your group?

A. Well, as you might imagine, every single day was a strange occurrence; we went to so many different places. The first few stops were some of the strangest. Now, with jet planes, you can go from the U. S. to a very primitive spot in Africa in just a few hours. It's such a change that mentally you're not ready for it because you had such a short flight.

Our first stop was Senegal, a newly independent African nation. Inflation here has reached the ridiculous; we pulled into the local hotel and found out on our meager budget that coffee is like \$1.00 a cup and the hotel rates were exorbitant. We hitch-hiked around a bit to explore the area because even the local native busses were fairly expensive.

Shooting pictures in Senegal was kind of interesting because there were 20 or 30 little African kids who came up to watch and they were intrigued with the camera. You don't know what they want because they speak French plus their native tongue. I was looking through the viewfinder filming the surfing and they were behind me, around me and under the tripod, tinkering around, and I was wondering if they were going to make off with the equipment; so I developed kind of a special shooting stance with one foot on the camera case, to hold it down so no one could walk away with it, and the other foot on the ground for stabilization as I sighted through the lens. In Ghana the natives were fascinated

with the cameras also. They would stand and watch their reflection in the telephoto lens (like a mirror). Everytime I would pan three inches in either direction I would get a giant, out of focus African face smiling at himself in the lens. We had to have special delegates with big sticks to kind of beat the crowd away from the lens to give me a place to shoot from. I have a big black bag I put over my head and over the camera and tripod that keeps it dark so I can change film without getting light on it. The bottom of the bag is open for ventilation. All the kids were interested in what the heck I was doing under there, so when I put the bag over my head, they'd all put their heads up inside the bag to watch. Well, when 15 little African kids get their heads in one big clump inside your bag looking up at you—it's just completely black in there plus they chew some kind of native weed or beetle or something that smells like garlic—it was the biggest bag of bad breath on earth.

Photographing the natives can be a tense situation. I read somewhere, like in National Geographic, that some African tribes believe if their picture is taken, their soul is taken by the camera. I aimed my camera at a 300 lb. native, with carvings on his face, and started grinding away and he scowled and started coming towards me. I really had my doubts as to whether I had done the right thing and was expecting to be speared in the sternum with a prong. You can't usually talk with them (speak their language) and say, "Hey Mac, I'm just fooling around there, don't worry about it."

I think probably the thing I remember most of all about the whole trip is the groove I got in my shoulder from carrying the tripod up and down the various beaches.

Q. I know you've been to Australia before; have there been any great changes?

A. The main change in Australia is the ability of the surfers. They are really coming on strong; they have some of

the very best surfers in the world down there right now.

Surfers in Australia amaze me because they're really a hardy lot. For instance, in Western Australia there's not too many roads leading into the coast, so in two or three instances the surfers have gotten together and built their own roads—literally built the road from the main highway through the bush to the water—to allow themselves access to a beach. It's something they like or love so much that they'll go to the trouble of renting a bulldozer and building a road right down to the water.

Q. Did you go to Hawaii?

A. Yes, we ended up this particular trip in Hawaii and as a matter of fact, I went to Hawaii making this film six different times myself, and Bob Bagley, my assistant, went there once, which made a total of seven trips to Hawaii. It doesn't really do much for the overall film with the exception it gives you better quality waves.

In the movie there are some shots at the Pipeline of surfers getting covered up by a wave—the wave would break right over their head. Well, this is a thing that in real life, when you're watching it very rarely happens. You will notice in the sequences of the Pipeline, just about every other wave the surfer is getting covered up. This is what you get from making many, many trips to Hawaii. You don't get a few shots of 50 different places; you get superior footage of just the spots you choose.

