

pace

MFP

50 cents • February 1968

Is DEATH CONTROL next?

A PEACE CORPS
in reverse

Endless
Summer's
Bruce Brown
rides again



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pace is published monthly by Pace Publications
835 South Flower Street, Los Angeles, California 90017.
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PHOTO CREDITS Cover Photo — Bert Demmers
 8-11 — Bert Demmers; 14 — Malcolm Roberts; 15 — Takesho Takahara; 16-17 — Steve Kiser, Uwe Stratmann; 18-19 — Beat Stoffel; 20-21 — Roberts, Stoffel; 22-23 — Service d'information, Pères Blancs d'Afrique; 25 — Foto Attualita, Roma; 26-27 — Staffan Wennberg; 28-30 — Roberts; 31 — Skelton Photography, Robert Young; 32-45 — Yvonne Mozée; 46 — Demmers; 47 — Demmers, Wennberg; 48 — Demmers, Harper's Bazaar; 50-54 — Wennberg; 56-57 — Graeme Hardie, Len Weed, Wennberg; 58-59 — Hardie, Atushi Sato, Wennberg; 60-61 — Hardie, Wennberg.

© PACE 1968. Pace is published monthly by Pace Publications, Moral Re-Armament, Inc. 835 S. Flower St., Los Angeles, Calif. 90017. Vol. IV, No. 2. Subscriptions — One year U.S., Canada and Mexico \$4.00. Application to mail at second class postage rate is pending at Los Angeles, California. ABC membership applied for. Canadian Office: Room 809, 77 Metcalfe Street, Ottawa 4, Ontario.

PACE-making

News stories are as unpredictable as wild animals and this month New York-based Susan Vibert seemed to have the whole of Noah's ark galloping her way. She ended up bagging her limit and more.

The talented 24-year-old from the Isle of Jersey honeycombed the campus of Duke University in Durham, N.C., then produced the third in the PACE series of U.S. campuses (p. 32). She hiked the mountains of North Carolina to assist photographer Yvonne Mozée in recounting the unusual story of Tamara Dothan, an Israeli Volunteer to America (p. 40). Finally she attended her first-ever ice hockey game to give a woman's eye view on why America has suddenly gone hockey-happy (p. 61).

Practically everyone knows *The Endless Summer*, the classic film of surfing, now firmly established as the No. 1 box-office documentary of all time. Few know the man who made it. Photographer Bert Demmers lured Bruce Brown — *Summer's* producer, director, cameraman and everything else — onto the beach near his home at Dana Point in Southern California. He wanted a picture that would combine Brown's current motorcycle kick with the surf for which he is known. An unexpected wave gave PACE a splashy cover and Bruce a drenching. (See cover story, p. 14.)

NEXT MONTH: Meet the Russian people. In a unique report, PACE Editors Robert Fleming and John McCook Roots, just back from a 15,000-mile sweep through the Soviet Union, focus on the world's largest and perhaps least-understood nation. Fleming's photographic insights are turned on the faces and lives of students, scientists, workers and artists. Roots, who as a young man was in Russia just after the Revolution, writes a penetrating and fascinating survey of the people of the USSR and their future, against the background of 50 years of tumultuous history.



