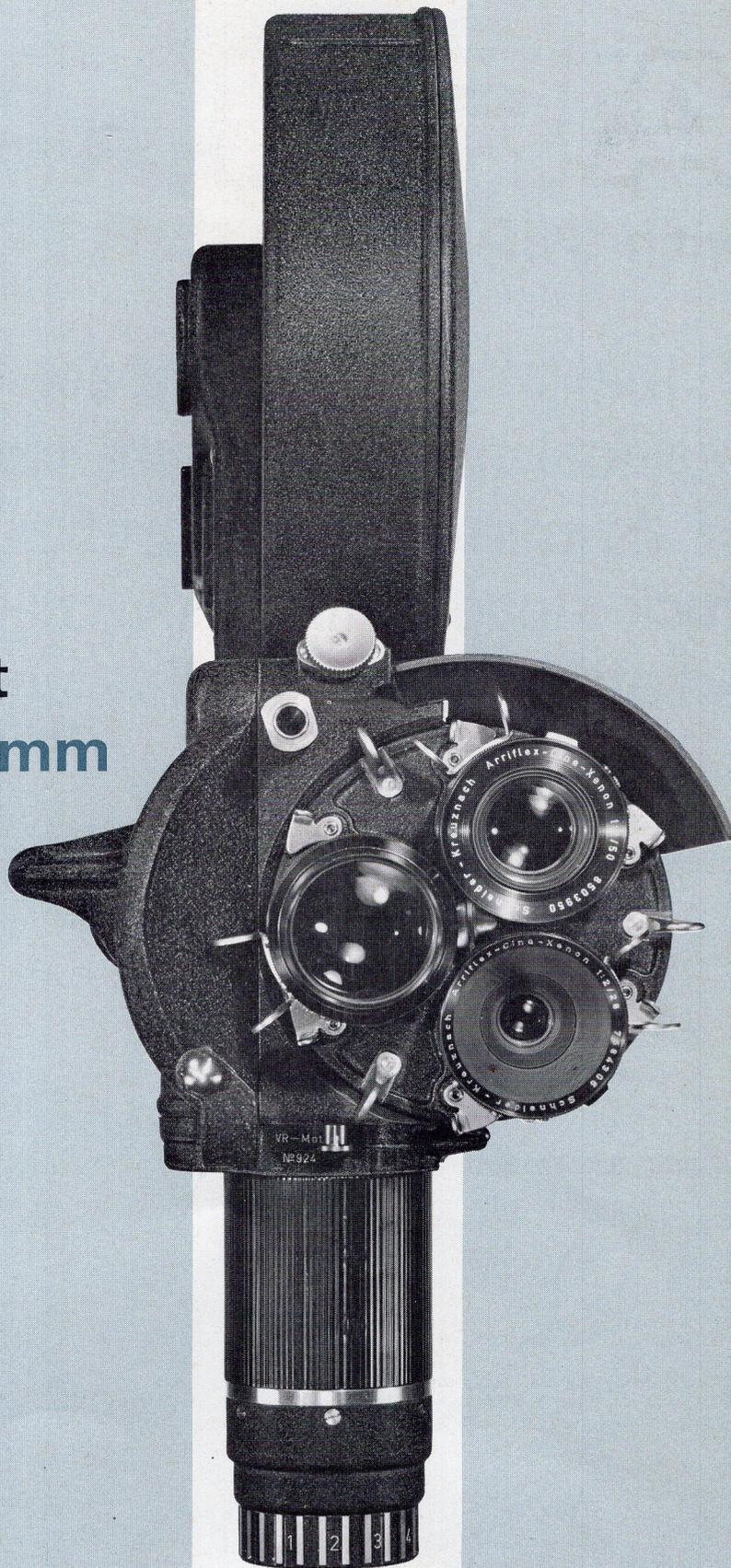


...the only
truly compact
and lightweight
professional 35mm
motion picture
camera



ARRIFLEX[®] 35 MODEL 2C/B

PROFESSIONAL MOTION PICTURE CAMERAS

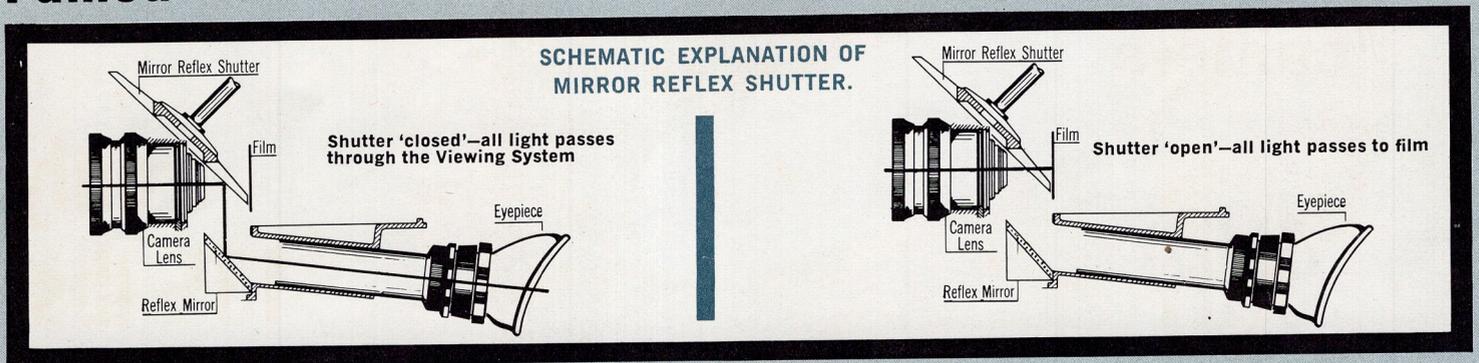
ARRIFLEX CORPORATION OF AMERICA • NEW YORK • CALIFORNIA

ARRIFLEX[®]

with IMPROVED REFLEX VIEWFINDER and

... the only truly compact and lightweight professional motion picture camera—world famous for its mirror-shutter reflex optical system and “rock-steady” film movement—leads the field in versatility, dependability and economy.

Famed ARRIFLEX MIRROR-SHUTTER REFLEX SYSTEM



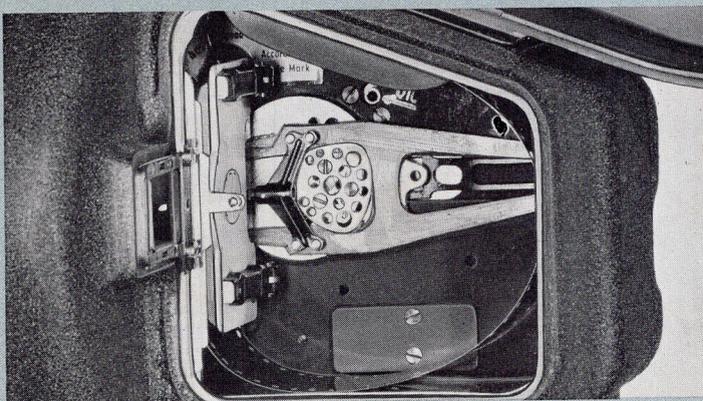
The Arri mirror-shutter reflex system represents a milestone in sophisticated professional motion picture camera view-finder design.

Arriflex conceived (originally patented in 1937!), Arriflex designed, Arriflex engineered and Arriflex perfected, this brilliant concept has set the standard for professional motion picture cameras the world over. Though many other reflex systems “like” the Arriflex mirror-shutter have been evolved, none has ever surpassed it in conception or operational advantages.

The mirror-shutter system has made possible through-the-lens viewing—banishing forever the handicaps of accessory finders. Focusing, framing, depth of field—every aspect of the cameraman's precious image are clearly and precisely

seen in the reflex finder—parallax-free—without supplementary finders, masks or rack-over devices. “What you see you get” with an Arriflex!

HOW THE ARRIFLEX REFLEX SYSTEM OPERATES The heart of the reflex system is the Arriflex segmented mirror-shutter, which rotates at a 45° angle between the lens and film plane. When the shutter is “closed” a brilliant clear image is reflected off the mirror segments into the viewfinder. When the shutter is “open” ALL the light passes between the segments directly onto the film. Thus ALL the light goes alternately to the film and finder. There is no beam splitter to dissipate the light or degrade lens performance. The Arriflex mirror-shutter design concept provides a clear, bright image at all practical, working apertures, large or small.



ARRIFLEX PRECISION FILM MOVEMENT

The Arriflex 35 2C film movement is designed to produce rock-steady, theatre-quality footage, under all filming conditions. The precision, cam-driven claw mechanism provides both film pull-down and precise, registration action. The cardioid cam action drives the claw so that at the end of each pull-down movement, the claw decelerates, and goes through a long straight pullout. This “dwell-time” locates each frame with great precision. Steady, theatre-quality pictures, exact frame line to ASA standards, and rugged, enduring precision are the results.