Q. Making a film of this type, I'm sure you encounter many problems; what were a few that stand out in your mind?

A. There was no major problem, it seemed like there were just a hundred little ones. The main one making this film was that we ended up with too much footage. Of course, going on a trip like this around the world, chances are very good that you may come back with no film... or you may come back with 20 hours of film. I came back with so much footage that it was very difficult to fit it all into the



African children were intrigued with our cameras



We helped pay for the trip by charging 10¢ a peek



Just getting to the water can be a problem

film. I don't like to go to a place and just show a few waves. I think most people like to see a bit of the country and watch a story develop. This is the reason Japan is to be left out; the trip was successful and we found a lot of good surf, but to do justice to Japan and really show it would take 20 or 30 minutes of screen time, which isn't possible to fit into "The Endless Summer." Japan will appear in my next film. I took that trip last summer with Del Cannon and Peter Johnson.

Q. I noticed in some of the shots in the film there are pictures that appear to be taken from the board... I've never seen this before; what about these?

A. Well, this is something that I developed trying to get some of the feeling you would get when you're riding a wave. There have been shots before—I've had some and other people have had some—from the board with a camera actually attached to the board with suction cups, but this gives you kind of a strange picture because the surfboard and the camera maintain the same relationship and the horizon tilts back and forth; but by holding the camera free in your hand, you can keep the horizon relatively level and you get more of a feeling of realism. The only problem is all the underwater housings, until this time, have been big, bulky things that were impossible to carry around on a board without losing your life in the process,

so we designed, what I think, is the smallest underwater housing in the world: it's a very small, waterproof camera that only holds 50 feet of film and you have to spend most of your time reloading. It enables you to get a lot of strange shots like you see in the film of people's feet walking up to the nose of the board. I feel we've just barely scratched the surface in this realm of surfing photography looking from the surfer's view on the board. In future films I make, I hope to get a lot of spectacular shots and use more of this type of photography.

Q. How did you feel about traveling with two young surfers who probably were quite a bit younger than yourself?

A. (Laughing) I'm not quite rickety yet being 26, but it was an experience. I find that traveling with young people is usually a lot more fun because they are full of life, more ready to go out and enter into any kind of adventure that presents itself. Mike and Robert both were great to travel with. We all got along fine, I don't recall any arguments.

Both of them were really good representatives of the U.S. Too often, people in other countries have a very bad impression of American tourists. People that come in and make loud noises and throw money around when it's not wanted or needed in many cases. Mike and Robert made

many friends—we all made a lot of friends—around the world. They created a great impression of surfing. In South Africa, where surfing is new and the South Africans could go either direction and become a bunch of long haired gremlins or whatever, they looked up to the skill and ability of Mike and Robert which I think helped set them off on the right foot.

Q. What is the main object of this film or your purpose in making it?

A. Well, the object of "The Endless Summer" or any of my films is simply one word, entertainment. I make the film to entertain as many people as possible, whether they be surfers or members of the general public who don't surf.

Too many films, especially surfing films, are like a newsreel. The format is... well, here's Malibu on January 1, 1990 and here's John Jones and Charlie Jones and Charlie "hung ten" and Sam "hung one" or something like that. This is interesting to surfers but not to many other people. I think by integrating surfing with a story or some kind of a theme, giving it some life and body, makes it suddenly entertaining. I like to please the surfer who is of course the main part of our audience, but I also like anyone to be able to come and sit down and watch the film and be entertained and not be bored watching something that has no real purpose. (the end)

A new approach to surfing photography



The people of South Africa are friendly



In Australia even the animals are friendly



MONSTER OR MYTH

Many people visualize tidal waves as towering walls of water crashing on the shore. Tidal waves are formed by earthquakes; when the shock waves from these disturbances hit the beaches they cause what resembles a rapid rising and falling of the tide... which cannot be surfed. Surfable waves are caused by high winds and storms far out at seas. The following article by Frederick Wardy explains tidal waves in more detail.



A TOUGH OF GLASS

Why not? You deserve the best. Our visual concepts, story ideas, and photographs are geared to the mature surfer. You also deserve the most, so why not get the most now by subscribing to SURFER? \$4.00 brings you a full year (6 issues) of SURFER.



Send to Surfer Magazine, Box 1028, Dana Point, California.

