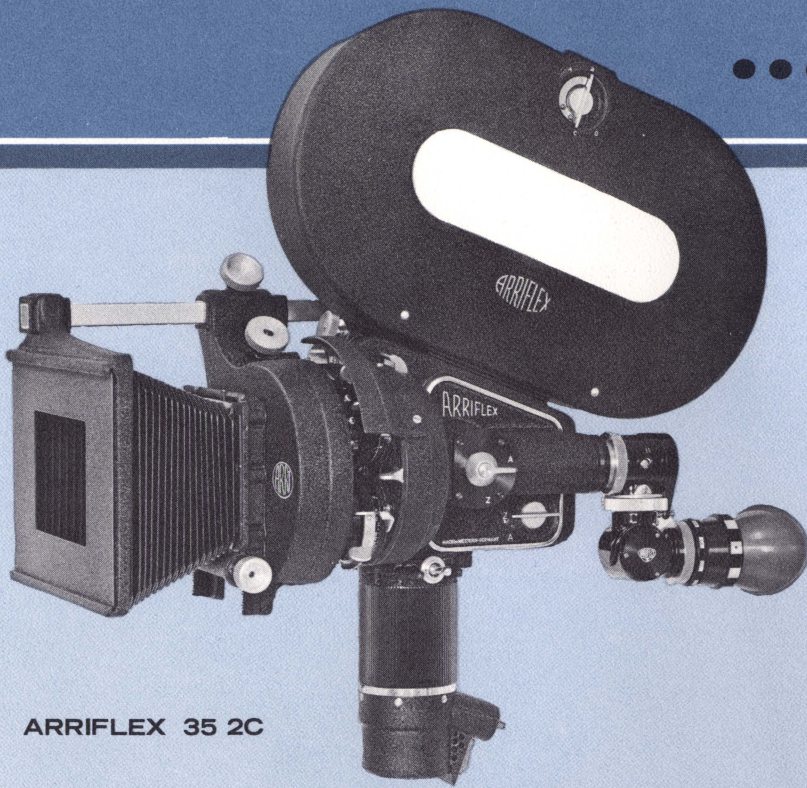


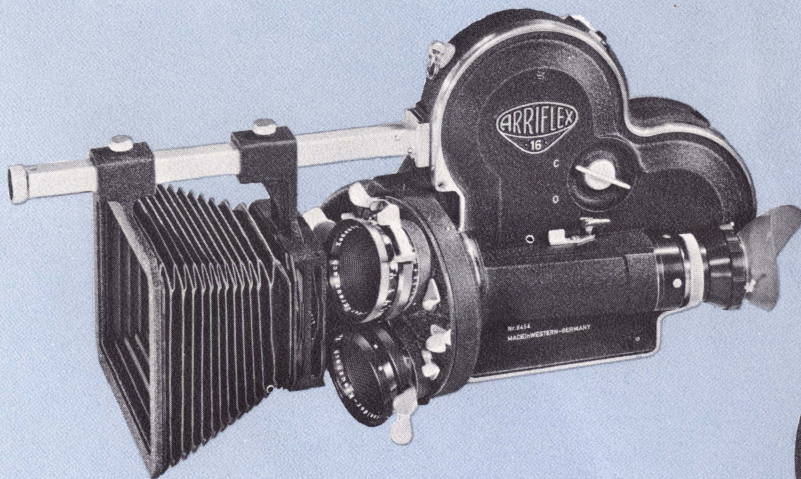
ARRIFLEX®

... at work

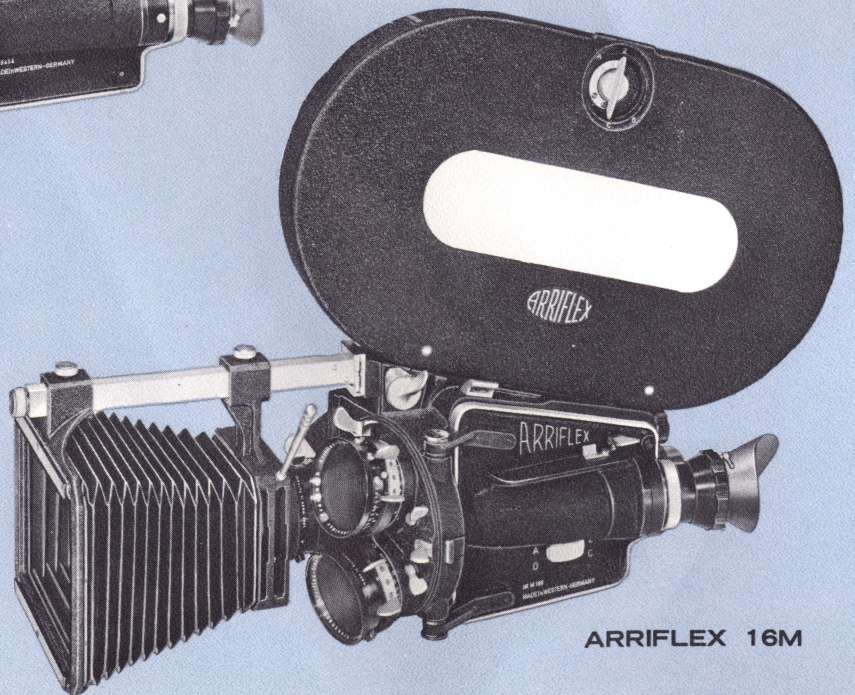


ARRIFLEX 35 2C

a
salute
to
ARRIFLEX
users...