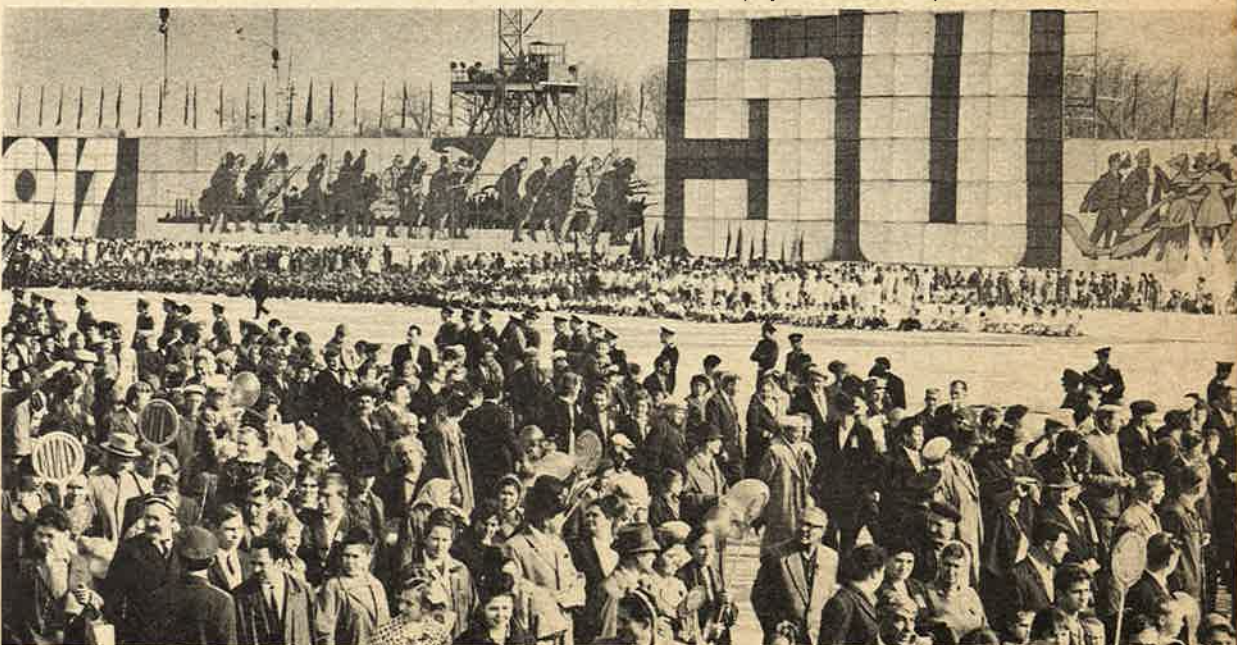
At Duke firing range, Susan Vibert bags her limit.



Brown uses cyclist with