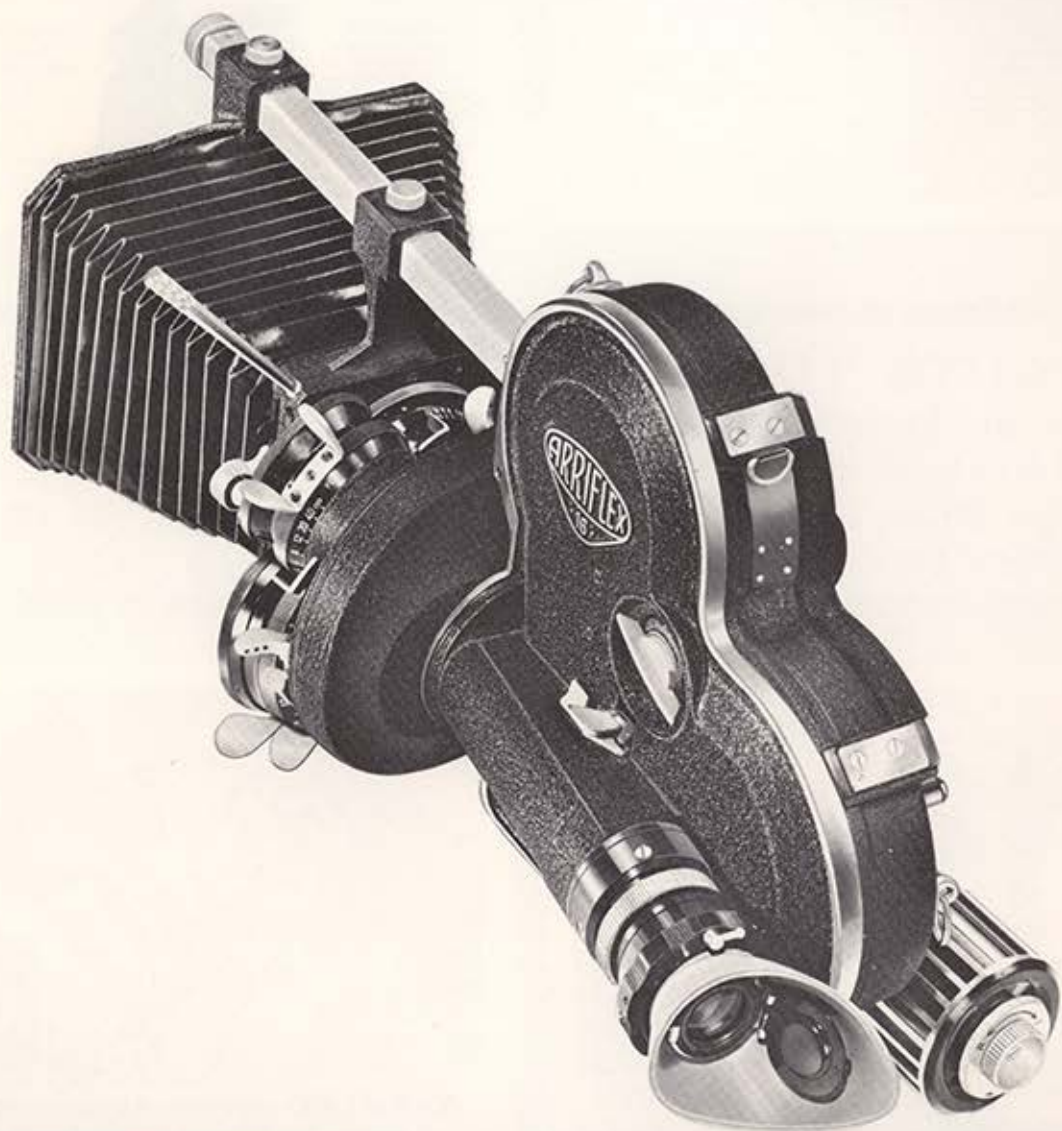


*"In recognition
of outstanding Arriflex success
in the U.S.A."*



10th ANNIVERSARY



ARRIFLEX® 16



ARRIFLEX®



ARRIFLEX choice of "shoestring movie-makers"