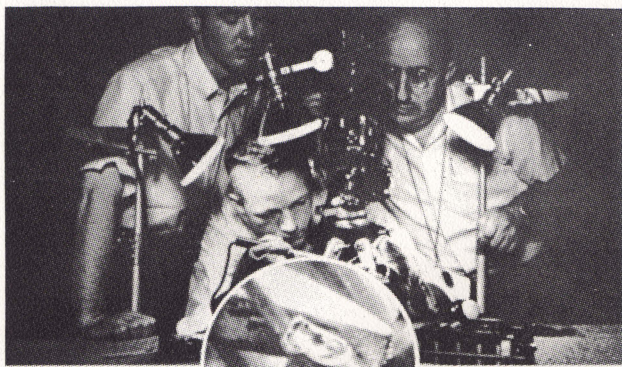


ARRIFLEX 16S



ARRIFLEX 16M

ARRIFLEX®



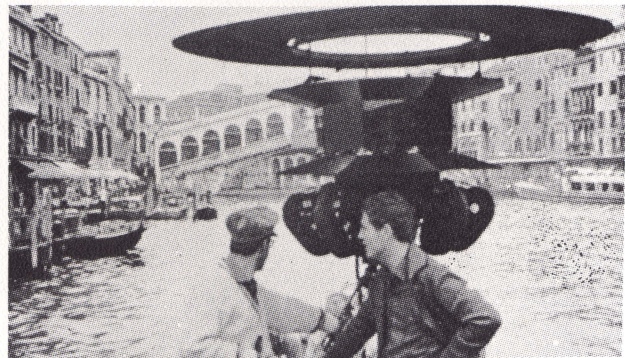
Extreme close-ups of tiny soldering operations put startling dramatic punch into the instructional film, "On Solder," which demonstrates proper soldering techniques in a way never before depicted on the screen. Produced by Scope Film Associates, the film has won the American Film Festival "Blue Ribbon" Award, the Industry Film Producers Association "Cindy" Award and the Chris Award. Shown above are (left to right): producer-director Ron Hagerthy; electronics technician Chuck Meier; and cameraman Joseph V. Mascelli, editor of the American Cinematographer Manual. Shooting exclusively with an Arriflex 16, Mascelli



ARRIFLEX® gets the prizewinning macro action!

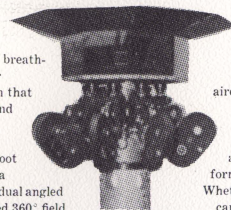
achieved many original and exciting effects in the camera... without any lab-made optics... including full-screen macro-zoom scenes of a single drop of molten solder and flux flowing like a giant river of lava! You can do that with an Arriflex. Place any combination of optics on the lens mount and see the effect as you film.

No guesswork or special calculation... because the Arriflex mirror-reflex viewing system eliminates problems of parallax and depth-of-field. Focus and framing are precisely controlled even when the scene is only a half-inch wide. Arriflex... a time-saving, money-saving professional production camera!



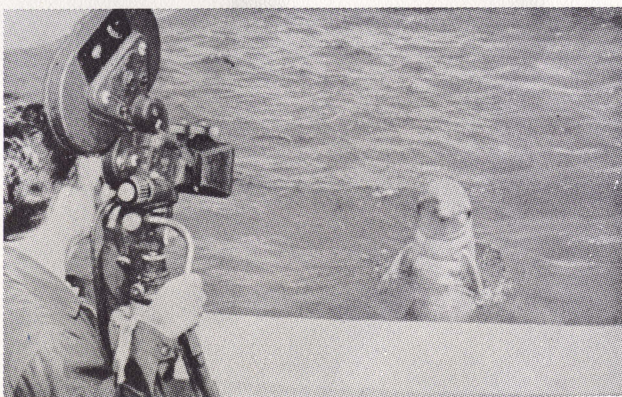
Nine ARRIFLEX 16's in a compact cluster film 360° movies-in-the-round!

The "Circarama" system, developed by Walt Disney Studios, films extraordinary movies-in-the-round views of breathtaking action and beauty, for projection on the huge screen that completely encircles spellbound audiences at Disneyland. Circarama! Nine Arriflex 16 cameras with standard 400-foot magazines. Installed around a pedestal, shooting into individual angled mirrors, to achieve a combined 360° field



of view. Operated and monitored from a single control panel. A highly versatile, transportable camera cluster. Fitted to racing cars... suspended from high-altitude aircraft... dollyed through subterranean caverns... shoehorned into small boats... hoisted aloft on towering masts. Subjected to extreme heat and sub-freezing cold... with top performance reliability under all conditions! Whether you use one or nine... no other camera does the job as well as Arriflex!

WE SALUTE ARRIFLEX USERS – cinematographers, directors, producers, artists, craftsmen and farsighted management, whose imagination and courage have made Arriflex a vital participant in man's never ending quest for knowledge and expression.



LOCKHEED CINEMATOGRAPHER PREPARES FOR FILMING AS STAR POSES PATIENTLY

ARRIFLEX® eavesdrops on porpoise conversations for Lockheed-California

A study project on marine mammal acoustics—bearing on underwater noise and anti-submarine warfare—was completed in record time for the Lockheed-California Company with the use of Arriflex equipment. Executed under U.S. Navy contract, the experiments were conducted by Lockheed's bio-acoustics research organization, in co-operation with the curator of Marineland of the Pacific, whose porpoise training tank at Palos Verdes, California was the site of the research. Arriflex equipment was used throughout the program, as quick set-up time and long film runs were basic requirements.

Many scenes were shot at lower-level viewing ports under adverse lighting and confined conditions. When sync sound coverage of the porpoises was required, the Arriflex sync generator system performed perfectly. The project was completed in record time, and the finished picture is providing much insight into the behavior, conversational sounds and echo location capabilities of the turps truncatus porpoise. Whether filming porpoises or people, missiles or microbes... you can rely on the versatile adaptability of Arriflex! Try it on your next assignment and see for yourself!

