

# **3-D News**

**from the Stereo Club of Southern California**

**Volume 63**

**September 2018 to July 2019**

**(Note: There was no August 2019 Issue #12  
created for this Volume. It is NOT missing!)**



# 3DNews

Sept 2018 Volume 63 #1

From the LA 3-D Club



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Carl, Valerie  
and friend

# Awards Banquet!

Ready for the  
show!



Oliver the  
mobster.

Taking a break...



Don't touch my  
furry thing!

Thanks to  
Valerie  
for the  
Photos!

Getting it rollin'



## Join The LA 3-D Club

If you live in the Los Angeles area, or if you simply want to keep up on activities in the global 3-D community, consider membership in the LA 3-D Club. Membership includes many 3-D benefits, among them monthly meetings (including five 3-D photo competitions per year), monthly 3-D film screenings, workshops on various 3-D techniques, 3-D photo exhibitions, subscription to our newsletter, the 3D News, and unique and stimulating 3-D programs. But the most important benefit is in the membership itself. Members come from all types of fields and arenas of artistic and photographic creativity and range from enthusiasts to professionals. Conversations are diverse, interesting, and are a good source for learning more about what is going on in this field. Club membership includes use of the club library which has 3-D movies, stereo slides and books on 3-D that can be checked out. **Visit our website at [la3dclub.com](http://la3dclub.com)**

Single Membership \$30 per year, Dual Membership (spouses and significant others) - \$40, 3D News (Hardcopy) Subscription only - \$20, International Subscription Only to 3D News - \$25 per year. To inquire for full details about membership in the LA 3-D Club, send an e-mail to [membership@la3dclub.com](mailto:membership@la3dclub.com).

This schedule is subject to change. Check [la3dclub.com](http://la3dclub.com) for updated information. LA3-D Club meetings are held the third Thursday of the month (August & December meetings are usually banquets or parties.) commencing at 7:15 PM. Meetings are usually held at the Pasadena Armory for the Arts, 145 N. Raymond Ave., Pasadena, CA 91103. 626-792-5101, one block east of Fair Oaks, one half-block south of Walnut, across from the band shell and park and only two and a half blocks south of the 210 freeway's Fair Oaks exit. Parking is available in the St. Andrew's Church parking lot on the northeast corner of Raymond and Walnut. Meetings end at 10:00 P.M. Between Union Street and Fair Oaks Ave. (one block west) there are several restaurants that are popular with the pre-meeting crowd.

The LA 3-D club has partnered with the Downtown Independent Theater, 251 S. Main St. between 2nd & 3rd Streets, Los Angeles for monthly movie/video meetings, so there are two meetings a month. Always come early to help set up, network and schmooze.

### LA 3-D Club Board Members

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<b>Inter-Club Competition Director</b> Carl Wilson	<b>Contributing Editors</b> Lawrence Kaufman Eric Kurland David Kuntz George Themelis
<b>At Large Board</b> Andrew Parke Randy Vandegrift	

LA 3-D Club is a member of:



## **3D Calendar** (please see page 3 for venues and times for meetings)

### **First Competition of the 2018-2019 Year**

The next regular meeting of the Los Angeles 3-D Club will be Thursday, September 20th, 2017, 7:15-9:45pm at the Armory Center For the Arts 145 N. Raymond, Pasadena, CA 91103.

The evening will include the first competition of the LA 3-D Club year. The special theme for this month is FAST. Club members may enter their images into the competition by using the UPLOADER which will be available online until 11:59pm on September 19. See page 14 for 2018-2019 themes. In addition to the competition, we will also present a stereo photography show from the archives recently converted from ProShow to video, HIGHWAY USA. And we'll take a look at Lithopane, a cloud-based program that turns photos into 3D printable solid images.

#### **Movie Events**

Usher in the fall and Halloween season with SON OF MONSTERPALOOZA! Monsterpalooza's offshoot fall event returning to The Marriott Burbank Convention Center September 14-16, 2018!

3-D SPACE presents a special 3-D screening of HOUSE OF WAX (1953) starring Vincent Price, on Saturday night! Included with Son of Monsterpalooza admission. [www.Monsterpalooza.com](http://www.Monsterpalooza.com) for info and tickets

GHOULA and 3-D SPACE will be screening AMITYVILLE 3-D outdoors next to an ACTUAL HAUNTED HOUSE for an evening of haunted house-themed entertainment. The House: The Hale House (Heritage Square Museum) on September 29 (Saturday). The Time: Walk-thru tours start 7:00 pm (The movie at 8:00pm). Admission: \$13.00 Check with 3dspace or Eventbrite regarding tickets.

Los Angeles Filmforum, Acropolis Cinema, REDCAT, LACMA, and 3-D SPACE present The Guests by Ken Jacobs. Los Angeles premiere, with Ken & Flo Jacobs in person! Tuesday October 9, 2018, 8:00pm Check <https://www.brownpapertickets.com/event/3610502> for tickets.

Downtown Independent, 251 S. Main Street, Los Angeles CA 90012 Tickets: \$12 general; \$6 for students/seniors; free for Filmforum members.

#### **CALL FOR ENTRIES**

The 15th Annual LA 3-D Movie Festival is now accepting entries. The Festival's mission is to showcase the best independent stereoscopic 3-D filmmaking from around the world. The festival will take place December 15-16, 2018, at the Downtown Independent Theater in Los Angeles. Entries will be accepted in three categories: Shorts under 40 minutes, features over 40 minutes and Student Films. Entry fees are as follows: \$25 Early Deadline: Sept 15th, \$30 Regular Deadline: Oct 15th, \$40 Late Deadline: Nov 15th, 2018. VISIT [LA3DFest.com](http://LA3DFest.com) TO DOWNLOAD THE ENTRY FORM. Technical questions and general inquiries can be sent to [3D@LA3DFest.com](mailto:3D@LA3DFest.com)

## Remembering Dr. Harold R. Lutes - Founder of the LA3d Club!

by David Starkman -our 41st year in the club!

At the recent "Left Out/Right Out" 3-D art gallery exhibit in August 2018, Heather Lowe asked me about how and when the LA 3-D Club got started.

Off the top of my head I could tell her that it began in 1955, and that Dr. Harold Lutes was the first President of the club, but, even though Susan and I have been in the club since 1977, I could not remember much more.

Doing a little research I found an article written by Ray Zone, in the February 2002 issue of the Club's "3-D News". This article paraphrases a letter from the club's archives, written by Dr. Harold R. Lutes, announcing the formation of the first meeting of a new STEREO CLUB on Thursday, July 21st, 1955 at Plummer Park, 7377 Santa Monica Blvd, Los Angeles. (A location which still exists today!).

I've made a PDF of Ray's article, which I'll be happy to supply upon request to me at [reel3d@aol.com](mailto:reel3d@aol.com). However, not to repeat Ray's article, I wanted to say a bit more about Dr. Harold Raymond Lutes:

As well as being the founder of the club, he was the club's first President from 1955 to 1957. The Doctor in his name is because he was an optometrist. Born in Tyrone, Illinois April 20, 1915, he graduated from the L.A. College of Optometry in 1938, had an extension course in Industrial Vision at USC, and was a member of the California Optometrists Association. Online records show he signed up for the Army Signal Corps in 1942. He passed away June 25, 1990 at age 75.

In the world of 3D he was also an inventor. He designed the Compco Triad stereo projector, which was the main 3D projector alternative to the TDC Vivid Projector in the 1950's. I only recently learned that he started his own company, H.L. Instruments of Alhambra, CA, to market this projector under that company name. I don't know how many were made, as I've only ever seen one for sale. Apparently, after a short time Compco Corp. bought the rights to produce and market the same projector with some minor modifications to the original.

The other 3D item he designed was the Lutes Stereo Film Cutter. This was a much advanced cutter for 5-perforation Stereo Realist format film. Once the cutting position was adjusted to cut right on the frame line, lifting the cutting blade would advance the film exactly correct amount to make the next cut. Underneath the cutting blade was a sliding tray with two openings just big enough for the Stereo Realist size film chips. So, one could position the right opening under the cutting blade, and cut a right film chip, which would fall into the opening. Then, one would slide the tray so the left opening under the cutting blade, and cut a left film chip, which would fall into the left opening. Repeating this process one could quickly cut an entire roll of film and end up with two stacks of film chips, ready to be put into stereo slide mounts. In the non-3D world he also designed a similar cutter for standard 35mm slide film.

**the new LUTES STEREO FILM CUTTER**  
with Automatic Film Transport

This new precision instrument saves film, cuts and transports 35 mm Stereo Realist format stereo film. Exclusive features make film cutting easier and faster. Lower film is long guides which assure a precise cut. Adjust frame line. Moving film handle automatically transports film to precise width, no adjustment for perforations. Drawing handle cuts film into the sliding transport tray.

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• Illustrated base and panel with built-in switch  
• Sharp cast aluminum with attractive wrinkle finish  
• Size of just 5 1/2" x 4" x 2 1/2" high  
• One year warranty, except electric

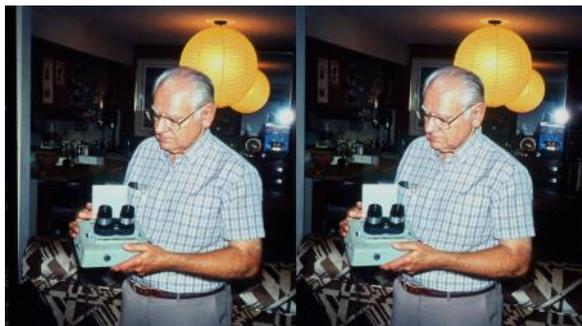
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**lutes** stereo film cutter

• Cut time 10 to 14 slices per minute  
• Repeat do not touch film after it is inserted  
• Self sharpening cutting blade

Diagram illustrating the operation of the Lutes Stereo Film Cutter, showing the film transport mechanism and the cutting blade.

The instruction sheet for the Lutes Stereo Film Cutter has a nice picture of him with the cutter. Some time before Susan and I joined the club in 1977 Dr. Lutes moved from Los Angeles to retire in Utah. However, in those days we went to PSA (Photographic Society of America) conventions and we were fortunate, and pleased, to have met Dr. Lutes quite a few times at those conventions. He even visited us at our home (in Duarte at the time) and here is a 3D photo that Susan took of him. He is showing off a mounting jig that he built, using a Radex Binocularscope for the lenses.



We lost track of him after that. However we are very thankful to him for starting our club which is still going after 63 years! (Special thanks to my wife, Susan Pinsky, for the genealogical research.)

#### **President's Message for the September, 2018 3-D News**

The end of the club year's banquet at Taix Restaurant was very successful. I'm told there were 31 in attendance. Oliver Dean, as always, swore in the slate of officers impersonating a Mafia-type gangster. Oliver even listened to The Godfather to emulate Brando's delivery. He looked and sounded quite menacing in his dark suit and white tie. Despite my coercing, nobody new agreed to accept a board position, so we will continue with the same slate of officers next year. Too, despite threats, officers couldn't resist chanting the proverbial "I, state your name" to Oliver's chagrin.

David Kuntz did an excellent job of preparing the Images of the Year show and presenting ribbons and trophies to award winners. We are all indebted to Ed Ogawa for always having projection equipment set up for all of our competition meetings. In August this involved hauling the equipment to Taix Restaurant and returning it after the banquet. Another unsung hero is Steve Berezin who continues to publish our monthly 3-D News. This little magazine just gets better and better.

David Starkman reported a special showing of 3-D Marvel comic character movies this month in Hollywood. These movies are squeezed into the Labor Day weekend and should be a lot of fun to see.

My cousin, Michael, is a Passionist priest, and retreat director at the Passionist Retreat Center in Sierra Madre. Mike invited some friends and me to the Center to see some recently acquired bronze statuary of religious figures. These are the work of a local sculptor, Christopher Slatoff, and are wonderful subjects for stereo photography. The grounds of the Retreat Center provide a beautiful background for these amazingly detailed bronzes. Mr. Slatoff has installed several non-religious statues in nearby Pasadena. One is very near the intersection of Orange Grove and Colorado. I would like to organize a field trip to the Retreat Center sometime soon because of its many photographic opportunities.

The Steinmans have graciously volunteered to host a 3-D Club board meeting and potluck dinner this month. This will help get our new club year off to a great start. *John*

## ALPHA 3-D Movie Chat with Randy and Andy August 19, 2018

AP- Hello, this is Andy Parke (AP) and Randy Vandegrift (RV) and we just came from the IMAX 3-D theater at Century City where we saw ALPHA in IMAX 3-D format. I'm not sure how that's different than Real-D?

RV- Imax 3-D has a bigger screen, 4K and Dolby Atmos Sound. \$21.50 a seat. Worth the 6 dollar 3-D upcharge?

AP- I think the high ticket prices are dampening the theatrical film industry and the 3-D upcharge is killing 3D exhibition.

RV- Not nearly enough said about this. So how was the film?

AP- First of all, it is a family film, but would you consider this a PG-13 children's film?

RV- Yeah pretty much. A boy and his dog. Sure. Some intense scenes of carnivore attacks. And easy to read subtitles for the sparse pre-civilization dialogue.

AP- It was a good film. I think it's an 82 score on Rotten Tomatoes. It has a ton of digital effects for a live action film of this genre. It's like a familiar modern version of a '50s Disney film like "Old Yeller."

RV- It's not like "Old Yeller" at all. When's the last time you saw that? Yeah, there's a dog.

AP- It's shot largely in Canada. It's supposed to be Europe 20,000 years ago, but I was a little worried it might be a post-apocalyptic 50 years in the future. That bothered me during the film. That won't bother anyone else. Just me and the

doomsday preppers. The 3D conversion was great.

RV- By Legend 3D.

AP- There were about 5 visual effects houses involved. And the release was delayed by a year. And PETA called for a boycott of the film due to the killing of bison. They weren't picketing in Century City.

RV- Double Negative was the primary VFX house.

AP- It's a pretty film, shot in Alberta, British Columbia, Iceland, and... California. It didn't look like it was shot to be 3D. The only gimmicky shot is when a Bison falls on your head. There are a few other negative space shots with fire embers and powder blowing in the wind.

RV- There's no poke you in the eye stuff. It didn't really seem like it was constructed for 3-D. The directing didn't seem to favor 3D. Although there were plenty of opportunities for 3D in terms of staging the dramatic storytelling. If you keep it tight and intimate. It was shot close. I think the 3D worked well to enhance the intimate feel. It made me feel like I was right there with them. The 3D enhanced it a lot in terms of dramatic emotional impact.

AP- A question arises for me, is there any reason to shoot in native 3D when you can do a conversion this well? The answer is yes, if you're doing a low budget movie where you can't afford the many dozens of roto artists making the 3-D.

RV- It's clean. No native 3D issues.

AP- But, then your indie film is up against a film like this where they make it look easy, yet there is a ton of post work going on to make it stereoscopic. When you shoot natively you have all these weird reflections, polarization issues, mismatched flares, and alignment issues and who knows what all with a beam-splitter rig. And it has to be cleaned up in post anyway. It makes you wonder how they shot 3-D movies in the 1950's. :-)

RV- There were a lot of atmospheric elements like fire embers, snow, haze and an occasional optical flare that spread through the 3D space.

AP- The 3D was very good, but ultimately it was more about the story. Which was good. My nitpicks; it bothered me that they hadn't invented something called rope, then later dad is making a net. It bothered me that there were almost never trees and it's supposed to be Europe. It's the Ice Age. He shoots a huge sabertooth tiger in the cave with one small arrow and it dies instantly. You have to suspend your level of disbelief.

RV- It was a quick resolution to an event that could have been too intense for kids if it went on and on. There was a definite lack of trees.

AP- Yet, he could make fire with no trees. Except for all of a sudden there was ONE tree. Like the Methuselah tree. And later a small forested area never shown in the wide shots.

RV- Plenty of caves though. Fortunately for the kid.

AP- He never ran into OTHER people. The threats were always animals or nature despite the long trek. What part of

Europe was this? Early humans had it rough. That's why they have cafes everywhere now.

RV- Europe not like I've ever seen. But it was 20,000 years ago. I'm not that old. Yet. And maybe we had an ice age or two since then. It had nice shallow focus backgrounds that worked well for 3-D. That is usually shot natively with deep focus. But the shallow focus keeps it close and intimate. That's good for this dramatic coming of age story.

AP- According to IMDb it was shot with Arri Alexa 65 and Hasselblad Prime 65 lenses. Nice for IMAX, but it has none of the earthy lens anomalies of classic anamorphic lenses. It's hard to tell what is real photography and what is CGI in the movies these days. There is a lot of CGI here. Very different than more gritty films from the 1970's. The director is Albert Hughes of "Menace II Society" and "Dead Presidents." A different genre for him. A different hood is portrayed here. His first non-R rated film and first film directed without his twin brother. Do you expect big box office for this film?

RV- I think it'll do alright. Parents should like it. It's a family film, it's for teenagers coming of age. A typical teenager managing life's typical adversities. You know, like surviving massive injuries, starvation, deadly predators, winter storms, making friends with other species, and no internet.

AP- A forgettable thumbs up for me. You?

RV- Oh yeah. Thumbs up.



## My Visits with Andre— Part II

by Lawrence Kaufman

In April 1997 the American Cinematheque in Los Angeles announced a film retrospective of Andre de Toth's work. The Cinematheque is an independent, non-profit cultural organization in Los Angeles dedicated exclusively to the public presentation of the moving image in all its forms. They were already renovating their future home, the Historic 1922 Egyptian Theater on Hollywood Boulevard, which was re-opened in 1998, they would later add the 1940 Aero Theater in Santa Monica, California for a second location. The Cinematheque had been doing regular film screenings at different locations around Los Angeles. De Toth would be in person for his retrospective, which began on Thursday, April 17<sup>th</sup>, 1997 with two screenings of "HOW" in twin strip at the Paramount screening room. The 98 seat theater sold out quickly for both showings. The American Cinematheque brought in an archival 3D print for these screenings in the original dual-system format with two projectors running simultaneously. There was a discussion with Andre de Toth following the first screening only. As people entered for the second screening they could see Andre leaving through the front exit door. The "HOW" print was in very good shape, with only a few flaws. There was a small group that was ushered into the projection room following the second screening for a brief discussion with the projectionist. This location had been selected due to the fact that they had a silver screen and from time to time was used to screen 3D films, plus it is across the street from where the remainder of the retrospective would take place.

The screening room had been over-sold, but it was a thrill to see the showing in a standing room only theater filled with movie buffs. Only weeks prior, I had taken the Warner Bros. Studio Tour. The backlot tour then and even now still has the exterior "HOW" museum set from the film. The tour guide pointed out the Museum entrance, which was visited again during the Monday tour during 3D-Con 2017. The Museum entrance is located between the Daily Planet building from the former "Lois and Clark" television series and the hospital from the "E.R." television series.

In 1946 de Toth had written a piece in the Hollywood Reporter about wanting to do a 3D motion picture. After the success of the British 3D short films shown at the 1951 Festival of Britain and the huge success of the limited November 30, 1952 opening of "Bwana Devil" most of the major movie companies, who just months prior had no plans to make a 3D film, all wanted to jump on the 3D bandwagon. Warner Bros. had hoped to make the first major studio 3D film. In January of 1953, Jack L. Warner did okay a sixty day shooting schedule with a \$1,250,000 budget. Warner and de Toth rushed in hopes of beating the New York opening of "Bwana Devil." After twenty-eight days the filming was completed. The film was being released exactly ninety days after Jack L. Warner gave the go-ahead at a cost of only \$628,000. De Toth was very proud of the fact that the film is the most profitable film in relation to its

production cost. The film ended the year as the seventh top money-maker of 1953 and went on to make the studio lots of money in television runs over the decades. Warner ordered the black eye patch off de Toth until he finished the film, but the legendary joke around the studio lot was that de Toth and one-eyed Raoul Walsh were co-directing the film. One reason to rush the filming was to attempt to beat the New York and National release of “Bwana Devil,” but they had not counted on Columbia's low-budget “Man in the Dark” (1953) which was released in 3D and “Glowing Mono-Color” (tinted black & white) which opened two days prior to “HOW.”

Following the first evening of the de Toth retrospective, I still had two more weekends of great film viewing and visits with the versatile director ahead. The retrospective was continued on April 18<sup>th</sup> at the Raleigh Studios' Charlie Chaplin Theater located at 5300 Melrose Avenue (across from Paramount Studios) between Bronson and Van Ness. At 7:15 PM the next film on the schedule was “Ramrod” (1947) with a UCLA-restored print. Released by Republic Pictures, the 94 minute film was the first “Adult” western. “Frank fights dirty, I've got to fight the same way,” spits cowgirl Veronica Lake (de Toth's wife from 1944 – 1952 and their first screen collaboration.) Hell-

bent on destroying everything in her path to defeat her own father. Lake's slippery, scheming performance is the biggest



surprise of her career. Also starring her “Sullivan's Travels” (1941) partner Joel McCrea. The stars didn't get along and McCrea turned down the lead in “I Married a Witch”(1942) not to work with her. He stars as the “ramrod” of the title, a ranch foreman trapped in a brutal maze of deceit. In 1946, a new motion picture company, Enterprise Productions, Inc. was founded by David Lowe and Charles Einfeld. Their studio was located at the corner of Melrose and Bronson, in its current life it is in fact Raleigh Studios, where the screening was taking place. John Ford took Andre to the studio, since the schedule would not allow him time to direct “Ramrod.” This screening was followed by an ultra-rare de Toth television show from the 1960's, one of two episodes of 'The Westener' directed by de Toth. 'The Westener' was a short-lived Warner Bros. television western produced and written by Sam Peckinpah starring a young Brian Keith. The audience especially liked the cards that stated 'Place commercial here.' 'The Westener' had been spun off from a 1959 episode of 'Dick Powell's Zane Grey Theatre' which was also written and directed by Peckinpah, unfortunately it only lasted 13 episodes. This print was also borrowed from the UCLA collection.

# NEWS & NOTES

## from the LA3D Clubhouse

by Lawrence Kaufman, Contributing Editor 3d News

### 3D-Con 2018

The 2018 3D-Con was held July 17<sup>th</sup> through July 23<sup>rd</sup> near Cleveland, Ohio. A really good location for both the shooters, who took several photo outings during the convention, and the collectors/dealers many from the east coast states. Some people showed up early or stayed late to explore the area on their own. There are many places to visit: the Cuyahoga Valley National Park, which features a scenic train ride, Brandywine Falls and the Ohio and Erie Canal Towpath Trail, the “Christmas Story” house, the Johnson-Shaw museum and all of Cleveland. The first day of the convention was an all day tour around Cleveland, which included a special competition for the best image taken on the tour. Andrew Hurst from the UK took the prize for a view of a Faberge egg taken at the Cleveland Museum of Art.