camera helmet for TV film.



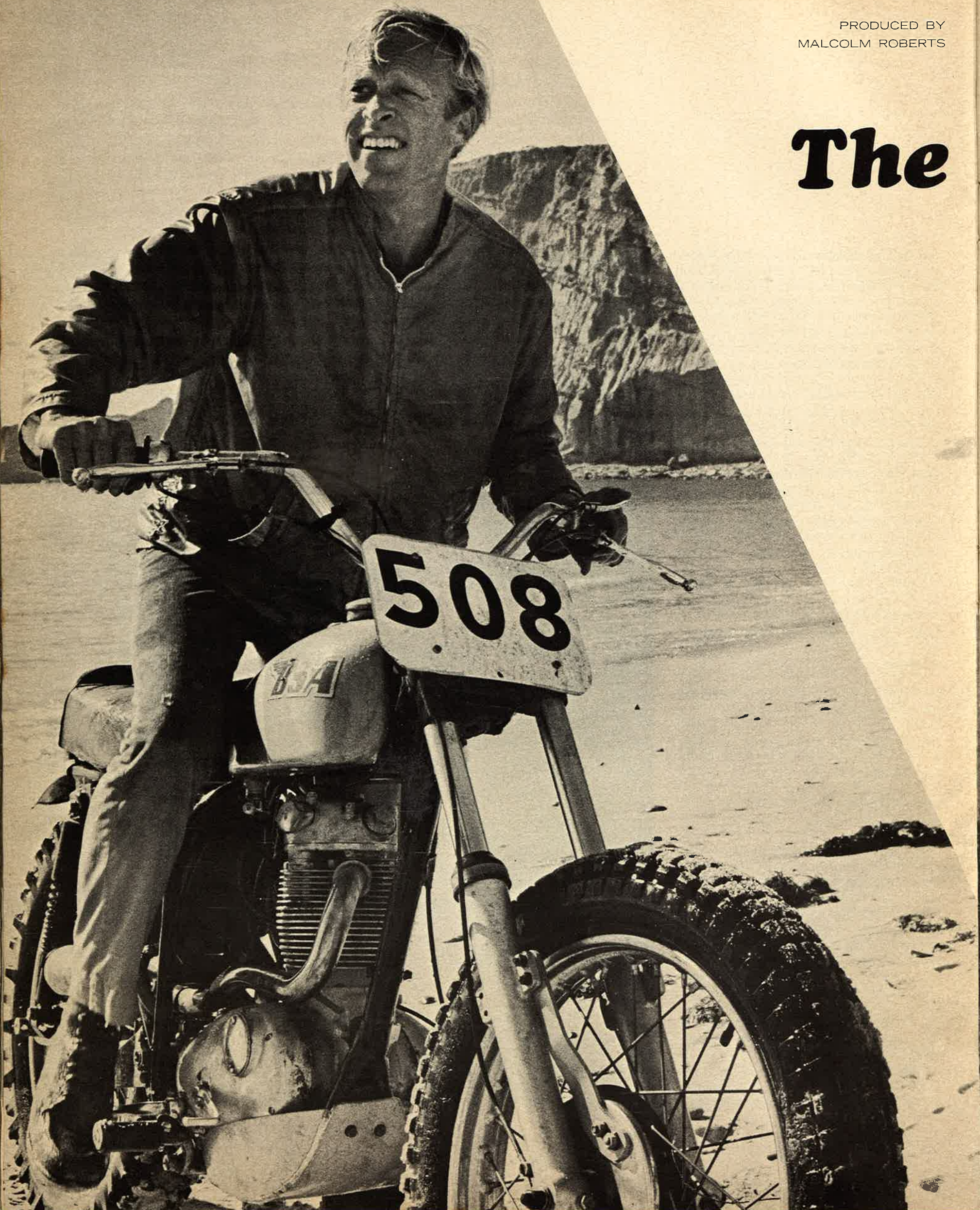
U. of Moscow physics classes spark hot debates.