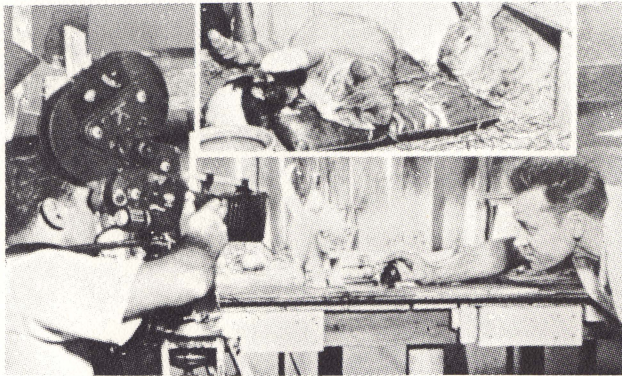


ARRIFLEX® records a blow-out for Firestone Tire & Rubber Co.

Filming the effects of a dynamite-cap explosion inside a tire traveling at 55 miles per hour was the unusual assignment given the Arriflex 16 motion picture camera. The blowout was staged by Firestone engineers exploring ideas for motorists' safety, in the development of a special test safety tire. The Arriflex, powered by a dry cell battery mounted on a specially-designed wooden frame bolted to the car chassis, was focused on the loaded tire. Set on continuous-run at 24 frames per second, Arriflex maintained perfect image registration despite the car's

traveling at high speed and the shattering effect of the driver-controlled tire blast. Recorded on film—and in closeup—was the precise effect on the tire as it blew, and the manner in which the inner safety tire permitted the driver to bring the car to a safe stop without sudden swerves. Once again, the rugged, compact and extremely lightweight Arriflex has served scientific inquiry. In studio or on location, hand-held, on tripod or bolted to a blast-shocked platform, you can rely upon the dependable Arriflex to execute your assignments without a hitch

FROM MISSILES



ARRIFLEX® CAPTURES ANIMAL ANTICS FOR "MR. PIPER" TV SERIES

Director Vincent Vattiekunas called it "directing the undirectables." Cameraman Joseph Beckeresh listed three major problems and a barnful of minor ones... namely, "Kookie the Cat," "Rupert the Rat," "Bessie the Bunny," and the supporting cast, a variety of fowl, fish and four-legged creatures. Filming "Animal Farm," an enchanting segment of Independent Television Corporation's new "Mr. Piper" TV children's series, starring Alan Crofoot, proved a hectic, harried and often hilarious assignment.

"When shooting 'Animal Farm,'" Director Vattiekunas relates, "we had to change the speed of frames per second to acquire the desirable pace of animal movement (lazy, excited, etc.). Then we had to compose, find focus and shoot in a split second. Then follow unpredictable small animal movements in close-ups and medium shots while pulling focus.

"We needed a very flexible and responsive camera. Often, using wide angle lenses, we shot scenes inside stove pipes, garbage cans, crevices, overturned boxes, under a car, inside a harvesting combine—and somehow we always managed to squeeze our Arriflex into the most unlikely places.

"Then too," he added, "the main set was a barn. Plenty of pulverized straw, dust and animal hair (a cameraman's nightmare) went flying after a good fight between cats and rats. Yet with care we managed to shoot around 100,000 feet of film with no 'hair in the camera gate' difficulties. Perhaps these were the outstanding features of the Arriflex that helped us immensely..."

Thank you, Director Vincent Vattiekunas. Need any more be said?



Photograph by Joanna Steichen

"...so I began again with an ARRIFLEX." STEICHEN

In his eternal search for photographic perfection, Edward Steichen, called "the century's most influential photographer," selected the ARRIFLEX 35 for the motion picture sequel to his famous Shad-Blow Tree series of stills.

In his autobiography, "A Life in Photography," recently published by Doubleday & Co., Inc., Steichen tells how he spent nearly four full years photographing his beloved tree in every season and all hours of the day, and of his eventual attempt to weave the hundreds of stills into a "photographic concerto."

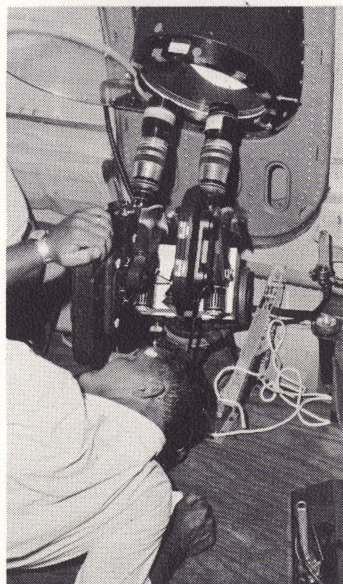
"But then I thought," he writes, "why turn these still

pictures into a film? Why not start the series over again and take advantage of the wind and the rain and the movements of the water? On movie film I could also have the advantage of sound... So I began again with an Arriflex..."

Thus started another fascinating four-year project for Steichen whose spectacular career spans 65 years of extraordinary camera craftsmanship.

From art to atoms, in the imaginative hands of notable or unknown... the versatile Arriflex performs with almost limitless capabilities, extending its enviable reputation into all areas of professional cinematography.

Whether tracking satellites in outer space or filming underwater... whether involved in microcinematography or cineradiography, ... in industry, science, education, sports, entertainment and news, Arriflex motion picture cameras have proven time and again their almost limitless capabilities.



One Arriflex 16s and one Arriflex 16M, both fitted with Kilfitt telephoto lens are dual mounted amidship, positioned to shoot the sun.