The second excursion left the hotel at 4:30 PM on Wednesday and headed to the theater district of Cleveland for a screening of the 1953 3D western “Gun Fury.” The group split up for dinner on their own at any one of a dozen or so very interesting restaurants. The movie is one of two 3D movies starring Rock Hudson. This one is from Columbia, directed by one-eyed director Raoul Walsh and with great Sedona, Arizona scenery.

There were more than a dozen workshops and a number of meetings, which were classified as workshops. You can find the information on these and many have workshops notes posted online. Check out: [3d-con.com/workshops.php](http://3d-con.com/workshops.php). 3D Theater occupied several hours every afternoon, Thursday through Sunday, with some great programs. Jay Horowitz helped out with the projection, but also produced a delightful theater Star Wars parody intro. The intro started with a narrative receding in 3D into the background of stars and then a spaceship which resembled a Holmes Stereoscope cruised past, dodging laser blasts from the Depth Star. Rebel fighters shaped like Model L View-Master viewers returned the attack, firing their lasers from their dual lenses by clicking their lever. Then a large electric guitar in the shape of the Cleveland 3D-Con logo cruises in and fires lasers at the Depth Star, putting it out of action. The guitar drifts down to earth coming to rest in front of the Cleveland skyline to form the 3D-Con 2018 logo.

The Thursday Stereoscopic Society of America (SSA) dinner was at a nearby gourmet Grilled Cheese and craft beer restaurant, allowing attendees time to caught up and discuss their respective postal folios. There were also door prizes for a fun event. The speaker of the evening was Dr. Melody Davis and her topic was “The Audience for Narrative Stereo – Yesterday and Today.” Davis

is the author of “Women’s Views: The Narrative Stereograph in Nineteenth Century America.” The 3D Art Gallery and exhibit rooms opened on Friday with some great work and the SSA Card Exhibition and the NSA’s vintage and modern card exhibits.

The NSA auction was chocked-full of vintage 3D items with a vast array of stereo view cards, causing it to go very late into Friday evening. The speaker on Friday was Paul Schenk presenting “New Horizons Mission.” Schenk is a planetary geologist at Universities Space Research Association’s Lunar and Planetary Institute in Texas. NASA launched the New Horizons spacecraft in 2006 with the primary mission to perform a flyby study of the Pluto system in 2015 and a secondary mission to fly by and study one or more other Kuiper belt objects in the decade to follow. We were treated to sequential pairs (enormous cha-chas) of 3D images of the terrain on Pluto and its frozen moons.

The room hopping prior to the week-end trade fair was very brisk and the trade fair was busting at the seams, having filled up by the registration deadline. The Saturday night banquet moved at a fast pace, with lots of deserving individuals receiving awards. An honorary Lifetime Membership was awarded to outgoing NSA chairman Lawrence Kaufman for many years of service to the NSA. The William C. Darrah award for Distinguished Scholarship and Extraordinary Knowledge of Stereoscopy was awarded to NSA board member Jeremy Rowe. The Robert M. and Lois Waldsmith award for Meritorious Service and Extraordinary Contribution of time and effort was awarded to NSA founding and lifetime member John Waldsmith, Waldsmith had received this award in 1984 with his parents Robert & Lois. The Ray Zone award for best Stereo World article on historical stereoscopy was awarded to Denis Pellerin for his series ‘European Gems.’ The Lou Smaus award for best Stereo World article on Modern Stereoscopy was awarded to Rosalie Chandler for “Experimental Filmmakers Take 3-D to New Dimensions.” Special awards were awarded to Terry Wilson for her work as the 3D-Con webmistress for many years and to Michael and Maxine Tubbes for their time and expertise redoing the NSA website.

The Saturday Keynote speaker was Denis Pellerin of the London Stereoscopic Company. Pellerin related the early history stereoscopic photography, noting that portraits were among the first subjects commissioned for the production of stereo pairs by Charles Wheatstone. He also reviewed the various Victorian England photographers doing portrait work in the 1850s-70s, projecting many examples of fine stereo portraits.

Sunday night there was an outing to the Cleveland Aquarium and Monday all day tour was to the Rock and Roll Hall of Fame and the Great Lakes Science Center. 3D-Con 2019 will be held Tuesday July 30 – Monday August 5 2019 in Akron, Ohio. So it should again attract the east coast collector/dealers. Again being co-chaired by Barb Gauche and John Bueche, it should run like clockwork. The very low \$129 room rate is also very attractive.

## A “Photo Finish” for the 2017-18 Club Competition

*By David W. Kuntz, Competitions Chairman*

We had a very enjoyable Awards Banquet at Taix French Restaurant on August 23, attended by 32 individuals. In addition to our traditional swearing (or affirming!) in of Club Officers and members, a highlight of the evening was the presentation of awards for our monthly Club and Image of the Year (IOTY) competitions.

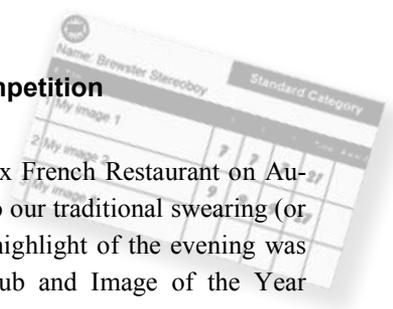
In the April 3D News, I pointed out that there was a fierce competition in progress for third place in the cumulative Club competition standings. At that time, we had four people (Eric Kurland, Abe Perlstein, Lawrence Kaufman and David Starkman), all vying for 3rd place, who all were barely separated by one point. I was ahead of that pack by about five points, putting me in second place, while Carl Wilson was in first place, being five points ahead of me. Five points is a lot to make up in a single competition, so while 3rd place was up for grabs, I figured that I was unlikely to overtake Carl.

So, what actually happened? Well, Abe Perlstein brought his “A” game to our final competition in May, and opened up an eight point lead between himself and the next two competitors. That put him solidly ahead, allowing him to easily clinch 3<sup>rd</sup> place.

But, Abe wasn’t the only one who brought his “A” game in May, and that changed things a little. I did well, too, managing (just barely) to overtake Carl and end up in first place. You can see the entire standings for the year in the table.

In addition to our point total awards, we had 10 people who participated 100% in our monthly competitions (in one category) over the 2017-18 season. These individuals were all recognized with a ribbon; I consider this to be the most important award that we give, because these folks are the heart and soul of our Club. Their hard work ensures that we have wonderful 3D images to enjoy when we come to our meetings.

This year we had 17 participants submit a total of 79 images for our IOTY competition. The judging was performed by members of “The Depthmen” – Rob Jaczko, Jim Ferguson, Dan Gosch and Ron Labbe – a 3D group in Maynard, MA. Thank you to them, and Ron Labbe, in particular, who managed all the logistics of the judging. The results of their judging are listed in the table.



100% Participation, 1 category:

Eric Kurland  
Lawrence Kaufman  
Andrea Shetley  
Carl Wilson  
David Kuntz  
Abe Perlstein  
Lee Pratt  
Andrew Parke  
Scott Ressler  
John Hart

**2018-19 Competition Themes**

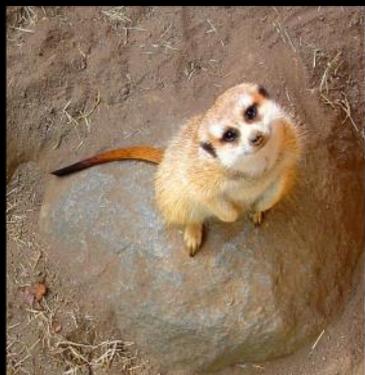
September: FAST  
November: SQUARE  
January: GREEN  
March: ANIMALS  
May: SOFT

Name	May	Total
<b>STANDARD - A Group</b>		
1st David Kuntz	74	344
2nd Carl Wilson	66	341
3rd Abe Perlstein	73	338
Lawrence Kaufman	66	330
Andrea Shetley	68	330
Eric Kurland	61	320
Lee Pratt	66	318
Andrew Parke	64	306
Scott Ressler	62	305
John Hart	53	269
David Starkman	–	247.5
Jim Long	62	247
Barry Rothstein	66	189
Janet Havey	61	175
Randell Vandegrift	–	150
Oliver Dean	–	71.3
Ed Ogawa	–	56
Jeff Amaral	–	42
<b>STANDARD - B Group</b>		
John Boland	57	116
<b>Modified - A Group</b>		
Jim Long	79	297

Award	Image	Maker
1st Place (Image of the Year)	Altered Spider	Andrea Shetley
2nd place	Horn Worm with Wasp Eggs	Andrea Shetley
3rd place	Sideshow Puppets	Scott Ressler
Best Landscape	Remarkable Rocks at Sunset	Andrea Shetley
All Creatures Great and Small	Friendly	Lawrence Kaufman
Most Innovative	E.P. Ripley	Carl Wilson
Most Humorous	Charlie Brown	David Kuntz
Honorable Mention	All the Flowers Are For Me Installation	Abe Perlstein
Honorable Mention	Colorful Twirly Thingy	David Kuntz
Honorable Mention	Tahiti Huts	Jim Long
Honorable Mention	Alps Aerial	Andrew Parke
Honorable Mention	Infinite Rings	David Starkman
Honorable Mention	Chihuly Blue 2	Eric Kurland
Honorable Mention	Badwater in Death Valley	Lee Pratt
Honorable Mention	Plumeria 1	Carl Wilson



**Best Landscape Remarkable Rocks at Sunset**      **Andrea Shetley**



**All Creatures Great and Small Friendly**      **Lawrence Kaufman**



**Most Innovative E.P. Ripley**      **Carl Wilson**



**Most Humorous Charlie Brown**      **David Kuntz**

# Image of the Year Awards



1st Place (Image of the Year)



Altered Spider Andrea Shetley



2nd place

Horn Worm with Wasp Eggs

Andrea Shetley

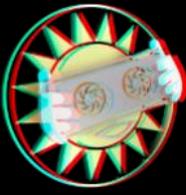


3rd place

Sideshow Puppets



Scott Ressler



Oct 2018 Volume 63 #2

# 3DNews

From the LA 3-D Club

## A Group Award David Kuntz



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**Bradbury Fantasy**

**David Kuntz**



**Agathla Peak and Friend**



**Lee Pratt**



**The Audience is Watching**



**Eric Kurland**



**Racetrack--"Fast" theme winner**

**Lawrence Kaufman**

## Join The LA 3-D Club

If you live in the Los Angeles area, or if you simply want to keep up on activities in the global 3-D community, consider membership in the LA 3-D Club. Membership includes many 3-D benefits, among them monthly meetings (including five 3-D photo competitions per year), monthly 3-D film screenings, workshops on various 3-D techniques, 3-D photo exhibitions, subscription to our newsletter, the 3D News, and unique and stimulating 3-D programs. But the most important benefit is in the membership itself. Members come from all types of fields and arenas of artistic and photographic creativity and range from enthusiasts to professionals. Conversations are diverse, interesting, and are a good source for learning more about what is going on in this field. Club membership includes use of the club library which has 3-D movies, stereo slides and books on 3-D that can be checked out. **Visit our website at [la3dclub.com](http://la3dclub.com)**

Single Membership \$30 per year, Dual Membership (spouses and significant others) - \$40, 3D News (Hardcopy) Subscription only - \$20, International Subscription Only to 3D News - \$25 per year. To inquire for full details about membership in the LA 3-D Club, send an e-mail to [membership@la3dclub.com](mailto:membership@la3dclub.com).

This schedule is subject to change. Check [la3dclub.com](http://la3dclub.com) for updated information. LA3-D Club meetings are held the third Thursday of the month (August & December meetings are usually banquets or parties.) commencing at 7:15 PM. Meetings are usually held at the Pasadena Armory for the Arts, 145 N. Raymond Ave., Pasadena, CA 91103. 626-792-5101, one block east of Fair Oaks, one half-block south of Walnut, across from the band shell and park and only two and a half blocks south of the 210 freeway's Fair Oaks exit. Parking is available in the St. Andrew's Church parking lot on the northeast corner of Raymond and Walnut. Meetings end at 10:00 P.M. Between Union Street and Fair Oaks Ave. (one block west) there are several restaurants that are popular with the pre-meeting crowd.

The LA 3-D club has partnered with the Downtown Independent Theater, 251 S. Main St. between 2nd & 3rd Streets, Los Angeles for monthly movie/video meetings, so there are two meetings a month. Always come early to help set up, network and schmooze.

### LA 3-D Club Board Members

<b>President</b> John Hart <a href="mailto:president@la3dclub.com">president@la3dclub.com</a>	<b>Outreach</b> Bary Rothstein <a href="mailto:outreach@la3dclub.com">outreach@la3dclub.com</a>
<b>Vice President</b> David Kuntz <a href="mailto:competitions@la3dclub.com">competitions@la3dclub.com</a>	<b>Competitions</b> David Kuntz <a href="mailto:competitions@la3dclub.com">competitions@la3dclub.com</a>
<b>Secretary</b> Oliver Dean <a href="mailto:secretary@la3dclub.com">secretary@la3dclub.com</a>	<b>Technical/ Programs</b> Eric Kurland <a href="mailto:programs@la3dclub.com">programs@la3dclub.com</a>
<b>Treasurer and House</b> Ed Ogawa <a href="mailto:treasurer@la3dclub.com">treasurer@la3dclub.com</a>	<b>Social Networking/PR</b> Jodi Kurland <a href="mailto:pr@la3dclub.com">pr@la3dclub.com</a>
<b>Librarian</b> Lawrence Kaufman <a href="mailto:kaufman3d@gmail.com">kaufman3d@gmail.com</a>	<b>3D News Staff</b>
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<b>Inter-Club Competition Director</b> Carl Wilson	<b>Contributing Editors</b> Lawrence Kaufman Eric Kurland David Kuntz George Themelis
<b>At Large Board</b> Andrew Parke Randy Vandegrift	

LA 3-D Club is a member of:



## **3D Calendar** (please see page 3 for venues and times for meetings)

### **Lenticular Meeting**

The next regular meeting of the Los Angeles 3-D Club will be Thursday, October 18th, 7:15-9:45pm at the Armory. The evening will include a show and tell on lenticulars. Members are encouraged to bring their own lenticular images. Also since it is near Halloween bring scary 3d items!

The LA 3-D Club has a **Meetup site**, <https://www.meetup.com/la3dclub/>, where we tell (currently 682) Meetup members who have indicated an interest in 3-D or stereo photography about 3-D Club meetings. It's a great way to publicize our activities far beyond any other means of advertising. The Meetup site has links to members, discussions, organizers, future and past meetings, photos, Club website, Club membership page, and more.

#### **Volunteers Needed**

We need a new chairman for the Hollywood Exhibition. This is a PSA competition that our club has been sponsoring for over 60 years. Responsibilities include collecting entries, arranging judging, and sending out scores. This tradition will end if we are unable to find a new chairman. Please contact David Kuntz or Steve Berezin for information.

**Movie Events Los Angeles Filmforum**, Acropolis Cinema, REDCAT, LACMA, and 3-D SPACE present The Guests by Ken Jacobs. Los Angeles premiere, with Ken & Flo Jacobs in person! Tuesday October 9, 2018, 8:00pm Check <https://www.brownpapertickets.com/event/3610502> for tickets. Downtown Independent, 251 S. Main Street, Los Angeles CA 90012 Tickets: \$12 general; \$6 for students/seniors; free for Filmforum members.

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### **President's Message for the October, 2018**

Participation in our first competition of the new 3-D Club year was disappointing. The theme "fast" should have provided many opportunities for theme entries. David Kuntz, competition director, explained the competition rules to attendees and introduced the three judges: Jim Long, Barry Rothstein and Oliver Dean. The winning theme entry was of racehorses presumably at the Santa Anita Track.

This year's PSA Convention is being held in Salt Lake City, September 30 through October 6. This year's 3-D Con in July will be in Akron Ohio. We are very excited about again visiting America's North Coast!

John Christopher must have an immense collection of 3-D BluRays. Every month he brings me up-to-date on his recent acquisitions. These included Sin City, which I found to be overly violent and The Little Rascals, which I found to be delightful. As a child I loved Hal Roach comedies and was surprised that The Little Rascals 3-D was released colorized and converted to 3-D. The 3-D conversions were pretty flat but watching these short comedies was very nostalgic to me. I had seen Magnificent Desolation in an Imax theater some time ago, but ordered the BluRay anyway. The truth is I have nearly 275 3-D BluRays in my collection, many of which I haven't watched in years. In fact, there may be a few I've never watched. I feel fortunate that nowadays I can pop a 3-D movie into my player and --voila-- I have a beautiful 3-D image on my LG TV. Amaz-

ing! Too, my Spectrum On Demand gives me access to a number of free 3-D offerings. Currently, they are Avatar, Blade Runner, Cats and Dogs 2, Dragon, Final Destination, Ice Age 3, Lego Batman, Lego Ninja Turtles, Megamind, Shrek 4, War of the Apes and Wonder Woman. Good times!

October's meeting will focus on lenticulars. Eric Kurland has promised to demonstrate lenticular features on StereoPhotoMaker. Members are encouraged to bring their favorite lenticulars and any lenticulars they have created. Also, since Halloween falls in October, bring any 3-D-related material that is spooky or monsterish. See you at the meeting, *John*

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## Review of "Double-Vision" at LACMA curated by Britt Salvesen

*An overview of the art installations portion of the exhibit reviewed by Claudia Kunin*

"3D: Double Vision" on exhibit July 15, 2018 - March 31, 2019 at LACMA, curated by Britt Salvesen is a comprehensive overview of 3D in many of its varied permutations. This review will focus on some of the 3D art represented in this show.

One of the first art pieces we see are Marcel Duchamp's "Rotoreliefs". These are spinning disks that give the optical illusion of depth. Originally conceived as optical play toys, to be spun on a turntable, one wonders why they are so high up on the wall. Duchamp, known for the breadth and experimental nature of his work, maintained a life-long interest in visual phenomenon. Indeed, on the last day of his life, he toddled on out to buy some anaglyph glasses!

In Simone Forti's "Striding Crawling" made in 1975, an integral hologram displays a state-of-the-art break through in this virtual re-creation of one of Forti's performance pieces. At the time it was made, it must have seemed to be a crystal ball displaying the art of the future. Trippy and psychedelic, it feels like a three dimensional hallucination of a tiny rainbow-hued dancer encapsulated in an airy fish-tank.

In Ben Coonley's rotating "Sunday Composition", we observe an intellectual, yet simplistic representation of 3D. Using a pair of "Pixel-Vision" cameras, originally a children's toy manufactured by Fisher-Price from the 1980s, Mr. Coonley recorded 5 1/2 minutes of video onto audio cassettes, later digitizing and synchronizing them. It is reminiscent of a childhood memory I have of watching static on a black and white television, and dreaming that it would become color. It never does.

The distinguished William Kentridge's charcoal drawn animated drawings form his piece entitled "Stereoscope", powerfully addressing alienation and dissatisfaction. A few frames of side-by-side stereo drawings punctuate the piece, but otherwise, it has no physical depth. It is a strange experience for the viewer to be cross-viewing momentarily and then have it yanked away.....the eyes in one's head have no idea what to do. Other than it's title, and it's visceral emotional depth, it isn't actually a stereoscopic piece.

In "Curtains", Lucy Raven has photographed stereo images of people sitting in drab offices in front of computers, laboriously converting, frame by frame, 2D movies into 3D movies. They are people in China, India, and America. Using anaglyph, the cyan left and red right views slowly slide towards each other from opposite sides of the screen, until they intersect momentarily to form a 3D image and then continue on. The photographs themselves are so pedestrian, and the over riding concept so facile, I found it to be a tremendous failure as an installation.....yet fellow viewers found it interest-

ing. I can't help but feel that it is a missed opportunity.

"Redifice" by artist Michael Snow is a large red wooden rectangle with many rectangular cubby holes, some of which have holograms of unremarkable still lifes (a wine bottle with artificial grapes, a fire extinguisher, a pile of baby blocks). Other cubbies have spatially three dimensional sculptural dioramas of odds and ends. The displays are childish, sloppy, and seem altogether to lack any sense of good taste, let alone intellectual inquiry.

In Sigmar Polke's "The Illusionist", we find a visual intellectual game being played. Using a plethora of 19th c. woodcuts of magicians and their various accoutrements, splashes of red and cyan paint, and a ribbed surface reminiscent of a lenticular, we search hopelessly for the 3D that does not exist! It is an illusion of course, and seems a cruel trick appealing merely as an idea.

Dan Graham's "Binocular Zoom", another conceptual piece, also teases with all the hallmarks of 3D. Two separate images of a filmed landscape with two side-by-side Super 8 EIKI projectors that look for all intents and purposes to be stereo are in fact NOT stereo.

An installation by Trisha Baga is a mixed bag. Three dimensional in multiple aspects, is a stereo projection on the wall of varied and assorted free-form shapes, as well as three dimensional objects from an artist's studio scattered on the floor in the foreground and attached to the wall. We don't head phones to hear the lisping voice of PBS fame, art critic Sister Wendy, in a disjointed description of something we are not seeing. Though somewhat playful, and three dimensional visually, I found the work itself to be shallow and lacking in depth.

One series "The End" by renowned artist Ed Ruscha soars in its successful three dimensional rendering. The words written in a large gothic script hover far in front of backlit scratched and moving film frames....Short, succinct and conveying a solid sense of wonder....it left me kind of gob smacked with its intellectual and emotional punch.....

The over-riding factor that predominates the curatorial choices in the artistic portion of Britt Salvesen's "3D: Double Vision" exhibition seems to be cerebral and conceptual, as opposed to a more visceral, emotional bent. Many of the pieces refer to the idea of 3D, but are not actually stereo. As a viewer so aptly remarked, the art never quite seems to achieve the depth that is displayed in the short outtakes from the Hollywood films. "The 3D movie clips are where it is at....that's where you will find the art of the deal".....for the most part, the art itself fails to hit its mark as a stereoscopic experience.

