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## The endless summer movie poster

Move your mouse over image or click to enlarge Day-Glo silkscreen poster for Bruce Brown's seminal surf documentary; artwork is by John van Hamersveld Etsy is no longer supporting older versions of your web browser in order to ensure that user data remains secure. Please update to the latest version. Find something memorable, join a community doing good. CCO/Inactive account ♦ ID 12019/Pixabay If you're interested in the latest blockbuster from Disney, Marvel, Lucasfilm or anyone else making great popcorn flicks, you can go to your local theater and find a screening coming up very soon. That's not the same if you're interested in arthouse movies, independent films or foreign pictures. Those sorts of movies don't get wide releases so they're not so easy to catch at movie theaters. Don't wait for the movie to turn up on a streaming service like Netflix if you'd like to see it on release as there are lots of places across the country where low budget or marginalized movies are shown on a regular basis.New YorkIt's definitely true to say that movie lovers in major cities like New York have more choice than those living in other areas of the country. Places like the Angelika Film Center, that opened in 1989, Landmark Sunshine Cinema in Manhattan, Film Forum, a non-profit indie cinema that's been operating since 1970, and the Angelika Film Center are just four examples of great places you can visit in New York if you'd like to see independent, foreign language or limited release movies. CaliforniaWhere else would you expect to be able to catch the best independent movies than California? Cinopolis is one of the obvious choices. Why not purchase a ticket through Fandango and then head to Whittier Boulevard to catch the showing? Laemmle's Royal Theatre on Santa Monica Boulevard is another great place to catch a movie. You'll only be able to see foreign language movies there but they have one of the best selections of new movies in the country. You should also check out New Beverly Cinema. This place is definitely for the enthusiasts as its run by one. Quentin Tarentino's the owner so no wonder it shows a lot of double features in 35mm. ChicagoLogan Theatre in Logan Square is one of the best places to go in Chicago for a mixture of second run studio pictures and indie movies. They run midnight showings each weekend in a theater that was recently upgraded with a new sound system, better screens, and projectors. You should also check out Landmark's Century Centre Cinema if you're in the area. You'll get studio financed small movies, indie flicks and other obscure movies there, many of which can be watched during a midnight showing. LandmarkIf you don't live in California or New York or Chicago, you can still catch great independent movies through the Landmark chain of theaters. They have 56 theaters in 27 markets that have a combined 268 screens. As well as a great selection of movies you won't find in other major chains, you'll also find that Landmark tends to run movies that have finished their runs in other theaters. The occasional well published major movie will be showing but don't expect to see the sort of mass appeal movies that are shown in other theaters. What to Watch?If you like the idea of seeing something different but you're not sure what to see, head to Fandango or Rotten Tomatoes to get an idea of what's out there at the moment. There's nothing better than a personal recommendation so talk to people who know and love movies too. The foreign language Oscar nominees list for 2019 that contains Capernaum, Cold War, Never Look Away, Roma and Shoplifters look interesting. Perhaps you could start with one of those movies. MORE FROM LIFE123.COM Bruce Brown Films, LLC © 2021 The Endless Summer is the most popular and famous surf movie poster of all time and is displayed at the New York Museum of Art and the Los Angeles County Museum of Art. Artist John Van Hamersveld designed it in high contrast silhouette against the magenta sun and red beach, featuring Bruce Brown and the stars of the movie, Robert August and Mike Hynson... There were handbills printed in 1964-1966, and then theater posters when the movie was released in 35 MM. Movie Description The Endless Summer is the ultimate surf travel documentary. Robert August and Mike Hynsen search the world for that perfect wave and everlasting summer. The journey takes them to Sengel, Ghana, Nigeria, south Africa, Australia, New Zealand, Tahiti, Hawaii and California. The trip is combined with bodysurf at the Wedge, Mickey Dora and Lance Carson at Malibu, casual surf on Oahu's South Shore and gigantic waves at Waimea