ARRIFLEX® CAPTURES SUN'S ECLIPSE FOR DOUGLAS AIRCRAFT

On July 20, 1963, the fast-flying DC-8, converted into a solar laboratory, took on board an unusual working crew—among them an impressive group of world renowned scientists with their complicated recording equipment, Douglas Aircraft's top communications expert, Ben Marble and cinematographer Bill Gibson, and two Arriflex 16mm motion picture cameras. So began "The Eclipse Of the Quiet Sun," one of the most unique and difficult full-color documentaries ever filmed.

In its entirety, the film runs 27 minutes, detailing the events aboard the plane, which trailed the path of the solar eclipse over Canada. The main purpose of the expedition—and the task of the Arriflex cameras—was to photograph the total eclipse of the sun at a flying speed of 600 miles per hour and an altitude of over 40,000 feet, above 85% of the earth's atmosphere and 99% of the water vapor. Flying with the shadow of the eclipse, totality was extended from 100 seconds to 144 seconds. No time for error, no margin for mishap, no chance for retake.

The two Arriflex 16 cameras were dual-mounted amidships, shooting the sun through specially ground, optically flat glass windows. Fitted with Kilfitt telephoto lenses and neutral density filters, the film was shot at 24 frames per second on Commercial Ektachrome.

Today, "The Eclipse of the Quiet Sun," is in distribution here and abroad, representing the United States at various overseas film festivals and adding to early honors awarded by the American Film Festival and The Council of International Nontheatrical Events.

International, too, is the Arriflex motion picture camera... first choice of the professional cinematographer in the exacting fields of science, research and development. When perfection is mandatory, and performance counts, you can rely on Arriflex.



Camera crew enters surf at Malibu to capture first wave of grunion influx.

Female lays eggs in sand for fertilization by swimming males.

Arriflex records embryo stages through the microscope.

ARRIFLEX records amazing grunion spawning cycle for biological science

An unusual 15-minute film of the amazing mating habits of the grunion—the only fish that spawns on land, and only in Southern California—was recently completed for biological science study by Academy Films of Hollywood. "The Grunion Story" was filmed under the direct supervision of Zoology Professor Boyd Walker, of the University of California at Los Angeles. Hip-booted Academy cinematographers and technicians waded into the Malibu beach surf over 50 times, in early morning hours, to catch the grunion spawning activity. At regular tide and moon phases both male and female grunion emerge from the sea to fertilize eggs laid in the sand. After mating, the grunion (which can remain on land as much as 20 minutes) are washed back or flop their way to finny freedom.

Having recorded the mating phase, Arriflex was then put to work in the studio, shooting grunion egg-hatching through a microscope at 50 fps, using standard Arriflex microscope accessories and variable-speed motor. Hour by hour, day by day pictures of heart beats, embryo movement, blood circulation and instantaneous hatching were perfectly recorded.

Again operating under unusually difficult lighting and location conditions... abused by sand and surf, subjected to rough handling... the compact, adaptable Arriflex successfully met every requirement of this unusual and exciting assignment—from location shooting to microcinematography. Whatever your filming needs, it will do as rewarding a job for you!

TO MICROBES...

"WHERE DO YOU GO FROM PERFECTION? ERMANNO OLMI HAS GONE FROM 'THE SOUND OF TRUMPETS' TO 'THE FIANCES', A FILM THAT DOES HONOR TO ITS CREATOR!"

THE FIANCES
"A CINEMA CLASSIC!"
—Time Magazine

"TRUE GENIUS! Rare... wonderful!"
—Arthur Winstele, N.Y. Post

"A TRIUMPH... should boost Olmi into the circle of New York's film favorites!"
—Allen Cook, World Telegram



The SOUND OF TRUMPETS

"ONE OF THE YEAR'S 10 BEST!"

—Sasky Crowther, N.Y. Times
—Arthur Winstele, N.Y. Post
—Judith Crist, Herald Tribune
—Lisa Palmiter, Journal American
—Hella Aberg, Sol. Review

"If you miss it, the more fool you!"
—Judith Crist, Herald Tribune

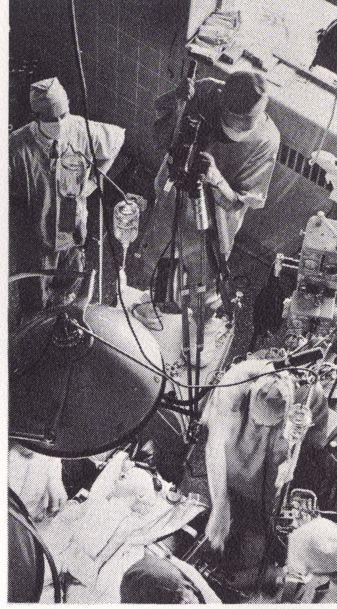
CINEMA II

8th ST. PLAYHOUSE

The ARTIST and the ARRIFLEX®

Inseparable? Well, it's becoming increasingly difficult to disassociate one from the other. Take the teaming of Ermanno Olmi and the Arriflex 35 in this Janus Film Release ad... pick up any cinematography publication... scan the film success stories in the Sunday paper cinema sections... glance through the production stills on the new art film releases. Invariably you'll find evidence of an Arriflex. So when the industry's severest motion picture critics

publicly hailed the new era of film making, saying that "at last the cinema has developed into an international art," we took a private, little bow. Because more and more of the brilliant young cinematographers shoot for perfection with an Arriflex... the marvelously responsive motion picture camera that transforms creative talent into cinematic art. You may not be an Ermanno Olmi—yet—but you're on your way with an Arriflex.



Still Photo by Franz Lindner

ARRIFLEX® COVERS OPEN HEART SURGERY FOR C.B.C. "CARDIAC TEAM"

For Kelly Duncan, staff Director of Photography with the Canadian Broadcasting Corporation, assignments run the gamut from fantasy to fact. But no dramatist's imagination could create greater impact than "Cardiac Team." This 30-minute award winning documentary, filmed by Duncan, was staged in the operating theatre of St. Paul's Hospital, Vancouver, with an unrehearsed cast of seven doctors, three nurses and the patient, a 3-year old Indian orphan whose normal life span depended on immediate corrective open heart surgery.