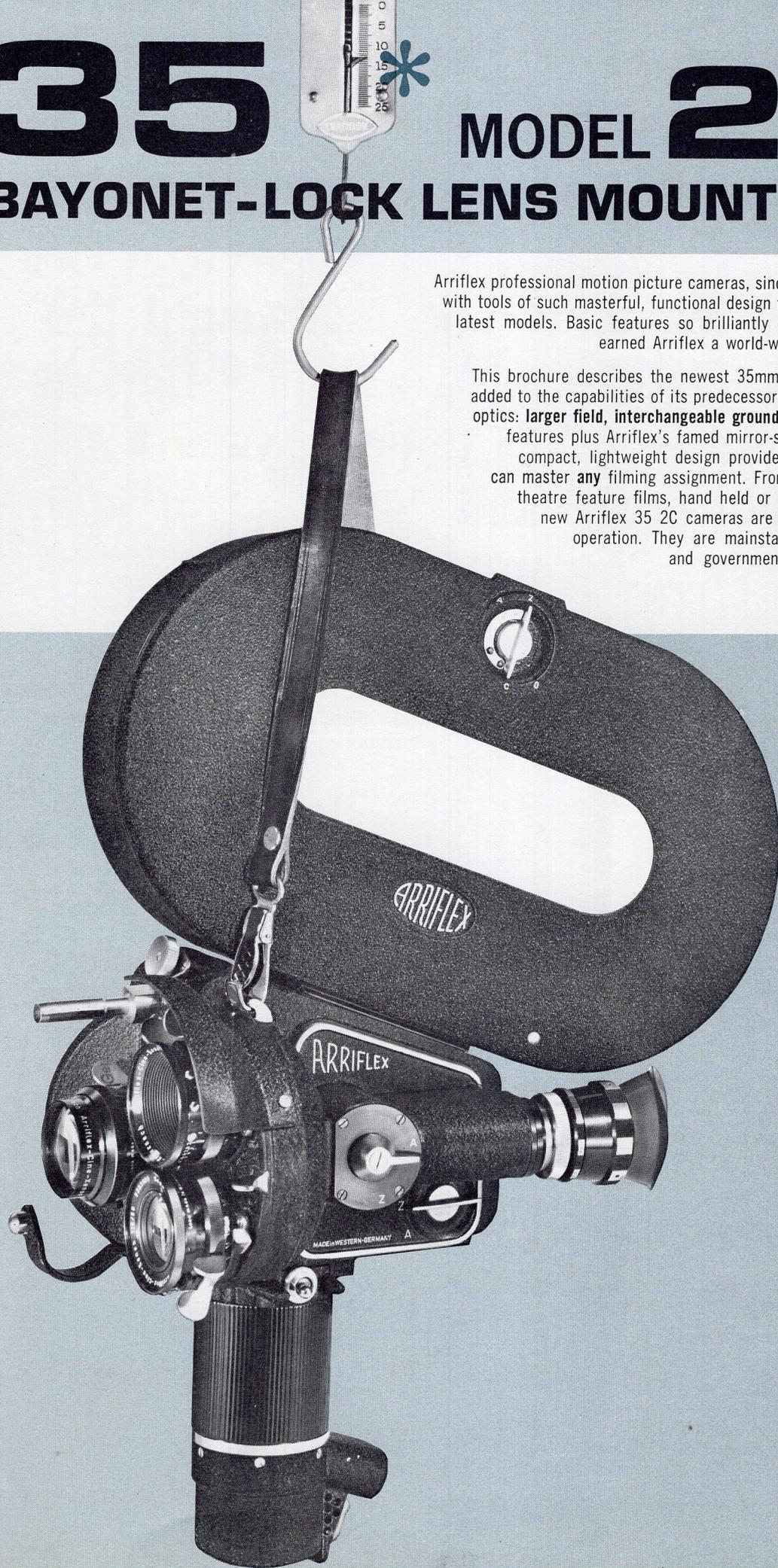
The precise, cardioid cam-driven movement is matched in the Arriflex 35 2C, by a substantial, durable, hard-chromed all stainless steel gate. The gate is precision-machined and lapped. Cross stages, substantial rear pressure pad and side pressure rail—all have the benefit of the finest precision craftsmanship—all carefully designed and meticulously fabricated to keep film flat, steady, and precisely in focus at all times, under all conditions.

35 MODEL 2C/B

BAYONET-LOCK LENS MOUNT SYSTEM

Arriflex professional motion picture cameras, since their very inception, have provided the film-maker with tools of such masterful, functional design that their basic features are still the "heart" of the latest models. Basic features so brilliantly conceived, so skillfully engineered that they have earned Arriflex a world-wide reputation for unsurpassed filming capabilities.

This brochure describes the newest 35mm model, the Arriflex 35 2C, which has importantly added to the capabilities of its predecessors. This advanced model incorporates improved finder optics: **larger field, interchangeable ground glass** and a **divisible finder system**. These newest features plus Arriflex's famed mirror-shutter optical system, cardioid film movement and compact, lightweight design provides the professional film-maker with a camera that can master **any** filming assignment. From missiles to microbes, from on the spot news to theatre feature films, hand held or on tripod, on location or on the sound stage, the new Arriflex 35 2C cameras are unsurpassed in versatility, portability and ease of operation. They are mainstays in entertainment, industry, science, education and government—wherever motion pictures are used to teach, influence, entertain or sell.



only
*13½ lbs.
light!

A ready to "shoot" Arriflex 35 2C with three lenses, 400 ft. magazine and handgrip motor weighs only 13½ lbs! Light enough for hand-held grab shots and "new wave" filming techniques—"heavy" enough for location and sound stage filming, the Arriflex 35 2C provides the professional film-maker with the most versatile capable filming tool in the world. You get rock-steady theater-quality footage when you "go" with an Arriflex—anyplace—anytime.



FEATURE DETAILS

1. Quick-change, 400 ft., all gear-driven Magazine; runs Forward and Reverse.
2. Snap-on Rubber Eye-cup, with recess for prescription spectacle lens.
3. Detachable Magnifying Eye-piece with Diopter adjustment collar and lock collar. Permits use of Periscope Finder Attachment and/or Automatic Closure Eye-piece. (See page #6.)
4. Camera door lock.
5. Closure Mechanism Lever, for cutting off stray light when Reflex Viewfinder is not used. Closure may be replaced with an Anamorphic lens element, permitting undistorted view with both spherical and Anamorphic objective lenses.
6. Main Stop-Start Toggle Switch for motor.
7. Main DC power cable socket.
8. Forward-Reverse switch for 16 V, DC Variable Speed Motor.
9. Variable Speed, 16 V, DC Handgrip Motor.
10. Built-in Rheostat to adjust variable speed 16 V, DC Motor.
11. Precision 3-lens turret.

SPECIFICATIONS

WEIGHT: Camera with normal lenses, wild motor, and matte-box... 8½ lbs., 200 ft. magazine... 2¾ lbs., 400 ft. magazine... 4½ lbs.

MAXIMUM DIMENSIONS: (irregular shape) Camera with wild motor and 200 ft. magazine: 15 x 7½ x 14" (With 400 ft. magazine 15 x 7½ x 18". Height is approximately 3½" less with synchronous motor.)

FILM APERTURE: Academy: 16 x 22mm/.631" x .868";

Cine-mascope Aperture available on request 18.6 x 22mm/.735" x .868".

FILM TRANSPORT: Single claw with registration action.

SHUTTER OPENING: 180° (1/48 sec. at 24 FPS.)

CAMERA SPEEDS: To 50 FPS continuously variable.

TEMPERATURE RANGE WITH FACTORY LUBRICATION: -20° F to +120° F.

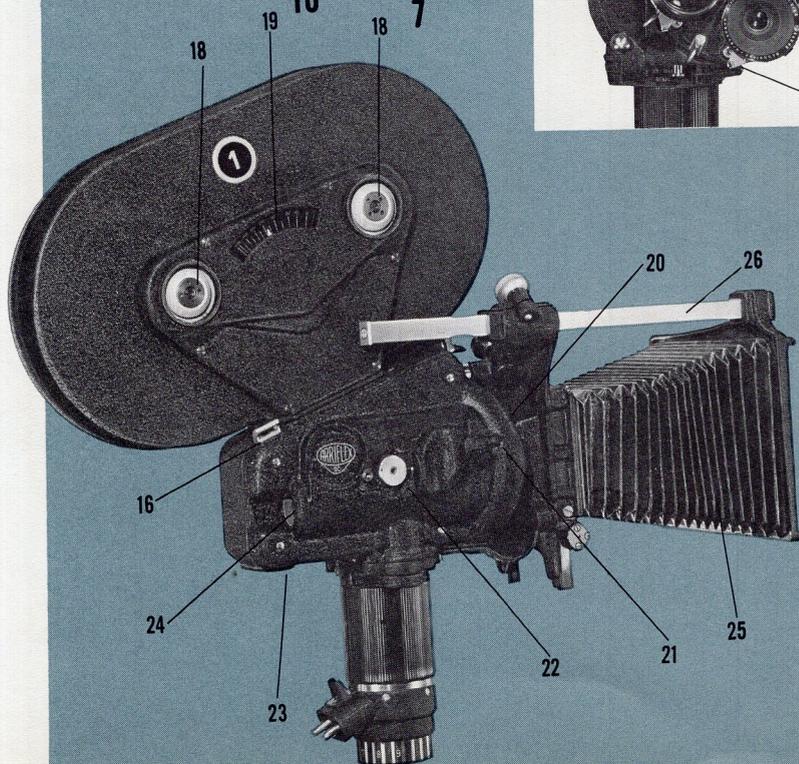
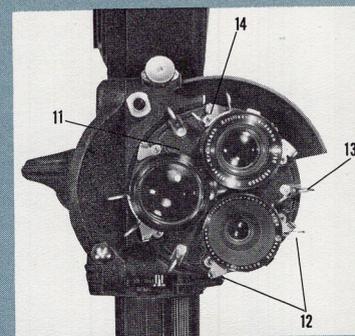
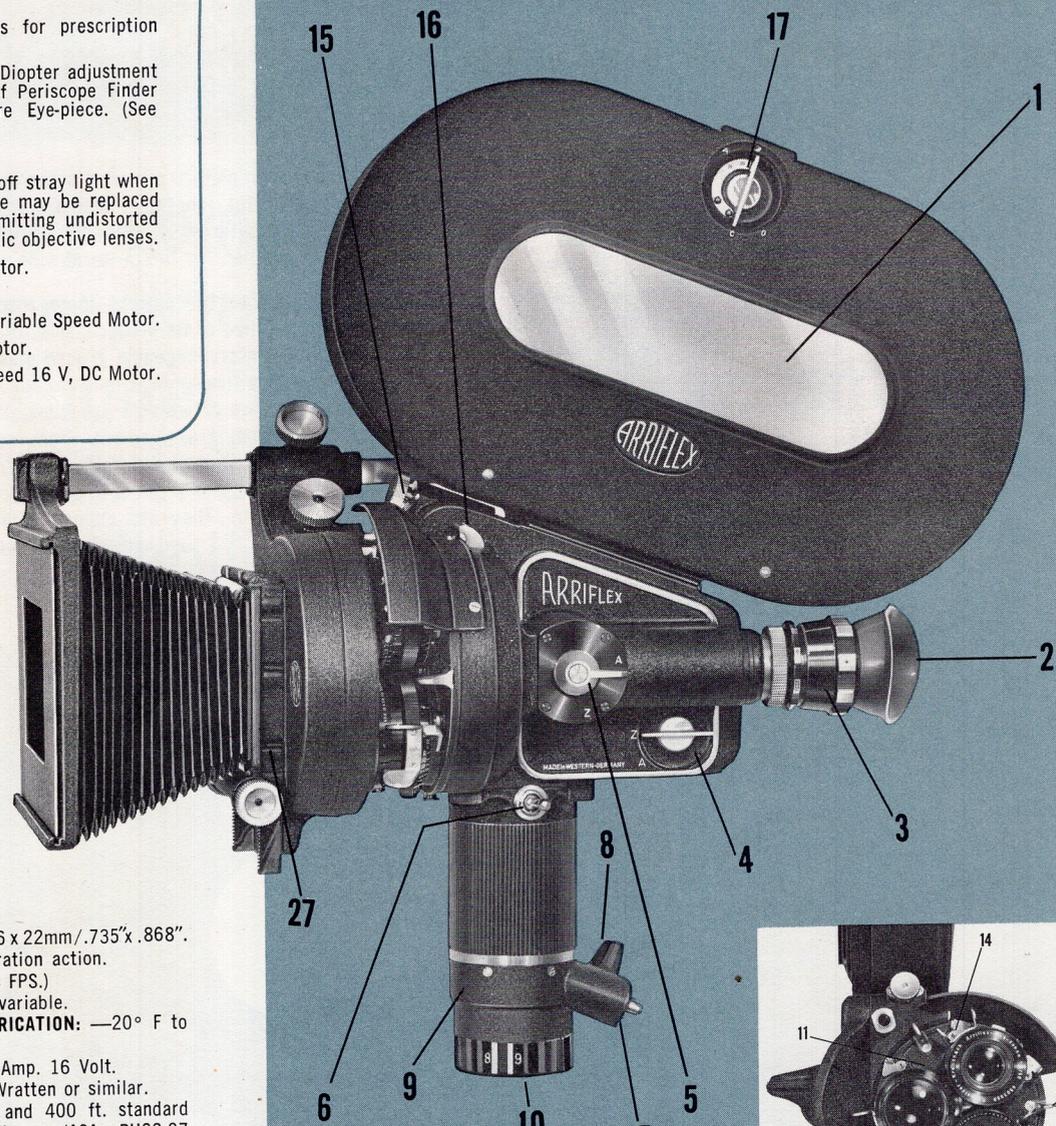
DC MOTOR CURRENT REQUIREMENTS: 3.6 Amp. 16 Volt.