On a "shoestring" budget and under conditions that allowed no margin for error, Ralph and Bri Brooke, husband-and-wife producing team, created "The Magic Tide," a 32-minute theatrical color film which has met great success. The Brookes, wife, directed, photographed and edited the film, made in San Felipe, a small fishing village in Baja California, Mexico. Following the maxim that "the best is the most economical in the long run," they rented an Arriflex 16, and with only "crash" instructions in its operation, Bri Brooke—shooting in color for the first time—filmed a charming story of childhood adventure. Original footage was blown up to 35mm for theatrical release. Filming was done outdoors under unusually difficult conditions:

searing 120° heat, sitting, penetrating dust and a native cast. Many of the shots were non-or-over, with no chance of retakes, but Arriflex came through for the Brookes, "... a great piece of camera craftsmanship that has never let us down." The interesting story of the filming was reported in the December 1962 American Cinematographer Magazine.

Successful "shoestring" movie-makers and top budgeted film producers in industry, science and the motion picture capitals of the world, share the same satisfaction with Arriflex's production economy, performance and dependability. From missiles to microbes, in studio or on location, you can depend on Arriflex.



ARRIFLEX "chases" the X-15 at North American Aviation

In the hands of North American's photographic team, Arriflex motion picture cameras share one of the most dramatic assignments of all time... film coverage of the X-15's history-making flights. Tracking the supersonic aircraft— from chase-plane or ground positions — is sure and precise with an Arriflex. Its reflex



viewing system gives the cameraman a direct, brilliant, and continuous through-the-lens image of his subject. He can follow-focus critically... frame his target with positive accuracy. And on the projection screen, his footage is consistently sharp and rock-steady. Arriflex... a capable match for the fabulous dynamics of aerospace research!

A TRIBUTE TO ARRIFLEX USERS — On the occasion of Arriflex's 10th Anniversary, we are publishing this brochure in tribute to the many friends of Arriflex whose cinematographic skills and resourcefulness have utilized to the fullest Arriflex's exclusive features—thereby establishing its reputation for almost limitless capability.



NBC NEWS CORRESPONDENT MARTIN AGONIKOFF (R) INTERVIEWS CAPT. EDWARD CONNOR ABOARD U.S.S. GEORGE WASHINGTON WHILE ARRIFLEX RECORDS THE EVENT

DOWN UNDER, MOODY FILMS SPACE IS A LIBREY. THE COMBAT ARRIFLEX FILMS MISSILE-FIRING ACTIVITY.

Filming of a realistic exercise about Polaris submarine U.S.S. George Washington, was climaxed by the actual launching of its missiles into the Atlantic Missile Range.

ARRIFLEX goes underseas in pioneer recording of POLARIS missile launching

News Correspondent Martin Agonikoff, Associate Producer Daniel Karsnik and a crew of four created an hour-long documentary color film, "Polaris Submarine: Journal of an Undersea Voyage," shown over NBC-TV Network. Director Tom Priestly and Cameraman Scott Bernier selected the compact, easily maneuverable Arriflex 16 for the pioneering job. The NBC newsmen, first TV team ever permitted aboard during a mission, met the Polaris

sub at sea. Once submerged, the George Washington was under "battle" orders not to resurface — for any reason — for 16 days. Working day and night, approximately 16 hours a day, the camera crew filmed duty tours, church services, recreation activities and "bull" sessions of officers and men, then settled down to the serious business of missile-firing activity — recording the underwater launching after the warheads had been removed. Meeting all challenges on land, in the air, on the sea — or under it — Arriflex does its usual dependable job rapidly, accurately and economically. It will do the same for you.



MOODY PHOTOGRAPHER JOHN PETER HANCOCKER USING SYNCHRONIZED FLASH ILLUMINATION AND MODIFIED ASHTON LENS

ARRIFLEX achieves macrocinematographic objective for Moody Institute of Science

A 10-year project of photo-documenting bees maintaining their colonies, 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 minor 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 time and view 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.