"The big stumbling block to quality footage was the 'sterile field,' a bacteria-free area extending four feet around the operating table which I dared not penetrate," Duncan said. "Movement was restricted to an absolute minimum. I squeezed in at the head of the operating table with camera and tripod mounted on a two-foot riser, so that I could shoot over the shoulder of the chief surgeon. The compactness and portability of the Arriflex, with its own power supply, made working in the crowded confines possible."

"But most important," Duncan added, "was the Arriflex's through-the-lens viewing system. It facilitated the constant change of lenses and rapid focusing needed to capture the surgeon's hands, the instruments, the small, exposed child heart. The divergent lens turret mounted enabled me to use a 12.5 mm wide angle lens and 150 mm telephoto lens without any vignetting trouble."

The operation was successful; the youngster's critical arterial septal defect repaired; his normal growth assured. Sharing film credits with Duncan for "Cardiac Team," viewed by C.B.C.'s TV audiences on its "20/20 Series," were Producer Doug Gillingham, Film Editor Ron Bisson — and the compact, versatile Arriflex 16. In crucial assignments with many handicaps to hurdle and no edge for error, you can depend on an Arriflex.

©1964 Annual Canadian Film Awards—Television: Informational category.

Our sincere appreciation to all who have made Arriflex the dominant choice of professional cinematographers throughout the world. From missiles to microbes—whatever and wherever the assignment—you can always count on an Arriflex.



ARRIFLEX® tracks sea trails of new Grumman Aircraft Hydrofoil Ship

How did the experimental, new hydrofoil ship, the H. S. Denison, perform on its first open-ocean trials? The officials of Grumman Aircraft Engineering Corp. have the full pictorial report in the spectacular film sequences shot off the coast of Newport, R. I., by the company's own camera crew.

Grumman's Motion Picture Section personnel told of the need for simultaneous, multi-camera coverage to depict in accurate detail the Denison's response to the stringent sea trials. "Two Arriflex 16 cameras were positioned on the Buzzards Bay Light Tower, another in a chase helicopter and a fourth on the roof of the Denison

itself while underway at 50-60 knots. We built special platforms at the base of the tower to enable our camera crew to get down to water level."

The camera on the Denison's roof deck recorded the revolutionary-designed ship's reaction to a wide variety of sea conditions. From all four points of view, the rugged, reliable Arriflex came through ship-shape, delivering a crisp, clear cinematic report to assist Grumman engineers in their evaluation of the Denison's open sea capability.

Grumman Aircraft has been using the compact, versatile Arriflex in its most critical research assignments for the past several years. How about you?



ARRIFLEX® masters schuss and slalom for spectacular TV ski sequence

"We need some unusual and exciting ski scenes for an important TV account," the ad agency executive said. "Can you get them for us?"

John Stephens could... and did. The 30-year old ski expert and second cameraman or operator with Local #659, International Photographers of the Motion Picture Industries, packed his ski gear, his self-designed camera rig and his Arriflex 35mm and headed for Utah.

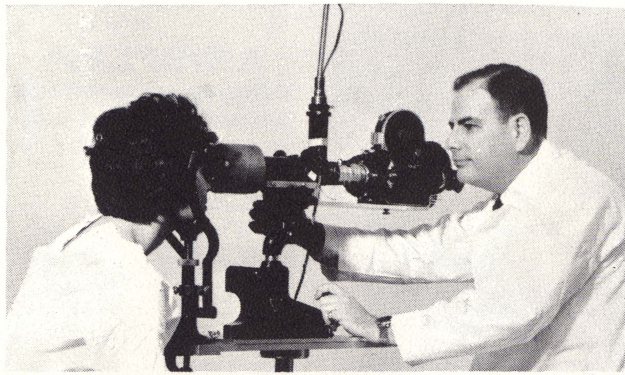
Stephens, rig and Arriflex proved an intrepid trio, schussing down steep Utah slopes, skirting trees and fellow skiers, maneuvering into hairpin turns and executing sudden stops. Extraordinary angles of action were possible with the rugged, reliable Arriflex, equipped with wide angle lens, mounted in a variety of unique shooting positions—rigged to balance above Stephens' head, from the tip of a ski or behind a clamped ski boot.

The finished footage was fantastic, far exceeding the ad agency's demands for the unusual. TV viewers who caught the commercial were suddenly on skis, sharing the sensation of whizzing down perilous mountain paths and knitting through deep powder snow. Stephens' efforts were hailed as "the most spectacular ski scenes ever filmed."

But he's not resting on his laurels. He's ready now to ride the sea with rig and Arriflex on surf board and water skis. He's expert at that too. So's the Arriflex.

ING IN SELECTED PHOTOGRAPHIC JOURNALS.

at work...



Photographer Leonard M. Hart adjusts camera and lights to patient's eye.

ARRIFLEX® records retinal circulation via new fluorescence cinematography technique

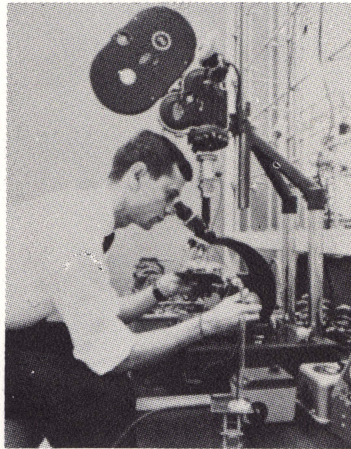
The paper, recently published in *The Journal of Laboratory and Clinical Medicine*, bears five signatures and the imposing title, "Fluorescence motion picture photography of the retinal circulation, a description of technique and normal retinal blood flow." To both physician and medical cinematographer, the article is of tremendous professional interest. To the team of five—Leonard M. Hart and M.D.'s Albert Heyman, J. W. Linhart, Henry McIntosh, and N. J. David—it represents the successful culmination of many months of untiring research and experimental work towards developing "a safe, convenient and reliable means for observing the hemodynamic changes in the retinal circulation and studying the alterations in retinal blood vessels in a number of disease states affecting the optic nerve and retina."