Bay. Highlight of the film is discovering Cape Saint Francis, South Africa. August and Hynsen rode seemingly endless, perfect waves down the point. Original music score by the Sandals. The Endless Summer was the first surf film to receive a nationwide release in 1966, when it was enlarged to 35 MM and distributed by Columbia Pictures. To Enlarge - Click on Poster Tags: ferris buellers day off, save ferris, ferris bueller, john hughes, ferrari california, matthew broderick, alan ruck, mia sara, 80s movies, minimalist, and right-footed and renting the room above Bruce's garage, and Robert August, dark-haired and left-footed and a veteran of Bruce's movies, appearing in his first, Barefoot Adventure, at 14—headed over to Salt Creek Beach. Photos were taken there by Bob Bagley, one of the film's producers, under John's direction, of Hynson and August with Bruce in the foreground. John chose a negative, made a high-contrast positive, then using the silkscreen techniques taught in his advertising class—a case of earn as you learn if ever there was one—he created the image of the Kansas figures in the Oz landscape, black on neon, selecting colors of such retina-burning vividness they were best viewed through a pair of Ray-Bans in hopes of attracting attention on high-school campuses. (Fluorescent paints and inks were relatively new on the art scene, up until then having been used mostly by the military during World War II.) John then hand-lettered the title because he was picky about fonts and none were quite right. His job done, he passed off the poster to R. Paul Allen. And once Allen coughed up the \$150 fee, John promptly dismissed the matter from his mind.John was beyond shocked when, two years later, a classmate of his at the Chouinard Art Institute (a precursor to CalArts) told him that an ad for The Endless Summer, featuring the image he'd designed, was in The New York Times. ("I was just a kid from Dana Point who made a poster.") Thanks to the hustle and scuffle of Bruce and R. Paul Allen, this movie, which distributors had initially said "could never play more than 10 feet from the ocean" and with a "shitty" poster besides, was about to become a monster hit: a local craze turning into a national craze and soon turning into an international craze as well. The 35-mm. version, converted by Don Rugoff of Cinema V, if not quite a big-league distributor, biggish-league, would crush it at the box office, grossing a whopping \$20 million—made for a chump-changey \$50,000!—and inspiring alliterative ecstasy in critics. Bruce Brown was the "Bergman of the boards," according to Time, the "Fellini of the foam," according to The New York Times.The Endless Summer was then, and remains to this day, a true-blue sensation and the ne plus ultra of surf movies, inducted into not only the Surfers' Hall of Fame but the National Film Registry as well. The way Hynson slid across that wave of shimmering, glassy green in Cape Saint Francis, South Africa—the wave he and August and Brown had traveled to the four corners of the earth to find, the perfect wave—so sweet and easy and graceful in his movements he might have been dancing, he might have been flying, was the way the whole movie felt: like, hey, piece of cake, nothing to it. What should have been the movie's undoing, its amateurism, was, in fact, the making of it. The shagginess and rough edges of the production (a cutely self-amazed title card that read, "Filmed in the ACTUAL LOCATIONS AROUND THE WORLD"), the dinky graphics (a cartoon plane on a cartoon map charting the zigzagging course of its leads), the friendly-voiced narration by Brown, full of insider lingo and cornball jokes ("Malibu Beach, California, famous for its Malibu Outriggers, surfing, and girls. This is a girl, and for those of you who are maladjusted, this is a Malibu Outrigger"), the whole home-movie vibe, all made The Endless Summer seem real and authentic, the opposite of the slick, cloying, phony-beyond-belief product that Hollywood so routinely churned out, the big studios' impulse being to turn whatever trend was fresh or original or exciting into kitsch, into shit. (Frankie Avalon, a surfer? And risk getting that pompadour wet? Say what?) Remember, also, that in 1964 the coasts were much farther apart. To a kid freezing his tail off in Poughkeepsie, Brown's documentary offered a view of an entirely new world, an entirely new way of life.As sure-footed as The Endless Summer was, though, John's poster was surer-footed. And maybe a single still image always has an advantage over a series of moving ones because it's more evocative, more mysterious, lends itself more readily to the imagination and dreaming. In any case, the poster, this casual, spontaneous, offhand thing—created at a kitchen table! as a school project, basically!