MATTE-BOX FILTER SIZE: Standard 3 x 3: Wratten or similar.

FILM REQUIREMENT: Camera stock, 200 and 400 ft. standard darkroom loads, emulsion side in, type "U" core, (ASA—PH22.37—1963).

FEATURE DETAILS

12. Rugged, quick release bayonet retaining locks for Arriflex lenses.
13. Finger-grips to rotate turret.
14. Follow-Focus finger grip on Arriflex lenses.
15. Gib lock for retaining magazines.
16. Eyelet for neck strap.
17. Magazine cover-lock with safety catch.
18. Spindle knobs (for taking up film slack).
19. Magazine Footage Scale.
20. Contoured Handgrip.
21. Thumb-grip—forms part of anatomical right-hand camera grip.
22. Inching knob, coupled to shutter shaft—used to turn camera movement over, for threading and/or viewing.
23. Tripod socket, ¾".
24. Camera Tachometer; calibrated in Frames Per Second, to indicate camera speeds from 0 to 50 fps.
25. Adjustable bellows Matte Box.
26. Matte Box beam.
27. Adjustable geared filter stage.



ARRIFLEX 35

quick-change

MAGAZINE SYSTEM

The Arriflex 35 magazine system is designed in the tempo of our times—to do things faster, easier and more economically. Arriflex 200 and 400 ft. magazines have feed and take-up sprockets **built-in** — which means that time-consuming and critical threading of film is done when the magazines are loaded. To change magazines the busy cameraman has only to drop the preformed film loop inside the camera, secure the magazine with a fast acting latch, pass the loop through the film gate and he's ready to "roll" in a matter of seconds. Fast. Sure. Precise.

Most important in the design of Arriflex's Quick-Change magazine system is the fact that **NO PART OF THE FILM GATE IS LOCATED IN THE MAGAZINE.** Aperture plate, rear pressure plate, side guide rail — every component essential to locating the film precisely and reliably is **safely** built into the **camera head.** Thus, the Arriflex Quick-Change magazine system combines the advantages of rugged reliability, precision and speed **with safety.** All money saving advantages for the professional cinematographer. Advantages found only in Arriflex's **QUICK-CHANGE** magazine system.

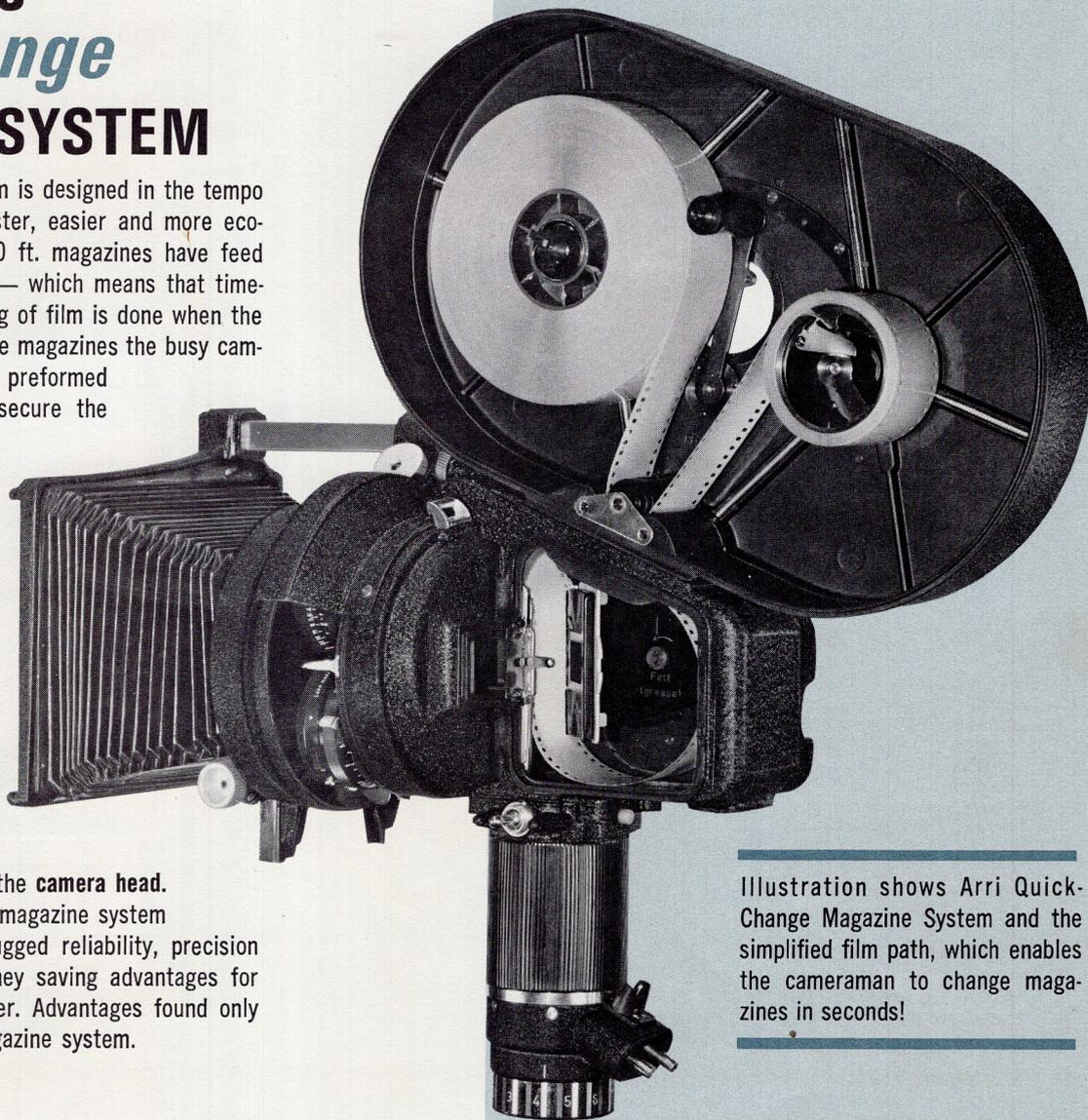
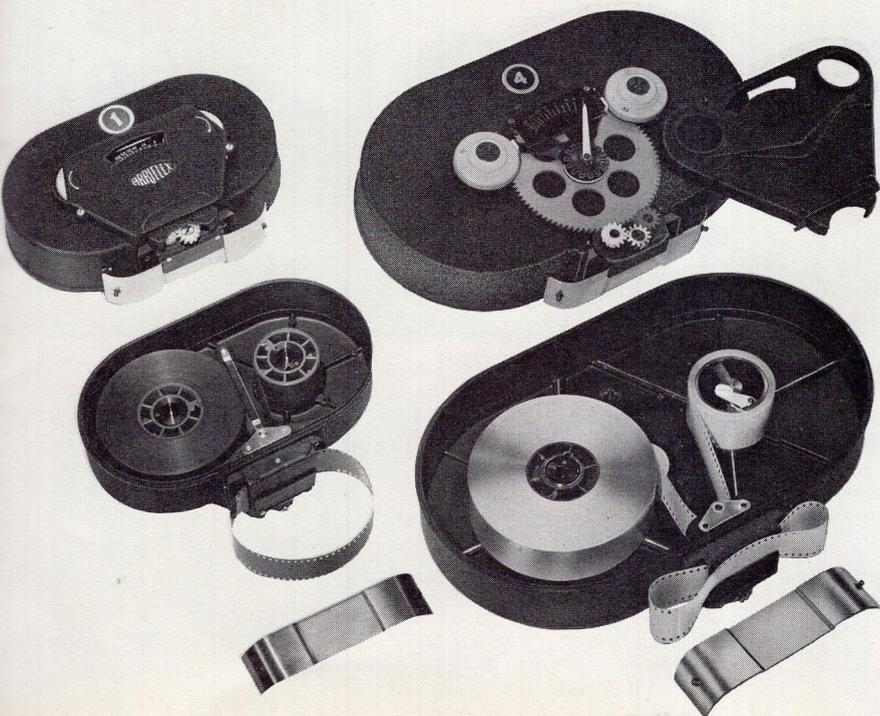