*NOTE TO ARRIFLEX USERS: These case histories are from a cur

at work . . . From missile



ARRIFLEX® goes hunting with the Missouri Conservation Commission

Filming a hawk's swift plunge calls for sharp follow-focus and accurate centering of the viewfinder image. That's one reason biologist Charles W. Schwartz uses an Arriflex, in his motion picture studies of birds and animals for the Missouri Conservation Commission. The finder image is formed by the taking lens itself . . . parallax-free.



framed and focused exactly the way it's being filmed. Another reason . . . wide-angles and telephotos can be mounted side-by-side on the Arriflex turret, which diverges lens axes a full 21° to eliminate optical and mechanical interference. Arriflex . . . extremely mobile, fast-handling, and precise . . . best in the field!



ARRIFLEX® covers every angle in upside-down film!

The adaptable Arriflex is no stranger to unusual assignments . . . and photographing an automobile being driven into a service station upside down was one of them! This strange procedure was required for "Look at It This Way," an industrial film produced by Video Films, Detroit, for the Walker Marketing Corporation of Racine, Wisconsin. Employing a variety of "magical" effects, the presentation called for a trained magician in the lead role. Armed with increasing number of mechanically-minded audiences, the picture was developed through honest ingenuity . . . rather than relying on obvious optical effects and other trick shots. Director Paul Lohman relied heavily on Arriflex's famed versatility in the production of this unusual film.

The specially-built car was often inverted, riding on three concealed wheels in the roof. When the script called for the car to be right side up and the scene itself reversed, the Arriflex mirror reflex viewfinder proved invaluable in framing the scene. Its light weight and compact design permitted fastening the camera to a hi-hat and get-head mounted at right angles to the tripod head, for 180° revolution on the base axis. And all through a prolonged schedule, confronted by taxing situations, Arriflex completed this unusually complex film without a hitch! Inexpensive or right side up—hand held, rigidly clamped or rotating in all directions—Arriflex made "magic" with its usual stellar performance—in studio or on location, it will do the same for you!

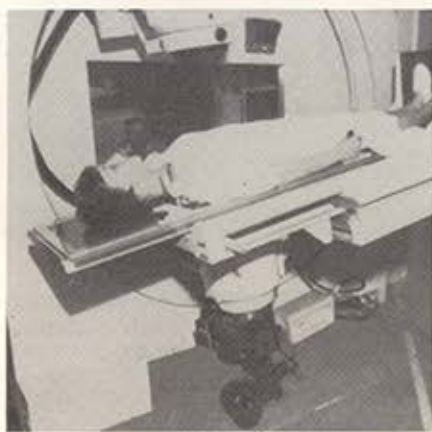
ARRIFLEX MOTION PICTURE CAMERAS ARE THE DOMINANT CHOICE OF CINEMATOGRAPHERS ALL OVER THE WORLD. LIGHTWEIGHT, RUGGED, SPECTACULARLY VERSATILE, ARRIFLEX CAMERAS ARE UNIQUELY SUITED TO



A pioneering step toward global communication was made by Bell scientists! An actual picture was transmitted . . . from the Bell Telephone Laboratories' tracking station in Mendel, New Jersey—to the Echo I satellite in space—to the Jetport Park antenna in Manchester, England. The Arriflex II was actually mounted on the frame of the radar dish. A cross-hair reticle superimposed on the satellite picture verified the accuracy of radar positioning. Arriflex is proud to have contributed to these advanced experiments in world communication. In Project Echo (transmitting a man-made satellite) and in the Moonbounce tests with a

ARRIFLEX® tracks satellites for Bell Laboratories

natural "sky mirror"—coaxially mounted Arriflex cameras dramatically documented completion of radar tracking, completion of approach and elevation of the radar dish, satellite position, and the elapsed time of the tracking period. • Why Arriflex? Because of its precise registration movement, advanced mirror reflex shutter system, and extreme versatility—and because all this is packaged in the most compactly designed professional camera. As always, Arriflex has done the job better, faster, more economically. On location, in the past, in the laboratory, or in the studio—it can do the same for you!



