

ARRIFLEX at work — ONE OF A SERIES *



Photograph by Heila Hamm

Francis Thompson and Alexander Hamid Shooting "To Be Alive"

ARRIFLEX[®] filmed Johnson's Wax World's Fair cinematic masterpiece "TO BE ALIVE"

Inside the Johnson's Wax "Golden Rondelle" at the World's Fair, is 17½ minutes of sheer delight... the extraordinary 3-projector, 3-screen color film, "To Be Alive,"... so sensitively and imaginatively produced by documentarians Francis Thompson and Alexander Hamid. Among Fair visitors, film critics and publications like Time Magazine, the opinion is unanimous... there's nothing better to be seen at the Fair!

Typical of the accolades given "To Be Alive" was Columnist Archie Winston's full column commendation in the New York Post, lauding the film as "a completely integrated work of art... a film masterpiece."

"The world of design, moving towards abstraction, is here," he wrote. "The world of personal intimate portrait is here. The photography is grand enough to make a melodrama out of the passage of a centipede, human enough to translate a boy's roller derby into a thrilling road race, or to understand the contemplative beauty of Walden's pond. From universe to frog, from stick-beating Africans to dancing American teenagers, to the world viewed in prism colors... it's all here, spilling over with

the life, emotion and happiness of existence."

"To Be Alive" encompassed 18 months of shooting in Europe, Africa and the United States. But long before the film makers set out on their cinematic safari, basic problems of the triple camera set-up had to be solved. It was Mr. Hamid who designed the camera rig with the three Arriflex 35's mounted on a single pedestal. Each camera is driven by a standard Arri constant-speed motor.

Selection of equipment was an important factor. "We expected to travel a great deal for the production of our three-screen film," Producer Francis Thompson explained, "and to work in remote areas where the triple camera would have to be carried considerable distances and set up rapidly for unexpected opportunities. Our camera system had to be light, compact, rugged and reliable even in adverse climates because the precision matching of the three cameras prevented us from interchanging any one of them with a spare. Moreover," he added, "We wanted a camera with which cameramen the world over were familiar. We chose Arriflex."

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