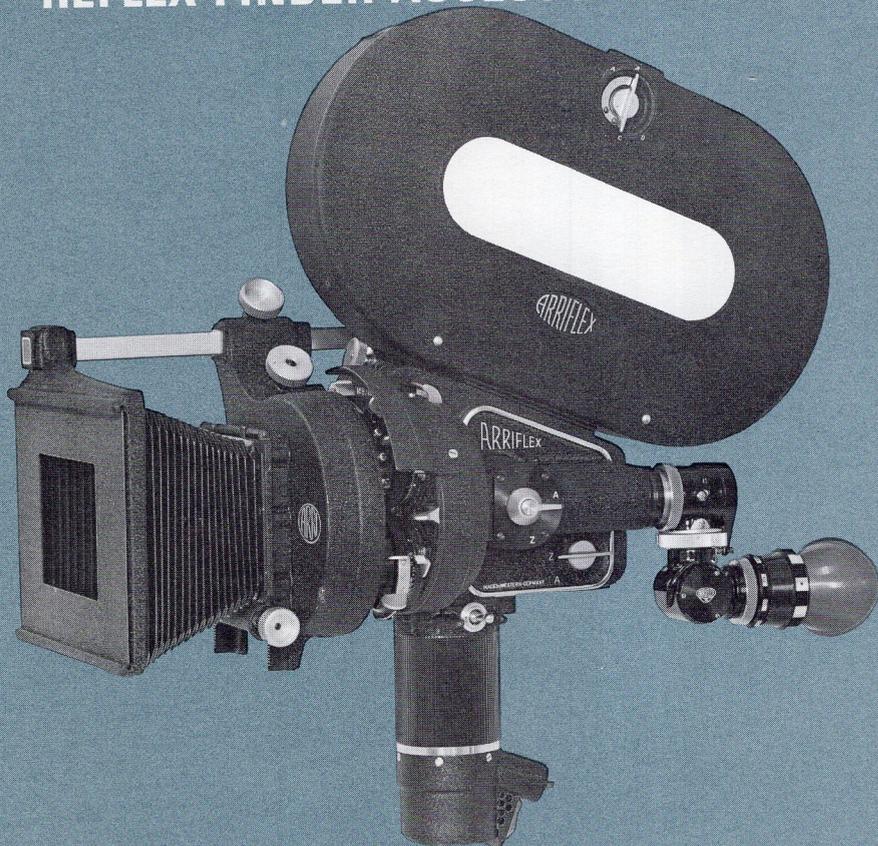
Illustration shows Arri Quick-Change Magazine System and the simplified film path, which enables the cameraman to change magazines in seconds!



ARRIFLEX 35 200 FT. and 400 FT. QUICK-CHANGE MAGAZINES

Arriflex 35 2C, 200 ft. and 400 ft. Magazines are of the single compartment, displacement type, providing the working cameraman with the important advantages of compactness and light-weight. Illustration on the left shows two views of the Arriflex 35 ultra-compact, 200 ft. Magazine; and, on the right, the Forward/Reverse 400 ft. Magazine, and some details of the all-gear drive. Both 200 and 400 ft. Magazines provide all the unique advantages of the Arriflex Quick-Change System; note preformed film loop made possible by the built-in sprocket system. Magazines are supplied with film loop protector, as shown. These modern 200 and 400 ft. Arri Magazines may be used with advantage on all Arriflex 35 camera models.

REFLEX FINDER ACCESSORIES



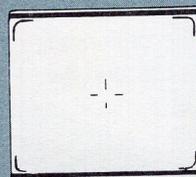
PERISCOPIC FINDER ATTACHMENT Framing . . . Focusing . . . Composing . . . All the advantages of the famed Arriflex Reflex Viewing System are measurably extended with the use of the versatile Periscope Finder Attachment. Left eye or right eye viewing—extra high or extra low angles—extreme wide angle shots in tight quarters—all the "impossible" viewing angles are made easy and comfortable with the Periscopic Finder Attachment. Uniquely versatile, uniquely Arriflex—the Periscopic Finder Attachment may be used with Arriflex 35 2C cameras, with late model Arriflex 16S and all Arriflex 16M cameras.

The Periscopic Finder Attachment shows a large, clear circular field of approximately 22mm. It makes precise reflex viewing practical and comfortable even under the most awkward camera position.

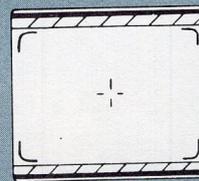
INTERCHANGEABLE GROUND GLASS

The Arri 35 2C View-Finder offers professional versatility and economy—shows full Cinemascope field and provides for a complete program of ground glasses—all quickly and easily interchangeable by the cameraman.

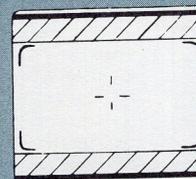
The series of interchangeable ground glasses are each precisely etched to show camera aperture, projector aperture and center cross for: Academy 1.375:1, Cinemascope 2.35:1; Wide Screen 1.85:1; and TV safe action .713 x .535. Now the cameraman can "do it himself." The ground glass on the model 2C is easily interchanged any time, any place, without special tools or fussy adjustments, through the easy accessibility of an empty lens socket.



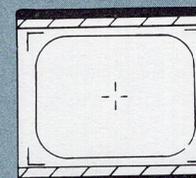
Cinemascope 2.35:1



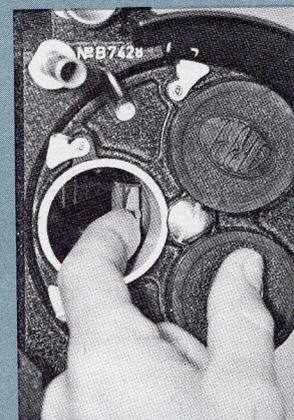
Academy 1.375:1



Wide Screen 1.85:1

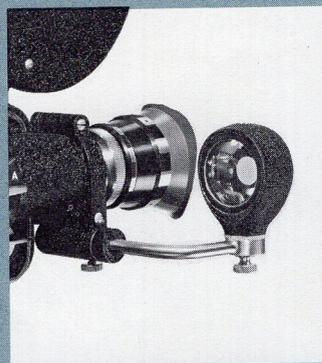


TV Safe Action Standard



AUTOMATIC CLOSURE EYEPIECE This special eyepiece features an automatic closure mechanism that is a welcome convenience and safeguard. The eyepiece mechanism opens and closes automatically when eye pressure is applied or released. A manual over-ride is provided to keep the eyepiece open if so desired. The automatic closure eyepiece is available as an accessory, or as an optional extra. It may be used on the Arriflex 35 2C as well as on all late model Arriflex 16 cameras.

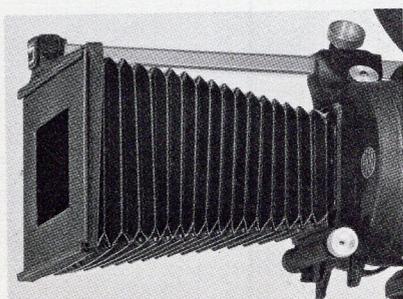
SNAP-ON EYECUP On both Standard and Automatic Closure Eyepieces, the rubber eyecup is a separate, snap-on sub-assembly. The eyecup has a 15.5mm recess into which may be spun a prescription spectacle lens. Thus, each cameraman may have his own eyecup, and where necessary, the eyecup may be fitted with a prescription lens. The modern Arriflex eyecup may be used interchangeably on Standard and Automatic Closure Eyepieces, on model 2C cameras, and on all late model 16mm Arriflex cameras.



AUXILIARY TARGET FINDER

The Auxiliary Target Finder is an important aid in such photographic assignments as sports, wild life, tracking, etc. Its wide field and brilliant center reticle make it easy to pick-up and track small, fast moving objects when extremely long lenses are used. The Auxiliary Target Finder can be used with all focal length lenses. Models are available for all Arriflex cameras.

ARRIFLEX 35 MATTE BOXES



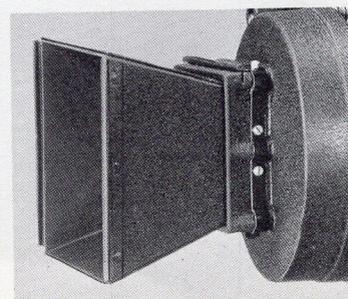
ADJUSTABLE LEATHER BELLOWS MATTE-BOX

The Arriflex 35 leather matte-box, with adjustable beam, provides the flexibility needed for all general purpose studio and location filming. It has a geared filter stage which accepts standard 3" x 3" filters and special 3" x 4" graduated filter.

Available also for both metal and leather matte-boxes are: Mattes for 75mm lenses; and Arriflex Polarizing Filter in rotating mount.

ALL METAL MATTE-BOX

The Arriflex 35 all metal matte-box is exceptionally compact and rigid. It is especially useful in aerial, expeditionary, sports, news and other assignments where compactness and durability are prime considerations. It is suitable for lenses from 28mm to 75mm. The Arri all-metal matte-box takes two 3" x 3" filters.



