

# THE ARRIFLEX® STORY

Arrange to see  
this absorbing film  
on your own screen

No matter whether you have been using Arriflex cameras for years or contemplating buying your first, this 32 minute color and sound 16MM film provides "inside story" information that will heighten your appreciation or resolve your interest in these sophisticated filming tools.

#### HOW ARE ARRIFLEX CAMERAS MADE?

"The Arri Story" takes you to West Germany on a guided tour through the ultra modern Arriflex plant. Here you witness first-hand, design and detailed manufacturing steps of these world renowned cameras from drawing board to finished product.

#### WHY ARE ARRIFLEX CAMERAS SO RELIABLE?

It's all in the meticulous unrelenting testing procedure before a single camera is ever checked out of the plant. "The Arriflex Story" shows you how and why more time is devoted to testing and inspection than actual fabrication. When finally you reach the final check-out test you'll understand why Arriflex cameras consistently produce ultra-sharp, rock-steady footage to the highest professional standards.

#### WHAT'S THE RANGE OF ARRIFLEX ASSIGNMENTS?

"The Arriflex Story" takes you literally around the world and to many of the more than 100 countries where Arriflex is the preferred camera among professional cinematographers. From Alaska to Zanzibar, on assignments as diverse as missile tracking to microbe hunting, from cinema art to newsreel, you will witness the facts that have earned Arriflex its reputation as the most versatile, most reliable professional motion picture camera in the world.

"THE ARRIFLEX STORY" is offered on loan without charge for screening anywhere in the continental U.S.A. to the following groups: Professional producers and cameramen, professional associations and affiliated chapters, institutions teaching motion picture production, Government Agencies and services concerned with motion picture production. Please request on letterhead.

**ARRIFLEX CORPORATION OF AMERICA**  
257 Park Avenue South, New York, N. Y. 10010

## current literature



The Editors present for convenient reference a list of articles dealing with subjects cognate to motion-picture engineering published in a number of selected journals. Photostatic or microfilm copies of articles in magazines that are available may be obtained from The Library of Congress, Washington, D.C., or from the New York Public Library, New York, N.Y., at prevailing rates.

#### American Cinematographer

vol. 46, no. 6, June 1965  
How to Meet System Limitations in Color TV Cinematography (p. 364) *Hal Mohr*  
Luminance Analyzer Aids TV Filming (p. 367) *Gerald Hirschfeld*

#### British Kinematography

vol. 45, no. 6, Dec. 1964  
Review of Cinematograph Screen Developments (p. 180) *G. T. J. Knowles*  
Colour Perception (p. 186) *K. R. Sadek*  
Transistorized Amplifiers for Studio Tape Recorders (p. 188) *Z. Vajda*

vol. 46, no. 1, Jan. 1965  
Picture and Sound Location Equipment, 16mm (p. 6)  
Radiophonic Effects in the B.B.C. (p. 14) *F. C. Brooker*

vol. 46, no. 2, Feb. 1965  
A Positive Film for T.V. Transmission (p. 45)  
The Magic of Disney (p. 47)

vol. 46, no. 5, May 1965  
Integration of Stage and Film (p. 124) *John Halas*  
New Projection Techniques and Picture Presentation at the Swiss National Exhibition, 1964 (p. 134) *Thomas Ganz*

E.B.U. Review no. 87 A, Oct. 1964  
How People Listen to Speech and Music (p. 198) *K. Ilmonen*  
Broadcasting in Angola (p. 202) *M. Menozes*  
Satellite Telecommunications (p. 239)

no. 88 A, Dec. 1964  
Eurovision and the Olympic Games, Tokyo 1964 (p. 286)

#### Electrical Communication

vol. 40, no. 2, 1965  
Microwave Radio System for Multichannel Telephony and Television in the 6-Gigahertz Range  
Pt. 1. Basic Feature (p. 173) *D. Davidson, G. Dawson, O. Laaff, and M. Müller*  
Pt. 2. Solid State Microwave Power Generators (p. 184) *R. H. Goringe, and J. I. C. Philips*  
Pt. 3. Wide-Band Intermediate-Frequency Amplifiers (p. 192) *O. Bettinger*  
Pt. 4. Cassegrain Antenna (p. 200) *D. G. Ware and G. Stemp*  
Pt. 5. Auxiliary Radio Relay System BFM24/6000 (p. 209) *A. Liekens and E. Reygaerts*

IEEE Spectrum vol. 2, no. 5, May 1965  
Machine Recognition of Human Language Pt. III (p. 104) *Nilo Lindgren*