Many people regard every spectacular surge of the sea as a "tidal wave." The term is widely, but incorrectly used, and its jarring impact in bold headlines is doubtless successful in selling newspapers. Large, destructive waves caused by earth disturbances were so named because of the obvious change in the tide at their occurrence. Scientists use the word "tsunami." However, this is merely the Japanese word for an enormous wave. Since these waves originate from seismic, or earth tremors, the most accurate and descriptive term is "seismic wave." Most seismic waves have occurred in the Pacific Ocean—the majority of them originating from underground

explosions at the base of the deep trenches which circle its shores. Often called the "ring of fire," these trenches or submarine canyons lie parallel with the land and are as deep as 35,000 feet. Oceanographers are still exploring them, and as yet many theories are speculative. However, it is relatively certain that they are the centers of our planet's most intense earthquakes.

When an eruption takes place in or beneath one of these trenches, a vast amount of water is displaced, causing the actual beginning of a seismic wave. The displaced water spreads out in the formation of small waves, which are usually never more than one or

surfer interest

most accomplished surfers also have other interests



"Soup's on"

When his favorite surfing spots are too crowded, Paul Gebauer spends his spare time skindiving.



"Daddy was a Kamikaze pilot"

Tommy Lee compares the thrill of drag racing to the excitement of riding the giant waves at Waimea Bay.



"Oh well, sell it to Paul Allen"

Designing, building and sailing high speed catamarans is an activity that occupies much of Phil Edward's time.



"Eek! A mouse!"

Like several other top surfers, Dewey Weber finds skiing an enjoyable sport.



"Get away, pussycat!"

Hap Jacobs takes time out from his many activities in the surfing world to do a lot of deep-sea fishing.



"Geronimo"

Exploring the hills of California on motorcycle is one of the varied interests of Bruce Brown.

continued/ MONSTER OF MYTH

two feet high at origin. They cross the ocean in low swells and might pass by unnoticed if not for the extensive seismographic equipment which records all earth tremors. These waves travel at an average speed of 450 miles an hour in fifteen to twenty minute intervals. Their actual length is under two hundred miles, making possible the prediction of where they will strike on shore and at what approximate time. If it were possible to view such a disturbance from the air, we could determine at what point the surge would strike first and the strength of its destructive force. However, since this is impossible, all that can be done is to flash warnings of all major undersea disturbances that might send seismic waves across the sea. The United States Coast and Geodetic Survey was established for this purpose in 1946.

The vast majority of these seismic waves do not materialize on shore due to the absence of other elements which must be present to cause damage. When such a wave approaches shore at a low tide without accompanying strong swell and heavy winds, no damage will occur. The result is merely a rapid change in the tide. The water actually recedes rapidly and returns at its highest level in an extremely short amount of time. Normally, it rises and falls four times in twenty-four hours and fifty minutes. In order for a seismic wave to become a destructive force, it must occur in a full moon period, or when the tides are at their highest. Again, it must be combined with an extremely strong swell and heavy winds. Although these factors are independent of the seismic disturbance, they play an important part in its development as a potential threat to the coastline. Particularly low-lying shores are hardest hit by seismic waves.

In conclusion, all reports of advancing seismic waves should not be overlooked; however, an understanding of the subject is helpful in determining the validity of such reports. The science of oceanography is continually opening new doors for us—and as man learns more about the sea, he has less to fear from it. (the end)

THE HOT SHAPE

9' 10" x 22" x 3 1/4" x 5"



Gordie Surfboards
13th & Pacific Coast Highway
Huntington Beach • Calif. • LE 6-6050

Lakewood Cycle and Surf Shop
4420 Village Road • Long Beach • Calif.

Bamboo Reef Diving Supply
3765 Redwood Highway North • San Rafael • Calif.

East Coast Representative: Sealawn Co.
Box 716 • Long Beach • Long Island • New York

McNamara's
136 First Street North • Jacksonville Beach • Florida

West Coast East Surf Shop
137 Fifth Street • Miami • Florida

for full rental information, write:

BRUCE BROWN FILMS

P.O. 714

Dana Point, California

GYpsy 6-9373 / GYpsy 6-1228 / GYpsy 6-1229



Look Easy?