Mr. Leonard M. Hart, Chief of the Medical Illustration Service of the Veterans Administration Hospital in Durham, N. C., and Instructor of Medical Photography at Duke University Medical Center is the guiding hand in the new retinal fluorescence cinematography technique. "Our retinal motion picture camera consists basically of a 16mm

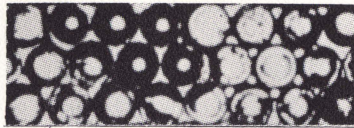
Arriflex with a wide aperture lens and a binocular ophthalmoscope," he related. "The camera is focused on the retina through the ophthalmoscope. Fluorescent dye, injected into the patient's arm, is photographed in its passage through the retinal vessels, providing a dramatic and detailed visualization of the blood flow in retinal arteries, capillaries, and veins."

Films are taken at a rate of 10 frames per second for a period of 1 to 2 minutes after the dye is injected. Arriflex's mirror shutter reflex viewing system enables the cinematographer to continuously observe the ocular fundus (the part of the eye opposite the pupil) so that the retina can be kept in focus and glare eliminated by adjusting the illumination. To date fluorescence motion pictures of the retinal circulation have been made in over 100 subjects.

This is but the beginning of the many diagnostic and investigative studies made possible by retinal fluorescence cinematography... and by the motion picture camera that serves science best—the reliable, versatile Arriflex.



Dr. Munson of Sinclair Research Inc. studies a micromodel of porous reservoir rock.



Microphotograph of a section of glass bead packed model used in fluid movement studies.

ARRIFLEX® explores oil recovery techniques at SINCLAIR RESEARCH Inc.

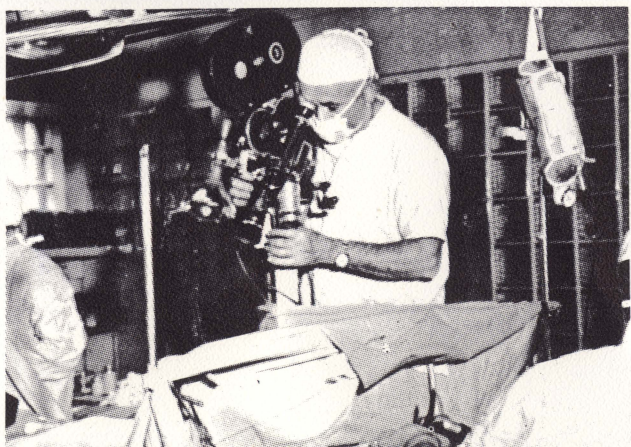
Despite man's extensive knowledge of the earth, only one exploratory oil well in thirty is commercially successful... yet the precious fluid is there, trapped in the ground, awaiting release. Improving upon present oil producing methods is a key project for Sinclair Research Inc. at its new 28-acre Tulsa, Oklahoma, research center. And a key implement in current experiments is the Arriflex 16, working with Sinclair scientists and engineers on new oil recovery techniques.

"Existing production methods recover less than half the oil in petroleum reservoirs," Sinclair scientists revealed. "For oil to be produced it must move through myriads of tiny, interconnected rock pores, ranging from less than 1/1000th of an inch to several hundredths of an inch in diameter, and travel tortuous paths to a well bore. Much of the oil, clinging to rock grains, is not produced by present recovery techniques."

How are techniques explored? Sinclair researchers rely on microcinematography, utilizing the Arriflex 16 to record fluid movement through glass bead models that simulate porous reservoir rock. The films are used to study the efficiency of diverse fluids that might displace oil in a porous system, and to evaluate various chemical additives, tested to reduce oil-cling to rock.

At Sinclair Research Inc. the Arriflex adapts to many experiments in petroleum engineering, geology, geophysics and the related sciences, all working toward greater oil productivity and the conservation of natural oil resources.

In laboratory or in the field... in all areas of research where cinematography serves scientific study, you're sure to find an Arriflex. Discover it for yourself.



ARRIFLEX-ENTERS SURGERY TO FILM HUMAN KIDNEY TRANSPLANT

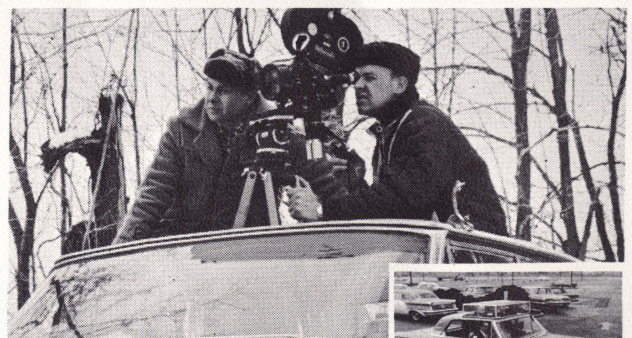
When the surgical team, headed by Drs. Joseph E. Murray and J. Hartwell Harrison, convened in Boston's Peter Bent Brigham Hospital to perform a human kidney transplantation, one of medical science's newest and most intricate operations, an important member was the man behind the camera.