#### Industrial and Commercial Photographer

vol. 4, Mar. 1965  
The Development of Aerial Scientific and Television Cameras (p. 47) *Anon.*

#### Industrial Photography

vol. 14, no. 6, June 1965  
Photography at the National Institutes of Health: Special Report (p. 19) *Arthur H. Rosien*

#### Jour. Acoustical Society of America

vol. 37, no. 1, Jan. 1965  
Minimizing Feedback in Sound Systems and Room-Ring Modes with Passive Networks (p. 131) *C. P. Boner and Charles R. Boner*

#### Jour. Biological Photographic Association

vol. 33, no. 2, May 1965  
Horizontal Apparatus for High Resolution Cinephotomicrography (p. 49) *Herbert J. Robb and Clarence M. Jabs*

#### Jour. Optical Society of America

vol. 55, no. 2, Feb. 1965  
Comparison of Methods for Image Evaluation (p. 165) *John B. DeVelis*  
Absorption of 3.39-Micron Helium-Neon Laser Emission by Methane in the Atmosphere (p. 174) *Byron N. Edwards and Darrell E. Burch*

vol. 55, no. 3, Mar. 1965  
Coupling of Optical Fibers and Scattering in Fibers (p. 261) *Alan L. Jones*  
Infrared Filters of Evaporated Gallium Arsenide (p. 271) *R. P. Howson*  
Brightness-Contrast Effects Among Several Points of Light (p. 323) *James P. Thomas*

vol. 55, no. 5, May 1965  
Detective Quantum Efficiency in Photodetectors with Some Amplification Mechanisms (p. 525) *H. J. Zweig*

vol. 55, no. 6, June 1965  
Luminance Addition: General Considerations and Some Results at Foveal Threshold (p. 718) *Sherman L. Guth*  
Effect of Exposure Time on Induced Color (p. 731) *Jo Ann S. Kinney*

#### Jour. Photographic Science

vol. 13, no. 3, May/June 1965  
Negative-Positive Versus Reversal Systems (p. 125) *P. Kowaliski and P. Mouchel*  
The Adsorption of Gelatin to a Silver Powder (p. 133) *A. J. Groszek and H. W. Wood*

#### Kinomekhanik

Nov. 1964  
Non-Rewind Devices in the Showing of Films (in Russian) (p. 25). Cf. *Tekh. Kino i Televideniya*, vol. 8, Dec. 1964 (p. 9) *A. Bodrov, V. Petrov and I. Fonar*

#### SPIE Journal

vol. 3, no. 2, Dec. 1964/Jan. 1965  
Image Motion and Resolution for Air-to-Air Photography (p. 50) *Irving J. Spiro*  
Optical Techniques of Visual Simulation for Space Travel (p. 52) *Thomas P. Neuberger*