Next month: A unique special issue showing the Russian people in close-up and in perspective.

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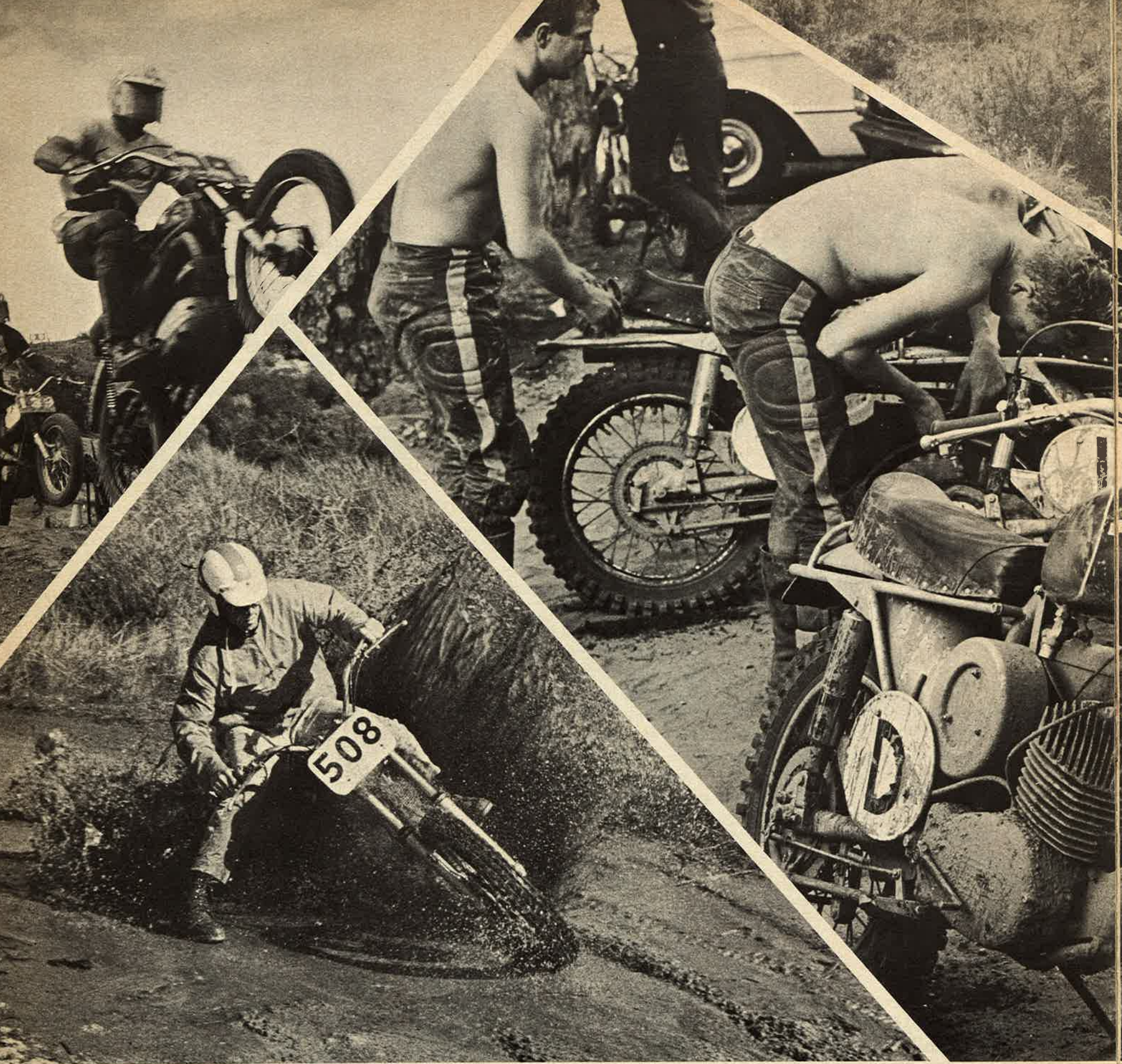