He was Leo Goodman, chief medical photographer with The Mallory Institute of Pathology, Boston City Hospital. His task: to film in color the entire operation proceedings, capturing every critical moment. His challenge: working under stress in restricted space with no margin for misjudgment or mishap. His instrument: the compact Arriflex 16mm motion picture camera... chosen, says Goodman, "because I know what I see in the viewfinder is exactly what's being recorded. The camera

becomes an uncanny extension of oneself... with hardly a thought devoted to the mechanics."

Honored by the 48th Annual Clinical Congress of the American College of Surgeons, Goodman's self-edited film, *HUMAN KIDNEY TRANSPLANT*, won the award for excellence in educational motion pictures devoted to surgery. It now serves as a Surgical Resident Teaching Film for doctors studying the operative techniques of vital organ transplantations, one of surgery's major advances in prolonging human life.

From operating room to outer space... hand-held, on tripod or remotely controlled... the versatile Arriflex adapts to any assignment in professional cinematography. Try it. Discover for yourself why Arriflex is "first choice."



Photographer, Roger Ruhlin (right) and director, R. Brinkman filming bad weather sequences.

ARRIFLEX® goes on the road for ALLSTATE INSURANCE CO.

Allstate Insurance Companies of Skokie, Illinois, has put Arriflex 35's in the driver's seat and on the road. As a result, this year alone, some 60,000 students in high schools, colleges and military bases throughout the country will receive realistic behind-the-wheel driver training within the confines of their classrooms.

Constant travel companions in these film assignments are Film Director Richard C. Brinkman, cameraman Roger Ruhlin and John Peterson, and two Arriflex 35mm motion picture cameras, equipped with Ultrascopes anamorphic lenses for wide-screen filming. As illustrated in the production stills, one Arriflex spans the point of view from the driver's seat. A second Arriflex, mounted on the tower of a following truck, records "snatches" of the road behind the car, reproducing the quick view a driver gets in an over-the-shoulder glance or through his rear view mirror.

"Filming full color wide-screen moves within the close confines of the driver's position requires extreme maneuverability which the compact anamorphic lens equipped Arriflex 35 permits," Director Brinkman reports. "It enables us to get the wide sweep necessary to simulate the driver's field of vision, to record exactly what he sees in any and all driving

situations. The scenes shot in full color 35mm were reduced for 16mm projection with resulting unparalleled breadth, depth and clarity."

The films are used in the classroom in conjunction with the Allstate Good Driver Link Trainer—a machine simulating the behind-the-wheel appearance and operation of a modern American automobile. The student "drives" the machine with his eyes "on the road," as it is visualized on the screen. He accelerates, steers, turns, stops, brakes, responding to the filmed situation. His reactions are electronically matched with the ideal response for each situation and his performance scored. Allstate's driver education films are regarded as the finest ever made. That's what happens when you put Arriflex in the driver's seat.

First Choice of professionals... Lightweight, compact, rugged and versatile, the Arriflex 35 masters ever filming assignment from hand-held newsreel shots to "limped sound shooting" from black & white to color, from conventional to wide screen filming. More than ever, Arriflex 35 rates "first choice" for motion picture assignments in Industry, Science, Education, News, Sports and Entertainment.



Arriflex spans point of view from driver's seat.



ARRIFLEX at work ...



Photograph by Hella Hammid

Francis Thompson and Alexander Hammid Shooting "To Be Alive"

ARRIFLEX® filmed Johnson's Wax World's Fair cinematic masterpiece "TO BE ALIVE"

Inside the Johnson's Wax "Golden Rondelle" at the World's Fair, is 17½ minutes of sheer delight ... the extraordinary 3-projector, 3-screen color film, "To Be Alive," ... so sensitively and imaginatively produced by documentarians Francis Thompson and Alexander Hammid! Among Fair visitors, film critics and publications like Time Magazine, the opinion is unanimous ... there's nothing better to be seen at the Fair!

There's nothing but the accolades given "To Be Alive" was Columnist Archie Winston's full-column commendation in the New York Post, lauding the film as "a completely integrated work of art ... a film masterpiece."

"The world of design, moving towards abstraction, is here," he wrote. "The world of personal intimate portrait is here. The photography is grand enough to make a melodrama out of the passage of a centipede, human enough to translate a boy's roller derby into a thrilling road race, or to understand the contemplative beauty of Walden's pond. From universe to frog, from stick-beating African to dancing American teenagers, to the world viewed in prism colors ... it's all here, spilling over with

the life, emotion and happiness of existence."

"To Be Alive" encompassed 18 months of shooting in Europe, Africa and the United States. But long before the film makers set out on their cinematic safari, basic problems of the triple camera set-up had to be solved. It was Mr. Hammid who designed the camera rig with the three Arriflex 35's mounted on a single pedestal. Each camera is driven by a standard Arri constant-speed motor.

Selection of equipment was an important factor. "We expected to travel a great deal for the production of our three-screen film." Producer Francis Thompson explained, "and to work in remote areas where the triple camera would have to be carried considerable distances and set up rapidly for unexpected opportunities. Our camera system had to be light, compact, rugged and reliable even in adverse climates because the precision matching of the three cameras prevented us from interchanging any one of them with a spare. Moreover," he added, "We wanted a camera with which cameramen the world over were familiar. We chose Arriflex."



Ron's wife, Shirley, and brother, Mick, ready equipment required for underwater filming at Capiz Lucas, Mexico. Arriflex and B & S underwater blimp share photo foreground.

A curious school of Jack Fish surround the "strange" denizen of the deep—Ron Church and his Arriflex.