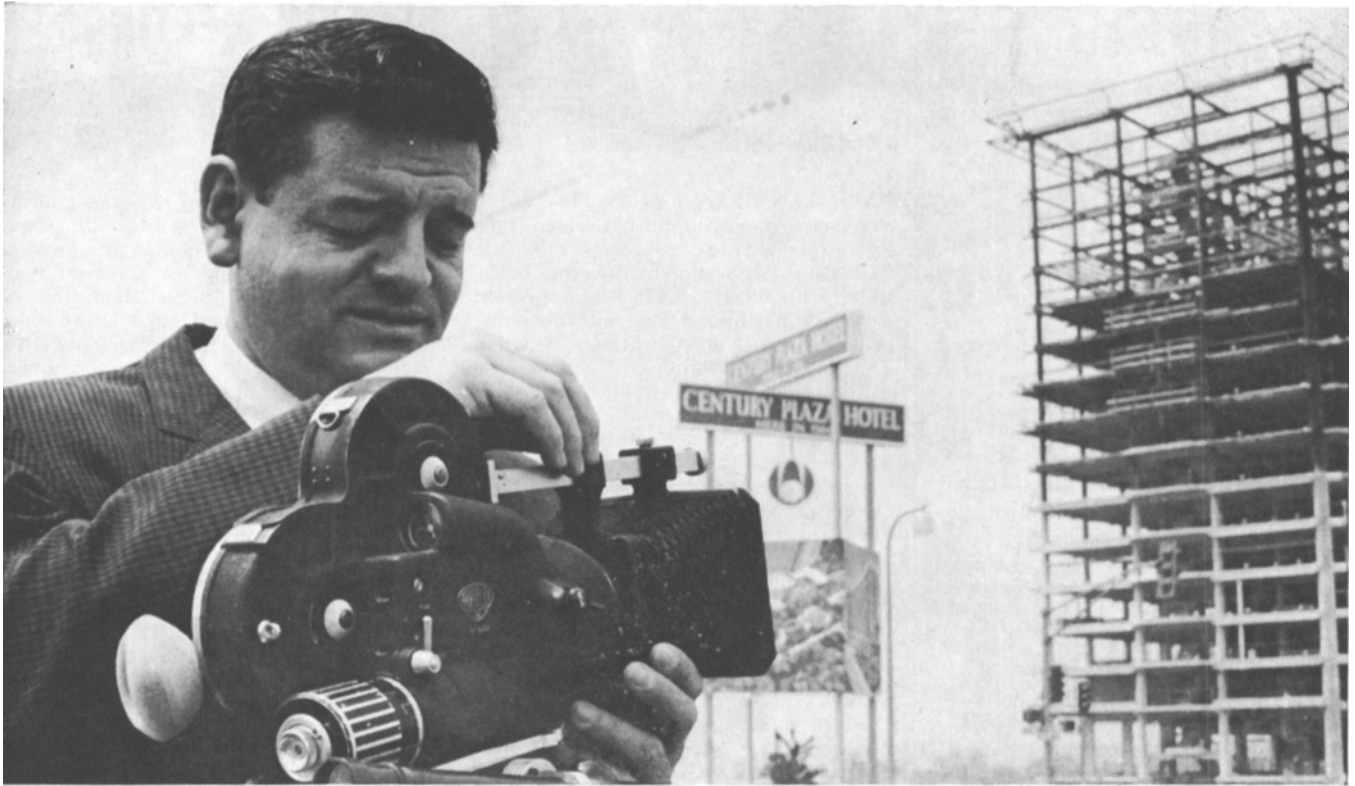
vol. 3, no. 3, Feb./March 1965  
Improved Trajectory Recording with Laser Rangefinder (p. 95) *Truman G. Bergman*

#### Tekh. Kino i Televideniya

vol. 9, Jan. 1965  
The Application of the Kiev Stereo Attachment to the Pentazet-35 (motion-picture) camera (in Russian) (p. 65) *B. M. Muratovskii*

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# ARRIFLEX at work — ONE OF A SERIES\*



## ARRIFLEX® AND FILMAGIC "ERECT" A HOTEL IN MINUTES FOR ALUMINUM CO. OF AMERICA

One of the most unusual films to flash on nationwide television next season will be a commercial—Aluminum Company of America's pictorial recording of the building of the new Century Plaza Hotel in Los Angeles. Actual construction time: 2 years. TV "building" time, from foundation to finish: 2 minutes.

How do you erect a multi-storied luxury building in the brief span of seconds? It takes "reel" talent—the genius of a Lee Chaney, Hollywood's Filmagic Studio expert, who devised the exciting, new Dissolve Lapse film technique; the ingenuity of a Don Iwerks, motion picture engineer who designed and built the system's essential component units; the adaptability of an Arriflex, the motion picture camera chosen to fulfill the critical demands of this unique innovation in interval photography.

To these attributes add two more requisites: a patient and unerring cinematographer and a constantly reliable instrument. Week after week, during the entire two year construction period, a 16mm Arriflex and its specially designed Dissolve Camera Mount, were brought to the building site, where a permanent observer's post had been planted in concrete. Secured between camera and post, the special mount registered one to the other with complete accuracy,

assuring exact repositioning when the same scene, in progressive stages was shot again and again.

"The precision of the registration pin movement, incorporated into the design of the Arriflex, made possible the perfect register of each filming sequence," Don Iwerks explained. "When you're developing a new idea, you need equipment that is flexible, that can respond to creativity. The Arriflex is just that kind of camera," Chaney added.

With Lee Chaney's Dissolve Lapse System, construction scenes were filmed at normal sound speed, then dissolved together in the laboratory. The results are phenomenal. The finished Alcoa commercial will show the hotel "growing" right before the eyes of the audience with amazing continuity and clarity. Devoid of the accelerated action, fast moving shadows and everchanging quality of sunlight common to time lapse photography.

In the soon-to-be-seen TV spot, Arriflex builds not only a hotel, but reputations too... esteem for a fine product, Alcoa; for a creative cinematographer, Lee Chaney; for an inventive engineer, Don Iwerks; for a capable camera, Arriflex.

Have you a reputation to build? Try an Arriflex.



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.

WRITE FOR NEW CATALOG.

\*YOU ARE INVITED to send us a description of your special use of Arriflex equipment.



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"THE ARRI 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.