## NEWS & NOTES

### from the LA3D Clubhouse

by Lawrence Kaufman, Contributing Editor 3d News

#### **Creature Gets His Revenge?**

Although many people will still purchase the "*Creature from the Black Lagoon Legacy Collection*" 3D Blu-ray because they will take what they can get for any classic film 3D release many others have let Universal know their displeasure for releasing the set at a non-standard, lower quality Blu-ray specification. The same problem is found on the 30 film box set as on the 3-disc legacy set. The 3-D Film Archive did their usual great work to restore the film for 3D Blu-ray but Universal dropped the ball by releas-

ing the Blu-ray with a compromised image. A comment from The 3-D Film Archive reads, "Our 4K workflow restoration from original 35mm elements has been greatly compromised by this half-resolution, non-standard 3-D release on Blu-ray." 3-D enthusiasts reacted immediately by writing to Universal through the company's 'contact us' page and on their Facebook page to urge them to release a proper version of the film. Universal's contact page is located at <https://www.uphe.com/contact-support> for those who want to politely ask for Universal to redo this release in a high quality version. Universal has plans to do just that, but it may take a little while, so be careful when you purchase.

### **Thriller**

*Michael Jackson's Thriller 3-D* was remastered into IMAX 3D following a partnership between Michael Jackson's estate and IMAX. The partnership was announced Wednesday, Aug. 29, which was the anniversary of the singer's 60th birthday. *Michael Jackson's Thriller 3-D* was released in select U.S. IMAX theatres beginning Sept. 21 playing with *The House with a Clock in its Walls* for only one week. It did not play near me. The estate's co-executors say Jackson loved to give his fans the "latest and greatest in technology and entertainment experiences." Director John Landis' short film originally premiered in Los Angeles in 1983. The 3D version debuted at the 74th Venice Film Festival in 2017 and played at other film festivals. View-Master® also released a Thriller 3-reef packet, talking cartridges, and viewer gift set in 1983.

### **3D TV's**

Panasonic is still selling 3D TVs! Several 2017 TV models still on the Panasonic websites in some countries, these are active 3D glasses models. The TH-75EX780, TH-65EX780 and TH-58EX780 (75" 65" & 58") all support active 3D. Many would prefer passive 3D, but active 3D is definitely better than no 3D!

### **Upcoming PSA Exhibits**

Oct 8, 2018, CASCADE, 3 sections: DIGITAL (Open, Altered Reality, Landscapes/seascapes/cityscapes); 3dpdx.org

SD&A Conference - The 30th SD&A conference will run January 13 – 17, 2019 in the San Francisco Bay area of California at the Hyatt Regency San Francisco Airport Hotel. Yet for being called the Airport hotel, it is still a ten minute shuttle ride away from SFO. Details are at [stereoscopic.org](http://stereoscopic.org) Stereoscopic Displays and Applications Presentation Videos for SD&A 2018 and previous years are available for free viewing on YouTube. Oral presentations on the topics of: stereoscopic and autostereoscopic display, virtual reality, spatial perception, and their applications. The SD&A conference. It is a part of the annual Electronic Imaging symposium, hosted by IS&T: The Society for Imaging Science and Technology. Topics of interest include: human depth estimation; new developments in 3D display, including electroholographic, volumetric, and other techniques; light field streaming; and a special session on the practical design and use of advanced visualization laboratories. Papers and Manuscripts are available free of charge on the SD&A website also. Check out [Stereoscopic.org](http://stereoscopic.org)

### **A Reminder!**

A reminder that members are welcome to arrive early and help set up the meeting room. There is plenty of visiting prior to the meeting The earlier the meeting gets started the more we have time to see and enjoy. Also members are encouraged to help clean up after the meeting, so we can get out of the building on time.

# My Visits with Andre– Part III

by Lawrence Kaufman

The next film was “Crimewave” (1953). It is very strange watching this Warner Bros. film. It had been shot in 1952 by the same creative team from “HOW.” It featured Gene Nelson (who was a song-and-dance man,) and from “HOW” Phyllis Kirk, Charles Bronson and blacklisted actor Ned Young. This film is totally divorced from the glamor of “HOW.” L.A. Noir doesn't get any better than this. Sterling Hayden plays the toothpick-chewing cop, busting crooks all over Glendale and Pasadena. Shot in stunning deep-focus black and white by Bert Glennon. “Crimewave” barrels through all 74 minutes from one crackling action sequence to another. Jack L. Warner had wanted Humphrey Bogart and Ava Gardner to star in the movie, but Andre protested this, it would have been a completely different film. Warner gave in, but only gave de Toth two weeks to shoot the film, which was fine with de Toth as he finished it under schedule and under budget. Considering it was not released in the U.S. until 1954, there didn't seem to be a need to rush the movie. De Toth wanted to show what a thankless job police detectives have. He had to fight the production office, they said shooting entirely on location was impossible and would be a production nightmare, but Jack L. Warner approved the locations. Reportedly author James Ellroy names this as one of his favorite films. De Toth mentioned that he came up with the idea during filming of “HOW,” but actually filming had wrapped the previous year.

I can only speculate that this is another reason why de Toth got the job to direct “HOW,” since de Toth had proved he could film a movie fast. The Glendale branch of Bank of America leased their entire building to Warner Bros. Since the movie offered an object lesson to would-be bank robbers, that might not happen today. A shot of the old Glendale Airport has de Toth's private plane in it, his way of saying thank you to his mechanics for keeping him in the air. At almost midnight, the audience was ushered down to the Studio Cafe, where Andre was waiting for a post screening discussion. It was a little chilly sitting in the open-air cafe. De Toth had just left the Los Angeles Art Museum's screening and question and answer session. It was great to sit and listen to him talk. He was in a wheelchair and after having broken his neck three times in his life, he can't turn his head as much as he would like. He apologized for not being able to look at some of the people who were asking questions, but he said if he did, his head might fall off. Someone asked about Charles Bronson, who de Toth also used in “Riding Shotgun” (1954). De Toth said he liked Charlie and enjoyed watching him grow as an actor. He then told a story that is not in either of his books. They were filming at Bronson Canyon and Charles was complaining about his name De Toth said how about Charles Bronson and went back to work on the film, six months later, he noticed that Charles Buchinsky had become Charles Bronson.



On Saturday, April 19<sup>th</sup> there was a book signing scheduled from 4:30 pm – 6:00 pm. I arrived at 4:00 pm and found Andre and his wife Ann (his 7<sup>th</sup>) already there setting up. De Toth was very proud that his first book had sold out in four months. Faber and Faber published a soft-bound edition to coincide with the second book's release. The Cinematheque had both books for sale. There was a small group of people who showed up at 4:30 to get an autograph. I was able to have him sign several “HOW” items from my

collection. I pointed out that in the "HOW" pressbook that it announced "Director Plans Book on Warner 3D Pic." One of the (phony) press releases in the pressbook stated "The lessons learned about 3D during the filming of Warner Bros. "House of Wax," which opens (blank) at the (blank) Theatre, could fill a book – and will. Andre de Toth, director, has collected a store of information which will be the basis of a handbook for use by the entire industry."

After Andre read this, he pointed to his new book and said "It took me a while, but here it is!" He then admitted he had never heard of any such handbook. Then, a reporter from a foreign newspaper showed up and did a quick interview. There was a period where no one was there, so Andre and Ann went for a short walk. They went by the area where Andre's Enterprise Productions office had been. When he returned to the booksigning, Andre said, "My old office looks the same, except they added a few more coats of paint. The ants and the termites all remembered me." And 5:45 pm, the movie-going crowd began to show up for autographs. At 6:15 pm the new 35mm print of "Slattery's Hurricane" (1949) was introduced. This brand new print was supplied by Martin Scorsese.

Scorsese wrote, "I've always been fascinated by Andre de Toth's movie," and "Andre de Toth is a 'director's director,' a special category that speaks for itself," in his forward to de Toth's 'Fragments: Portraits from the Inside' (which was reprinted from 'Double Exposure Take Three' by Roddy McDowall.) The 87 minute Fox film starred Richard Widmark as the hot-headed pilot, making all the wrong choices in life, beginning with dropping his sexy, dope-fiend girl friend Veronica Lake for old flame Linda Darnell. A strange, unclassified piece of work, "Slattery's Hurricane" doesn't fit easily into any genre.

The screening was followed by a western Bar-B-Que. Unfortunately, there had been only fourteen tickets sold prior to the day of the event and thirty-four more sold at the door, which was about eight too many. The food got a little thin by the end of the line and steak and chicken was passing over the grill pretty fast. De Toth was back for another discussion. Dennis Bartok with the American Cinematheque, who may have tired of being the brunt of most of de Toth's jokes and putdowns, invited Todd McCarthy (chief film critic for Variety) to sit in and co-host the question and answer session. Andre had called him Todd 'cowpoke' McCarthy in his first book's dedications.

There was a little break prior to the next films being screened. I realized that I had seen the gentleman talking to McCarthy earlier in the day on the cover of the 'Entertainment@Home' magazine next to the title 'Where in the World is QUENTIN TARANTINO?' At first, I had the impulse to pick up the phone and call the magazine and yell "I FOUND HIM!" But I realized, I didn't have their phone number. Instead, I decided to eavesdrop on their conversation. They were talking about "HOW," Quentin said he had a flat 16mm print of "The Stranger Wore a Gun" and said he would like to see it in 3D. The American Cinematheque had mentioned it to Andre and he didn't seem interested, so they had not pursued it.

At 8:45 pm with Tarantino in the audience, the double feature began. "Man in the Saddle" (1951) was the first of six films Andre made with Randolph Scott. They were all produced in collaboration with Columbia or Warner Bros. By Scott and his producing partner Harry Joe Brown. This 87 minute film was released by Columbia. It's a ruggedly handsome Western with Scott as a heartsick rancher who refuses to give up his true love, even after she marries another man. Adult storyline, sophisticated characters, stunningly visual fight sequences, rip-roaring brawls set against windstorms, in dark saloons, with the roof literally collapsing overhead all really set this film apart.

# A Slow Start in September

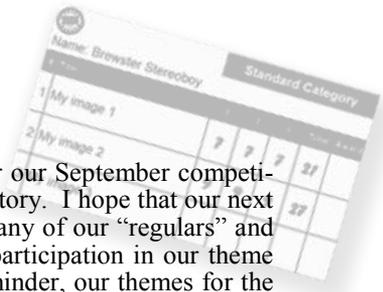
By David W. Kuntz, Competitions Chairman

Only eight people entered a total of 24 images for our September competition, making it the smallest turnout in recorded history. I hope that our next competition in November will see the return of many of our “regulars” and things will heat up. However, we did get good participation in our theme award for September, which was “fast.” As a reminder, our themes for the rest of the season are:

November: SQUARE  
 January: GREEN  
 March: ANIMALS  
 May: SOFT

Our judges in September were Barry Rothstein, Oliver Dean and Jim Long, who did an excellent job of using the full range of scores. They also supplied some incisive commentary and kept things moving.

Currently, everyone entering is in the A Group, Standard Category. I hope we'll see some entries in B Group, as well as the Modified and CGI Categories in the future.



Name	Sep
<b>STANDARD - A Group</b>	
David Kuntz	72
Eric Kurland	66
Carl Wilson	64
Lawrence Kaufman	64
Abe Perlstein	63
Lee Pratt	63
Cassie Kaufman	58
John Hart	56

Image	Maker	Score
<b>A Group Standard Awards</b>		
Free	David Kuntz	25
<b>A Group Standard Honorable Mentions</b>		
Agathla Peak and Friend	Lee Pratt	24
The Audience is Watching	Eric Kurland	24
Bradbury Fantasy	David Kuntz	24
<b>Theme Award "Fast" Winner</b>		
Racetrack	Lawrence Kaufman	22

## CALL FOR ENTRIES

The 15th Annual LA 3-D Movie Festival is now accepting entries. The Festival's mission is to showcase the best independent stereoscopic 3-D filmmaking from around the world. The festival will take place December 15-16, 2018, at the Downtown Independent Theater in Los Angeles. Entries will be accepted in three categories: Shorts under 40 minutes, features over 40 minutes and Student Films. Entry fees are as follows: \$25 Early Deadline: Sept 15th, \$30 Regular Deadline: Oct 15th, \$40 Late Deadline: Nov 15th, 2018. VISIT [LA3DFest.com](http://LA3DFest.com) TO DOWNLOAD THE ENTRY FORM. Technical questions and general inquiries can be sent to [3D@LA3DFest.com](mailto:3D@LA3DFest.com)

## Smartphone 3d - A George Themelis Tutorial!

I recently started shooting sequential 3D pictures with my iPhone 6. To say that I am pleased is an understatement. I am having a blast!

Yes, I know, I am late to the party. I have had this phone for nearly 3 years now and that's the first time I used it for 3D. Some people have been doing it for 10 years or more. The reason I am late is that I never considered the smartphone camera to be good enough, and always used a regular camera. But smartphone cameras have been improving and the results (seen all over Facebook in 2D) are impressive.

Consider these numbers [1]: 98.4% of all consumer cameras sold in 2016 were built into smartphones and 92% of smartphone users worldwide say that the camera is the most used feature on their phones. So, the smartphone camera is a force to be reckoned with.

### Size Matters—Or Not?

In addition to the iPhone, I have been experimenting with compact cameras too. What smartphone cameras and compact cameras have in common is a small sensor.

The Table here summarizes sensor sizes for typical cameras. The sensor name is based on an old TV tube convention and it is not the actual size of the sensor. For example, the 1" sensor, which is becoming popular among high end compact cameras, is not 25mm but only 13.2x8.8mm (the diagonal is 15.9mm or 0.62"). The crop factor is the ratio of the full frame (36x24mm) sensor diagonal (43.3mm) over the sensor in question. This is often used to convert actual focal lengths to "full frame equivalent." For example, for the 1" sensor, the crop factor is  $43.3/15.9 = 2.7x$  so a lens of 10mm focal length on a 1" sensor camera sees the same field of view as a 27mm lens on a full frame camera.

The Table also shows typical types of cameras that use these sensors. There is a tendency towards larger sensors, so newer smartphones have slightly larger sensors and some upscale compact cameras have sensors as large as APS-C size.

Sensor Name	-Size, mm	Crop Factor	Typical Cameras
1/3.91 inch	4.6mm	9.4x	Sony 3D video
1/3.2 inch	4.5x3.4	7.6x	Smartphone
1/2.3 inch	6.2x4.6	5.6x	Typical compact
1"	13.2x8.8	2.7x	Upscale compact
Micro 4/3	17.3x13	2x	Mirrorless
APS-C	23.5x15.6	1.5x	Mirrorless & DSLR
Full Frame	36x24	1x	DSLR

How does the size of the sensor affect the quality of the pictures? I like to think of the sensor as the film. We know that larger film means better quality. Small films (View-Master, for example)

1. Higher resolution
2. Improved low-light performance
3. Increased dynamic range
4. Background blur / subject isolation

So, unquestionably, larger sensors give better quality pictures. But at what expense? At the expense of size and weight. Larger sensors mean larger and more expensive cameras. It also means larger and more expensive lenses. As they say, the best camera is the one that you carry and use. If you do not carry a camera because it is large and complicated, then it is not a good camera for you.

### Do We Need Better Quality?

That's a good question. For the stereo photographer, in most cases the answer is "No." Here is why:

1. A larger sensor has advantages when showing pictures as large prints. Most stereo photographers see their 3d pictures in various 3d monitors/TVs, stereo projection, and 3" stereo prints. These viewing conditions do not require high resolution. This was demonstrated recently by Jay Horowitz in our club.

2. The type of photography is also a factor. Certain types of photography, like landscapes, low-light, and long exposures, will benefit from a large sensor. I have not been able to take distant nature shots with digital cameras that look as good as pictures from my RBT S1 film camera. Sequential 3D favors certain type of pictures like buildings, shots from high-rise buildings or airplanes, and close-ups. Some of these pictures, like close-ups/macros (a favorite now of many stereo photographers) are the least demanding in terms of resolution.

3. Post processing can reduce the sensor size impact by making even lower quality pictures look good.

4. Other factors, like composition and subject matter, have more weight than image quality.

So, from the list of large sensor advantages (#1-4) above, if resolution and image quality are not an issue, most of the large sensor advantages disappear. As an example, I have received PSA awards from 3D still frames grabbed out of a TD20 Sony 3D Video camera. The sensor in this camera is smaller than cell phone sensors (see Table) and the resolution is only 1MP (1920x540 to be exact). The background blur/subject isolation (#4) is an interesting one. Stereo photography normally requires everything to be in focus. In previous Tutorials on lenses we discussed some of the advantages of throwing the background out of focus. This helps with portraits and bird/wildlife photos. In this case, it helps to have a large sensor, together with long focal length lenses and wide apertures. But, for everything else, usually it is better to have everything in focus. So, small sensors, with their large depth of field, actually have an advantage over large sensors for 3D.

### iPhone 3D History

Curious about the history of iPhone 3D, I did a bit of “internet research.” The first mobile phone was introduced in 1973.

The first smartphone was introduced in 1992 (even though the word “smartphone” was not used until 1995). The first iPhone went on sale on June 29th, 2007. So, clearly, Apple did not market the first smartphone but it sure helped popularize it.

Stereo photographer extraordinaire, Robert Bloomberg, has been taking 3D iPhone pictures for a long time. He might even be the first person to take a 3D picture with an iPhone. He wrote: “We [with wife Marilyn] got our first generation iPhones the first weekend they were sold to the public. We were visiting friends in Lake Tahoe and shot both the world’s first iPhone cha-cha and also a side by side (using two iPhones).” Fig. 1 shows two of his first iPhone cha-cha shots.

### Smartphone 3D Advantages

Smartphone photography has several advantages. The smartphone:

1. Is always available—fits in the pocket
2. Does not attract attention
3. Takes good pictures
4. Has a large display
5. Can be used with apps

#1 and 2 are very important for me. Often my iPhone is the only camera I have with me, especially when I am out running. I have taken pictures in private places with a stereo camera only to be questioned and told that photography is not allowed. I am being targeted because my equipment (often twin cameras on a bar, with cables hanging around) look strange and obvious. No one is bothering people who take smartphone pictures. So, if I want to take pictures unnoticed, this is the way to go.

#3 is interesting. How can smartphone cameras take good pictures with their small sensors and small plastic lenses? I found an article that explains it [2]. The title of the article is: “Your Smartphone Camera Should Suck, Here is Why it Doesn’t.” Here is the summary: Because of their physical limitations, smartphones will always be restricted in terms of sen-

sensor size and optics, but improvements in both image sensors and image signal processing make up for these limitations. #4 is also interesting. My iPhone screen is larger and I can see the image better than any of my cameras. And the tendency is for larger phones, while cameras tend to get smaller.

#5 is an important advantage of smartphones. We are basically using a camera attached to a computer. There are numerous 2D apps that can be used to control the photo taking process and improve the pictures. There are also 3D apps that aid the 3D recording process. One of them is 3DSteroid.

### 3DSteroid / i3DSteroid App

Our very own, Matsui Suto (creator of StereoPhoto Maker, SPM) has an app for taking 3D pictures with a smartphone. The app dates from 2011 and it is called 3DSteroid for Android or i3DSteroid for iPhones [3].

With this app the smartphone becomes similar to the Fuji 3D camera in Advanced 3D Mode. After you take the first picture, you see an outline (ghost image) of this picture, which helps with the alignment of the second picture. After you take the 2nd picture, you can see the stereo pair on the screen (freewiewing might be required, but other options, anaglyph for example, are also available, see Fig. 2). You also see a value for the deviation, which can alert you that something might be wrong (too much/little shift/depth).

Note: You do not have to use an app to take 3D sequential pictures with a smartphone. For me, the app helps with alignment, and provides instant feedback via the deviation value and possibility of viewing the pair in 3D. I always save the original images (this is an option recently added to the app) and use SPM for alignment later at home, because the resolution

and alignment of the pairs is better than those saved by the app.

There might be reasons not to use the app and use the camera phone or a 2D app instead: 1) Better control of phone's camera (via 2D apps) 2) If you want to bracket the stereo base by taking 3 pictures instead of 2. Even if you do not use 3D-Steroid to take the picture, you could use it later to load the pictures and align/view/save the pair. Finally, there other 3D apps too worth exploring, but I have no personal experience.

### Smartphone Photography Limitations

Despite the advantages, smartphone photography has some limitations, compared to regular cameras:

1. Smaller sensors: Cameras are evolving toward larger sensors but larger sensors means longer focal lengths. Smartphones are limited in thickness so they have to do with smaller sensors.
2. Lack of optical zoom: Optical zoom means larger lenses and moving parts. That's not possible with thin smartphones. So any zoom is done digitally, which is basically cropping of the original picture. I was watching a video about taking better smartphone pictures and heard this: "The only zoom you need is your own two feet." So, if you need a bigger subject, get closer. And don't forget to use a smaller stereo base as you move closer, to keep the stereoscopic deviation under control. Works well for me.
3. No viewfinder or screen tilt: Under bright sunlight it is often difficult to see the screen. That's where a viewfinder helps. Also, for those, like me, who need reading glasses to see the screen, you don't need the glasses to see through the (properly adjusted) viewfinder. A tilting screen helps compose pictures at awkward angles, high and low perspective, and encourages experimentation.

4. No flash, optical stabilization, photographic features & controls: Cameras offer electronic flash (smartphones only use LED light for flash) have better optical stabilization and better controls (often buttons & dials) to adjust important photographic variables (aperture, shutter speed, ISO, etc.) With smartphones, camera control is better done via 2D photo apps and all the settings are selected via menu screens. Things that we take for granted in cameras (SD cards for image storage, batteries that can be easily replaced, tripod screw at the bottom, etc.) are missing from my iPhone. All in all, cameras are built for photography, while photography is only one of the functions of smartphones.

Camera manufacturers know that they are competing with smartphones so they are loading their compact cameras with useful features. Cell phone companies also know that the camera is an important feature of the phone so they are improving too. Fig. 3 shows how resolution and sensor size in smartphones has changed with time. As both compact cameras and cell phone cameras improve in competition with each other, the consumer wins.

### Subjects/Techniques for Smartphones

Any subject suitable for sequential 3D can be photographed with a smartphone. Examples: Buildings, table-tops, various close-ups. Fig. 4 shows a few examples. I particularly enjoy taking pictures (usually close-ups) inside stores, anything from department stores to grocery stores. Someone has taken the time to arrange a visually pleasing display, and I can photograph it in 3D. The variable stereo base and unobtrusiveness of the Smartphone is a plus in this case. I was once taking pictures of vegetables at the local supermarket and was told that I cannot take pictures. This would not have happened with my phone.