Well, it's not, and neither is growing to be one of the top manufacturers of hand-made surfboards anywhere in the world. To get a reputation such as this, we employ the finest craftsmen and use the best materials available. All phases of construction, from shaping to glassing, to final polishing are done by hand picked employees of Harbour Surfboards, in our plant.

In the shaping of a Harbour Surfboard, we thin out the nose and tail, and carefully contour the rails to eliminate that "blob" feeling. We feel our surfboards are superior not only in craftsmanship, but in actual performance in the water.

Two types of glass cloth and four different resins are used in the glassing of our boards. A double glassed deck and bottom, with a quadruple fully feathered lap on the rails protect the board in all normal surfing situations.

We sincerely believe that we have the finest surfboards available today. We hope you will visit us soon and decide for yourself.



Dept. B / 329 Main Street / Seal Beach, Calif. / Phone 430-5614

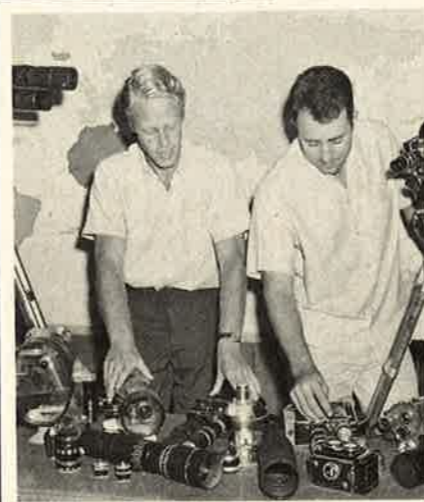


Butch Van Artsdalen locked in at Bonzal



Pipeline, Hawaii

"All you have to do is grab a camera, but which one"

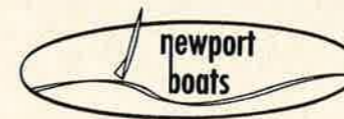


"All you have to do is grab a camera and start shootin'." This might be the opinion of some movie-goers and armchair producers, but it just doesn't happen that way. Hundreds of hours behind the camera is just one step toward the creation of an entertaining film. Months of planning, travel, editing, trial screenings, re-editing and revision plus appropriate background music are all part of an enjoyable but at times tedious task. The appreciation and response of our audiences in the past make such an undertaking well worthwhile.

Bruce narrates the majority of his showings in person, but many audiences are able to enjoy his widely acclaimed films in soundtrack version. These films utilize the same humorous narration and background music that have been enthusiastically accepted at Bruce's "in person" appearances. Soundtrack films are available in 35 and 90 minute lengths for schools, service organizations, church and youth groups. Full rental information available upon request. *(the end)*



**Bruce Brown and Mickey Munoz driving hard across Newport Harbor enjoying...
The Clean Thrill Of A Pacific Catamaran**



Newport Beach, Calif.
phone (714) Midway 6-4737

Direct inquiries to: Box 1023, Dana Point, California



Mickey Munoz knows it's better to be warm than cold.

A QUALITY EXPOSURE SUIT DESIGNED FOR SURFING

- **DURABILITY**
1/8" nylon-backed foam neoprene, glued and machine sewn seams, and brass zippers make this suit virtually indestructible.

- **COMFORT**
Maximum warmth and freedom of movement without chafe are achieved in a one-piece suit. Easy entry is gained through a full-length zipper.

- **SAFETY**
The suit gives adequate floatation and warmth to aid endurance in extreme conditions.

- **VERSATILITY**
The balanced floatation designed into the suit does not noticeably restrict diving under waves, body surfing, and swimming.

SOLD ONLY AT
LEADING SURFBOARD SHOPS

DIVE 'N SURF

504 North Broadway
Redondo Beach, California

Hurting for a hollow tube?