Endless Summer's BRUCE BROWN rides again

At 16 surf-crazy Bruce Brown invested all his savings in a cheap 8 mm camera and 150 feet of film. He took pictures of his friends riding the California waves at Malibu and Long Beach. To pay for a second film he invited his friends to look at themselves projected on the living room wall. He charged them a quarter each and made \$8. His second film cleared \$12. *The Endless Summer*, released a year and a half ago, has already grossed \$5 million at box offices from Alaska to Madagascar. Brown still lives at the beach. At 29 his hair remains sun-bleached blond. He wears sea-stained Levi's, a faded T-shirt (usually inside out), a waterproof watch and a grin. His phone rings day and night with offers and film ideas. Earning a living is no longer an issue for Brown, but he cannot keep still. "Trouble is I like way-out things too much, and especially different ways of getting from point A to point B. Right now I'm on a motorcycle kick."

CONTINUED





BRUCE BROWN CONTINUED

An eye for action

Brown's relaxed drawl and dry humor disguise the crisp professionalism which is his when he directs a film. To cover a cross-country motorcycle race he is likely to hire 20 cameramen and a helicopter.

Cupping his hands around a walkie-talkie to protect it from 100 exhaust pipes, he speaks urgently to his scattered team.

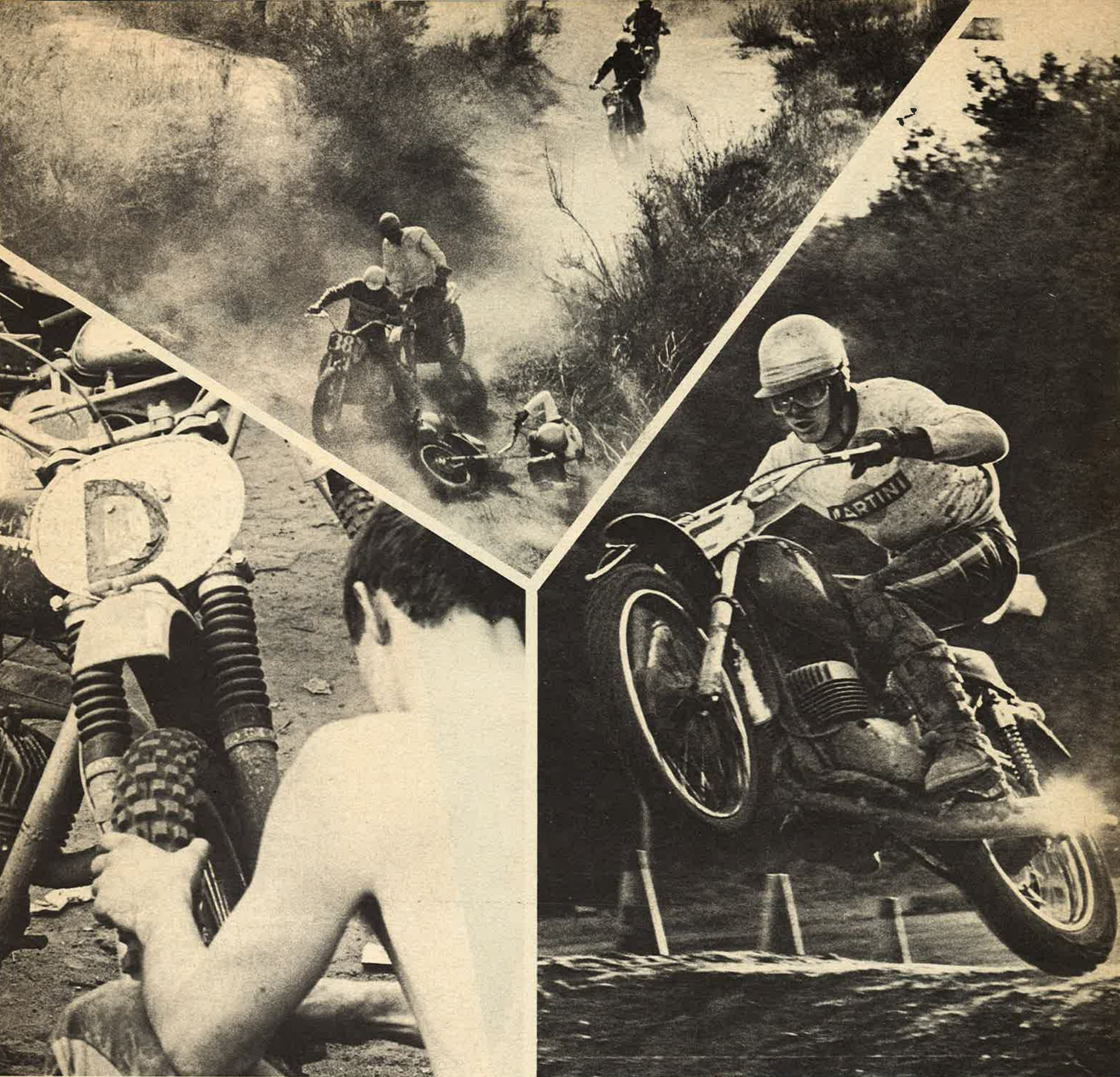
"Joe, you there? Fine. We've got 90 seconds to the start. There's good light coming through the trees. Can you pick up some of that dust cloud? I want it to look like a Cape Kennedy blast-off."

There's a pause while an aide counts down the seconds. Then Brown speaks to the cameraman in the chopper. "Pete, got enough film up there? OK. Get your button finger ready. Starter's flag's up . . ."

Brown unknots when he sees his wife Pat and two small sons on the other side of the track. He waves. As quickly he is coiled and concentrating once more . . . "They're off!"

At the end of the day there is more oil and dirt on Bruce Brown than there is on the riders. But the grin is still there; so is the wit and enthusiasm.

CONTINUED



Brown's professionalism replaces his happy nonchalance as he directs filming of moto-cross race for ABC.

A one-man movie company

Brown was given no encouragement to make movies by kin or kindly neighbors. As a teen-ager when he was "fooling around" with film in a back room, his father would urge him to train for what he called a "proper job."

"I could never figure out why my father wanted me to get a paper route at 20 cents an hour when I could earn \$40 a night digging clams for fish bait!" he protests.

For two years the unconventional Bruce Brown tasted life in the highly conventional U.S. Navy.

Back in California after being honorably discharged, he got a job in a surfboard shop cleaning up the place, waxing surfboards and selling. In his spare time he began once again his hobby of making films. When he had spliced his footage together he would tour the various surf clubs, showing his latest film and narrating it, live.