But even nature photographs and people shots are possible with sequential 3D. If the wind is not blowing and leaves are not

falling, a quick cha-cha shot will work. I have taken people pictures (including portraits, even self-portraits) by asking them to stay still for a second. It often works.

I am genuinely amazed by how many subjects I can photograph sequentially in 3D. The flexibility of the variable stereo base is a great advantage over a 3D camera. I can vary the stereo base from a few mm for close-ups to several feet for hyperstereos. It is a bit tricky at first, but as I experiment more and more with 3D chachas, I learn from my mistakes and reduce the errors of too much or too little shift.

Regarding techniques, it is similar to any type of sequential 3D: I keep my camera horizontal (a lot of people tend to keep their smartphones vertical—that does not work well for 3D) and always shift from left to right, unless if I cannot, or I see the clouds moving from right to left. Experience has taught me to always pay attention to the clouds for hyper-stereos, and move with the direction of the clouds, to push them behind buildings.

### 3D Smartphones

This article is about sequential 3D with a phone camera. We should mention that there have been several smartphones with a built-in 3D camera [5]. Most people, who use these phones, use them for the camera and have another phone to use as a phone. It would be nice if a good quality phone with a 3D camera was available to serve both as a 3D camera and phone. As long as this is not available, if I want a 3D camera with a small stereo base (30mm or so), I would rather use the Panasonic 3D1 camera, and use my phone for sequential 3D.

There are also phones today with 3D screens. This is a popular topic of discussion among stereo photographers today and could be a subject of another Tutorial.

## Beamsplitter 3D Attachments

With the popularity of smartphone cameras, there is a large variety of camera attachments like auxiliary lenses, close-up lenses, and even 3d attachments. I just googled “iPhone 3d attachment” and found several available. One of these attachments is made by Kula, a company in Iceland [6]. The smartphone attachment is called Kula Bebe (Fig. 5) and it costs \$79. They also make “Deeper Kula” for larger cameras.

Advantages of using a 3D attachment are:

1. Synchronized 3D, 2. 3D Video is an option. Disadvantages include fixed stereo base, some distortion that could be corrected digitally (or not?), and having to carry the attachment. I have no personal experience with beamsplitters.

### Bottom Line

Don't be afraid to use your smart-phone

for sequential 3D pictures. Yes, it has a smaller sensor and size matters, but not as much as you might think. The smartphone camera is always available, attracts little attention, takes surprisingly good pictures and can work with 2D and 3D apps.

There is a large variety of subjects that can be photographed with smartphones and sequential 3D. The flexible stereo base is a big plus.

Because of the small sensor, fixed focal length, and limit in focusing, cameras have some advantages over smartphones, especially when zooming or focusing very close is needed. But for many 3D subjects, a smartphone will give results as good as a regular 2D camera. I always carry my phone with me, it is nice to know that I can take good 3D pictures with it.

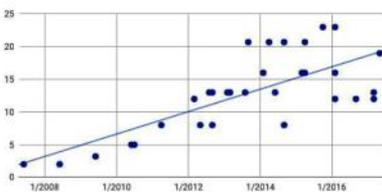


*Fig. 1 (Left):* Some of the world's first iPhone cha-cha shots by Robert Bloomberg. *Top:* At Lake Tahoe, only a few days after he had his first iPhone. *Bottom:* First iPhone 3D to be accepted in a PSA exhibition. Bob writes: ““Peppers” was taken at the Marin Farmer’s Market in July 2008. I’m sure there are others that may even have done better in competition, but it will take a bit of hunting on my part as I didn’t always record the camera(s) I used.”

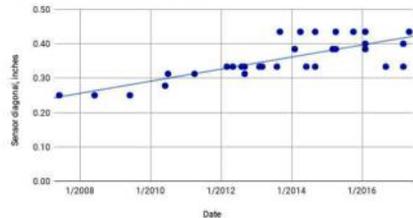


*Fig. 2:* i3DSteroid screen after I recorded a stereo pair. Clicking at the camera icon (top right) allows me to take another stereo pair. Clicking at the book icon (top left) brings up the menu.

Megapixels (main camera)



Sensor diagonal (inches, main camera)



*Fig. 3:* Change in resolution (left) and sensor size (right) of smartphone cameras [4]. The resolution has increased from about 5MP to 20MP, so 4x. Sensor size has increased by less than 2x. This I think shows how sensor quality and image processing has increased but the size is limited by the thickness of the phone.



**Fig. 4:** Just two examples of the many iPhone 3D pictures I have taken the last week.

*Top Left:* Typical store 3D close-up. This is the type of subject that begs to be photographed in 3D.

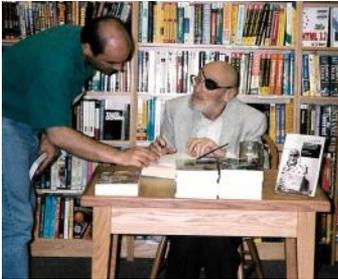
*Top Right:* Two of my running friends, staying perfectly still during the one second it took me to take this pair.



**Fig. 5:** Kula Bebe (baby Kula) is a smartphone 3D attachment, made by Kula, an Icelandic company [6]. This attachment was funded by a Kickstarter crowd funding campaign and it is available for preorder for \$79 as of this writing.



## De Toth in Color (see page 8 for article)



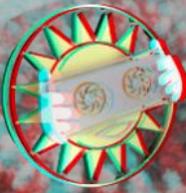
Book Signing



NC Studio



House of Wax



Nov 2018 Volume 63 #3

# 3D News



The beautiful Autumn Exhibit in the Conservatory, Central Park, New York.  
Copyright 1901 by Underwood & Underwood.

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# Photos from Lenticular Meeting

## ФОТОС ДОН ЛЕНТИКУЛАЛ МЕТИНГ



## Join The LA 3-D Club

If you live in the Los Angeles area, or if you simply want to keep up on activities in the global 3-D community, consider membership in the LA 3-D Club. Membership includes many 3-D benefits, among them monthly meetings (including five 3-D photo competitions per year), monthly 3-D film screenings, workshops on various 3-D techniques, 3-D photo exhibitions, subscription to our newsletter, the 3D News, and unique and stimulating 3-D programs. But the most important benefit is in the membership itself. Members come from all types of fields and arenas of artistic and photographic creativity and range from enthusiasts to professionals. Conversations are diverse, interesting, and are a good source for learning more about what is going on in this field. Club membership includes use of the club library which has 3-D movies, stereo slides and books on 3-D that can be checked out. **Visit our website at [la3dclub.com](http://la3dclub.com)**

Single Membership \$30 per year, Dual Membership (spouses and significant others) - \$40, 3D News (Hardcopy) Subscription only - \$20, International Subscription Only to 3D News - \$25 per year. To inquire for full details about membership in the LA 3-D Club, send an e-mail to [membership@la3dclub.com](mailto:membership@la3dclub.com).

This schedule is subject to change. Check [la3dclub.com](http://la3dclub.com) for updated information. LA3-D Club meetings are held the third Thursday of the month (August & December meetings are usually banquets or parties.) commencing at 7:15 PM. Meetings are usually held at the Pasadena Armory for the Arts, 145 N. Raymond Ave., Pasadena, CA 91103. 626-792-5101, one block east of Fair Oaks, one half-block south of Walnut, across from the band shell and park and only two and a half blocks south of the 210 freeway's Fair Oaks exit. Parking is available in the St. Andrew's Church parking lot on the northeast corner of Raymond and Walnut. Meetings end at 10:00 P.M. Between Union Street and Fair Oaks Ave. (one block west) there are several restaurants that are popular with the pre-meeting crowd.

The LA 3-D club has partnered with the Downtown Independent Theater, 251 S. Main St. between 2nd & 3rd Streets, Los Angeles for monthly movie/video meetings, so there are two meetings a month. Always come early to help set up, network and schmooze.

### LA 3-D Club Board Members

<b>President</b> John Hart <a href="mailto:president@la3dclub.com">president@la3dclub.com</a>	<b>Outreach</b> Barry Rothstein <a href="mailto:outreach@la3dclub.com">outreach@la3dclub.com</a>
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<b>At Large Board</b> Andrew Parke Randy Vandegrift	<b>Pre-press</b> Anna, Gina and Tommy Berezin

LA 3-D Club is a member of:



## **3D Calendar** (please see page 3 for venues and times for meetings)

### **2nd Competition of the 2018-2019 Year**

The next regular meeting of the Los Angeles 3-D Club will be Thursday, November 15th, 2018, 7:15-9:45pm at the Armory Center For the Arts 145 N. Raymond, Pasadena, CA 91103.

The evening will include the 2nd competition of the LA 3-D Club year. The special theme for this month is SQUARE. Club members may enter their images into the competition by using the UPLOADER which will be available online until 11:59pm on November 14.

LA3D club 2018-19 Competition Themes:

**November: SQUARE    January: GREEN    March: ANIMALS    May: SOFT**

In addition to the competition, we will also take a look at “accidental” 3-D pictures – pairs of images that weren’t intended to be seen in stereo, but work in 3-D when viewed. Attendees are encouraged to bring your own found or accidental 3-D pictures on flash drives to project at the meeting. We’ll also watch some accidental 3-D videos from the archives.

### **3-DIY Open Screen – November 25th, 2018 2pm**

On Sunday, November 25th, 3-D SPACE will hold its quarterly “3-DIY Open Screen”. We invite you to bring your own stereoscopic video on hard drive, flash drive or optical drive to add to the potluck of 3-D content. We are able to play many file based formats – avi, wmv, xvid, mov, h264, Proshow exe, etc., and most 3-D formats – parallel, cross-view, over/under, L/R dual streams, etc. at resolutions up to 1080p HD (with some bandwidth limitations). In addition we have the capability to play bluray discs and DCI compliant digital cinema packages (DCPs). NOTE: FOR DCP SCREENING PLEASE EMAIL 3D@3-DSPACE.org IN ADVANCE TO MAKE ARRANGEMENTS FOR INGESTING FILES. Caveat – while we will do our best to play all content we receive, we make no guarantees, as there are so many file variables to deal with. Content is shown on a “first come, first served” basis, time permitting (sign in at the theater).

\$5 at the door for 3-D SPACE Sustaining Patrons and current LA 3-D Club members  
\$10 at the door for non-members (admission is waived with USC Student ID)

3-D SPACE Patrons and current LA 3-D club members who bring new content to screen get in free. (Content must not have screened at a prior LA 3-D Club event).

### **FESTIVAL ENTRY LAST CHANCE**

The Festival's mission is to showcase the best independent stereoscopic 3-D filmmaking from around the world. The festival will take place December 15-16, 2018, at the Downtown Independent Theater in Los Angeles. The late, final deadline for entries is

November 15th. Visit [LA3DFest.com](http://LA3DFest.com) for submission rules.

### 15th Annual LA 3-D Movie Fest Passes Now On Sale!

"Charles Phoenix & The Third Dimension" at the 15th Annual Los Angeles 3-D Movie Festival

#### FESTIVAL CENTERPIECE EVENT:

Charles Phoenix & The Third Dimension, Live Retro 3-D Slide Show Performance...in 3-D! TIME :| Saturday, December 15, 2018 7pm, LOCATION: | The Downtown Independent 1251 S. Main Street, Los Angeles, CA 90012.

LACMA and 3-D SPACE present Charles Phoenix, retro pop-culturist and Addicted to Americana author. Celebrating a century of classic and kitschy American life and style in 3-D, Charles gleefully shares the stories and glories of legendary local landmarks, sci-fi TV, space age concept cars, world's fairs, and colorful theme parks. These are rarely, if ever seen skillfully in the third dimension and projected on a silver screen Admission to Charles Phoenix & The Third Dimension is included with either the Full Weekend LA 3-D Movie Festival pass or Saturday Only Festival pass. \$50/\$30 3-D SPACE, LA 3-D Club and LACMA members | \$60/\$40 general public. Tickets are available at [www.la3dfest2018.bpt.me](http://www.la3dfest2018.bpt.me)

Current club members enter the code STEREO to get your discount. Presented in conjunction with the LACMA exhibition 3D: Double Vision and as part of the 15th Annual LA 3-D Movie Festival. Additional festival screenings and events TBA. For details visit [www.LA3DFest.com](http://www.LA3DFest.com)



1893—Thanksgiving Dinner Table

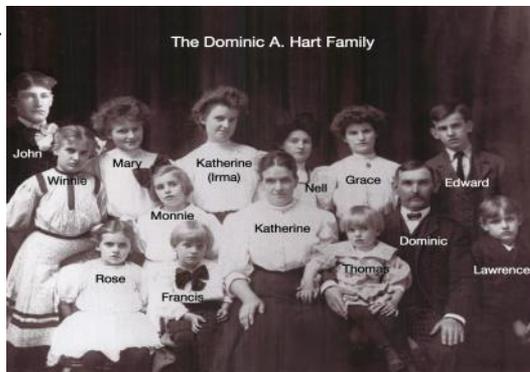
From Library of Congress Archive

# President's Message

October's 3-D Club meeting focused on lenticular technology. This topic is very appropriate given the proliferation of 3-D tablets and phones which feature lenticular screens viewed without external devices/glasses. Club members responded with a profusion of lenticular images of assorted sizes and resolutions.

My contribution was three family pictures which had been converted to 3-D and then made into lenticulars.

My favorite is a lenticular of my great grandfather's family. This includes my great grandfather, Dominic A. Hart, his second wife and fifteen of his sixteen children.



A few examples of backlit lenticulars from popular 3-D movies of the 50s were on display. David Starkman said that he and Susan sold these. They reminded me that I have several of them in my storage locker: Dean Martin and Jerry Lewis, John Wayne, etc.

John Boland, who is a lenticular aficionado, has a number of these framed on his living room wall. John shared sources he has found for 2-D to 3-D conversions in this country and in China as well as lenticular creation. These vary in price and quality. This information is included in this edition of the 3-D News.

This month the club is holding another competition. Competitions now include a theme prize for entries so labeled. November's theme is "square". Since we are a 3-D club my entry will be more of a cube than a square.

I'll see you at the meeting. *John*

## About this Issue

Meeting photos were provided by Oliver Dean. Photos of the Ken Jacobs event were courtesy of Eric Kurland. Autumn and Thanksgiving stereoviews are public domain and obtained from the Library of Congress online photo archive. If you find the font to be too small please contact the editor for a zoomable pdf version of this newsletter. We are actively soliciting members for reviews, news items, tutorials or anything else they would like to see in this newsletter. Steve Berezin ([steve@berezin.com](mailto:steve@berezin.com))

# The Guests by Ken Jacobs

Review by James Comstock

While listening to Ken Jacobs speak during the Q&A after the October 9th showing of his film, *The Guests*, at the Downtown Independent, he said everyone has their own experience of the film. Originally, I had declined to review the film, for certainly I am not qualified to discuss the place of Mr. Jacobs or his film in the history of Avantgarde Cinema. But I do feel pretty qualified to discuss my own experience of it.

I read beforehand that it was based on a thirty second sequence taken from an early 1896 (1897?) Lumière Brothers film called *Entree d'une noce à l'église*. The shot is of a group of well dressed people, of all ages, ascending



the staircase of a church as guests to a wedding reception. In the preview article about the film, an anaglyph still was used which revealed a mix of regular stereo, flat, and pseudo stereo qualities. I was a bit confused as to what I was going to see and how Jacobs was creating some type of "3D" from this 2D, black and white original.

Related to the Pulfrich Effect, which generates depth cues when the camera is tracking horizontally to a subject, or by having the subject move horizontally to the camera, Jacobs generates depth cues by putting the same footage in the right and left fields of a stereo projection. But those right and left fields are played one frame out of sync. Because the camera is relatively stationary, it is the movement of the people, and the difference of perspective caused by the one frame sync time difference, that results in depth cues being manifest in a variety of types. The introduction to the film said the depth was achieved, not from spatial information, but from a temporal source. Also, the original thirty second segment is expanded to seventy-three minutes by holding every frame for about five to seven seconds, creating a momentarily frozen "moment".

If the people in the sequence are moving, by chance, at just the correct speed and direction, and had no other body movement, a pretty coherent 3D image

might be produced. But that was not happening here. Although the general movement of the group is from right to left, people actually sway back and forth as people do when they walk or climb stairs. Because the camera is pointing slightly down the stairs, vertical misalignment is minimized. So in every moment, you have people that have moved right to left, left to right, or not much of either. Each of these states translates to a different position in the 3D space. Thus, the spatial relationship of one person to the next is completely mixed up with some coming out of the stereo window, some behind or at the window, but none are in a spatial relationship as they were in “reality”. And that’s just for one moment. In the next moment, everyone shifts to completely different locations spatially because of slight variations in the speed and direction they have moved.

But people’s bodies also twist and turn as they ascend a staircase. They may be moving in a consistent direction, but arms, legs, heads can all be taking a slightly different direction and speed to the bodies. Someone might be avoiding



someone else’s hat. Or someone might be turning to talk to their mother. There are depth cues that happen from each of these motions.

If you were at an event in 1896, and someone was there filming you with this newfangled contraption called a movie camera, you would probably stare at it, turning your head as you walked by, keeping it aimed straight at the camera, while your body maintained its forward orientation. In this case, your body might be generating depth cues, but your head could be nullifying those cues and appear flat on a three dimensional body.

Given all these variables (I’m sure there are more), the final frozen moment would be composed of people who are each on a different plane of depth behind or in front of everyone else in the shot. And each individual could be flat, or normal 3D, or exaggerated depth, or pseudo stereo, or all of these within one person. This moment, as I mentioned would last about five to seven seconds,

allowing the viewer to visually scan and absorb the scene. Then the next moment came on with the same people, but all their depth relationships would have changed. Slowly, we progress through the original thirty second sequence with each frame held and frozen until after seventy-three minutes we've journeyed through every one. We watch as a new face appears at the bottom of the frame and gradually goes through all these permutations until, after about four minutes, the face finishes its movement across the screen and exits. Some faces are more distinctive than others. Some have clothing that might reveal its frills in a moment of 3D clarity. A tall woman in the distance, wearing white, walking against the white background, becomes a small, disembodied face floating in front of everyone.

**“At the end of the film, Jacobs allowed the original thirty second sequence to run several times at normal speed”**

At the end of the film, Jacobs allowed the original thirty second sequence to run several times at normal speed (which, in 1896, was about sixteen to eighteen frames a second). While watching these reruns, I was flooded with an intense reaction, like nothing I can remember ever feeling before. It was as if the entire sequence had incredible detail. But it was more. I've thought about this a lot. How would you describe the sensation when you recognize something. It might be pleasurable if it's someone you know. Or negative, if you recognize a danger. But I think those are separate reactions after the moment of recognition. I think the recognition reaction itself is very subtle, almost tiny. Not negative or positive. Recognition is an important facility we humans have. It occurs probably thousands of times a day. During the reviewing of that thirty second



sequence at the end of Jacob's film, I was flooded with hundreds of reactions of recognition because I had just spent over an hour studying each frame of that sequence in detail. And now those details were all rushing by me triggering hundreds of recognition events and subsequent reactions at once. What is

normally a sensation that is hardly noticed, was now a concentrated torrent that was a bit startling; an extraordinary response that I couldn't even identify. Yet it was oddly neither positive or negative, neither pleasurable nor disquieting. And I can't imagine any other event in life that could generate the same result.

Sometimes I try to describe to people my experience looking at old, faded, black and white, antique stereoviews, and how, in 2D, it can be difficult to discern what you're looking at. But when viewed in 3D, the reality, the presence, is revealed. Ken Jacobs used a phrase I think I remembered correctly, "residue of reality." I will use it even if he didn't say it. Like a stereoview that has a residue of reality until viewed in 3D. Like the residue of reality of the original sequence Jacobs used until other aspects of "reality" are suggested with the way he presented it. I think I will enjoy using that phrase again.

### **John Boland's Sources for 3d conversion and lenticular printing from last meeting**

1) I suggest this person if you are like me and do not enjoy doing conversions: [2dto3dphoto@gmail.com](mailto:2dto3dphoto@gmail.com) Prices go from \$5 to \$25 each...If you're converting more than, say, 5 .....I suggest you offer \$5 each and see if he will accept. The conversions are done by WILLIAM so address your requests to him. You send your 2D photos in an email and he returns the MPO's back to you. If you are not satisfied with any conversion he will do a "re-do". He accepts Paypal so it is easy to send money to pay for the conversions.

2) There is a company in China who will do a 8X10 lenticular for about \$25 and a 16X20 for about \$51 including postage: [au@geocarto.com](mailto:au@geocarto.com) However I have had mixed results. It will do you no good to ask for a "re-do" because the postage will be prohibitive so I never requested.

3) I suggest that you pay about 2x as much... for Harvey Jewett who seems to me to be a "Lenticular Artist". He will do a 16X20 for about \$110 and an 8X10 lenticular for about \$30. Sometimes he will insist you use his conversion...for an additional fee which may cost you about \$50 more. That's why I use William for mass conversions as above. Ask Harvey for a quote and you can pay using paypal. [harvey@zaxisprints.com](mailto:harvey@zaxisprints.com)

4) If you want to see some of the conversions I've had made go to my phereo link at: [www.phereo.com/boland](http://www.phereo.com/boland)

As I mentioned before...the above is my way to have fun, which is putting lenticular prints on the wall of my house and sharing my photography with family and visitors. If you have a different way to do it....great...as long as you are having fun! You are welcome to come by my house to see my collection when you are in The Thousand Oaks area.

## LACMA's 3-D: Double Vision

Review by Heather Lowe

Curating an exhibit of 3-D art is tantamount to putting together a show about oil painting. How in the world do you include everything? Well, you don't, as we saw at LACMA's "3D: Double Vision." I made a third visit with Claudia Kunin and after perusing the catalogue, we decided to write about some of our favorite and least favorite parts.

I'd like to begin by repeating three tenets that the curator, Britt Salvesen, supplies as text on the facing wall before you enter: "Seeing Machines", "Booms and Busts", and "Persistence of Vision". We need to understand that these are the driving forces behind this curation. "Seeing Machines" relates to innovation. Salvesen chose a variety of ways to see 3-D, including mirrors, filters, lenses, etc. Underlying this, she states, is also a desire to express how human beings are able to synthesize multiple views to appreciate existence of difference in unity. "Booms and Busts" is basically a historical perspective on the popularity of 3-D and how it shaped and continues to shape our opinion and perception of 3-D. "Persistence of Vision" is my favorite. Quote, "...3D has also been used to express higher aspirations and induce transcendent experiences. Even while it amuses and entertains us, 3D may also provide access to a primal stage of perception, when we were first encountering the world and finding our place in it." This last tenet is a bit risky and I believe Salvesen is attempting to catapult 3-D into a world of finer distinction both aesthetically and conceptually. The problem, as I see it, is that you need some undeniable proof for this. I enjoyed the exhibit very much. There were wonderful, marvelous things to see. I am aware there were major things left out and I have spoken to people not familiar with 3-D, who said they were confused by what they saw. The reviews have not been kind, including Wall Street Journal, L.A. Times and NSA's Stereo World Magazine. But I will say that on repeated visits I see more and understand more about perception. This is what interests me about the exhibit. It made me think about 3-D in ways I had not thought about.

