ARRIFLEX®

...always in the best company

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

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-&-wife producing team, created "The Magic Tide," a 32-minute theatrical color film which has met great success. The Brookes wrote, 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, sifting, penetrating dust and a native cast. Many of the shots were now-or-never, 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!

LIGHTWEIGHT, RUGGED, SPECTACULARLY VERSATILE, ARRIFLEX CAMERAS ARE UNIQUELY SUITED TO A RANGE OF APPLICATIONS THAT IS VIRTUALLY WITHOUT LIMIT.

NBC NEWS CORRESPONDENT MARTIN AGRONSKY (FAR LEFT) INTERVIEWS CAPT. EDWARD COOKE ABOARD U.S.S. GEORGE WASHINGTON WHILE ARRIFLEX RECORDS THE EVENT.

DOWN UNDER, WHERE ELBOW SPACE IS A LUXURY, THE COMPACT ARRIFLEX FILMS MISSILE-FIRING ACTIVITY.

ARRIFLEX® goes underseas in pioneer recording of POLARIS missile launching

Filming of a realistic exercise aboard Polaris submarine **U.S.S. George Washington**, was climaxed by the actual launching of its missiles into the Atlantic Missile Range. News Correspondent Martin Agronsky, Associate Producer Daniel Karasik 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 Berner 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 **14 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.

ARRIFLEX® is astronomer's aide at Kitt Peak National Observatory

High on a rock-bound mountain peak in Tucson, Arizona, is the Kitt Peak National Observatory, site of the world's largest solar telescope. The magnificently modern research center is operated by AURA, The Association of Universities for Research in Astronomy, Inc., under contract with the National Science Foundation. Absorbed in current research projects are astronomers from the leading universities, the observatory's own Photography Department and its Arriflex 16mm Motion Picture Cameras.

"We're presently using the Arriflex 16 to photograph 'seeing' conditions, or air mass turbulence, in our new 84" telescope, fifth largest in the world," explained John H. Lutnes, head photographer at Kitt Peak. "We have the Arriflex mounted on a special bracket on the cassegrain focus of the telescope, which in turn is focused on the limb of the moon for illumination, and imaged past a knife edge onto film—a process similar to Schlierin ohnheraphy."

"The projected black and white film displays an image of the 84" mirror as background, over which is seen a distorted wave front within the telescope and housing dome. We can separate the slower moving turbulence inside the dome and the more active turbulence outside the dome by exposing the film at approximately 12 FPS."

"We selected the 16mm Arriflex for several reasons... versatility, dependability, compactness, ruggedness, and the innumerable accessories available," Lutnes added. "In scientific research the quality of equipment often determines an experiment's qualitative results."

Qualitative results... criterion for research centers throughout the world... is the criterion for Arriflex too. And a major reason why cinematographers in the exacting fields of science and research depend on an Arriflex.

We invite you to contribute to this ad series

at work...

ARRIFLEX® goes hunting with the Missouri Conservation Commission

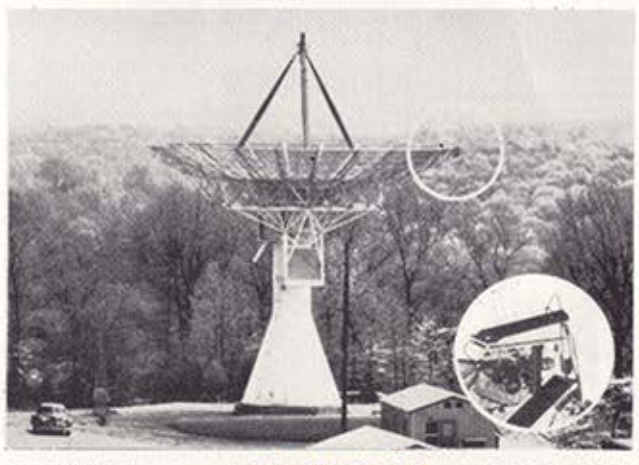
Filming a hawk's swift plunge calls for sharp follow-focus and accurate centering of the viewfinder image. That's one reason biologist Charles W. Schwartz uses an Arriflex, in his motion picture studies of birds and animals for the Missouri Conservation Commission. The finder image is formed by the taking 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. Aimed at increasing muffler sales to 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 pan-head mounted at right angles to the tripod head, for 180° revolution on the lens axis. And all through a prolonged schedule confronted by fleeting situations, Arriflex completed this unusually complex film without a hitch! Topsy-turvy or right side up — hand held, rigidly clamped or rotating on all directions — Arriflex made "magic" with its usual stellar performance — in studio or on location, it will do the same for you!

