

## ARRIFLEX at work — ONE OF A SERIES \*



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.

Behrend'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.

\*for complete technical details see article in Dec. 1963 issue of American Cinematographer.



Illustrated with 400 ft Magazine

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 16M cameras their remarkable capabilities.

FEATURING: GEAR-DRIVEN, SPROCKETED, QUICK-CHANGE MAGAZINES TO 1200 FT. CAPACITY • BUILT-IN 60-CYCLE SYNC GENERATOR • AUTOMATIC ELECTRIC "CLAPSTICKS" PLUS: 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.



Illustrated with 1200 ft Co-Axial Magazine

**ARRIFLEX CORPORATION OF AMERICA**

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# PORT AUTHORITY THEATER

*ride aloft with cameramen for an exciting  
new look around New York's vast waterfront*

**T**HE TOWERING PILLARS of the Heliport at the Fair, operated by Port of New York Authority, shelter the 195-foot circumference of a circular theater in which another spectacular 360-degree color film surrounds the audience with the Port-sponsored film, *From Every Horizon*.

This 12-minute "stereo" picture, produced by Fred A. Niles Communications Centers, rides above and around the far-flung facilities of this great port, shows its bridges and tunnels as they funnel millions of people back and forth from suburbia to the working canyons of Manhattan each day. It takes viewers aloft in its many helicopter-shot sequences to show how the Port's international trade operations — docks and airports — play such an important part in the commerce of the area.

Niles' crews produced the film with a specially-designed rig of 10 Arriflex 16mm cameras, matching their "takes" to the ultimate

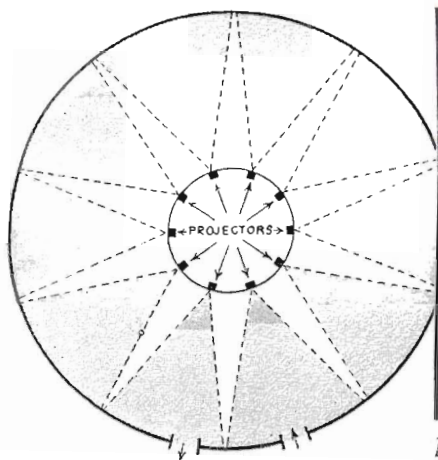
10-screen projection setup which envelops viewers in the circular "stand-up" theater (see sketch below). The camera setup was trundled all over the Port area by special vehicle and, most notably, taken aloft by helicopter to give the Fair viewers some very exciting moments as the whole viewing area and tilting horizon make him feel part of the action.

Projection is via a "pod" suspended in the center of the theater's ceiling. In this booth, 10 Eastman Kodak Model 25 16mm sound projectors were set up by William Ralke for synchronous operation. Each has a 36-degree field of view to cover its section of the 10 screen panels which encircle the auditorium.

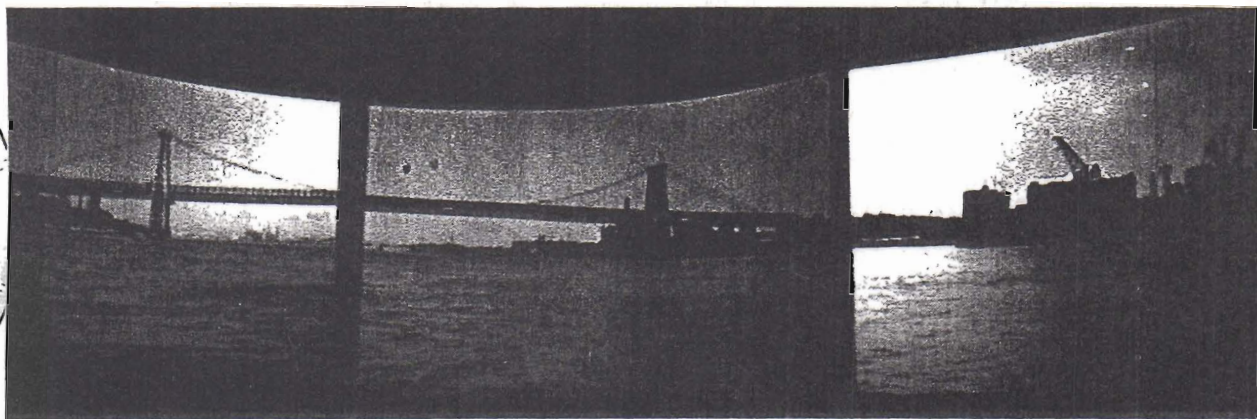
Narration has a "stereo" effect as voices come from the "Jersey" side of the Hudson River seen on the screen and, again, from the New York side, thus emphasizing the bi-state nature of the Port Authority to the audience.



*Beneath this Port Authority Heliport is the circular theater in which Fairgoers see "From Every Horizon," a 360-degree look at the Port.*



*Sketch of the 10-screen theater*



*Many of the scenes in "From Every Horizon" were lensed by Niles' crews from helicopters; our picture caught only three of ten screens which enfold viewers, to show one of bridges along New York waterfront.*

Port Authority picture is shown in this circular theater beneath the Heliport (background); there is no admission charge to this program.

The Port's "Theater 360" is now drawing good audiences at nearly all performances as this entrance shot of a typical waiting line proves.