Having said all that, I'll first discuss some of the lenticular work. I was very happy to see Richard Hamilton's seminal "Palindrome" from 1974. It has a little wear and tear but it expresses the wonder of what a lenticular can do with its suggested and real surfaces. You have to love the touch of paint and sticker for its humor and illusion. There were some remarkable 3-D lenticulars created before this date, but this piece is unique. Richard Hamilton has international acclaim and this is in the LACMA collection. The lenticular to the right by

Roberto Cuoghi was very difficult to see and the effects marginal. The largest and most contemporary lenticular, "Birth of a Star", was technically perfect and as most of you know, created by Grayson Marshall with artist Mariko Mori. Unfortunately, Marshall was not mentioned in the credits but Salvesen did mention Grayson in her Oct. 6th lecture and described some of his process. Supposedly, there is accompanying music for the piece but I could not hear it in any of my visits. There was also some use of autostereoscopic screens and of course the jewel by Man Ray, "Perpetual Motif."

Which brings me to Duchamp's "Rotoreliefs." Why on earth would you want to place them on the wall? I suppose it was some kind of safety measure, but to see them spin on a record player is really the cat's meow. I have seen them displayed correctly and I believe at this same museum, so that remains a mystery to me. They would have been such a nice complement to Tristan Duke's hovering masterpieces.

In that same room, we come upon Oskar Wilhelm Fischinger's "Triangular Planes." I have noticed that in most reviews of this show, however bad, Fischinger gets a good nod and rightfully so. He was such a great painter and his work in 3-D is studied, adventurous and subtle. He was one of the first artists I came upon in the world of 3-D. His artwork has been exhibited around L.A., often at Jack Rutberg Fine Arts.

Two of my favorite artworks in the exhibit were "Around is Around" and "Now is the Time" both done in 1951 by Norman McLaren. The animated film (digitized here) of curving, dancing lines in animated space are hypnotic and so fun to watch. I remember Ray Zone saying those curves were the most difficult to achieve in 3-D drawing and McLaren seems to have created them effortlessly (probably not!)

And last but not least, the delicate stereo hand-colored lithographs by Duboscq-Soleil from 1851 were a sight to behold. The selection of these pieces was done with care, showing the range and detail of stereo vision. They deserve a long look and for some reason people walked by these too quickly. There are many more wonders to see. All in all, I will probably go back to visit once more. The lectures are helping. Recently they screened films by Ken Jacob which elucidated his artwork in the exhibit. I hope future exhibits will tackle themes of 3-D perception with additional artwork or concentrate on fewer quality artworks and go into more historical depth and process. I think Salvesen's last tenet on the wall is worth pursuing.

# NEWS & NOTES

## from the LA3D Clubhouse

by Lawrence Kaufman, Contributing Editor 3d News

### The Advance Imaging Society Tech Awards

Eight leading women in tech and two organizations will be honored with the Society's Lumiere statuettes, which will be presented Dec. 13 at the 9th annual Technology Awards ceremony at Paramount Studios. The Advanced Imaging Society unveiled 10 industry innovators who will receive its Distinguished Leadership Award at a Dec. 13 ceremony in Hollywood. The honorees were selected by a special awards committee for having had an "impact using innovation."

Recipients include Carolyn Giardina, tech editor, *The Hollywood Reporter*; Christina Heller, CEO, Metastage; Kristen Lauria, GM, Watson Media and Content, IBM; Nonny de la Peña, CEO and founder of Emblematic Group; Alice Taylor, director, StudioLAB, The Walt Disney Studios; Sophia Velastegui, GM, AI Product Unit, Microsoft; Boo Wong, group director, emerging technology, The Mill; and Tracy Wright, director, human resources business partner, Netflix. Additionally, the award will be presented to two organizations for fostering the growth of technology professionals. Those to be honored include Lauren Washington, Regina Gwynn and Esosa Ighodaro of Black Women Talk Tech and Martina Welkhoff, Abby Albright and Malia Probst of the Women in XR Fund.

"One day each year, our community of technology stakeholders comes together to recognize the achievements of their colleagues," Society president Jim Chabin said in a statement. "This year we recognize not just the most impactful innovations, but importantly, the people and teams behind those incredible achievements," he added. Honorees included; Google VR; Cisco, for its broadcast production virtualization system; Felix and Paul, for its dynamic projection workflow for stereoscopic 360-degree live video and Survios, for its Elecnauts VR music creation tool.

### Happy 180th

Sir Charles Wheatstone described in 1838 the theory of stereoscopic vision. The original article (received and read June 21, 1838) was published in the "Philosophical Transactions" of the Royal Society of London, Vol. 128, pp. 371 – 394. The 180th anniversary of the birth of a new science is fulfilled: the stereoscopy, which made possible the stereopsis using a flat surface. This 180th anniversary should be commemorated by all lovers of 3D photography because the Wheatstone's stereoscopy (firstly with drawings) made possible, a little later, the birth of 3D photography.

### The Predator

The reviews weren't great, but in the U.S. we were almost treated to a 3D version of this 2018 movie. When the final trailer was released in August, it was still branded for 3D. There was news of last minute edits and two weeks prior to the release, the 3D logos were off all the online trailers. Perhaps it was decided during the re-edits to only release it in 2D in the US. In the U.K. they received a 3D version, maybe even without the final last-minute edits. Maybe there will be a 3D Blu-ray region-free release.

## **Solo**

The recent Star Wars film "Solo: A Star Wars Story" (2018) was released on DVD and Blu-ray on September 24th. Unfortunately it was not released in 3D in the US. You could buy a 3D region free Blu-ray from the UK for about \$25, with the postage to the US. As soon as the Blu-ray was released US Amazon sellers were selling it for almost \$50, but you could find an Ebay seller selling it for as low as \$32. It just doesn't make any sense that it is available from the UK and not released in the US. This only creates a very expensive import being sold in the US.

## **New-ish 3D Comic Book**

A newer partial 3D comic book was seen at ComicCom this year. Hillbilly #7 (Dec. 2017) has 13 pages of an anaglyph story. As far as I can tell there are no glasses that come with the comic and hardly a mention of the 3D, plus no credit for the 3D work, there are many available on Ebay and maybe at your local comic book store.

## **USPS Proposes Record Price Increase of Stamps**

Delivery through the mail and sharing your images in postal exchange folios will soon be a little more expensive. The United States Postal Service (USPS) is proposing to increase the price of some of its services by 5.9 percent. In the face of falling revenue, the USPS is looking to increase the price of its mailing and shipping services. The USPS Board of Governors filed a notice with the Postal Regulatory Commission to raise the price of some mailing service products. If approved, the prices of some mailing services would increase 2.5 percent. Priority Mail Express prices would increase 3.9 percent and Priority Mail would increase 5.9 percent.

Stamps would increase from the current \$0.50 to \$0.55, this 5 cent increase would be the largest increase in the price of stamps since 1863. In addition to stamps, several other changes include the cost of boxes and envelopes. If proposed changes are approved by the PRC, the price hikes will take effect Jan. 27, 2019. The price of a small flat rate box would increase \$0.70 and the price of a large flat rate box would increase \$1.05 to almost \$20. A padded flat rate envelope would increase \$0.75 to \$8. Additionally, First Class mailing services will begin using zone-based pricing "to better align with the cost of service and improve value based on distance." The USPS said in the release that although mailing service price increases are usually based on the Consumer Price Index,

shipping service prices are "primarily adjusted according to market conditions."

*On the right is a copy of a custom stamp which was used for a mailing of the ISU Journal. See if you notice anyone familiar.— (Editors note)*



Turkey day stereocard tribute!

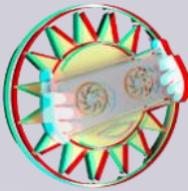
At this year's 3D-Con in Ohio the **Ray Zone Award** for best stereocard front and back was given. The winner was "Now and Then Falls" by Michael Pecosky, Mt. Horeb WI



# Photos from Lenticular Meeting

# Фотос һәм лентичналар Meeting





Dec 2018 Volume 63 #4

# 3D News

From the LA 3-D Club

**Charles Phoenix  
& The Third  
Dimension**



**At The 15th Annual**

# **LA 3-D MOVIE FESTIVAL**

**December 15-16, 2018**

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# November Competition Winners

# ноябрьская конкуренция победители



Hollywood Stars

David Kuntz 1st Place



A is for Apple

Carl Wilson

HM

**No Meeting in December.  
Club Holiday Party at  
Film Festival!  
See Calendar for Details!**

## Join The LA 3-D Club

If you live in the Los Angeles area, or if you simply want to keep up on activities in the global 3-D community, consider membership in the LA 3-D Club. Membership includes many 3-D benefits, among them monthly meetings (including five 3-D photo competitions per year), monthly 3-D film screenings, workshops on various 3-D techniques, 3-D photo exhibitions, subscription to our newsletter, the 3D News, and unique and stimulating 3-D programs. But the most important benefit is in the membership itself. Members come from all types of fields and arenas of artistic and photographic creativity and range from enthusiasts to professionals. Conversations are diverse, interesting, and are a good source for learning more about what is going on in this field. Club membership includes use of the club library which has 3-D movies, stereo slides and books on 3-D that can be checked out. **Visit our website at [la3dclub.com](http://la3dclub.com)**

Single Membership \$30 per year, Dual Membership (spouses and significant others) - \$40, 3D News (Hardcopy) Subscription only - \$20, International Subscription Only to 3D News - \$25 per year. To inquire for full details about membership in the LA 3-D Club, send an e-mail to [membership@la3dclub.com](mailto:membership@la3dclub.com).

This schedule is subject to change. Check [la3dclub.com](http://la3dclub.com) for updated information. LA3-D Club meetings are held the third Thursday of the month (August & December meetings are usually banquets or parties.) commencing at 7:15 PM. Meetings are usually held at the Pasadena Armory for the Arts, 145 N. Raymond Ave., Pasadena, CA 91103. 626-792-5101, one block east of Fair Oaks, one half-block south of Walnut, across from the band shell and park and only two and a half blocks south of the 210 freeway's Fair Oaks exit. Parking is available in the St. Andrew's Church parking lot on the northeast corner of Raymond and Walnut. Meetings end at 10:00 P.M. Between Union Street and Fair Oaks Ave. (one block west) there are several restaurants that are popular with the pre-meeting crowd.

The LA 3-D club has partnered with the Downtown Independent Theater, 251 S. Main St. between 2nd & 3rd Streets, Los Angeles for monthly movie/video meetings, so there are two meetings a month. Always come early to help set up, network and schmooze.

### LA 3-D Club Board Members

<b>President</b> John Hart <a href="mailto:president@la3dclub.com">president@la3dclub.com</a>	<b>Outreach</b> Barry Rothstein <a href="mailto:outreach@la3dclub.com">outreach@la3dclub.com</a>
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<b>Inter-Club Competition Director</b> Carl Wilson	<b>Contributing Editors</b> Lawrence Kaufman Eric Kurland David Kuntz George Themelis
<b>At Large Board</b> Andrew Parke Randy Vandegrift	<b>Pre-press</b> Anna, Gina and Tommy Berezin

LA 3-D Club is a member of:



## **3D Calendar** (please see page 3 for venues and times for meetings)

### **15th Annual LA 3-D Movie Festival Passes On Sale Now**

3-D SPACE, The Center For Stereoscopic Photography, Art, Cinema, and Education, is pleased to announce the 15th Annual LA 3-D Movie Festival will take place December 15-16, 2018. The Festival's mission is to showcase the best independent stereoscopic 3-D filmmaking from around the world.

On Saturday and Sunday, December 15-16th, the festival returns to its home at the Downtown Independent Theater in Los Angeles for two full days of programming, including 3-D independent features, short films, food and festivities.

Festival spotlights include a special live 3-D performance by the Ambassador of Americana, Charles Phoenix, and a 10th anniversary screening of THE BUTLER'S IN LOVE, featuring a Q&A with actor/director David Arquette.

Full Weekend and Single Day Passes Available:

\$50/\$30 3-D SPACE, LA 3-D Club and LACMA members | \$60/\$40 general public. Current LA 3-D Club Members use the code STEREO for discount [www.LA3DFest.com](http://www.LA3DFest.com) for passes and info

#### Festival Schedule

SATURDAY, DEC 15th - Downtown Independent Theater, Los Angeles

2:00pm - Feature Film - TBA

4:00pm - Shorts Block 1 - International

5:30pm - Dinner Break

7:00pm - FESTIVAL CENTERPIECE - Charles Phoenix & The Third Dimension

SUNDAY DEC 16th - Downtown Independent Theater, Los Angeles

2:00pm - Feature Film - Crooked Billet II

3:30pm - Shorts Block 2 - USA

5:00pm - SPECIAL 10th ANNIVERSARY SCREENING/Q&A - The Butler's In Love

**6:00pm - RECEPTION - LA 3-D Club Holiday Party**

7:00pm - Festival Awards Ceremony

7:30pm - CLOSING FEATURE - TBA

## **FESTIVAL SPOTLIGHTS: FESTIVAL CENTERPIECE EVENT:**

### **Charles Phoenix & The Third Dimension Live Retro 3-D Slide Show Performance ...in 3-D!**

**Saturday, December 15, 2018 7pm**

LACMA and 3-D SPACE present Charles Phoenix, retro pop-culturist and Addicted to Americana author, celebrating a century of classic and kitschy American life and style in 3-D. Charles gleefully shares the stories and glories of legendary local landmarks, sci-fi TV, space age concept cars, world's fairs, and colorful theme parks, rarely if ever seen skillfully in the third dimension projected on a silver screen. Presented in conjunction with the LACMA exhibition 3D: Double Vision . Admission to Charles Phoenix & The Third Dimension is included with either the Full Weekend LA 3-D Movie Festival pass or Saturday Only Festival pass.

### **SUN. DEC. 16, 5:00pm THE BUTLER'S IN LOVE (2008, 14 min. USA)**

Special 10th Anniversary Screening & Q&A With Director David Arquette

Based on the beautiful 'Absinthe Era' painting of the same name by the late renowned artist Mark Stock, the film tells the story of people longing for true love. It relates the romance between a butler and the wife of the host of a fancy dress party in 1912.

Starring Thomas Jane, Elizabeth Berkley, Richmond Arquette, David Arquette, and Jennifer Siebel. Filmed in native 3-D by noted cinematographer and 3-D expert Peter Anderson.

Join us for the 10th anniversary screening of this award winning short film and Q&A with actor/director David Arquette about the making of the film.

Immediately followed by the LA 3-D Club's holiday reception at 6pm in the theater lobby. Food will be provided by local restaurants including Howlin' Ray's Nashville Hot Chicken and SPITZ.

Admission to THE BUTLER'S IN LOVE and the LA 3-D Club Holiday Reception is included with either the Full Weekend LA 3-D Movie Festival pass or Sunday Only Festival pass.



# President's Message

I've been communicating with a friend who works behind the scenes in wardrobe for the current production of *Wicked* at the Pantages Theater in Hollywood. I've been following Glen's progress as the show moved west to east across the United States and back. I told him that I'd like to get a ticket to the show and he promised to take me backstage during intermission and show me around. The most convenient way for me to get to the Pantages is to leave my car at the North Hollywood Metro station and take the Metro to the Pantages. Unfortunately, as large as the parking area is at the North Hollywood station there were no empty spaces. After circling the lot several times I gave up and drove home. Attending a live theater performance is becoming too much of an ordeal. I wonder if *Wicked* will ever be recorded (in 3-D hopefully) and made available.

I had hoped to attend the club's 3-D Fest activities but, unfortunately, the only time my daughter could get off work to visit us for Christmas activities is the weekend of December 14. I haven't seen my daughter, son-in-law and two grandsons in several years, so we have planned a very busy weekend. Kenan, my oldest grandson, is now driving. I miss too many milestones with this family living in far away Maryland. As I trudged away at my two mile walk this morning, I thought about how fortunate we are to live in southern California. I know heather, et al are looking forward to our glorious sunshine.

I hope Santa is good to all of you and that you record this season's highlights in 3-D! Happy Holidays! *John Hart*

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## My Visits with Andre IV By Lawrence Kaufman

"Springfield Rifle" (1952) from Warner Bros. Was the second feature. This 93 minute film has union officer Gary Cooper playing against character, branded a coward and thrown out of the Army. The image of Coop with a yellow stripe painted down his back is a stone-cold shock. Lon Chaney Jr. plays one of his scruffy, unshaven, bad-to-the-bone, western roles expertly. Fess Parker in one of his first roles, just two years before the December 15, 1954 'World of Disney' telecast of "Davy Crockett: Indian Fighter" made him a star. Andre picked him out of a 'cattle call' for the film. Like "Ramrod," it hurdles you through a serpentine series of betrayals as the disgraced Cooper infiltrates a gang of Confederate horse raiders.

During the break, I happened to pick up a copy of the LA Weekly newspaper, which had an ad for an Andre de Toth appearance at a local Los Angeles bookstore. How could I pass that up? On Wednesday, April 23<sup>rd</sup>, I arrived at

the Beverly Hills bookstore location at 7:30 pm to an almost standing room only area in the bookstore. An elevator door opened and Andre appeared with a cup of cappuccino in his hands. He made his way to the table at one end of the room and made himself comfortable and began to take questions from the audience. On occasion, he had trouble hearing the questions and the store manager would 'translate' the question. Sitting behind me at the back of the room was Anthony Slide, who Andre would defer some questions for him to answer.

When asked about being able to see "HOW" at home in 3D, Andre talked at length on what someday, due to digital and HDTV, every home would have "Large screen digital sets and with the use of some sort of viewing glasses, 3Dimensional images..." That has now come and unfortunately gone. In addition to "HOW," the audience seemed very interested in the work Andre had done on "Lawrence of Arabia" (1962) and "Superman" (1978). I raised my hand and asked Andre, "Would you have made your other 3D films differently, had they not been in 3D?" I was shocked by his answer. First, he informed me and the crowd that he only made one other film in 3D. Then, he reiterated what he had just said about "HOW," that you don't film for 3D. He would make a 3D film the same as a regular film. I had tried to question him at the previous Saturday book signing, about "The Bounty Hunter" (1954) and "The Stranger Wore a Gun" (1954). When I asked about "The Bounty Hunter," he told me he didn't like that film. Puzzled, I pressed for a reason, he told me, "I am never satisfied with any of my films." I wasn't sure if he didn't remember the film or just didn't like it. While it was shot in 3D, it apparently wasn't edited for 3D and it was released flat. Warner Bros. does have all the original elements, so hopefully, some day we will see it in 3D. I asked about "The Stranger Wore a Gun" and he told me it was an okay film. I could not get him to discuss his 3D films, after 43 years, he just didn't remember. Dan Symmes told me that Andre would always refer to him, if he had a question about his 3D past.

Andre answered questions about "Lawrence of Arabia." He stated several times over the two week period that a film could only have one director and David Lean directed "Lawrence of Arabia." When asked if he directed the train scene, he admitted that he had. I have seen in print how he humbly took no credit for his work, as he did with the screenplay credit to Lotte Colin for "Play Dirty" (1969). The credits I had seen for "Lawrence" lists "second unit direction: Andre Smagghe, Noel Howard and Andre de Toth." Perhaps Andre has also forgotten that after his television work, as an excuse to enjoy the good life in Rome, he co-directed three Italian films. So, a film can only have one director, unless an Italian co-director will qualify the film for government subsidies.

I enjoyed hearing him talk about his work on "Superman." He was sitting in his office, having finished whatever project he had been working on, wondering from where his next meal would come. There was a knock on the door, they wanted him to help make Superman fly. I recall the news stories back

from 1978 about the problems they were having making the flying scenes with Christopher Reeve look real and how they were going to scrap all the footage and start over. Andre said, "When you see the film, if he is flying, I shot it." I remember the film's slogan "You'll believe a man can fly." "Superman" earned a special Oscar for its special effects.

After the question and answer session, I talked briefly to Anthony Slide. I mentioned that in their book, Andre said, "It's too bad none of the other one-eyed directors made a third-dimensional movies. John Ford, Fritz Lang, Raoul Walsh..." Raoul Walsh had directed "Gun Fury" (1953), John Ford is reported to have worked uncredited on "Hondo" (1953), when director John Farrow (Mia Farrow's father) had to leave to go onto his next project. Herbert L. Strock is best remembered for his drive-in movie fare, had directed "Gog" (1954). Slide said he didn't remember de Toth making that statement. I purchased a book for a friend and stood in line for another autograph. When I reached Andre, I showed him an autographed picture of Raoul Walsh sitting in front of Columbia's 4-way 3D camera directing "Gun Fury." His stated "Walsh never made a 3D movie." Stubborn, isn't he? I also tried to find out which 3D movie he didn't remember making. I asked him which was his other 3D film, to which he replied "I only made one other 3D film."

Both of the other 3D films were from the Randolph Scott/Harry Joe Brown team, two of his six films with Randolph Scott. In 'De Toth on De Toth,' Andre states "It was their idea to do "The Stranger Wore a Gun" in 3D." As it probably was their idea to shot "The Bounty Hunter" in 3D. Andre later said he didn't enjoy the experience of directing Randolph Scott, I can imagine it was difficult to direct the star of a film while he was also the producer. "The Bounty Hunter" was the second after "A Star is Born" (1954) and final film co-produced by Transcona Enterprises for Warner Bros., which consisted of Judy Garland and her then husband Sidney Luft. The next film was to be "The Helen Morgan Story" (1957) starring Garland, but after the tepid box office performance of "Star," Garland and Luft bought out the rest of their contact from Warner Bros. So perhaps there were other reasons why Andre stated that "I didn't like that film."