THE TURRET, BAYONET-LOCK SYSTEM, LENSES and ACCESSORIES

Arriflex 35 zoom lenses bear the Arri trademark engraved on the mount



ARRIFLEX 35 LENSES The Arriflex factory collaborates with Europe's foremost optical manufacturers, to guarantee highest professional quality in Arriflex lenses. Lenses are selected and mounted to Arriflex factory standards. All genuine Arriflex lenses bear the Arriflex trademark—the assurance of top quality optics, finely machined focusing mounts and precise lens seating.

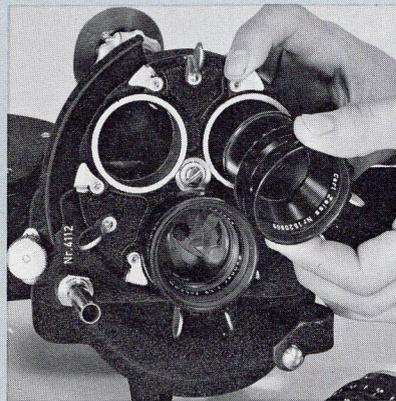
Lenses listed in the Arriflex catalog must pass rigid Arriflex factory inspection and must meet strict mechanical and optical specifications. There is an Arriflex quality-controlled lens to meet every essential filming

need. Lenses range from macro to telephoto, to extreme wide angle, and from fixed focal lengths, to 4X and 10X range focal types.

Arriflex lens mounts have industry wide professional recognition and acceptance. These mounts provide an unusual combination of extra-solid mechanical support, quick change, precision, and smooth operating fingertip controls. Many lenses feature click stops, F-stops and/or T-stop calibrations and other advanced professional refinements. Please refer to our price catalog for a complete listing of Arriflex lenses by Schneider, Zeiss, Taylor-Hobson, Kilfitt and Angenieux lenses.

ARRIFLEX 35 THREE-LENS TURRET

The Arriflex 35 three-lens turret is designed for rugged use and enduring accuracy. The turret has one socket that accepts lenses fitted with the Arriflex heavy-duty steel bayonet lock mount. A lock is built-in on the opposite side of the heavy-duty socket that not only arrests turret but also serves to relieve further stress on the entire turret when heavy lenses are mounted. High-precision machining and rigid manufacturing controls guarantee precise flange focal measurements within .0002 inches.



Arriflex factory mounted lenses are so precise and accuracies held so closely, that any Arriflex lens will fit with absolute accuracy on any Arriflex camera and in any turret position (except for bayonet lock mounted lenses which fit only into the one compatible lens socket provided for it). Arriflex lenses need not be individually "seated." The turret is easily turned by means of three finger grips. The grips are dot coded so that the cameraman can instantly identify the lens in taking position.

A standard complement of Arriflex lenses will generally be 28-35mm wide angle, 50mm normal, and 75-85mm tele. Any combination of these lenses can be mounted on the Arriflex 35 three-lens turret without mechanical or optical interference.

ZOOM LENSES The Arriflex 35, with its ultra modern thru-the-lens reflex finder together with today's sophisticated zoom lens is the ultimate combination. It provides the cameraman with never-before-possible control over every vital aspect of the picture: framing, focus, composition, depth, field angle and perspective.

Zoom lenses for the Arriflex 35 are available in two main types: the Angenieux 35-140 f/3.5 lens, and the Angenieux 25-250mm f/3.2 lens. Angenieux zoom lenses for the Arriflex 35 are equipped with genuine Arriflex factory installed, heavy duty steel bayonet lock mounts bearing the Arri engraved trademark. Your assurance that they are triple checked and tested: by Angenieux; by the Arriflex factory; and by the Arriflex Corporation of America—for optimum lens—camera performance.

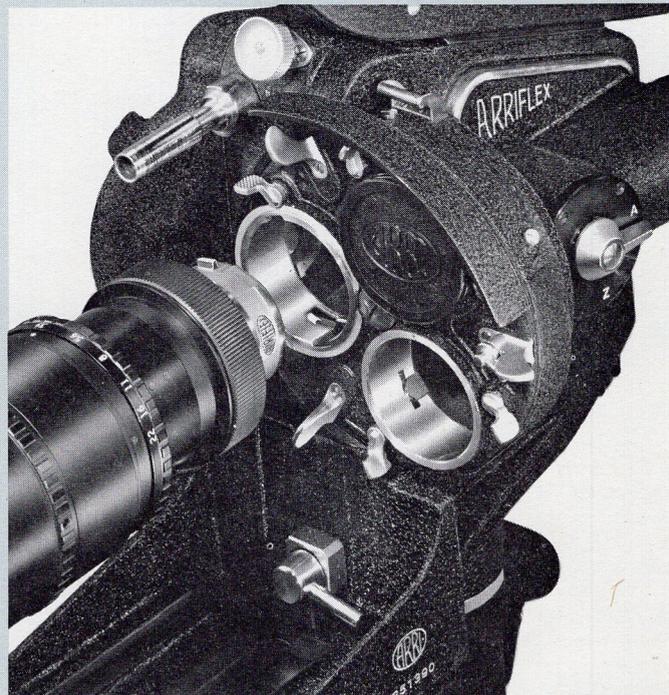
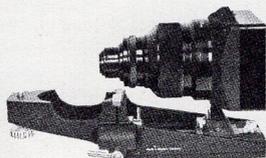
ARRI LENS CRADLES

The lens cradles in the Arriflex program are designed and produced in the Arriflex factory. They are typically Arriflex in craftsmanship and precision. Arriflex cradles provide auxiliary support for modern zoom, telephoto, and other large, complex lenses, and assure optimum performance through precise mechanical and optical alignment of the lenses.



ULTRASCOPE ANAMORPHIC LENSES

A series of Ultrascope lenses with an anamorphic factor of 2 are available on special order for Arriflex 35 cameras. Focal lengths range from 40 to 600mm. Ultrascope lenses can be used in the normal lens turret of Arriflex 35 cameras. Superior mechanical and optical design assure outstanding picture quality. A camera door, incorporating special view-finder optics to provide an "unsqueezed" view-finder image, and other special accessories are also available. Write for separate brochure.



ARRIFLEX HEAVY-DUTY STEEL BAYONET LOCK LENS MOUNT SYSTEM

One lens socket on the Arri 35, three-lens Turret is designed for the Arriflex Bayonet Lock Lens Mount System. This mount has particular significance for zoom lenses. The ability of these high performance lenses to produce a high-resolution, high definition image depends upon their being precisely seated. Flange focal distance, optical alignment and centering are hyper critical. Until now, optimum performance from these big, heavy lenses was hard to get and even harder to keep, because of wear, and because seating and alignment was extremely difficult to maintain properly. The heavy-duty Bayonet Lock Lens Mount, now standard equipment on Arriflex 35-2C/B cameras and up-to-date lenses solve these problems perfectly. The mounts are made of hard steel in a special process so that wear is all but eliminated. The construction provides centering and seating of high-order, lasting accuracy. The Bayonet design locks and holds the lens in optical alignment under heavy tension.

All 35mm zoom lenses are now available with genuine, Arriflex Bayonet Lock Lens Mounts—and all such mounts are clearly identified with the Arriflex trademark. Zoom lenses with Bayonet Lock Mounts will fit only in the matching, heavy duty socket. Fixed focal length lenses in standard Arriflex Mounts will fit the new Bayonet Lock as well as the standard sockets.

Illustrated
90mm F3.5
Super Makro-Kilar



MACRO LENSES Makro - Kilar lenses (40mm F2.8 and 90mm F3.5) are ideal for extreme close-ups. They focus from infinity to 4" and 5" respectively, providing image ratios right down into the 1:1 range without extension tubes or bellows attachments. These remarkable lenses plus Arriflex's famed thru-the-lens reflex viewing system makes difficult macro shots exceptionally easy and economical.

ARRIFLEX 35 SOUND BLIMP PROGRAM

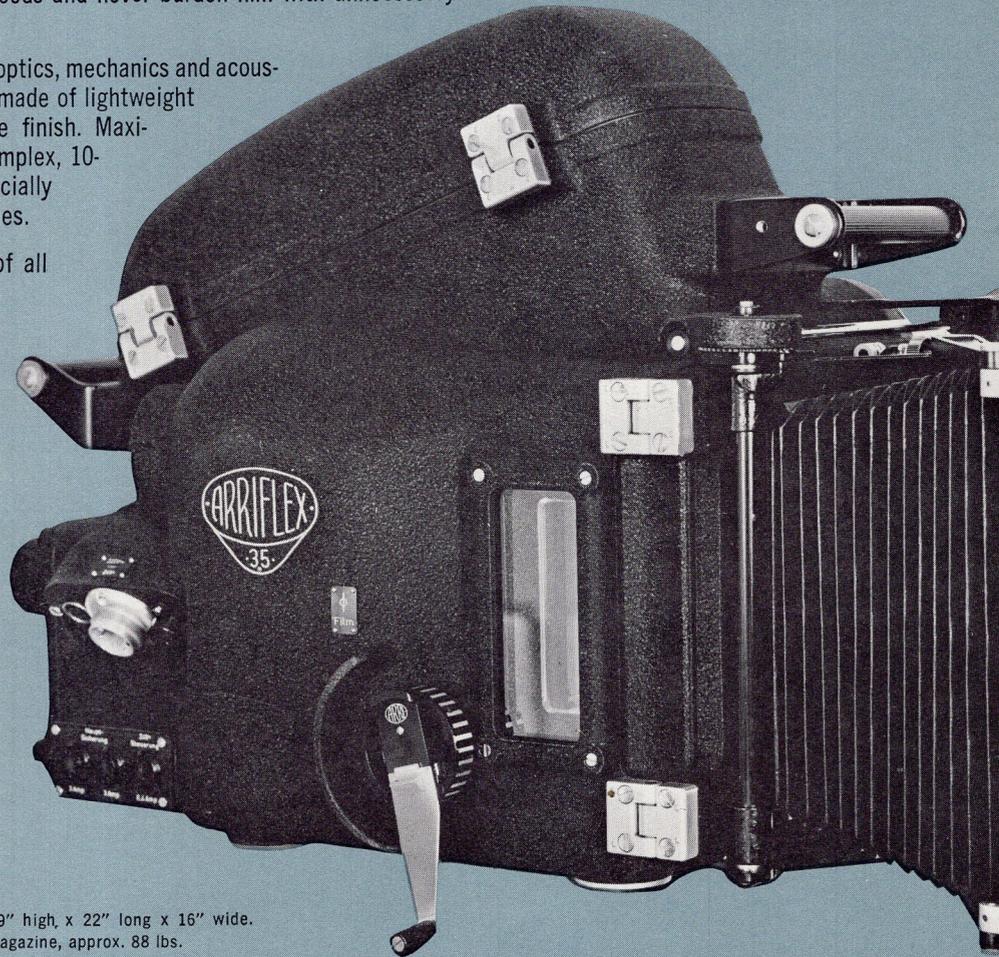
...the most comprehensive in the industry!