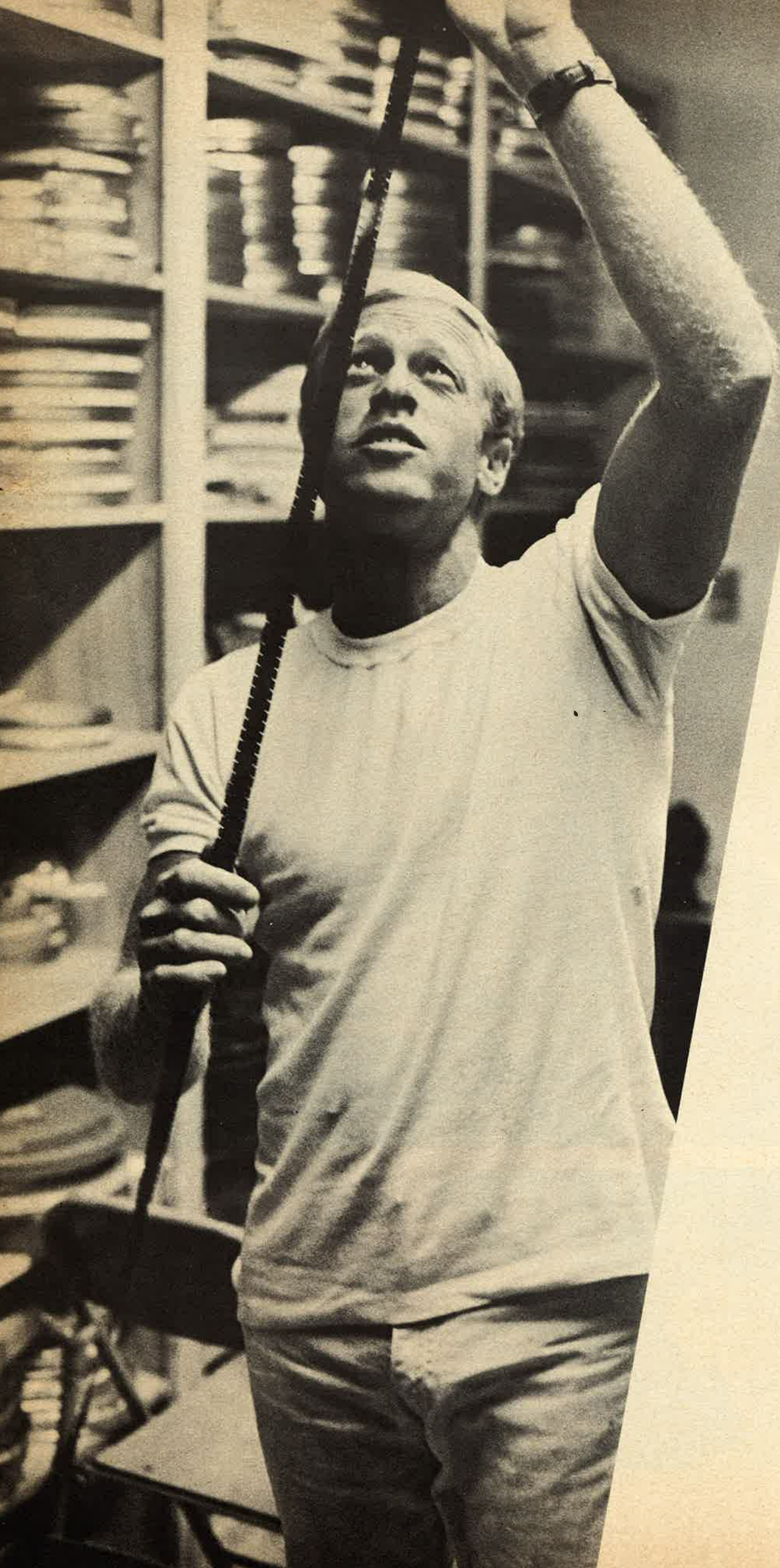
Summer began as such a film. It received so much early acclaim, however, that Brown decided to play it big.

Bruce Brown has shaken show business because he took all the wrong ladders to the top. When he tried to get a distributor for *The Endless Summer* no one was interested. "Put in the bikinis," they said. "Sex it up a bit. Can't you get someone bitten by a shark or get Dick Van Dyke to narrate for you?"