THESE ILLUSTRATIONS DEMONSTRATE JUST A FEW. ARRIFLEX MOTION PICTURE CAMERAS CAN HELP SOLVE YOUR FILMING PROBLEMS WITH EQUAL FACILITY AND ECONOMY.



ARRIFLEX® tracks satellites for Bell Laboratories

A pioneering step toward global communication was made by Bell scientists! An actual picture was transmitted . . . from the Bell Telephone Laboratories' tracking station in Holmdel, New Jersey—to the Echo I satellite in space—to the Jodrell Bank antenna in Manchester, England. The Arriflex IIc was actually mounted on the frame of the radar dish . . . its finder 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 (involving a man-made satellite) and in the Moonbounce tests with a natural "sky mirror"—coaxially mounted Arriflex cameras dramatically documented correlation of radar tracking, compilation of azimuth and elevation of the radar dish, satellite position, and the elapsed time of the tracking period. ● Why Arriflex? Because of its precise registration-pin 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 plant, in the laboratory, or in the studio—it can do the same for you!

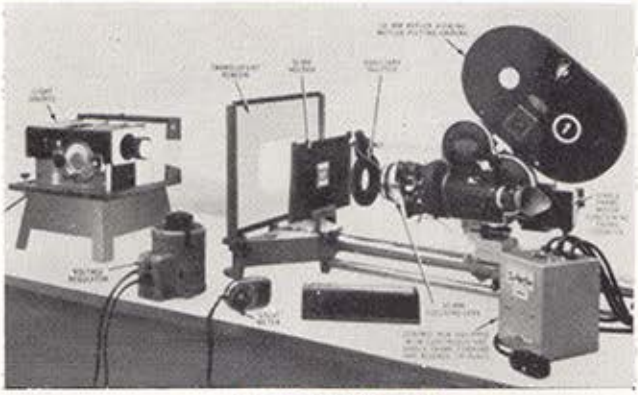
ARRIFLEX® serves medicine in Cineradiography with Philips Image Intensifier

The North American Philips Co., 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 Ringstand 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 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 only minor modifications, is so ideally suited for this specialized application as it is for the many others for which it has gained fame . . . 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!

by submitting your Arriflex "at-work" story.

ARRIFLEX at work ...



ARRIFLEX special assignment at *Western Electric*

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 professional 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 EXPLAINED BY CAMERAMAN WALLY BARRUS TO BRIGHAM YOUNG UNIVERSITY'S HEAD COACH, HAL MITCHELL

ARRIFLEX scores in every game at Brigham Young U.

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 Barrus, official cameraman for Brigham Young University, Provo, Utah. Selected to eliminate the failings of previous 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," Barrus 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 view-finder permits fast through-the-lens composition and makes follow-focus easy . . . no 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 acquired two more; for its Motion Picture Department and to record other collegiate activities.

Summing up the general reaction, Cameraman Barrus 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.

D. FRED KISER (left), CHIEF OF THE CRYSTAL GROWTH SECTION, BASIC RESEARCH GROUP AND SIDNEY L. FELDMAN, MOTION PICTURE SPECIALIST, SET UP ARRIFLEX 16 WITH 50MM (ROUND) KILAR 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 facets is not only safer but more accurate than human operation.

Arriflex's 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.

Col. John Glenn enters space capsule "Friendship 7" to prepare for epic flight.

At Cape Canaveral, as across the world, Arriflex records operations of Glenn's launch crew.

"Capture activity" on world map in Mercury Control filmed by Arriflex on crew.

Arriflex assigned to tracking station at Kano, Nigeria takes background footage.

Arriflex applied to photograph Glenn's arrival aboard Aircraft Carrier **Randolph.**

Home safe "Friendship 7" is recovered from Atlantic and hoisted aboard.

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

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 co-ordinate tracking and filming of the event in Cape Canaveral, Bermuda, Nigeria, Australia, Hawaii, Mexico, California, Texas and aboard the Aircraft 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.

A continuing and progressive program of research and development maintains Arriflex's unique status as *the world's most versatile, most dependable money saving, professional motion picture camera.*

Write for literature

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