The North American Philips Company, pioneers in advanced X-ray techniques, selected the Arriflex as the ideal motion picture camera to be used with their electronic Image Intensifier. Illustration shows the Philips Ringstad with Arriflex 35 at Union Hospital, Fall River, Mass. Dr. Jack Spencer, Chief of Radiology. The Arriflex is mounted on the Image Distributor of the Image Intensifier, which permits filming of a fluoroscopic image of internal functions and moving organs at reduced X-ray intensity. It is operated from a Cine Control Unit behind a protective glass panel. Recording progressive stages of physiological

ARRIFLEX® serves medicine in Cineradiography with Philips Image Intensifier

changes as they actually take place, the motion picture film allows prolonged and repeated radiological observation by individuals or groups, without exposing either the patient or technicians to excessive radiation. The standard Arriflex—35mm or 16mm—with easy minor modifications, is as ideally suited for this specialized application as . . . in such divergent fields as "missiles to microbes." Compact, reliable, versatile and maneuverable, Arriflex delivers top performance in mastering every studio or scientific role . . . It will do the same for you!

les to microbes *



Key projects at Western Electric's Princeton Research Center are transposed from color slides to motion pictures, through the use of this bench-top "studio," designed by John Carnevale, head of the Center's photographic team. The slides are filmed with an Arriflex 16, driven by an animation motor. Various optical effects are achieved with standard lenses and extension tubes. Creative use of the Arriflex' functional advantages produces highly profes-

ARRIFLEX special assignment at Western Electric

sional results with a minimum budget... and virtually no outside services. Precise focus and hairline framing are easier with an Arriflex than with most other cameras. The cameraman sees a viewfinder image that is identical to the filmed image... identically focused, identically framed. This world-famous mirror-reflex finder simplifies animation photography... time-lapse, stop-motion, extreme-close-up action, and zoom techniques as well.



THE SIMPLICITY OF THE ARRIFLEX IS DEMONSTRATED BY CAMERAMAN WALLY BARBUS TO BRIGHAM YOUNG UNIVERSITY'S HEAD COACH, HAL WITZELL.

Five seasons of filming football games with an Arriflex 16, with never a lost play due to mechanical malfunction, is the proud report of Wally Barbus, official cameraman for Brigham Young University, Provo, Utah. Selected to eliminate the failings of precious equipment, Arriflex has lived up to its reputation for performance and dependability. In filming sports events particularly, there is no chance for retaking footage lost through mechanical failures or cumbersome equipment. "In this respect," Barbus says, "Arriflex is a joy!" Lightweight, portable and engineered for one-man operation, it helps the photographer "stay on top" of every play. The reflex viewfinder permits fast through-the-lens composition and makes follow-focus easy... no

ARRIFLEX scores in every game at Brigham Young U.

matter how deceptive the quarterback, Arriflex's exclusive 21°-divergence 3-lens turret saves time, too — permits side-by-side mounting of long and short lenses — switch from telephoto to wide angle without mechanical or optical interference! So satisfactory did the Arriflex prove itself, both on campus and away, that the University secured two more for its Motion Picture Department and to record other collegiate activities. Summing up the general reaction, Cameraman Barbus states, "In my opinion, Arriflex is the best 16mm camera available today." Whatever your need — in industry, science or entertainment — filming sports or satellites, you will come to the same conclusion.

A RANGE OF APPLICATIONS VIRTUALLY WITHOUT LIMIT. THESE ILLUSTRATIONS DEMONSTRATE JUST A FEW. ARRIFLEX CAN HELP SOLVE YOUR FILMING PROBLEMS WITH EQUAL FACILITY AND ECONOMY.



© FRED ALLEN (LEFT), CHIEF OF THE CRYSTAL GROWTH SECTION, BASIC RESEARCH GROUP AND GENEVY L. FILLMAN, MOTION PICTURE SPECIALIST, SET UP ARRIFLEX IN WITH BENCH MOUNT KILN AND LONG EXTENSION TUBES FOR TIME-LAPSE MONITORING OF CRYSTAL GROWTH.