Brown's face clouds when he thinks about it. "I got mad with these wise guys bursting with their *do-it-this-way's*. I said, 'OK, we'll go it alone.'

"So we hocked everything and rented a theater in New York for two weeks. They made me pay far too much. 'You'll give us the wrong image,' they said. But when *Summer* hit the jackpot the distributors poured over us. I was lucky. I met an honest distributor."

The Endless Summer features surfing and puts spray in your face and sun on your back for 90 minutes. The photography is superb, but it is Brown's personality through the narration that cracks up the audience and adds up to 100 new expressions to their vocabulary, like "hang body" or "getting



his jollies." In the first week the movie broke the theater's box-office record and in the third week did it again. It has won rave notices everywhere.

Brown denies that the success of *Summer* took him by surprise. "Heck, no. We expected *Summer* to outrun *Gone with the Wind*—maybe not seriously, but we dreamed about it anyway, just like we're dreaming about our next movie."

When Brown uses "we" (as he does most of the time), he includes his pretty brunette wife. He met her nine years ago in Hawaii. Pat was vacationing and he was filming.

Pat doesn't surf, she explains with a smile. "at least not really. I mean I can stand on a board, but not for long."

"Besides," adds Pat, "I'm too busy looking after these," and she points to their two tow-headed sons, Dana, 8, and Wade, 5, and 2-year-old Nancy.

Ideas come to them in the evening, Bruce says, and they stay awake talking about them into the small hours; or in the early morning, when they look out through the window of their bedroom perched 400 feet above the pounding Pacific at Dana Point.

Today almost the only evidence of their new-found wealth is the additions they are making to their cliff-top home.

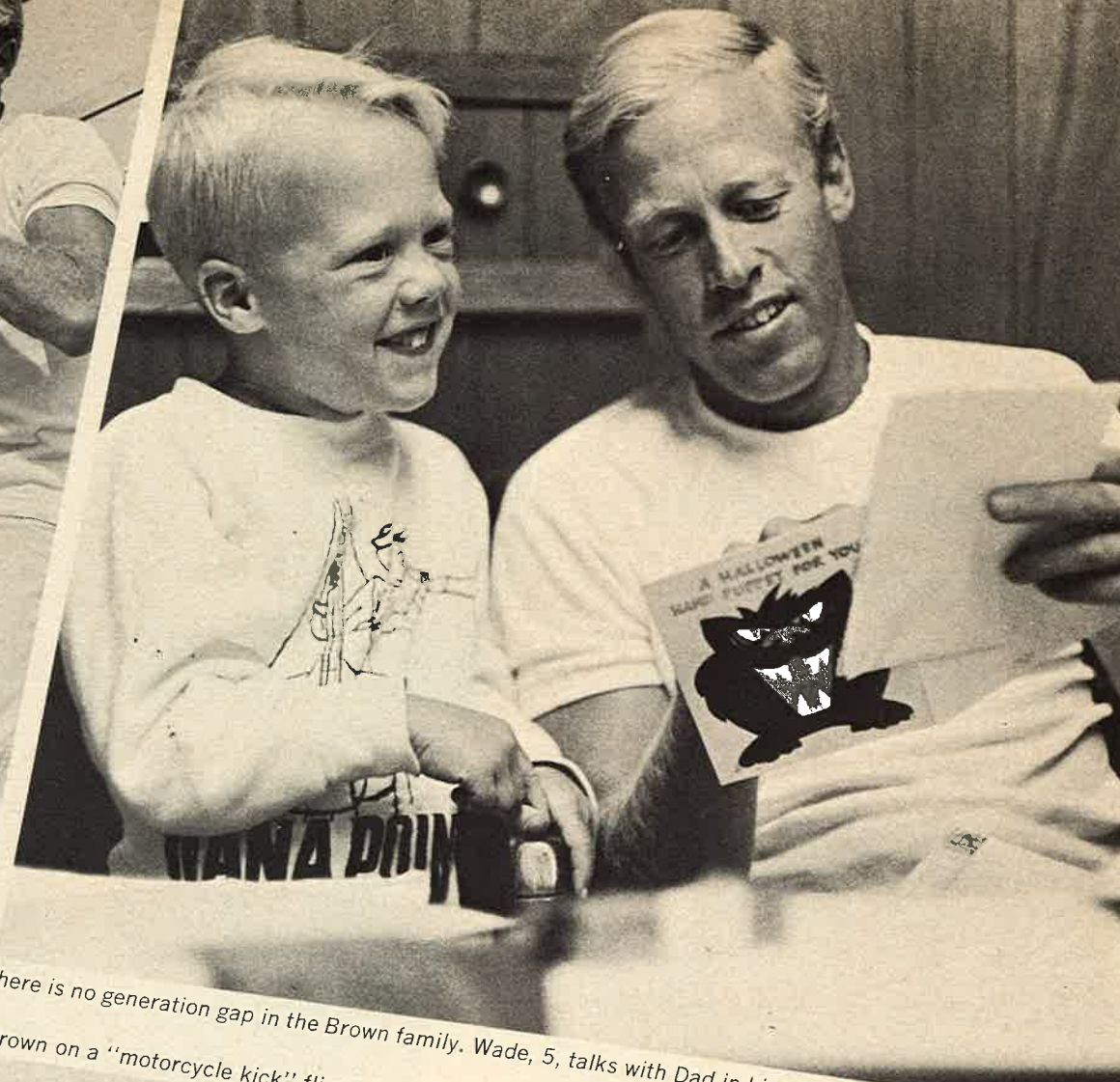
"We came out here," he says, "because we like the shape of rocks and sand without footmarks. Soon they'll be pouring concrete all along this beach, probably, building plastic rocks and pink hot dog stands. Then we'll move."