—captured the spirit not just of the movie but of the moment: the fun-in-the-sun, new-Garden-of-Eden innocence of early-60s Southern California. (Not innocent for long, not innocent even then, not fully, a shadow already starting to fall, corruption already starting to blossom. Robert August may have been as open-faced all-American wholesome as he appeared—student-body president, straight A's, with plans to go on to dental school—but Mike Hynson certainly wasn't. Hynson, of the clean limbs and sun-colored hair and little-rascal grin, later confessed to carrying pot and bennies on him during filming. In a few years he'd find himself mixed up with the Brotherhood of Eternal Love, a heavy-duty bad-to-the-bone dope ring, taking surf trips to the Middle East and India, carving chunks of foam out of his board, packing the holes with hashish oil to bring back to the U.S.) Lorraine Wild, onetime program director of graphic design at CalArts, writes of how innovative John's concept was, noting that the color orange was flat out "not used by serious designers on the East Coast." And Shepard Fairey, creator, most famously, of the Obama "Hope" poster, has said that it "may be the most pervasive surf image ever created."My sense is that the image's diffidence is what draws you in, turning you into the aggressor, the one who's got to have it or else, and that the simplicity is what makes you stay, elevating as it does the young men's quest, trivial to the point of absurd in one sense (looking for a wave to ride on? pfft, kid stuff), ultra-profound in another (these guys are trying to walk on water, defy the laws of nature, do what Jesus did!), to the level of myth.The simplicity of the image, too, allows for so many possibilities, makes it almost infinitely suggestive. First, and most obviously, it suggests the romance of beach culture, which was just starting to catch on, become A Thing, thanks to the Beach Boys and the A.I.P.-produced where-the-urge-meets-the-surge quickies, starring Frankie Avalon and the Mouseketeer with the sex-kitten bod, Annette Funicello. Beach culture, which was another way of saying West Coast culture, or lack thereof, at least in the traditional East Coast sense. West Coast culture, which was another way of saying youth culture. It wasn't just that Southern California looked like paradise—unspoiled, lush-tropical, skies of Technicolor blue and girls of 36-24-36—but, with its hot rods and beach-blanket bingo and good times and nothing but, it looked like a paradise specifically designed for teenagers. All of a sudden, under-age was just the right age. Of course it was. Who wants to become an adult when becoming an adult means becoming eligible for the draft, means dying? The Endless Summer, one of the great movie titles, is an idea that its protagonists are trying to embody: follow summer around the globe so that it goes on indefinitely, keep moving and time stops, stands still—you never grow up, never grow old. You yourself are that perfect wave, one that forever crests, never breaks.John's image suggests, as well, a culture on the verge of going Pop. Only two years before, Andy Warhol, until then known primarily as a commercial illustrator—an adman, basically—had flashed his cans at the world during his first the-future-c'est-moi solo fine-arts show, titled "32 Campbell's Soup Cans," at the Ferus Gallery, in West Hollywood. (That's right. The quintessentially New York artist got his big break in L.A.) Not to mention a culture on the verge of going counter. Looming on the poster's horizon was that sun, large and round and so bright it was nearly vibrating, eliciting from the viewer a Wow with half a dozen "o"s in it. And the colors the image was rendered in, pinks and oranges and yellows out of a Crayola box, out of a Life Savers roll, out of an acid trip, anticipated Timothy Leary's "Turn on, tune in, drop out" by a good three years.And the image's hero, the surfer, was a new kind of hero. Well, he was old and new. If he'd been born a hundred years earlier, he'd have been a cowboy. He had the cowboy's instinctive loathing of fences, love of the great wide-open. And what was standing at the farthest edge of America, surveying the Pacific, but the next logical phase of Manifest Destiny and lighting out for the territory and Westward ho. The surfer, though, was new in the sense that he preferred to be in harmony with nature rather than in opposition to it, was seeking not to conquer but to coexist, and beautifully because if he was an athlete he was every bit as much a poet too. A dharmma bum turned beach bum.

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