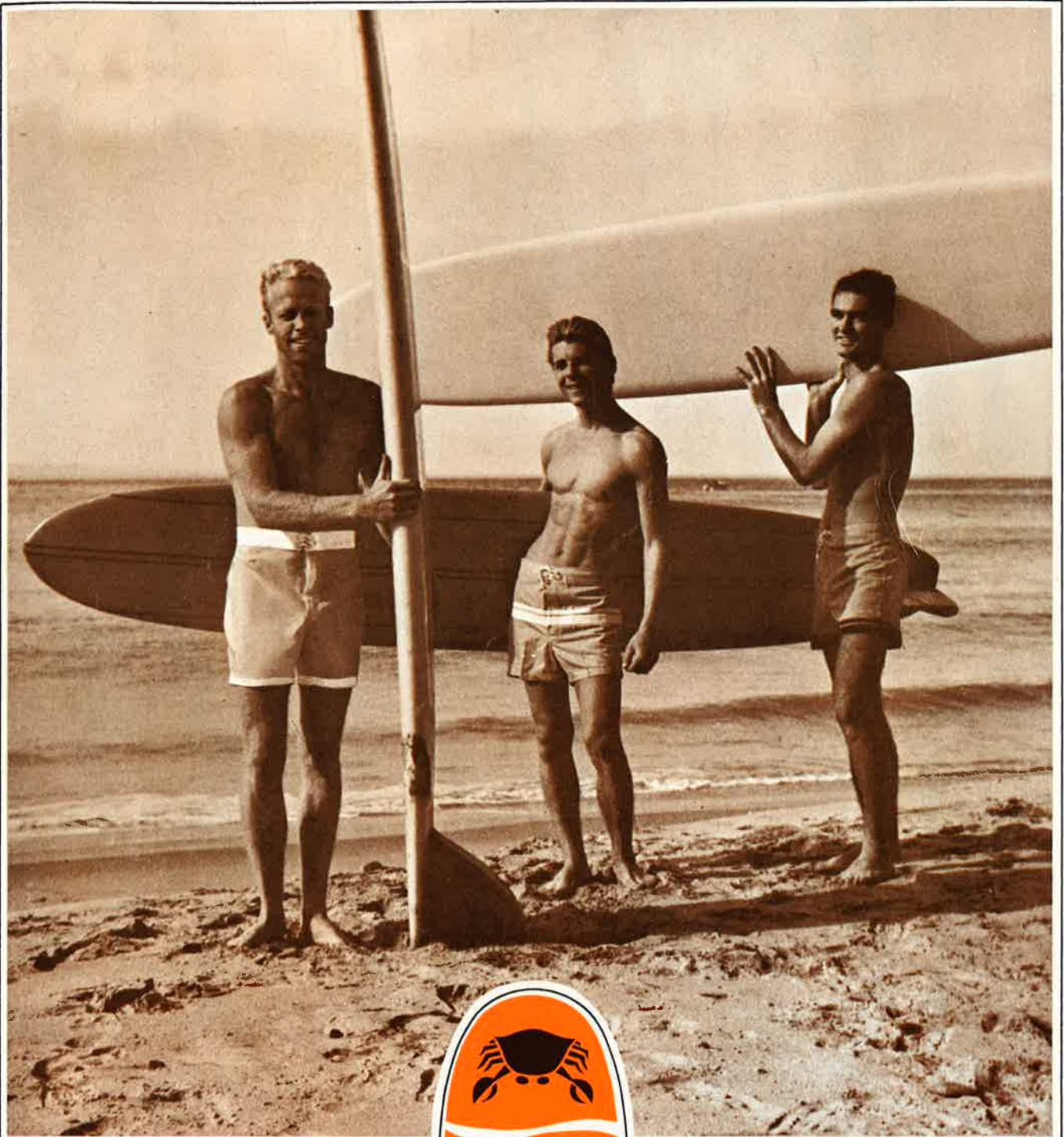


There's lots more where this came from, but (ooof)!! what a beach! It takes tough boards, and that's our business . . .

P. O. Box 285

Summerland, California

Phone WO 94509



sand combers, the all-pro trunks
that wear for endless summers

sand comber

1626 SOUTH WALL ST.

RICHMOND 9-3195