Brown believes that almost any subject, like rose-growing or treasure-hunting (two ideas on his short list) could be used for successful film-making.

"I suppose it's like writing or anything else," he says. "You've got to believe in it and enjoy it. You've got to know what you're doing. And, of course, you don't make good films without sweating. When I was working on *Summer* I'd sometimes start at eight in the morning and finish at four the next morning." Bruce not only filmed the show; he edited it and narrated it as well—literally a one-man film company.

CONTINUED





New additions on their home are only signs of Browns' success. There is no generation gap in the Brown family. Wade, 5, talks with Dad in his office two blocks from home. While PACE photographer Bert Demmers braces himself, Brown on a "motorcycle kick" flies through the air. At moto-cross Brown hops ride on patrol bike.



"What next?" Brown asks. "Heck, I don't know. I'm not hungry. People come here with plenty of crackpot schemes. The other day a guy took me out in a boat to help him go balloon-jumping. He made a fire—blow torches and the whole bit. Then the darn thing went up in flames and crashed."

He is interrupted by a ring of the telephone at his elbow. It is the president of one of the world's biggest cosmetic corporations. Would Bruce Brown make an advertising film? Sure, he would think it over. No, he couldn't go and see him. But if the cosmetic king would care to travel to Bruce Brown's Dana Point home, his wife would provide coffee.

He replaces the receiver and looks up. "When I'm around the office I get up to 20 calls like that a day. I used to go to Los Angeles to see people. But I usually found myself sitting on packing cases and talking to screwballs. Now they come to me."

After gaining fame, Bruce was invited to his old high school in Long Beach to speak to the student body.

He was absolutely amazed to get the invitation because he had been just an average student and had not gone on to college. "Why don't you ask a bank president to speak to the kids?" he asked. "That's what you're training them for."

They persisted; so he spoke. He was a tremendous hit. Brown claims to be mystified by this contradiction. Our large institutions reward the conformist, yet everyone admires the man who dares to innovate and create something fresh and original.

"I didn't try to do that," protests Brown. "I just tried to make an honest movie."

And that in a nutshell is Bruce Brown's key to success.

Brown does not want to see *The Endless Summer* again. He feels it is part of the past. Now the future beckons him.

He is convinced that somewhere out in front there is another unmade movie and he and Pat are determined to find it. END

He never tries to put you on

Often lured back to the sea, Brown braves the big surf. Though small in stature he is in superb physical condition and is an excellent surfer in his own right.