ARRIFLEX® DELVES THE OCEAN DEEP WITH RON CHURCH

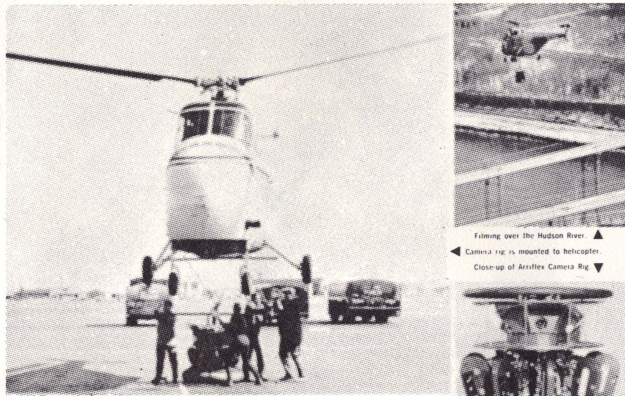
If you're an ardent skin diver, oceanographer, ichthyologist, film producer, photographer, deep sea fisherman, adventurer or have been a World's Fair visitor, then you've met, read, heard or seen Ron Church. Always with a camera. Invariably with an Arriflex.

Ron recently appeared in full diving regalia, Arriflex in hand, on the cover of SKIN DIVER Magazine. His revealing article on underwater photography techniques was published in INDUSTRIAL PHOTOGRAPHY. ("Much of my work has been with the Arriflex 35 ..."). His remarkable film fantasy, a stunning marine ballet of millions of fish, merited "must see" notices at the Eastman Kodak Exhibit at the World's Fair. He is a consistent award winner at the International Underwater Film Festival in Santa Monica, California. ("I compare owning an Arriflex to owning a Cadillac. ...") In these and many other extraordinary photographic pursuits, Ron Church has developed into an enthusiastic exponent of the Arriflex motion picture camera.

"The Arriflex with its electric drive and reflex viewing is the ultimate for underwater work." Ron volunteered in a recent magazine interview. "And its 400 ft. capacity is tremendously beneficial ... when you go to all the trouble involved to get yourself down deep, you don't like coming up to change film every 100 ft." Underwater lights and blimps for both the Arriflex 16MM and 35MM have been developed by Birns & Sawyer of Hollywood.

Ron Church triumphs topside too. ("I find the Arriflex just about the finest camera—not only for underwater but topside as well.") His business firm, appropriately called "PHOTOGRAPHY UNLIMITED," lists his geographical exploits from 200 ft. below the sea to 50,000 ft. above the earth. He's equally at home, photographically speaking on land, sea and in the air.

So is the Arriflex ...



Filming over the Hudson River. Camera rig is mounted to helicopter. Close-up of Arriflex Camera Rig.

ARRIFLEX® goes 360° panoramic for New York Port Authority World's Fair Film*

Shooting from helicopters, rafts on the Hudson River, atop the George Washington Bridge—even from underneath a jet plane—cameramen of Fred A. Niles Communications Centers, Inc., completed a most unique motion picture, the 360° ultra-spectacular panorama for the Port of New York Authority's exhibit at the World's Fair! Designed to be shown on a complete circle screen, the 12-minute film dramatically emphasizes how PA transportation facilities serve 14,000,000 people in the New York metropolitan area.

Behrand's Inc., Chicago motion picture equipment specialists—with the aid of Niles technicians—engineered a suitable "camera" for the stupendous project. They mounted 10 Arriflex 16M's (equipped with 400-ft. magazines) on a rigid steel frame, with each camera precisely set to shoot

up into one of 10 circularly arranged mirrors. Problems of holding to .00025-inch camera-position tolerance, exact phasing, intricate image-angles, optical exactitude and parallax correction—to name but a few—were ingeniously solved.

A gear-interlock mechanism connected all the drive shafts of the 10 Arriflexes for identical 24 fps operation. Of special significance in the selection of the Arriflex "M" are its gear-driven magazine system, register pin film movement, small size and weight, combined with its high adaptability and absolute reliability.

In this imaginative and demanding motion picture assignment, Arriflex again proved its versatility as an instrument of almost limitless capability. It will answer your filming needs as well.



MID PHOTOGRAPHER ARAM PETER MARGOSIAN USING SYNCHRONIZED FLASH ILLUMINATION AND MODIFIED KILFIT LENS

ARRIFLEX® achieves macrocinematographic objective for Moody Institute of Science

A 10-year project of photo-documenting bees maintaining their cities, communicating, telling time and even measuring distances geometrically, was culminated when Dr. Irwin A. Moon, Director of the Moody Institute of Science, Los Angeles, California completed filming "City of the Bees." In making the notable documentary, which has attracted widespread acclaim both here and abroad, Moody Institute of Science photographers relied heavily on the Arriflex 16's mirror reflex features, highly-maneuverable compactness and famed versatility. Exploring unusual procedures in macrocinematography, they synchronized stroboscopic light pulses with the reflex mirror-shutter. This permitted maximum film exposure without sub-

jecting the sensitive, delicate bees to the disturbing, destructive heat of standard lighting. The background story of this fascinating production is reported in the SMPTE JOURNAL, September, 1962 and FILM WORLD of February, 1963.

Utilizing a variety of lenses and lens combinations, the challenges of shooting from moving vehicles ... within closely-restricted tree and hive areas ... or combining macroscopic subjects with normal backgrounds—were all easily met. In successfully filming "City of the Bees," Arriflex once again proved itself indispensable as a photographic tool of almost limitless capabilities. On location, or in studio, it will do the same for you.



PLEASE WRITE FOR LITERATURE on Arriflex cameras and accessories. Specify 16M, 35MM or both.

"THE ARRIFLEX STORY"

An absorbing 32 minute color sound film depicting the step by step manufacture of Arriflex precision cameras and their applications to varied cinematographic assignments. Available without charge for group showings. Write (on letterhead, please) Arriflex Corporation of America for bookings.