The three Sound Blimps in the Arriflex 35 program cover every practical filming need—minimum essentials or ultra-sophisticated refinements. They exemplify the unique versatility of the Arriflex 35 professional filming system.

Arriflex cameras can be placed in Arri Blimps for synch sound—or removed for “wild” footage—in minutes, and without special tools. Arri Blimps provide the cameraman with his precise needs and never burden him with unnecessary equipment.

Arri Blimps are the products of advanced design in optics, mechanics and acoustics and superb workmanship. Blimp housings are made of lightweight magnesium alloy with a handsome black crackle finish. Maximum noise isolation is achieved by means of a complex, 10-layer lining, controlled camera suspension, specially designed fittings, and other ultra-modern techniques.

Thru-the-lens-viewing is an outstanding feature of all Arriflex Sound Blimps. Essential camera controls are externally located for maximum convenience and efficiency. Arriflex Blimps perform to highest sound stage standards and produce theatre-quality synch sound footage with outstanding production economy.

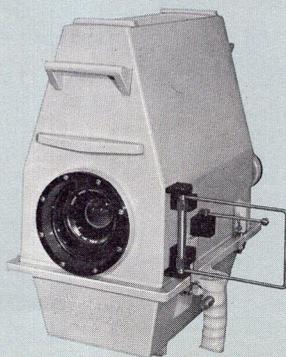


THE MODEL 120S (SPECIAL) This extraordinarily capable Blimp features: Thru-the-lens reflex viewing; external three-position follow-focus control; external lens diaphragm control; two-position Distance and F-stop scales; AC or DC camera drive, via 117 v, AC, 60 cycle, single phase Arriflex synchronous motor, from power lines, or via Arriflex 24 volt, DC, Governor Controlled Motor from 24 volt battery supply; Extra-large front port with clear aperture for lenses as short as 18mm (Schneider or Cooke;) ready access to lenses, magazine or camera through three large access doors; 400 ft. magazine capacity. (On special order, model 120S Blimp, may be supplied with a special electrical system for use with Arriflex 35 2C GS synch-pulse/automatic clap-stick system.)

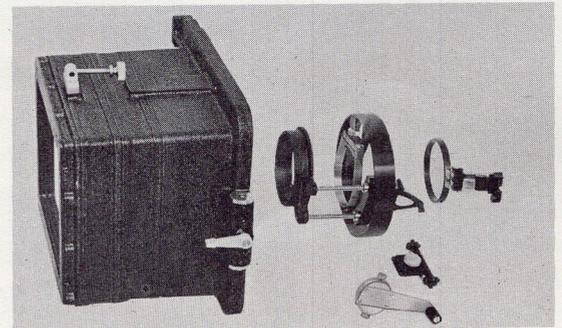
MODEL 120S (SPECIAL)—Overall dimensions approximately 19" high, x 22" long x 16" wide. Weight, Blimp with Arri 35 camera, synch motor and 400 ft. magazine, approx. 88 lbs.



SOUND BARNEY This multi-layered camera covering, has excellent acoustical characteristics and it can dampen sound as much as 60%. For tough location jobs, where standard sound blimps cannot be used, the Barney can help to bring back good synchronous sound. The Barney also serves to protect the camera against the weather. Heater Barneys, to operate on 115 volt, AC, are also available. Made in U.S.A.

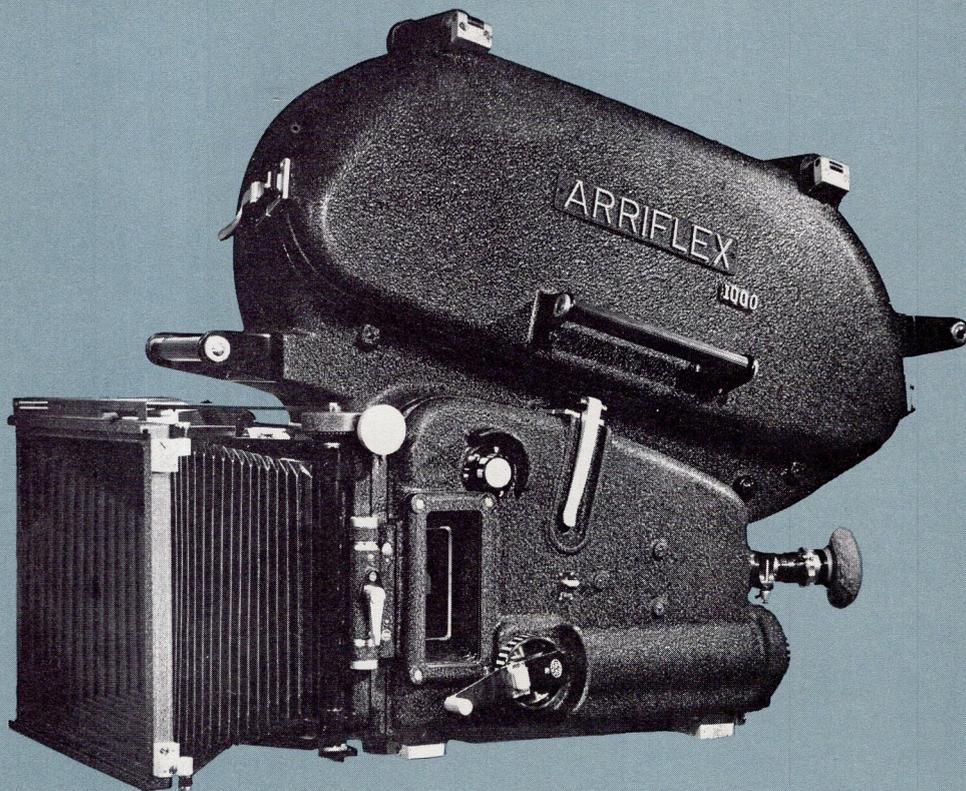
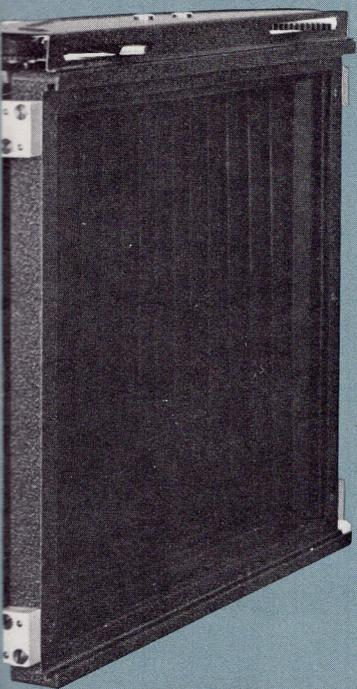


UNDERWATER HOUSING Several types of domestic manufactured underwater housing are available for Arriflex 35 cameras. Names of manufacturers available on request.



CONVERSION KIT The Conversion Kit serves to accommodate the 25-250 Angenieux lens in the model 120S and Model 1000 Blimps. The Kit includes: An extension section for the front port of the Blimp; an Auxiliary support for the lens; Accessories which adapt the focus/diaphragm mechanism of the Blimp, so that the lens may be focused and “zoomed” from outside.

Other Conversion Kits for model 120S and model 1000 Blimps are also available for Ultrascopes Anamorphic lenses, or for other varifocal lenses. Description and prices available on request.



MODEL 1000 ARRI 35 SOUND BLIMP The model 1000 Arriflex 35 Sound Blimp has all the outstanding features and capabilities of the model 120S, described at left. The model 1000 is distinguished by its 1000 ft. film capacity. It is designed to use Mitchell-type, 1000 ft. magazines by means of a special Arriflex adapter. The model 1000 Blimp has a built-in 24 volt universal take-up motor for the magazine and a system of electrical interlocks. Buckle trip and overload switches provide maximum film safety and utmost reliability.

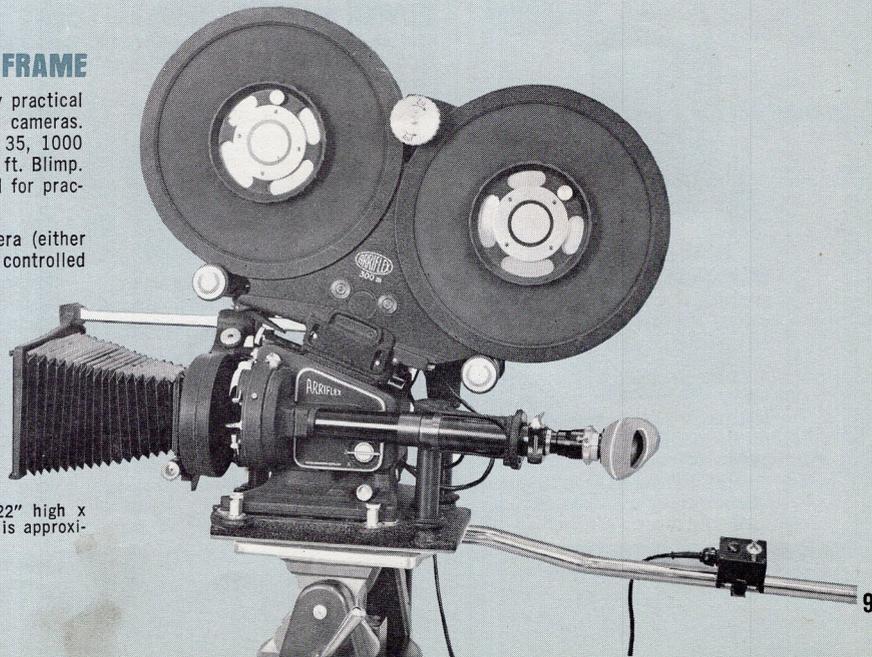
MODEL 1000 ARRIFLEX 35 SOUND BLIMP—Measures approximately 31" x 21" x 15". Weight of blimp with Arriflex 35 2C camera, and synch motor approximately 115 lbs.