Friday, April 25th was the second to last day of the retrospective. The first film may have been one of the best of the event. They screened the UCLA restored 35mm print of "Pitfall" (1948) at 7:15 pm. Bertrand Tavernier wrote in the preface of 'Fragments,' One of the best film noirs and one of the most incisive." Followed by a post-screening question and answer session. One drawback to the pre-American Disabilities Act Raleigh Studios' Chaplin Theater was the fact that it was upstairs and not accessible to this director. The audience met at the first floor cafe and listened to Andre reminisce about the film. Many of the amazing stories behind his fights to get his films made are in his books. This film seemed to have quite a few. Andre told of his death-defying flight on Dick Powell's airplane to Palm Springs.

# ISCC-Round 1

Carl Wilson Inter-Club Competition Director

Round 1 of the ISCC 2018-2019 season are in. This round was judged by George Themelis, Paul Gauche and Bill Kiraly of the Ohio Stereo Photographic Society. In this first outing, we have a first place win and an honorable mention! The image results are as follows:

**First Place - "Chihuly Blue 2" by Eric Kurland of the LA 3-D Club**

Second Place - "Babcock Mill 1" by Lee Pratt of the GA-3D Club

Third Place - "This Old House" by David Smith of the Detroit Stereographic Society

Honorable Mention – “Are you Serious” by Mark Brennan of the Sydney Stereo Camera Club

Honorable Mention – “Bonaventure Angel” by Chris Reynolds of the GA-3D Club

Honorable Mention – “Cheboygan Crib And Gill” by Dennis Hanser of the Detroit Stereographic Society

Honorable Mention – “Lofoten Cod Drying Shed” by Greg Duncan of the Sydney Stereo Camera Club

**Honorable Mention – “Point Estero Shipwreck Cayucos” by Abe Perlstein of the LA 3-D Club**

Honorable Mention – “Prickly Pair” by Nina Hreszczuk of the Sydney Stereo Camera Club

Honorable Mention – “Stockton Suburbia” by Mark Brennan of the Sydney Stereo Camera Club

Sydney had 4 Honorable Mentions after Round 1, placing them in the lead. The Club Scores are as follows:

1. Sydney Stereo Camera Club = 70 points
2. LA 3-D Club = 67 points
3. Detroit Stereographic Society = 65 points
4. GA-3D Club = 64 points
5. Cascade Stereoscopic Club = 61 points
6. Puget Sound Stereo Camera Club = 57 points
7. Baltimore Camera Club = 47 points
8. Ohio Stereo Photographic Society – Host Club, points to be determined over the next two rounds.

We have a HUGE shout-out to Eric and Abe for carrying us through this round. Getting a first place win with 48 entries is no small thing, so make sure you give Eric a slap on the back next time you see him. We are in second place overall by a measly 3 points and I know we can make up for this, no problemo, right?

Aside from our winners, we submitted images in this round from John Hart, David Kuntz, Barry Rothstein and yours truly. So, as always, thank you for the fine work everyone has been submitting lately. LA has more than a few gifted members that I haven't seen much from lately. Is it you? Are you feeling guilty? Then get your photos into the club competitions! There is only so much cajoling I can do from Missouri.



**First Place - "Chihuly Blue 2" by Eric Kurland**



**Honorable Mention – "Point Estero Shipwreck Cayucos" by Abe Perlstein**

# November Competition – Small but Lively

By David W. Kuntz, Competitions Chairman

Name: Brewster Stereoboy		Standard Category			
1 My image 1		7	7	7	21
2 My image 2		9	9	9	27
3 My image 3		9	9	9	27

The number of entries in our November competition notched up to 11, but we’re still missing several of our regular contributors. There’s still plenty of time for all of you to join in, and even enter makeup images for September and October. Our January theme is “green,” so get out your cameras and see what you can come up with.

Our November judges were Susanne Kerenyi, Jim Staub and Steve Berezin. The overall quality of entries was good, and the judges rewarded these with some very high scores. In fact, a 25, which is rarely achieved, only qualified for an Honorable Mention in November. The graph shows the distribution of scores for the competition, and it can be seen that nearly 80% of the entries scored 21 or above.

The tables list the awards for November; we’ve only had entries in the A Group, Standard Category, so far this year, so that’s the only listing shown. I’ve already developed a decent lead in first place, but it’s certainly not impossible for someone to top me. Keep in mind I’ve taken first place for cumulative score in six of the last seven years. It’s definitely time for someone to knock me off my perch.

### November Score Distribution

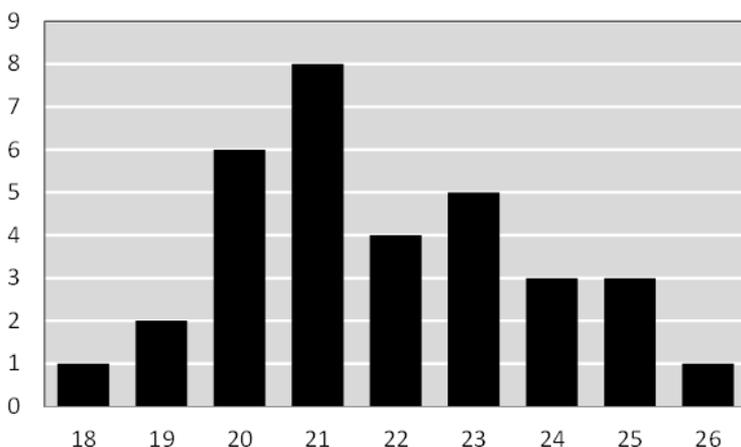


Image	Maker	Score
<b>A Group Standard Awards</b>		
Hollywood Stars	David Kuntz	26
<b>A Group Standard Honorable Mentions</b>		
A is for Apple	Carl Wilson	25
Bygone Days	Abe Perlstein	25
Graffiti Art	David Kuntz	25
<b>Theme Award "Square" Winner</b>		
Multiple Window Panes	Lawrence Kaufman	21

Name	Nov	Total
<b>STANDARD - A Group</b>		
David Kuntz	72	144
Barry Rothstein	69	138
Carl Wilson	69	133
Andrew Parke	63	131
Eric Kurland	64	130
Abe Perlstein	67	130
Lawrence Kaufman	65	129
Lee Pratt	61	124
John Hart	57	113
Scott Ressler	65	65
Cassie Kaufman	0	58

### About this Issue

Please excuse any typos, no time to proof this issue! If you find the font to be too small please contact the editor for a zoomable pdf version of this newsletter. We are actively soliciting members for reviews, news items, tutorials or anything else they would like to see in this newsletter. Have a good holiday!

Steve Berezin (steve@berezin.com)

# NEWS & NOTES

## from the LA3D Clubhouse

by Lawrence Kaufman, Contributing Editor 3d News

### 2018-19 Competition Themes

January: GREEN  
March: ANIMALS  
May: SOFT  
**Queen in 3-D**



The *Queen In 3-D* book is being reprinted in a second edition by The London Stereoscopic Company Ltd. "Reprinting has given us a chance to include some extra brand new behind-the-scenes 3-D pictures taken on my Fujifilm 3-D camera during the shooting of *Bohemian Rhapsody The Movie*," said book author and stereographer Brian May. "They show the four brilliant boys who played the four of us (Queen) in the film in action, plus Lucy Boynton, and some interactions with the old boys themselves!"

*Queen in 3-D* is another fabulous addition to the 3-D books issued by The London Stereoscopic Company Ltd. The behind the scenes photos give you the feel of being on the road with Queen in their heyday. This one should be on every 3-D enthusiasts bookshelf, next to the first version?

### Topps

Topps is producing an 80th Anniversary Wrapper Art Cards Gallery and posters. One was reproduction of their 3D Tarzan. They write: "While the packaging is regularly overlooked in the hobby, Topps pays special attention to the packs themselves with 2018 Topps 80th Anniversary Wrapper Art. Celebrating prior releases in sports and entertainment, the 2018 Topps 80th Anniversary Wrapper Art checklist works like a hybrid of Topps Now and Throwback Thursday. The online sets are sold for a week, but collectors can also purchase individual cards from the set."

Printed on a 16-point vintage stock, 2018 Topps 80th Anniversary Wrapper Art cards are priced at \$7.99 per card, or you can get the full three-card set for \$14.99. Both come with free SmartPost shipping. In addition to the 2.5" x 3.5" format, the 80th Anniversary lineup includes 10" x 14" posters for \$19.99. These have one-of-one Gold editions that sell for \$99.99, as well. There are many for sale on eBay.

### Museum of Pop Culture's Marvel: Universe of Super Heroes Exhibit

The Museum of Pop Culture (MOPOP) in Seattle has the *Marvel: Universe of Super Heroes exhibit*, originally planned to run until Jan. 6, 2019, but has been

extended until March 3, 2019. Not in Seattle? The exhibit will travel, but its schedule is not yet known. The 10,000-square-foot, two-level exhibition chronicles nearly eight decades of Marvel history. The exhibit begins with a recreation of an old-fashioned newsstand, the first place many Americans discovered comics. As headlines of famous events such as the moon landing light up on a screen, related comic books with that same theme are also shown. The exhibit includes vintage photos from the early days of comics, including a brief affair with 3D. More than 300 screen used props are included, many are one-of-a-kind and many examples of original comic book art are on exhibit.

### **Flying Theater Films**

SimEx-Iwerks Entertainment is partnering with MacGillivray Freeman Films to deliver three exclusive new flying films in 2019 for the **Vertical 4D Experience**, SimEx-Iwerks' latest theater attraction that simulates the sensation of flying. *Flying Across America* will be available in the spring, followed by the summer release of *Flying Around The World* and a fall release of *Flying Wild*. Each film will be exclusively distributed by SimEx-Iwerks Entertainment. SimEx-Iwerks and MacGillivray Freeman will also collaborate in producing custom Vertical 4D Experiences.

MacGillivray Freeman has an impressive record of delivering successful film content surpassing \$1 billion in box office sales, over 35 giant-screen films produced, two Academy Award® nominations and the highest-grossing documentary of 2016, *National Parks Adventure*. "We are storytellers," says Shaun MacGillivray, President, MacGillivray Freeman Films. "When SimEx-Iwerks shared their new **Vertical 4D Experience** design, we knew we could deliver pristine aerial films that could complement the ride technology to capture the true feeling of having wings."

SimEx-Iwerks Entertainment, a world-leader in cinematic experiences, recently unveiled **The Vertical 4D Experience**, a unique design for a high-impact flying experience that is cost-effective, easy-to-maintain and safe. Immersed in a giant screen, 2D or 3D environment with a patented thrust capability, three degrees of freedom and a full arsenal of special effects. **The Vertical 4D Experience** authentically creates the full sensation of flight or deep sea exploration. Theaters are scalable from 30-100 seats with 2 or 3 tiers of seating. "We have been developing this breakthrough in 4D technology for three years," said Michael Needham, President and CEO, SimEx-Iwerks Entertainment.

### **Sangaree Blu-ray**

Kino Lorber Studio Classics and The 3-D Film Archive have brought another vintage Golden Age 3D film to Blu-ray with the release of *Sangaree*. *Sangaree* is newly remastered in HD from 4K of the original camera negative and a 2K scans of the interpositive with a 3D restoration by 3-D Film Archive.

**Synopsis** - After the Revolutionary War, the dying General Darby (Lester Matthews) bequeaths his Georgia plantation to Dr. Carlos Morales (Fernando

Lamas) the son of an indentured servant who has been raised and educated by Darby. The general's daughter (Arlene Dahl) tries to break her father's will in order to control the estate and stop the creation of a group of free medical clinics for the poor to be overseen by Carlos. The true culprits behind her opposition are her fiancé, Harvey Bristol (John Sutton) and his father, Dr. Bristol (Francis L. Sullivan) who have their eyes set on the Darby holdings. A plague outbreak in Savannah complicates matters further in *Sangaree*, the first 3D film in Technicolor, directed by Hollywood veteran Edward Ludwig.

**Special Features include:** Jan. 25, 1955 Lux Radio Theatre adaptation with Arlene Dahl and Cesar Romero, Before/After Restoration Demo, 3-D Release Trailer and the 2D Release Trailer. The cleanup to bring restored color to the film took two months longer than previous releases worked on by The 3-D Film Archive. The difficulty in matching color from two sources is daunting for the most part since 3D comes from separate left and right images. The film looks as good as it possibly could from the existing elements, which needed a lot of work according to The 3-D Film Archive and was their most challenging restoration to date. Originally filmed in Technicolor, the colors on the Blu-ray are not as vivid and contrasty as Technicolor should be. The color differences are especially noticed during several fade sequences between scenes during the film. These fades were the choice of the original filmmakers and should not reflect on the work done to bring the film back to life by The 3-D Film Archive. There is a lot of interesting information about the history of *Sangaree* on The 3-D Film Archive's website including a look at the *Sangaree* View-Master® lobby display offered to theatres by National Screen Service. The *Sangaree* 3D Blu-ray is available at various online retailers.

3-D Rarities

The Bubble

Cease Fire

Creature from the Black Lagoon

Dial M for Murder

Dragonfly Squadron

Gog

House of Wax

Inferno

It Came From Outer Space

Kiss Me Kate

The Mad Magician w/the Stooges shorts

Man in the Dark

The Mask

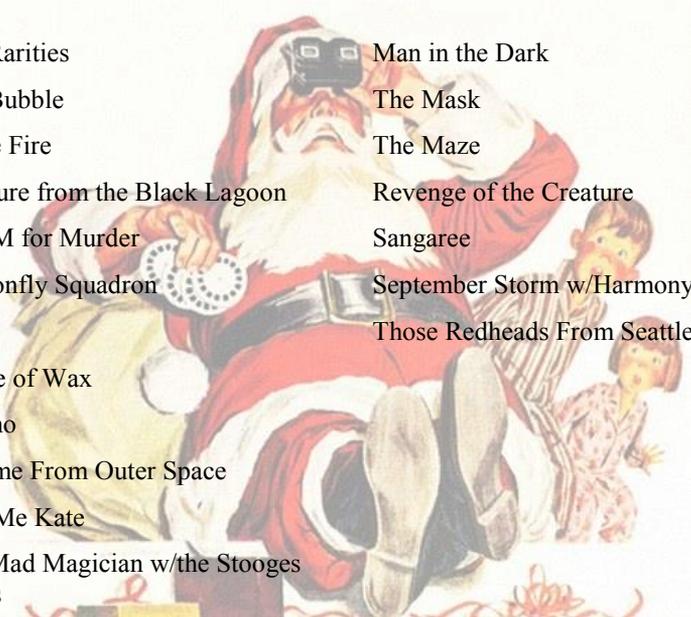
The Maze

Revenge of the Creature

Sangaree

September Storm w/Harmony Lane

Those Redheads From Seattle



# November Winners



**Graffiti Art**



**David Kuntz**

**HM**



**Bygone Days**



**Abe Perlstein**

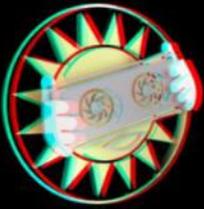
**HM**



**Multiple Window Panes**

**Lawrence Kaufman**

**Theme**



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# Photos from LA3D Film Fest

PHOTOS FROM LA3D FILM FEST



## Join The LA 3-D Club

If you live in the Los Angeles area, or if you simply want to keep up on activities in the global 3-D community, consider membership in the LA 3-D Club. Membership includes many 3-D benefits, among them monthly meetings (including five 3-D photo competitions per year), monthly 3-D film screenings, workshops on various 3-D techniques, 3-D photo exhibitions, subscription to our newsletter, the 3D News, and unique and stimulating 3-D programs. But the most important benefit is in the membership itself. Members come from all types of fields and arenas of artistic and photographic creativity and range from enthusiasts to professionals. Conversations are diverse, interesting, and are a good source for learning more about what is going on in this field. Club membership includes use of the club library which has 3-D movies, stereo slides and books on 3-D that can be checked out. **Visit our website at [la3dclub.com](http://la3dclub.com)**

Single Membership \$30 per year, Dual Membership (spouses and significant others) - \$40, 3D News (Hardcopy) Subscription only - \$20, International Subscription Only to 3D News - \$25 per year. To inquire for full details about membership in the LA 3-D Club, send an e-mail to [membership@la3dclub.com](mailto:membership@la3dclub.com).

This schedule is subject to change. Check [la3dclub.com](http://la3dclub.com) for updated information. LA3-D Club meetings are held the third Thursday of the month (August & December meetings are usually banquets or parties.) commencing at 7:15 PM. Meetings are usually held at the Pasadena Armory for the Arts, 145 N. Raymond Ave., Pasadena, CA 91103. 626-792-5101, one block east of Fair Oaks, one half-block south of Walnut, across from the band shell and park and only two and a half blocks south of the 210 freeway's Fair Oaks exit. Parking is available in the St. Andrew's Church parking lot on the northeast corner of Raymond and Walnut. Meetings end at 10:00 P.M. Between Union Street and Fair Oaks Ave. (one block west) there are several restaurants that are popular with the pre-meeting crowd.

The LA 3-D club has partnered with the Downtown Independent Theater, 251 S. Main St. between 2nd & 3rd Streets, Los Angeles for monthly movie/video meetings, so there are two meetings a month. Always come early to help set up, network and schmooze.

### LA 3-D Club Board Members

<b>President</b> John Hart <a href="mailto:president@la3dclub.com">president@la3dclub.com</a>	<b>Outreach</b> Barry Rothstein <a href="mailto:outreach@la3dclub.com">outreach@la3dclub.com</a>
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<b>At Large Board</b> Andrew Parke Randy Vandegrift	<b>Pre-press</b> Anna, Gina and Tommy Berezin

LA 3-D Club is a member of:



## **3D Calendar** (please see page 3 for venues and times for meetings)

### **January 17th Meeting at the Armory**

The evening will include the 3rd competition of the LA 3-D Club year. The special theme for this month is GREEN. Club members may enter their images into the competition by using the UPLOADER at [la3dclub.com](http://la3dclub.com) which will be available online until 11:59pm on January 16th.

In addition to the competition, we will also take a look at a short stereo show that features two British pioneers of photography, this is a tribute to the work of William Henry Fox Talbot who invented the salted paper and calotype processes, precursors to photographic processes of the later 19th and 20th centuries and his association with the father of 3D imagery Charles Wheatstone at Lacock Abbey. Photographed in 3D and produced by Phil Brown, (3D Phil)

### **3-D Trailer Park**

**Sunday, January 20, 2019, 2pm Come see trailers of 3d movies in 3D!** Downtown Independent Theater, 251 S. Main St., Los Angeles, CA 90012

### **Feb 21st Meeting at the Armory**

It's Awards Season, so we'll take a look at the award winning 3-D films from the recent 15th Annual LA 3-D Movie festival:

1st Place in the USA film category – *Cryogen Children* by Sadie Schiffman-Eller. The film is a multi-media animation centered around the questions of identity, inheritance, and ethics that are embedded within the topic of sperm donation. As the child of two mothers, conceived with sperm from the California Cryobank, Sadie approaches this topic from an intimate, but also interrogative standpoint. The piece involves a confrontation with a conception that is embosomed by the love of two mothers, but also linked to a multi-million dollar industry and to a nameless man.

The 2nd Place USA film award – the animated music video *The Simple Carnival – Go Away I Like You Too Much* by filmmaker and musician Jeff Boller. We'll also see an in depth look at his one-man production process.

?In the International Film category, the 1st Place award - *Une Histoire D'Amour* by Julien Charpier. This French short is described by the filmmaker as "a sidereal, digital and experimental journey, by way of a declaration of love sent to the woman I love." The film uses stereoscopic multiple exposures and projected textures, combined with a haunting soundtrack to relate the intimate relationship between a couple separated by space and time.

2nd Place in the International Film category is shared by three films: *Stereoscopic Society* by Kate Sullivan, a short documentary from the UK about the 125-year-old organization for stereo photographers; *Space... Spaces!* a science fiction/comedy by French director Esther Jacopin; and from the Czech Republic, *Domino, Secret of the Lost World* by Marek Audy and Richard Bouda, a documentary about discovering the longest quartzite caves of the world on table mountains of Venezuela.

**About this issue:** Party Photos in this issue are by Andrew Parke except for Charles Phoenix photo which is by Cassie Kaufman. Contact editor for zoomable pdf if you are having issues with the font size.

# President's Message

Well, the day (night) has finally arrived for my attendance at *Wicked* at the Pantages Theater in Hollywood. As I mentioned last month, I have been chatting with Glen Moore, the Wardrobe Director, for *Wicked*. After the performance Glen has promised to take me behind the scenes and show me sets and wardrobe up close. I'm still recovering from the admission price for this blockbuster. After tax and insurance, Wardrobe took \$420 out of my checking account. It is a miracle there was that much in the account after the holiday expenses.

Speaking of expenses, early January has brought more rain to southern California than we have seen in a long while. Accompanying the rain, which is not unusual, we've had high winds—so much so that our garage door was buckled by an incredibly strong gust. Pat was unable to get her car out of the garage until the garage people showed up. The garage door replacement will be \$2,300. It's lucky that old, retired school principals earn a huge retirement. (Right!)

I've been ruminating on this month's competition theme: green. Obviously, I can't take pictures of my wallet's contents. I'm wondering if there's a statue of Kermit the Frog somewhere. You know, "It's not easy being green". Is there a Muppet Museum somewhere in southern California? If not, there should be.

We had a family baptism last week. My brother's youngest daughter's baby. Little Clare Adeline, was adorable in her baptism gown and bonnet. My cousin, Michael, is a priest, and he performed the baptism. Michael is the Retreat Director of the Passionist Retreat Center in Sierra Madre. If you've never visited the Retreat Center, it's some remarkably beautiful acreage in the foothills. As we drove the winding road to the Retreat Center/Monastery, we passed several families of deer gingerly crossing the road. All this just minutes away from freeway traffic and congestion.

It was great having daughter Heather and her family out from Maryland for a holiday visit. I need to make an effort to get back to Maryland to see their new home. Heather always wanted enough room to have her horses on her property. This wonderful home not only includes a nice pool but in addition to the stable has a baseball diamond behind the house. Thomas is hinting that he would like me to pay another visit to Shanghai soon. I'm concerned about reports of the Chinese government kidnapping visitors and holding them for ransom.

I'll see you at the meeting (if I'm not lolling in a Chinese prison).

John

# Making a Point

*By David W. Kuntz*

I've done well in competitions at the club over the last few years, and my images typically get scores of 7 or 8, with even an occasional 9. But, if the judges saw most of my photos as they look straight out of the camera, I'd probably get mostly 6s and 7s. I'm able to gain that extra point or two in competitions by taking a few simple steps. In this article, I'll show you some of the most basic ways to make that additional point. And, even if you don't plan on entering competitions, and just want to share your images with family and friends, these same tips can help make your images better and more interesting to look at.