ARRIFLEX monitors crystal growth studies for U.S. Army Engineers

Crystal growth studies, like all scientific endeavors at the U.S. Army Mobility Command's Engineer Research and Development Laboratories, Fort Belvoir, Va., have as their ultimate object, better equipment and military techniques to meet the demands of modern warfare. These studies, carried out under controlled conditions, are vital to the basic research being conducted by the Laboratories on metastable substances. The Arriflex camera has proved an essential tool in these investigations, performing the 24-hour a day, long-term monitoring that would otherwise require the services of a highly-trained technician. Due to its flexibility, the Arriflex can be

programmed to catch by time-lapse photography any phase of change in crystal growth, or other phenomena. In addition to growth rates, other parameters of specimens can be determined. These include density changes in the vicinity of the crystals, density changes of the solution in the vicinity of the crystals, gas evolution rates, and temperature gradients. The camera monitoring of all these factors is not only safer but more accurate than human operation. Arriflex' famed reliability and ready adaptability to any laboratory, studio or location assignment, "From the microscope to the missile range," make it the favorite of professional photographers. It can help solve your filming problems, too.



Arriflex assigned to tracking rocket at Cape Canaveral, Florida. Right: Night's dark background footage. Arriflex used to photograph Glenn's arrival aboard Friendship 7. Strategic placement of 12 Arriflex 16mm cameras, with a battery of lenses, helped coordinate tracking and filming of the event in Cape Canaveral, Bermuda, Nigeria, Australia, Hawaii, Mexico, California, Texas and aboard the Aircraft Carrier Randolph. "Friendship 7" is recovered from Atlantic and hoisted aboard.

Arriflex is proud to have contributed to the official recording of Col. John Glenn's epic spaceflight in Friendship 7. Strategic placement of 12 Arriflex 16mm cameras, with a battery of lenses, helped coordinate tracking and filming of the event in Cape Canaveral, Bermuda, Nigeria, Australia, Hawaii, Mexico, California, Texas and aboard the Aircraft

ARRIFLEX records history in filming "FRIENDSHIP 7's" orbital flight

Carrier Randolph in the Atlantic. "From Missiles to Microbes" Arriflex 16mm and 35mm motion picture cameras are sharing in today's most sophisticated ventures into the frontiers of science and industry. In research and development, in the studio or on location Arriflex motion picture cameras do the job better, faster and more economically.

ications. If you have an interesting application, please write.

1963 marks the 10th Anniversary of the Arriflex 16. During this decade, it has become a dynamic historian of Man's most ambitious ventures —
“from missiles to microbes.”

There is no greater tribute to a product than to say it has kept ahead of the demands made upon it by a sophisticated technology. In this respect, Arriflex has proven itself an indispensable cinematographic tool in such diverse fields as Science, Industry, Education, Government, Medicine, Research, News, Sports and Entertainment.

In expressing our gratitude to the cinematographers who have accomplished so much with Arriflex, we pledge that our progressive program of research and development will maintain Arriflex's unique status as “the most versatile, most dependable, money-saving professional motion picture camera.”



The coincidence of Photokina '63 and the 10th Anniversary of the introduction of Arriflex 16 Professional Motion Picture Cameras into the United States was highlighted by the presentation of a congratulatory silver cup to Mr. Paul Klingenstein (R), president of the Arriflex Corporation of America, by Dr. Robert Richter (L), president of Arnold & Richter. Erich Kaestner, chief design engineer of Arnold & Richter, shares in the happy event.

ARRIFLEX!

What do these leading firms have in common? They all have "in-plant" film departments...they all own Arriflex cameras.

...always in the best company



From the microscope to the missile range... from spot locations to sound stages... Arriflex professional motion picture cameras are the dominant choice of filmmakers in science, industry, and entertainment. They're lightweight, rugged, tremendously versatile — uniquely suited to a range of applications virtually without limits. Here are some of the features that give Arriflex cameras their remarkable capabilities:

- MIRROR-SHUTTER REFLEX VIEWFINDER • REGISTRATION-PIN FILM MOVEMENT • 21°-DIVERGENCE 3-LENS TURRET • CONTOUR HAND GRIP • FRAMES-PER-SECOND TACHOMETER • COMPLETE ACCESSORY SYSTEM... lenses, standard and special-purpose electric drives, power supplies, time-lapse equipment, film magazines, sound blimps, tripods.



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ARRIFLEX CORPORATION OF AMERICA

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