ARRIFLEX 1000 FT. MAGAZINE ADAPTATION FRAME

The Arriflex 1000 ft. Adaptation Frame is devised to make thoroughly practical the use of double-compartment 1000 ft. magazines on Arriflex 35 cameras. Because of the lightweight and compact construction of the Arriflex 35, 1000 ft. Mitchell type magazines could only be used with the Arriflex-1000 ft. Blimp. Now, the Arriflex Adaptation Frame provides all the essentials needed for practical, reliable use of the Arriflex 35 with large capacity magazines.

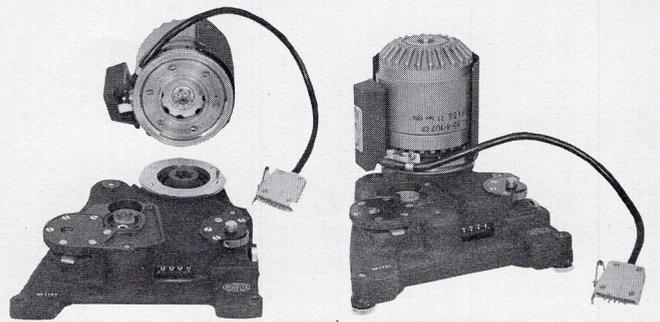
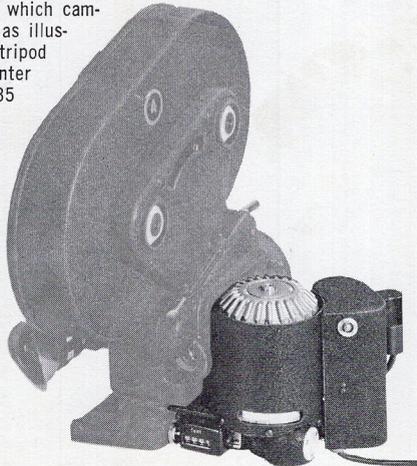
The Adaptation Frame is constructed to mount the Arriflex 35 camera (either with synchronous motor on geared base, or with 24 volt DC, governor controlled motor on geared base) and the 1000 ft. double compartment magazine. Uncompromising Arriflex quality in the construction and design of the stand provides a motor drive that is fully adequate for the camera; separate, solid support to "handle" the weight and bulk of a loaded 1000 ft. magazine; separate, AC-DC motor-driven film take-up; buckle-trip and electrical interlocks, to assure the ultimate in convenience and thoroughly professional reliability. Separate brochure available.

Model 1000 ft. Magazine frame: Overall measurements approximately 22" high x 23" long x 13" wide. Total weight of camera, motor, magazine and stand is approximately 50 lbs.



ARRI 35 SYNCH MOTOR ON STANDARD GEARED BASE

This is a smooth running, hysteresis synchronous motor for camera operation at "sound" speed from 110-120 volt, AC, 60 cycle, single phase lines. The motor is supplied on a standard, geared base, onto which camera and motor are mounted as illustrated. The Base has built-in tripod socket, built-in footage counter and fits into all Arriflex 35 Blimps. A safety slip-clutch automatically protects the motor and camera mechanism, in case of malfunction. The motor and base are easily and quickly attached to the camera without special tools. The Arri synch motor, on standard geared base provides reliable, low cost operation, whenever synchronous speed and/or operation from power lines is a requisite.



NEW UNIVERSAL GEARED BASE SYSTEM

This Universal Geared Base Motor system is the latest addition to the Arri 35 motor program. The Synchronous Motor (110-120 volt, 60 cycle, AC, single phase), and Universal Base (illustrated) feature a quick-change bayonet mounting system. This permits "instantaneous" mounting and dismounting of camera and motor. The new Universal Geared Base may be used with Quick-Change Synch motors and Quick-Change 24V DC Governor-Controlled motors. And by means of Quick-Change Adapters, all hand-grip motors as well.

The Universal Geared Base uses a special suspension system and rubber couplings to achieve exceptionally low noise levels. It is part of an advanced system that provides the ultimate in utility, adaptability and convenience. Write for detailed brochure.

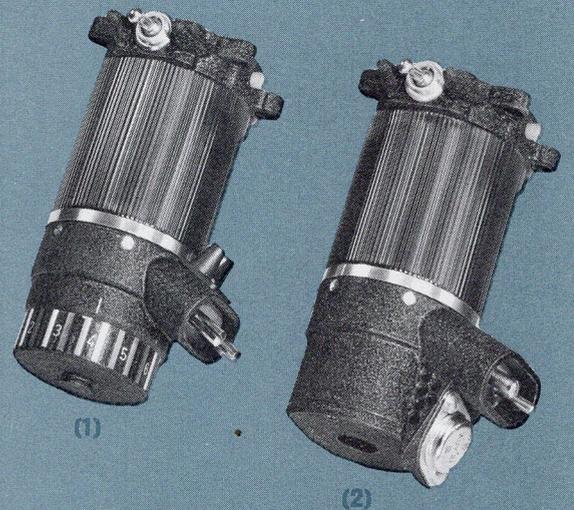
ARRIFLEX 35 HANDGRIP MOTORS

Arriflex 35 handgrip motors are available for varied applications. These motors serve as a convenient grip for hand-held filming. An on-off pressure button switch (convenient for short runs) and an on-off toggle switch (for long runs) are conveniently located. The handgrip motors are quickly removable and may be readily interchanged. Arriflex 35 handgrip motors are available in three types:

(1) VARIABLE SPEED MOTOR—The Variable Speed Motor requires 12-16 volt DC and can be operated from a light and compact rechargeable nickel-cadmium battery, dry cell batteries or from 110-120 volts AC by means of the Combination Power Supply/Battery Charger. The speed of the motor (from 8 to 50 fps) is regulated with a continuously variable rheostat built into the motor housing. A 16 volt power supply provides speeds from 8 to 36 fps. The variable speed motor is equipped with a forward/reverse switch. When used with the forward/reverse 400 ft. magazine, it provides new capabilities for filming special effects, instrumentation, X-Ray cinematography and other special applications.

(2) TRANSISTORIZED GOVERNOR CONTROLLED MOTOR—The Governor Controlled Motor requires 12-16 volts DC and is operated from the same power supplies available for the Variable Speed Motor. A centrifugal switch and heavy duty transistor circuit control the 24 fps camera operation within close limits. Precise, constant speed is maintained over substantial variations in supply-voltage and loads. The transistor used is a special type with heavy over-load capacity. This motor operates forward only. The 16 volt, DC Governor Controlled Motor provides reliable, constant speed so important for many types of location filming.

24-28 VOLT DC VARIABLE SPEED MOTOR * — The special 24-28 volt DC Variable Speed motor offers features identical to those of the 16 volt Variable Speed Motor described above. This motor however, further extends the versatility of the Arriflex 35 by making practical the operation of the camera from the 24 volt, DC power systems of aircraft, ships, and military vehicles and for other applications where the only available power source is 24-28 volts DC.



*Not Illustrated



NICKEL-CADMIUM BATTERY WITH BUILT-IN MINICHARGER.

This advanced design is the finest nickel-cadmium unit available. Each battery cell is hermetically sealed in a steel case. The battery has distinct advantages in reliability, long life, and long term economy. It has none of the usual battery maintenance problems.

A Miniature built-in Charger assures proper charge rate plus maximum safety and convenience. A special transformer provides complete electrical isolation from the power lines. The battery may be tapped for 8 volt for the Arriflex 16, or 16 volt for the Arriflex 35. The fully charged Nickel-Cadmium battery will operate the Arriflex 35 through 3600 feet of film. Battery and charger are housed in an attractive, molded, impact resistant plastic case. Size: 5½" x 3" x 8"—Weight 8 lbs. 4 oz.

POWER SUPPLIES AND BATTERIES

A wide variety of power sources suitable for every location and application are available for the Arriflex 35. Arriflex power supplies assure the utmost in reliability, convenience and economy.



REGULATED DC POWER SUPPLY

Unit will power all Arriflex DC camera motors from 110-115 volt 50-60 cycle AC lines. This power supply has four fixed and two variable DC outputs: 8V (Arriflex 16S/16M); 12V (Arriflex 16BL); 16V (Arriflex 35); 24V (special applications); Variable LOW, 0-18V; and Variable HIGH, 6-30V. Output is regulated within 3% at typical operating loads. Maximum load is 6 amperes. Ripple is less than 100 mv.