As a sample image, I'll use a photo I took of an unusual palm tree in Kona, Hawaii. This is actually a "cha-cha" hyperstereo, shot with a Panasonic Lumix point-and-shoot camera, modified to take infrared images. The original stereo pair is shown here. The only manipulation that's been done on it is to run it through the autoalign function in StereoPhoto Maker. This is necessary for virtually all 3D photos, and especially for hand held hypersterEOS. This is because the alignment errors on the latter can be quite substantial, making the unaligned photo difficult (and painful) to view.



*Original stereo photo, before cropping, windowing and retouching.*

My goal is to make a pure black and white image that I'll print as a stereo card and enter into a Stereoscopic Society of America print folio. For the stereo cards I make, the aspect ratio for the image is nearly square.

While there's nothing wrong with my original image, there's not that much right with it, either. In other words, it's really just a snapshot. So, just as I said at the outset, I need to do something to make it more interesting, and give it more potential for success should I enter it into a competition.

To determine the direction I should take in manipulating this image, my first step is to ask myself why I took this photo to begin with. In this case, I saw an unusual subject,

and I wanted to make a photo of it that would get people to ask themselves, “What is this, and is it for real?” I purposefully shot it in infrared in order to enhance that inherent sense of weirdness in the subject. Specifically, infrared makes healthy plants look white, and darkens blue skies. I knew this would add a nice contrast between my main subject and the background. I also used hyperstereo to further increase the oddness of the subject by introducing exaggerated depth.

Given all this, it seems to me that the first thing I want to do is to amplify the contrast between the subject (the palm leaves) and the background (the sky). This will further extend what I achieved by shooting in infrared to begin with, and add more drama to the composition.

I accomplish this in Photoshop, where I first convert the image to pure black and white, and then stretch the contrast to make the sky nearly black and the leaves nearly white.



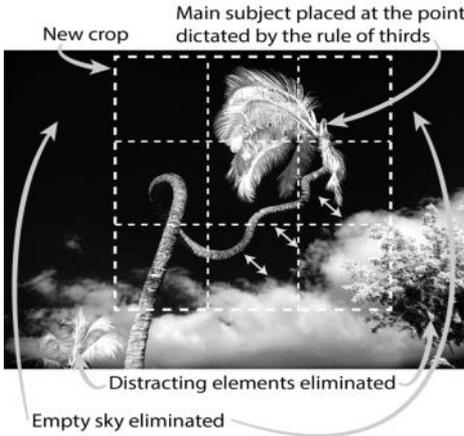
As I stretch the contrast, I also bring out some detail in the trunk of the palm and in the clouds that wasn't obvious in my original image. To further enhance this detail, I use Photoshop to sharpen the image. The results of these two manipulations are shown here. To me, this is a way more interesting image than my original.

*Image after contrast enhancement and sharpening in Photoshop.*

Next, I want to crop the image and set the stereo window in a way that will go even farther with this same idea. These operations will be performed in StereoPhoto Maker.

The figure shows some of the things I'm thinking about as I set my cropping (which, again, is for a nearly square aspect ratio). First, I want to zoom in on my main subject, and eliminate elements from the composition which will distract the viewer from focusing on it. These distractions reduce the impact of the composition. In my opinion, judicious cropping is the single most important step you can take in improving your images, and I virtually never use an image with its original framing from the camera.

In this particular case, I'm eliminating empty sky at both left and right of the frame, a second palm tree at the bottom left, and most of another tree at bottom right. I'm purposefully keeping the top edge of the cloud because, by sheer luck, the shape of the



*Cropping set to eliminate unwanted elements and emphasize the main subject.*

cloud follows the shape of the palm tree trunk, thus emphasizing it (indicated in the photo with double-headed arrows). Also, the cloud adds a bit of background which enhances the depth in the image. In addition, this cropping places the top of the tree near the point dictated by the “rule of thirds.” This is the point where imaginary horizontal and vertical lines that divide the composition into three cross. To finalize these adjustments, I set the image so that the closest part of the tree trunk, which is the nearest element in the composition, is just behind the stereo window. Then I apply my crop. The final results are shown here.



*Final stereo image, cropped for my stereo card format.*

The result of all this is a composition that has a single, obvious main subject, and in which all the elements harmonize to draw the viewer’s eye towards that subject, rather than distract away from it. Image contrast has also been used to make the subject appear more prominent. Plus, it adds interesting texture to the subject to give the viewer something to linger on after they’ve absorbed the large scale compositional elements. these changes? Judge for yourself.

# They Shall Not Grow Old Review

By David Richardson

Went to the 3D version of "They Shall Not Grow Old" last month. It was a 4PM show that was not listed on their marquee and only about 20 people in the theater. Was very impressed with the Edwards Cinema that we went to though, reserved seats, electric reclining theater seats with leg rests \$10.50 per seat, (including 3D surcharge! - can't beat that!)

This was a special event screening so Peter Jackson had a brief 2 minute introduction at the start and then said that he would be back after the closing credits for an extra 30 minutes on "making of". Once the film started I was a bit disappointed at first that everything was flat and B&W. The story basically tells of Britain's involvement in the war from the start to finish. It is told by recordings of WWI veterans that the BBC made in the 1960's/1970's.

Basically everything until the soldiers arrive at the front is flat and B&W. Then suddenly it is color and 3D, it felt a bit like stepping into the battlefield and standing alongside the soldiers. Lot's of grizzly images of WWI dead, so be prepared. The narrative follows life day to day as well as what it was like to rush into battle. The colorization and 3D conversion is very good, but there was a few times that the quality of the original print and the conversion was not great.

Having done hundreds of period colorization's, I know that sometimes you have to work with the image you have and go with that. That took you out of WWI and back to the current time, but then a minute later the image and conversion was different and it drew you back in. Most of the colorized images are of soldiers in the trenches, marching, chatting (not fighting). There are little to no "battle scenes" as Peter Jackson explained at the end it was too dangerous to send a cameraman out to film it. To compensate for this he used engravings done for a periodical that depicted the battles. This was a nice way to add those scenes when the veteran was describing it, but was surprising that they are B&W and flat. So the film goes from restored, colorized, converted 3D to flat 2D sketches of battles, but sounds like that was the best he had to work with.

When the war is over the soldiers return to England and tell of what it was like following the end of the war. Again the film reverts to B&W and flat. I understand from an artistic standpoint why he did this, but I would have preferred seeing all of it in colorized 3D.

I really enjoyed the 30 minute narrative by Peter Jackson at the end. He showed and discussed the challenges and how they overcame poor quality B&W, bad frame rates, etc. to end with the finished movie.

Hopefully there will be a 3D DVD and that will be included as additional material. Overall I enjoyed the movie very much. I would probably give it an 8 of 10. The points I would take away are more of a personal choice. There was no "narrator" just recordings by dozens and dozens of veterans. This was very effective for what it was, but because there was no "central character" it was more like flipping around the channel and picking up random stories. Just as you got interested in the story of one person it ended and they started telling someone else's story. I kept wanting to go back and find out more, but they had to move on. That was one major complaint, I wanted to get involved with one story and it was more like dozens (and dozens) of 30-60 second snippets and then move on.

Otherwise, very nicely done.

# NEWS & NOTES

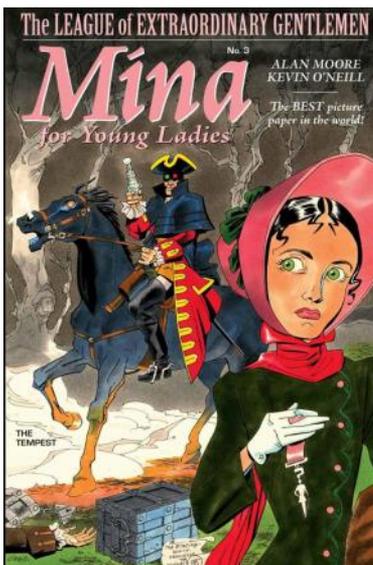
## from the LA3D Clubhouse

by Lawrence Kaufman, Contributing Editor 3d News

### Extraordinary Gentlemen

You may recall 2007 graphic novel 'The League of Extraordinary Gentlemen: The Black Dossier' and the 2008 hardbound version, written by Alan Moore with art and cover by Kevin O'Neill. It was the next chapter in the League of Extraordinary Gentlemen and included a 3D section complete with custom glasses, as well as additional text pieces, maps, and a stunning cutaway double-page spread of Captain Nemo's Nautilus submarine by Kevin O'Neill. It was 208 pages with two covers. The absolute Edition (\$99.00) also featured 3-D endpapers by Ray Zone and it had more than one printing of hardbound version.

The current issue of Alan Moore and Kevin O'Neil's 'The League of Extraordinary Gentlemen' comic book again has some nice 3D in it. The one is subtitled 'Mina for Young Ladies' #3. Look for #4 and #5 to also include some 3D.



### Aquaman

As expected, "Aquaman" was the clear film of choice of the pre-Christmas box office weekend, easily taking the No. 1 spot with an estimated \$67.4 million opening from 4,125 screens. When Wednesday and Amazon preview screenings are included, that pushes the film's domestic launch to \$72.1 million. Though that is well below the \$93.8 million made by "Justice League" last year, a lower figure was expected between the sheer amount of competing films released this holiday season and the usual slowdown in movie theater traffic that comes in the days before Christmas. "Aquaman" is already on its way to becoming a big global hit for Warner Bros., having made an estimate \$410 million overseas through this weekend and expected to blow past \$500 million globally after Christmas Day.

You may have missed a lot of the film, if you didn't see it in an IMAX theater. Director James Wan tells us that "Roughly 90%, nearly the whole movie, seriously..." on the amount of scenes that will appear in the full IMAX aspect ratio. For some reason my local IMAX choose to have only the final daily late night screening in 3D, I am having a harder time finding convenient 3D screening times.

### Nutcracker – Why?

Hollywood has turned its back on 3D, yet it keeps trying with The Nutcracker. "Nutcracker and the Four Realms" was filmed on a \$130 million budget, "Nutcracker"

unfortunately only posted a domestic opening weekend of just \$20.4 million and \$58.5 million worldwide. Competing against family films like “The Grinch,” “Fantastic Beasts” and “Ralph” things aren’t looking good. All of these films were released in 3D, but the 3D screenings were minimal on all. It’s the worst opening for a wide Disney release since the \$18 million opening of “The BFG” two years ago, and the third misfire for Disney this year alongside “A Wrinkle in Time,” which made \$132 million against a \$103 million budget, and “Solo,” which was the worst-performing “Star Wars” film ever with just \$392 million grossed worldwide.

Some of the problems with “Nutcracker”:

### **1.) Release date**

There’s no guarantee “Nutcracker,” which is based on one of the most famous Christmas stories ever, would have performed better if it had been released closer to the 25th of December. But it’s possible that two days after Halloween was too early for moviegoers to get into a festive mood. Granted, Disney couldn’t exactly move “Nutcracker” into a better holiday spot. They already have “Mary Poppins Returns” slated for a Christmas release. Disney’s abundance of riches on their slate ironically worked against “Nutcracker,” pushing it into this early November slot.

### **2.) Name recognition**

That said, a Christmas film released in November can still be successful. Disney had that sort of success with Tim Allen’s “Santa Clause” films. But unlike “The Grinch,” “Nutcracker” is only loosely based on a 19th century folk tale and the Tchiakovsky ballet that it inspired. Neither of those have built-in interest among family audiences like the other films coming out this month, making it harder for “Nutcracker” to build pre-release buzz.

### **3.) Reshoots**

“Nutcracker” was directed by Lasse Hallstrom, but the film was sent back for a month’s worth of reshoots by the studio with “Captain America: The First Avenger” director Joe Johnston in charge. While casual moviegoers almost certainly didn’t pay attention to that behind-the-scenes move, many critics noted in their reviews that the reshoots created a sense that the film didn’t have a unified vision behind it.

### **4.) Ballet?**

It would be demeaning to ballet dancers to say that no one cares about ballet. Certainly, the film’s dance sequences and the performance by the American Ballet Theatre’s Misty Copeland were among the few bright spots critics praised for “Nutcracker.” But was a heavily modified take on one of the most famous ballets ever composed really going to build enough interest to support a \$130 million film? It doesn’t seem like Disney thought so. At D23 last year, the studio did lean heavily on the ballet for the film’s presentation, including a live ballet performance alongside the debut of the first trailer. But the crowd that had crammed into the Anaheim Convention Center responded with little more than mild cheers and polite applause, compared to the roars of excitement for “Avengers: Infinity War” and even the excitement for “A Wrinkle in Time,” even if the cheers for that film were just for the appearance of stars Chris Pine and Oprah Winfrey.

After that D23 presentation, there was very little of the film’s ballet sequences in the

film's marketing, leaning more instead on the "Alice in Wonderland"-esque visuals and Morgan Freeman's stately, mysterious narration.

Disney's "The Nutcracker and the Four Realms" is far from the first time a version of Tchaikovsky's ballet has failed financially — and critically. So why can't Hollywood get "The Nutcracker" right? But let's start with the sordid box office history of "The Nutcracker" on the big screen. In 2010, Freestyle Releasing put out "The Nutcracker in 3D," starring Elle Fanning, Richard Philipps and Richard E. Grant. It grossed only \$195,000 (from 45 locations) its opening weekend, and was widely panned by critics.

Before that was "The Nutcracker," released by Warner Bros. in 1993. It grossed just \$2.2 million its opening weekend and received mixed reviews. Similarly, 1986's "Nutcracker: The Motion Picture," 1990's "The Nutcracker Prince" and 1998's "The IMAX Nutcracker" (which was also in 3D) all underperformed at the box office. The films stray too far away from the subject matter of the classic ballet. Also, Disney possibly underestimated the power of "Bohemian Rhapsody," which overperformed with a \$51 million opening. "Four Realms" has been the highest grossing among all versions of the holiday season ballet adapted to the big screen. But that hasn't earned it bragging rights. As one of the more expensive Christmas movies made in recent years, there's a negative perception overshadowing an otherwise decent box office performance.

### **Upcoming PSA Exhibitions**

Apr. 1, 2019 – Southern Cross (Australia) 2 sections: DIGITAL (Open, Scapes)  
[www.oz3d.info/Southern%20Cross/southerncross.html](http://www.oz3d.info/Southern%20Cross/southerncross.html)

May 3, 2019 – Ohio Stereo Exhibition. [Ohio3d.com/PSA](http://Ohio3d.com/PSA)

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## **My Visits with Andre- Part V by Lawrence Kaufman**

Powell was going to produce and "Maybe direct" the film. Andre was originally only going to co-write the screenplay. A few weeks later, Powell decided to play the lead (against type) and asked Andre to direct it as a favor (also, no more money.) Andre picked the unknown Raymond Burr from a photo the casting director had in a stack of "nothing photos." The producers had wanted Humphrey Bogart. Andre told how he got "Pitfall" (a shattering study of a married everyman, who has an affair with a single girl) past the Hays Production Code Administrative Office. He said he invited two of the six members to lunch with their mistresses and he was able to pass the film!

The brand-new 35mm print again supplied by Martin Scorsese of "Day of the Outlaw" (1958) started at 9:30 pm. Robert Ryan plays a fierce, friendless cattleman who turns out to be the only hope for a Wyoming town invaded by Burl Ives (another actor playing against type) and his gang of outlaws. It also starred Tina Louise and Elisha Cook, Jr. Shot on location in cold almost existential black and white. Andre had to fight to film in black and white, because by 1958, "color-mania" reigned. "Snow in color is still white." It is not your typical western and is more a 1950's study of characters under stress. Ryan's almost agonizing ride was planned out in the August heat. When they shot in February, the ground was several feet deep in snow. Long out of circulation, this was the first new print in over 30 years!

Saturday, April 26 was the final day. There was another book signing scheduled from 4:30 – 6:00 pm. I figured this would be my last chance to try and get any unanswered

questions answered. I was still very curious about Andre's age. The two dates I had seen were May 15, 1910 and May 15, 1913. When his old friends saw him over these two week-ends and asked "How are you?" He generally said he was fine. On the final day he was asked that question and he said "You're either alive or dead!" When I was alone with Andre, I questioned him about his age. He completely clammed up. I repeated his last statement as a question "You're either alive or you're dead?" He shook his head 'no.' He obviously did not want to talk about this subject. Several people with the American Cinematheque had said Andre was 90. One filmgoer even said that Andre's wife had said he was 90. I had already asked Ann about Andre's birthday coming up in a couple of weeks and she had said she wasn't sure what she would do, except "Probably one candle." I began to wonder; If he was 90 now, did that mean he would be 91 on May 15<sup>th</sup>? So, I asked Ann why she thought he didn't talk about his age. She suggested that I talk to Andre, since it really was his business. In his book he says "...anyone who talks about his age is either bragging or alibiing. Both are despicable. So why talk about your age? Does it really matter when and where, to whom and how I was born? I don't remember. I'd quote only hearsay."

Shortly after 5:00 pm, I realized I had an hour before over five hours worth of films would begin screening. I was going to get a cup of coffee, so I offered to pick one up for Andre and Ann. The Starbucks that I was told was several miles away, remains elusive to this day. I did finally find a non-Starbucks coffee shop and headed back to the studio. I drank mine on the drive back and had just enough time to drop off Andre's and Ann's cups before I had to head into the theater for the final three movies.

At 6:15 pm the double feature began with the third brand-new print from Martin Scorsese, this movie was "The Indian Fighter" (1955). The French title of the film "La Riviere de nos Amours" (The River Our Loves) refers to Kirk Douglas' (literal) wet kiss with lovely Elsa Martinelli. The film was the first production of Douglas' Bryna (named for his mother) Company, a surprisingly erotic Western shot in gorgeous CinemaScope. The film looks great considering a budget of around \$700,000. Andre had said that he enjoyed making 'B' films, because the studios would generally leave him alone. He was a real master of making the screen look like there was an unlimited budget. They filmed "The Indian Fighter" in Oregon. He had found the location, which was clinched when he found out the Forestry Commission's plans. They had to cut down 10,000 pine trees and the production could have some 8,700 of them to build a real log fort, that looked great on the CinemaScope screen.

The "Indian Fighter" also introduced Walter Matthau and featured three 'Juniors' in the cast, Lon Chaney, Alan Hale and Elisha Cook, though by 1955 all three had dropped the appellation from their billing. John Wayne is reported to have turned down the lead role. It is funny in the film when Douglas tells ex-wife Diana Douglas, who plays Susan Rogers, "I'm not the marrying type." Douglas used his wife Anne as the casting director. She found the female lead, Elsa Martinelli, who made her acting debut in the film. They had found the part very hard to cast. In Douglas' autobiography "The Ragman's Son," he describes how he and Martinelli had constant sex during the filming if the movie. Several other ways they may have tried to save money during the filming, include: for realism the cast wore the same costumes every day, without dry cleaning. Douglas broke his nose, while doing his own stunts. Hank Warden plays Crazy Bear, but also does a cameo as a jailer. Likewise, Harry Landers plays both Grey Wolf and one of Captain Trask's attaches. Stuntman Ted V. Mikels created the flaming arrow special effects and appears as both an Indian and a soldier, in addition to his stunt work.

“Monkey on My Back” (1957) was another brand new 35mm print. Although denied a seal of approval, by accident it was released with a Production Code number. This film is much darker than Otto Preminger's Frank Sinatra starring “The Man with the Golden Arm” (1955). Cameron Mitchell stars in the true-to-life story of Barney Ross, a World War II hero and a former boxing champ with an addiction to both gambling and morphine. A creepy and unnerving little film, Mitchell's night-time drug forays are the reason for the trouble with the Hays office. During the discussion following the film with Andre, he mentioned that just prior to the opening of the film, “Barney Ross was found, off the wagon...in the gutter. Too bad, it would have made a better ending.” The film was based on Ross' autobiography and he was a consultant to the film, Ross disavowed the movie, calling it garbage. Former 'Our Gang' child star Scotty Beckett makes his final film appearance as a medic. Sadly, Beckett had been one of the cutest and most successful child actors of the 1930s and 1940s. His descent into a life of alcoholism, drugs and crime remains one of the most tragic of Hollywood stories. Scotty himself would die of a drug overdose a decade following this film's release.

Before the final film began, I shook Andre's hand and thanked him for not only writing these fabulous books, but for coming out and telling all of his great stories. At 9:45 pm, “Play Dirty” (1969) was screened. The final film on which Andre received full directorial credit. Andre was only the Executive Producer, until the director walked off the set. Andre pushes his pragmatism and cynicism to their furthest extremes. Michael Caine stars as an inexperienced officer leading his team on a very eccentric and deadly mission to blow up German fuel dumps in North Africa. A film about the sheer mechanics of survival in alien territory (against sandstorms, landmines and their own commanding officers.) The film is so sharp and nasty you could cut your hand on it. The film was made while Andre was working for Harry Saltzman. I loved the black humor of the ending. Saltzman's wife Jackie, hated the movie and tried to get the ending re-cut. She was successful in cutting out Michel Legrand's score of a children's euphorious jubilant choir from under the morbid scene where Caine orders at gun-point his rebellious patrol to bury bodies of their ambushed enemy. This was done at the last minute as the release prints started to roll off the printer. We are instead now treated to the sound of wind. “Our business is blowing fuel dumps,” snarls a British soldier. In the same way, de Toth's business has always been making movies: hard-edged nuggets of adultery, despair and intrigue that often seem proudly out of place in the feel-good Hollywood of the 1950's.

De Toth treated his films like a bank waiting to be cased and cracked. Pick any number of scenes from his films and you'll see the same dogged intelligence at work, cutting, analyzing, probing without sentiment. I highly recommend both of his books, which detail one of the more memorably outrageous careers in Hollywood. He was next heading to San Francisco for another retrospective of his films. He was promoting his books and doing signings. He appeared at Cinecon 34, the annual Labor Day Weekend festival of the Society for Cinephiles. On Saturday, September 5th his film “None Shall Escape” (1944) was screened at the Alex Theater in Glendale at 5:35p.m. followed by a 7:00 pm question and answer with Andre. For many years, I still saw his autographed books for sale in Los Angeles book stores. Now, they can still be found on Amazon and Ebay.

Next Month Part 6...The Conclusion???

# Photos from Holiday Party



# Photos from Holiday Party





Feb 2019 Volume 63 #6

# 3DNews

From the LA 3D Club

## The 3-D News Is Going Digital!

The 3-D News is upgrading for the 21st Century. Starting next month, your 3-D News will be delivered to you in a digital format. This move will better serve our members by allowing us to include a lot more articles and full-color photos than we could in a paper edition, and will give us the opportunity to add more up to date details and information about 3-D related news and events. Also, all images will now be in color and hyperlinks for more information will be live.