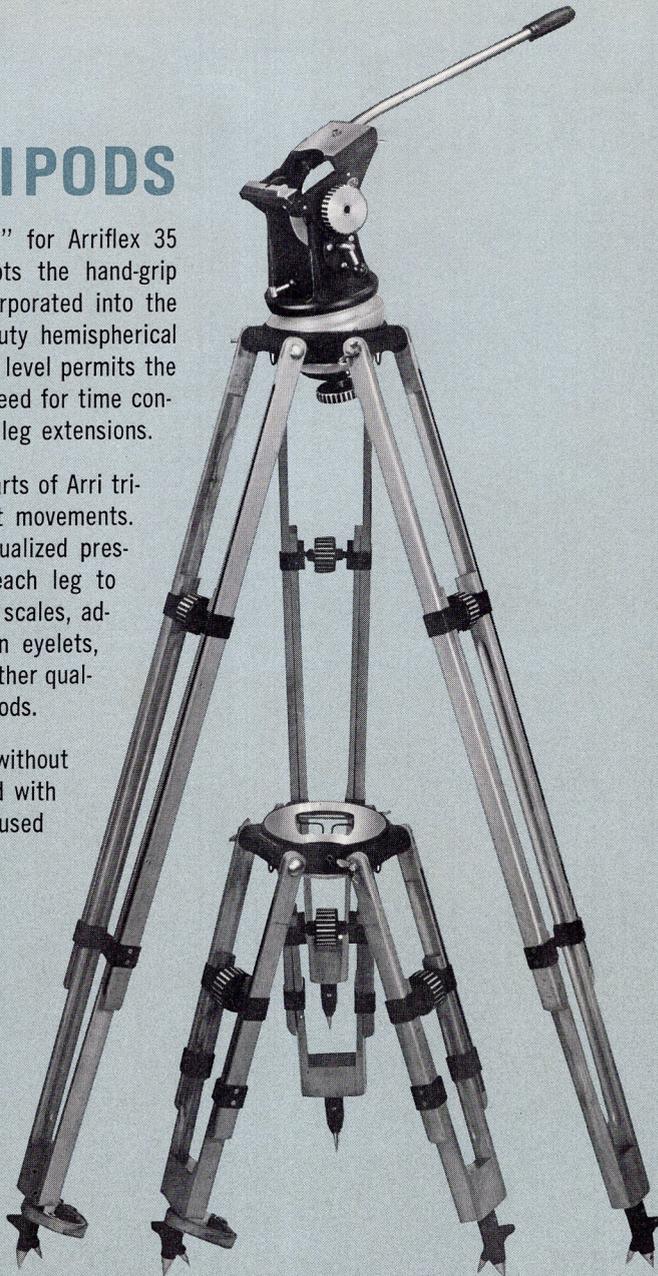
Power supply features solid state circuitry and is provided with standard Arriflex terminals, rotary range selector, variable voltage control, DC voltmeter, and DC ammeter. Housing is of reinforced steel with brushed chrome and enamel finish. A leather carrying handle is provided. Size: 12" x 10" x 6". Weight: 8 lbs.

ARRI 35 TRIPODS

Arri 35 tripods are "tailor-made" for Arriflex 35 cameras. A cradle which accepts the hand-grip motor of the Arriflex 35 is incorporated into the pan head. An oversized, heavy-duty hemispherical ball-joint head with built-in spirit level permits the camera to be trued-up without need for time consuming adjustment of individual leg extensions.

Precise machining of all metal parts of Arri tripods assure smooth pan and tilt movements. Single lock collars, providing equalized pressure on the dual shanks, set each leg to desired extension. Calibrated leg scales, adjustable anti-slip chains, tie-down eyelets, tie-down lips and dual spurs are other quality operating features of Arri tripods.

The "shorty" tripod is supplied without a panhead. The panhead supplied with the regular Arri 35 tripod may be used interchangeably on both tripods.



ARRI CAMERA CASES — Arri camera carrying cases are ruggedly built, with a handsome, hammered aluminum, heat-reflecting exterior, and a carefully made cloth lined interior. Chrome-plated hardware, and U-shaped channeling provide dust proof, moisture-resistant safety in transportation or storage.

Model 200 Case (not illustrated) holds Arriflex 35 camera with 200 ft. magazine attached plus three additional 200 ft. magazines, filters and other small accessories. Size: 9" x 15" x 18". Weight 16 lbs.

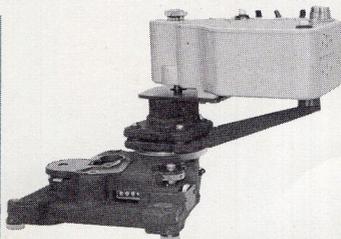
Model 400 Case (illustrated) takes Arriflex 35 camera with 400 ft. magazine attached, plus two additional 400 ft. magazines, one 200 ft. magazine, shoulder pod, filters and other small accessories. Size: 18" x 20" x 11". Weight 20 lbs.

Magazine Carrying Case (not illustrated) takes three 400 ft. Arriflex 35 magazines; fiber over plywood construction, cloth lined. Size: 14" x 10" x 11". Weight 10 lbs.

ANIMATION / TIME LAPSE ACCESSORIES



INTERVALOMETER — The Intervalometer is a programming and control instrument operating from 115 volt 60 cycle, single phase power lines. It is designed to program the Arriflex 35 with single frame motor, lights and other associated equipment. The Intervalometer provides broad capability in a wide range of time-lapse motion picture photography. Made in U.S.A. Separate brochure available.



SINGLE FRAME MOTOR — The Arriflex Single Frame Motor and geared base, permits single frame operation of Arriflex 35 cameras for animation and time-lapse filming. The Arriflex Single Frame Motor is sturdily constructed to provide reliable operation of the Arriflex 35 in all single frame applications. The complete assembly includes motor, geared base, remote frame counter and pulsing switch. Exposure time is approximately 1/3 second with Arriflex 35 180° shutter. The Single Frame Motor operates from 110-220 volt, AC, 50-60 cycle line by means of its own 24 volt DC power supply.



AUXILIARY SHUTTER — The Auxiliary Shutter serves as a capping shutter in single frame filming. Its purpose is to prevent fogging in single frame filming, where light levels are high and a frame of film remains in the camera gate for a relatively long time. The Auxiliary Shutter operates on its own 24 volt DC solenoid and may be automatically controlled by the Arriflex Single Frame Motor.



BODY BRACE — The Arri body brace affords maximum mobility and camera steadiness. This lightweight brace is fully adjustable and collapses for storage and transport. Shoulder and waist plates are foam lined.



ARRI HI-HAT The Arriflex 35 Hi-Hat can be fastened on any substantial tripod, or other suitable support, or even placed on the floor. It provides correct support for Arriflex 35 cameras. A recess in the structure accommodates the hand-grip motor.

ARRIFLEX® 35

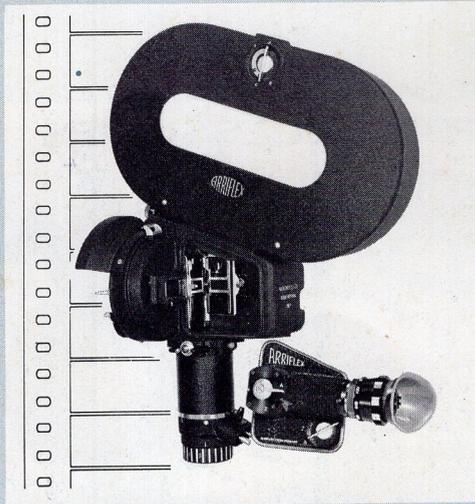
2C/B CAMERA MODELS*



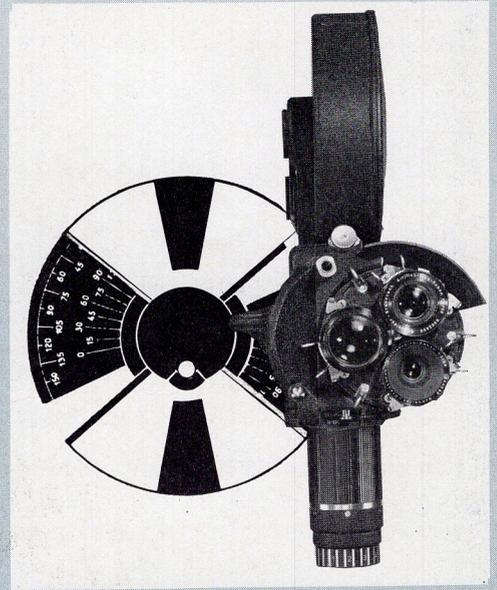
Arriflex 35 Model 2CB, (180° shutter) with New Improved Reflex Finder showing Cinemascope Field (0.735" x 0.868"); detachable eyepiece and interchangeable ground glass, supplied with film gate and ground glass for Academy Aperture.

MODELS FOR EVERY FILMING ASSIGNMENT

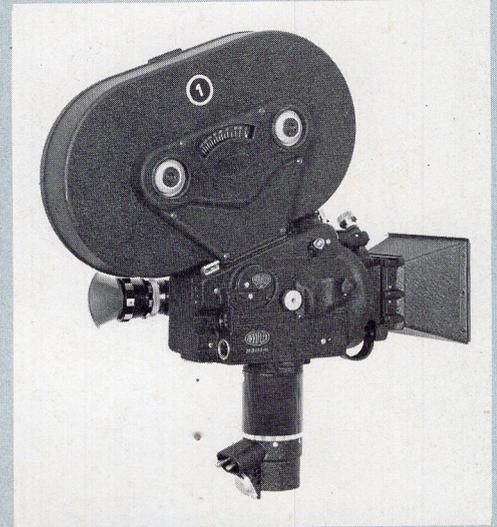
Arriflex 35 cameras have been the choice of professional cinematographers the world over since their introduction. They have earned an enviable reputation for uncompromised quality, dependability and economy. And now in the new model 2C series, Arriflex 35 cameras are better than ever. All 2C models feature new and improved Reflex-Finder, Detachable Eyepiece and Interchangeable Ground Glass.



Arriflex 35 Model 2CBT, similar to Model 2C, but with movement for two-perforation pull-down and Techniscope film aperture (0.373" x 0.868"), 200° shutter and ground glass marked for Techniscope format. (Uses standard Arriflex 35 200 ft. and 400 ft. magazines.)



Arriflex 35 Model 2CBV, with all features of the Model 2C plus Variable Shutter, adjustable from 0 to 165° opening.



Arriflex 35 Model 2CBGS, same as Model 2C plus Control Signal Generator (24 fps, 60 cycles) and Automatic, Electric Clap-Stick, factory installed.



Arriflex 35 Model 2CBHS, with all the features of the Model 2C, plus special 32 volt, DC motor, separate speed-control rheostat, and special tachometer, for operation to 80 fps.

*Cameras illustrated with matte-boxes, magazines, motors, and other accessories.

ARRIFLEX CORPORATION
OF AMERICA
25-20 BROOKLYN-QUEENS EXPRESSWAY WEST ■ WOODSIDE, N. Y. 11377

"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.

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