The 3-D News will be sent to you by email in a PDF format that can either be read online or printed at home. We look forward to bringing you the new and improved digital 3-D News. If you have not received the announcement of this in your email it means we do not have the proper email for you.

Please email [Sbere@ix.netcom.com](mailto:Sbere@ix.netcom.com) and/or call Steve Berezin at 949 215 1556 with your email to make sure we have your current email.



**Fig. 4.** (article on portrait photography see pg. 10 ) 3D portraits with film cameras.

**Top:** The top left is a slide from my collection. It was taken by a stereo photographer in the 1970s. It appears that he used a 3D attachment to a 2D camera (each film chip is half frame). The stereo base is small (I estimate  $\sim 15\text{mm}$ ) and the depth is shallow. The depth range appears to be smaller than  $1/30$ . The top right picture is of my daughter Lea that I took in the early 1990s. I used twin Minolta X700 cameras bottom-to-bottom (to reduce the stereo base which is about 4 inches or  $0.1\text{m}$ ). Mounting the film chips vertically was a bit of a challenge. I used 135mm lenses to fill the frame from about 4 feet ( $1.2\text{m}$ ). I estimate the depth ratio to be  $1/12$ , a bit on the strong side but it looks OK when viewed closer.

**Middle:** Equipment used for 3D portraits and slide film. From left to right: 1) The Stereo Realist with  $F = 35\text{mm}$  and  $B = 70\text{mm}$  is not really appropriate. Better choice is 2) the Horseman 3D camera with  $B = 34\text{mm}$ . 3) Stereo attachments have been used for both film and digital cameras. 4) 3D lens made by Hugo deWijs. The stereo base is very small ( $\sim 10\text{mm}$ ). These have been used for both film and digital cameras.

**Bottom:** “Anna” is a wonderful portrait by Dale Yingst. It was taken with a macro stereo attachment on an RBT camera, similar to the one shown here. The stereo base is  $11\text{mm}$  and the lens has  $F=105\text{mm}$ . The depth is on the low side (depth range  $\sim 1/30$ ) but it looks good in projection.

# Join The LA 3D Club

If you live in the Los Angeles area, or if you simply want to keep up on activities in the global 3D community, consider membership in the LA 3D Club. Membership includes many 3D benefits, among them monthly meetings (including five 3D photo competitions per year), monthly 3D film screenings, workshops on various 3D techniques, 3D photo exhibitions, subscription to our newsletter, the 3D News, and unique and stimulating 3D programs. But the most important benefit is in the membership itself. Members come from all types of fields and arenas of artistic and photographic creativity and range from enthusiasts to professionals. Conversations are diverse, interesting, and are a good source for learning more about what is going on in this field. Club membership includes use of the club library which has 3D movies, stereo slides and books on 3D that can be checked out. **Visit our website at [la3dclub.com](http://la3dclub.com) WE ARE ACTIVELY SEEKING NEW BOARD MEMBERS. PLEASE CONTACT DAVID KUNTZ IF INTERESTED.**

Single Membership \$30 per year, Dual Membership (spouses and significant others) \$40, 3D News (Hardcopy) Subscription only \$20, International Subscription Only to 3D News \$25 per year. To inquire for full details about membership in the LA 3D Club, send an email to [membership@la3dclub.com](mailto:membership@la3dclub.com).

This schedule is subject to change. Check [la3dclub.com](http://la3dclub.com) for updated information. LA3D Club meetings are held the third Thursday of the month (August & December meetings are usually banquets or parties.) commencing at 7:15 PM. Meetings are usually held at the Pasadena Armory for the Arts, 145 N. Raymond Ave., Pasadena, CA 91103. 6267925101, one block east of Fair Oaks, one half block south of Walnut, across from the band shell and park and only two and a half blocks south of the 210 freeway's Fair Oaks exit. Parking is available in the St. Andrew's Church parking lot on the northeast corner of Raymond and Walnut. Meetings end at 10:00 P.M. Between Union Street and Fair Oaks Ave. (one block west) there are several restaurants that are popular with the premeeting crowd.

The LA 3D club has partnered with the Downtown Independent Theater, 251 S. Main St. between 2nd & 3rd Streets, Los Angeles for monthly movie/video meetings, so there are two meetings a month. Always come early to help set up, network and schmooze.

## LA 3D Club Board Members

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LA 3-D Club is a member of:



## **3D Calendar** (please see page 3 for venues and times for meetings)

### **Feb 21st Meeting at the Armory**

It's Awards Season, so we'll take a look at the award winning 3D films from the recent 15th Annual LA 3D Movie festival:

1st Place in the USA film category – *Cryogen Children* by Sadie SchiffmanEller. The film is a multimedia animation centered around the questions of identity, inheritance, and ethics that are embedded within the topic of sperm donation. As the child of two mothers, conceived with sperm from the California Cryobank, Sadie approaches this topic from an intimate, but also interrogative standpoint. The piece involves a confrontation with a conception that is embosomed by the love of two mothers, but also linked to a multimillion dollar industry and to a nameless man.

The 2nd Place USA film award – the animated music video *The Simple Carnival – Go Away I Like You Too Much* by filmmaker and musician Jeff Boller. We'll also see an in depth look at his one-man production process.

In the International Film category, the 1st Place award *Une Histoire D'Amour* by Julien Charpier. This French short is described by the filmmaker as "a sidereal, digital and experimental journey, by way of a declaration of love sent to the woman I love." The film uses stereoscopic multiple exposures and projected textures, combined with a haunting soundtrack to relate the intimate relationship between a couple separated by space and time.

2nd Place in the International Film category is shared by three films: *Stereoscopic Society* by Kate Sullivan, a short documentary from the UK about the 125yearold organization for stereo photographers; *Space... Spaces!* a science fiction/comedy by French director Esther Jacopin; and from the Czech Republic, *Domino, Secret of the Lost World* by Marek Audy and Richard Bouda, a documentary about discovering the longest quartzite caves of the world on table mountains of Venezuela.

### **3-DIY Open Screen – March 3rd, 2019 2pm**

On Sunday, March 3rd, 3-D SPACE and the LA 3-D Club will hold the quarterly "3-DIY Open Screen". We invite you to bring your own stereoscopic video on hard drive, flash drive or optical drive to add to the potluck of 3-D content. We are able to play many file based formats – avi, wmv, xvid, mov, h264, Proshow exe, etc., and most 3-D formats – parallel, cross-view, over/under, L/R dual streams, etc. up to 1080p HD

### **Thursday, March 21st - 4th Competition of the 2018-2019 Year**

The evening will include the 4th competition of the Club year. The special theme for the month is ANIMALS. Club members may enter their images into the competition by using the UPLOADER which will be available online a week before the meeting. In addition to the competition, we will also see several short stereo shows photographed in 3D and produced by Phil Brown, (3D Phil). The shows will include "Palmyra 3-D: Through the Eyes of an Arabian Man" and "A Victorian Journey in 3-D".

### **Thursday, April 18th, 2019 - Show & Tell, Buy & Barter Night**

Members are invited to participate in a "Show-And-Tell." Show off the items that you collect and the gear that you use to make 3-D, from twinned cameras, to head-mounted viewers, to 3-D phones and tablets. Members are invited to bring examples of their current 3-D work, equipment, collections, and anything else that might be of interest to the 3-D community. Each participant will have up to five minutes to make a brief presentation to the group. More information next issue.

# January Competition Expands

By David W. Kuntz

Makeup entries from both Anna and Steve Berezin, together with the first entry of this Club year from Oliver Dean, combined to expand our group of participants for the January competition. Plus, Eric Kurland took the bold step of making the first, and only, entry of this Club year into the Modified Category.

With a single image that got 23 points, he now owns that category! Jim Long, did we get your attention yet?

While I have now opened up a commanding lead for first place in the A Group Standard Category, the battle for second place has grown and tightened up. We now have five people vying for second place (Abe Perlstein, Barry Rothstein, Carl Wilson, Eric Kurland and Andrew Parke) separated by just four points.

The January theme of “Green” also seems to have excited peoples’ imaginations. More than one third (18 of 45) of the images entered in January were for submitted for the Theme award. However, the judges seemed to have little difficulty sifting through this plethora of entries, and rapidly chose one of Abe Perlstein’s images as the winner.

Our January judges were Claudia Kunin, Cassie Kaufman and first timer Dave Curlender. Once again, scores skewed relatively high, with lots of 8s in the mix. The judges even handed out a somewhat rarely seen perfect



Name	Jan	Total
<b>STANDARD A Group</b>		
David Kuntz	76	220
Abe Perlstein	69	199
Barry Rothstein	63	198
Carl Wilson	63	196
Eric Kurland	66	196
Andrew Parke	64	195
Lawrence Kaufman	62	191
Steve Berezin	62	187.5
Lee Pratt	63	187
Anna Berezin	57	172
John Hart	53	166
Oliver Dean	61	91.5
Cassie Kaufman	29*	87
Scott Ressler	—	65
<b>MODIFIED A Group</b>		
Eric Kurland	23	23

\* Judge's score averaged

score of 27, and it took 25 points just to get an HM in the A Group Standard Category. The complete listing of awards and honors, and the cumulative point totals are all given in the tables. Thanks to Steve Berezin who assisted me at the scoring table, and Eric Kurland, who acted as projectionist for the evening, despite having driven directly to the Club meeting from San Francisco that day.

See you again in March, when our Theme will be “animals.”

<b>Image</b>	<b>Maker</b>	<b>Score</b>
<b>A Group Standard Awards</b>		
The King	David Kuntz	27
<b>A Group Standard Honorable Mentions</b>		
Bob Baker Marionettes	Eric Kurland	25
Griffith Park Visitation	David Kuntz	25
<b>A Group Modified Awards</b>		
Doggie	Eric Kurland	23
<b>Theme Award "Green" Winner</b>		
Green Carpet to Rainbow	Abe Perlstein	24

## President's Message

I'm a big fan of rain, and we haven't seen this much rain in southern California in a very long time. Since the Super Bowl game was being played this evening, we hunkered down with hot dogs, potato chips, chile and soft drinks to watch the Rams and the Patriots fight it out to the accompaniment of steady rain outside.

Interrupting the game, I received a call from Thomas in China. It's time to renew contracts for school employees, so I was asked to make my 30th trip to Shanghai in March. I told Thomas I was too old to suffer cramped seats in coach. I was upgraded on my return flight two years ago, and I am now completely spoiled. My chair converted to a reasonable bed with a pillow and blanket. Dinner was filet mignon and baked potato washed down with a nice cabernet. That WAS the first time I ever fell asleep on a plane, even though it's a fourteen hour flight. The only thing that could have made it nicer would have been the inflight movie in 3D. Anyway, I'll be back in time for the April club meeting and, of course, income tax. *John*

# How to Take 3d Portraits- Part I

A Tutorial By George Themelis

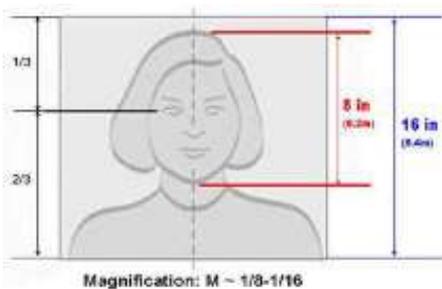
**Portraits?** Yes, portraits. These are rather challenging in 3D. In this Tutorial I will discuss how to select the camera equipment and variables (focal length, stereo base, distance) to record good portraits in 3D. I will not discuss lighting or posing, which are also important. I will only focus on equipment and recording variables.

Portraits are not a big challenge in 2D photography. All you need is to select the focal length to fill the frame, while keeping a comfortable distance from your subject and getting a good perspective.

As expected, in 3D, things are not so simple. You also have to take into consideration the stereo base (distance between the lenses, B), which affects the amount of depth. If you are not careful, you can end up with portraits that look flat (have very little depth), or, more likely, have too much depth and are distorted.

## Metrics of A Portrait

I went around the house with a measuring tape, measuring faces, and concluded that a tight portrait is about 8 inches (0.2m) long while a head and shoulder portrait is about 16 inches (0.4m) long, see **Fig. 1**.



**Fig. 1:** A tight portrait is about 8 inches tall, a head and shoulder portrait is about 16 inches tall. This gives a magnification range (on a full frame sensor) of  $\sim 1/81/16$ . In this schematic, I also included a composition suggestion: The eyes should be located at the top 1/3 of the frame. Avoid the temptation to center the eyes in the frame.

Instead of dimensions, we could use the magnification, defined as the size of the image, divided by the size of the object. Assuming a full frame sensor (24x36mm), a 0.2m subject has a magnification of  $\sim 1/8$  (24mm/200mm). So our magnification range is 1/81/16.

Everything we will discuss here can be applied to any subject of similar size/magnification. What makes portraits special is that they are a distortionsensitive subject because we are very familiar with the human face.

Question: What focal length is needed to fill the frame with a portrait from a certain distance? Or, for a certain focal length lens, how close do we have to get to fill the frame?

Using simple geometry, or this formula: Magnification = Focal Length over distance ( $M = F / I$ ), we get:

$$\text{Distance} = \text{Focal Length} / M$$

for the case of portraits ( $M = 1/8 \sim 1/16$ ):

$$\text{Distance} = (8\sim 16) \times \text{Focal length}$$

For example, if all we have is a 35mm lens, then we need to come  $8 \times 35\text{mm} = 0.28\text{m}$  ( $\sim 11$  inches) from the subject for a tight portrait. This is very close, and it shows why a telephoto lens is more appropriate for portraits vs. a normal/wide angle lens. Using a 135mm lens one can fill the frame from about 3.5 feet.

### Depth Ratio

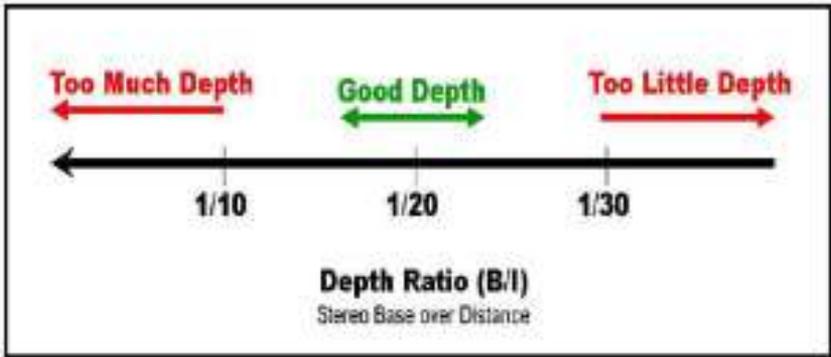
In regards to depth, for 3D portraits what matters is not the stereo base (B), but the ratio of Stereo Base / Distance (B/I). I will call this “Depth Ratio.”

My advice for a good portrait is to use a depth ratio of about 1/20 (Fig. 2) Anything smaller than 1/30 will result in a relatively flat portrait. Anything larger than 1/10 will result in a distorted (too much depth) portrait. Something around 1/20 gives the best results.

To be on the conservative side, and to make calculations easier, I recommend aiming for 1/24 ratio. Then the rule for good 3D portraits becomes easy to remember:

**For every inch of stereo base, use 2 ft (24 inches) of distance**

If you are only going to remember one thing from this Tutorial, that should be it!



**Fig. 2:** The Depth Ratio is defined as the ratio of stereo base (B) over distance (I). The depth gets stronger moving to the left (stereo base increases, or distance de-creases, the ratio gets larger) and weaker moving to the right. For portraits (and other close-ups) a good Depth Ratio is around 1/20. Portraits with depth ratio larger than 1/10 will appear distorted (too much depth/stretch). Portraits with a depth ratio smaller than 1/30 will appear a bit flat (might still look OK under certain viewing conditions, projection for example).

This rule is not etched in stone. How the portrait looks also depends on the viewing conditions, especially the viewing distance. If the viewing distance is large (as it is the case of stereo projection) then less depth is preferred. The 1/24 can be the starting point and the stereo base or distance can be bracketed from there.

**Fig. 3** shows a 3D portrait and associated calculations. The aim is to estimate the depth ratio (D). Usually the stereo base is known. If the distance is also known, then  $D = \text{Stereo Base} / \text{Distance}$ . Often, the distance is not known. It can then be calculated based on the focal length (which is usually recorded) and the object size, as explained in Fig. 3.

### **Here are my recommendations for good 3D portraits:**

If you have a stereo camera with a fixed stereo base, position yourself to about 20x this base (or 2 ft per inch of base). For example, with a Fuji W3 camera (B ~ 3 inches) stand at about 6 ft.

If distance is more important (you cannot/do not want to get close) and you have a camera with variable stereo base (for example, twin cameras), select the stereo base equal to distance/20.

Fig. 3: An example of portrait calculations. This picture of my wife Liz, was taken with full frame cameras and 300mm lenses. I know the stereo base (150mm) but not the distance. I also know the object size (approximately 16 inches top to bottom). The magnification is 16 inches / 36mm  $\sim 1/11$ . The distance is Focal length / M = 300mm x 11 = 3.3m (about 11 ft). Knowing the distance and stereo base, we can calculate the Depth Ratio = 150mm /



Then zoom to fill the frame, as desired. If you do not have enough zoom, you can crop later. Cropping (and enlarging to the final same size) is equivalent to zooming when recording.

### Important: Block The Background

For a portrait to work, the background should be blocked. You cannot take a good portrait (or any close-up) with back-ground/infinity in the picture. The back-ground can be blocked using a variety of techniques:

- Pose your subject in front of a wall or other similar physical block.
- Use fast lenses, short distance & long focal length lenses, to throw the back-ground totally out of focus.
- Use flash to darken the background.
- Remove the background digitally.

### 3D Portrait Camera Systems

There is a tendency to think that a short stereo base is needed to take a good 3D portrait. That's one way to do it, but it's not the only way. It is the only practical way if the focal length is short. If the focal length can increase, then one can use a normal or even large stereo base, step back and zoom in. These methods are summarized in Table I which is on the inside of the front cover.

Back in the good old film days the Stereo Realist was not a good camera to take portraits because it has fixed lenses of 35mm focal length and a fixed stereo base of 70mm. We showed earlier that the subject distance must be

around 11 inches to fill the frame. The depth ratio then becomes  $\sim 1/5$ , which is too large. People found other ways to take portraits, like stereo lenses, stereo attachments, specialty cameras, RBT cameras with zoom lenses or twin cameras. Fig.4 shows portraits taken with film cameras.

Most of these basic methods are used today with digital cameras, but digital photography has made 3D portraits easier for two reasons:

More flexibility in focal length: Most stereo cameras have zoom, plus digital cropping and enlarging is easy after the picture is taken and it is equivalent to increasing the recording focal length.

Digital alignment makes it easier to experiment with single or twin cameras.

**Table I: General Classification of 3D Portrait Methods**

Type	B Stereo Base	I Distance	F Focal Length	Typical Equipment
<b>S</b> Short	<b>Short</b> (10-30mm)	<b>Short</b> ~ 2 ft or less	<b>Normal Wide</b> (35-50mm)	<ul style="list-style-type: none"> <li>• <b>Stereo lenses</b> (Panasonic 3D lens, deWijis lens, etc.),</li> <li>• <b>Stereo attachments</b> (RBT macro, Cycloptical, etc.)</li> <li>• <b>Short base stereo cameras</b> (Panasonic 3D1, Horseman 3D, phones, video cameras)</li> </ul>
<b>M</b> Medium	<b>Normal</b> (50-75mm)	<b>Medium</b> ~ 6 ft	<b>Medium Long</b> (75-135mm)	<b>Normal stereo cameras</b> (RBT, Fuji, Samsung NX1000 in z-configuration, etc.)
<b>L</b> Long	<b>Long</b> (> 100mm)	<b>Long</b> ~ 10 ft or longer	<b>Long</b> (> 200mm)	<b>Twin Stereo cameras:</b> 2D cameras in various configurations (bottom-to-bottom, top-to-top, side-to-side)

**Next Month: Part II**

# NEWS & NOTES

## from the LA3D Clubhouse

by Lawrence Kaufman, Contributing Editor 3d News

1954 - Sixty-five years ago

3D had a wild ride all through 1953. As 1953 began, 3D and Bwana Devil was all the talk. Every movie studio rushed to cash in as soon as possible. Of The 16,000 movie theaters, many hundred paid for the upgrades necessary to project 3D, other theaters waited and others would soon upgrade for wide screen projection systems. The theaters which had upgraded to 3D soon had numerous titles to project, unfortunately the movie going public all too soon grew tired of 3D and paying extra to see it. By late summer, too many were predicting the end was near. There were at least two single strip systems offered, but it was probably too late. Fortunately the holiday 3D movie selections brought in large crowds and all began to look rosy. But as the calendars changed to 1954, wide screen came out the winner and movies which had been shot in 3D, were only being released in 2D or playing very few 3D screenings.

Checkout some ads and articles posted on the la3dclub website at: [la3dclub.com/1954-sixty-five-years-ago](http://la3dclub.com/1954-sixty-five-years-ago)

### **Volfonti's 3D Elliptical Polarization Patent Approved in the USA**

Volfonti announced the granting of its three dimensional (3d) elliptical polarization patent no. US 10,151,932 in the US territory. Previous third-party cinema systems for 3d have required the use of passive 3d glasses based on either circular or linear polarization. However, Volfonti's new innovation instead uses passive 3d glasses based on elliptical polarization. This not only improves the overall light efficiency and performance, but also avoids a host of other third-party IP which specifically mandate the use of circular polarization.

This adds to Volfonti's extensive patent portfolio comprising fifteen granted and pending patent families around the world, including five US granted patents as well as three French granted patents .

Volfonti SAS, based in Paris, is the largest European 3D system company and a global brand with award winning products such as the SmartCrystal™ Diamond for the cinema industry and the Edge VR™ Active Glasses for the virtual reality industry. Visit [www.volfonti.com](http://www.volfonti.com)

### **IMAX VR is Dead**

In August 2016 IMAX Chief B.D. Officer Rob Lister revealed an exciting forecast for the company's VR plans. He envisioned a world in which the lat-

est blockbusters would be accompanied by VR ‘companion pieces’, which moviegoers could see alongside the film for a slightly higher price. He name-dropped movies like Avatar 2 and directors such as Christopher Nolan, saying they would give creators VR cameras to shoot this content. Like the traditional IMAX experience, the company wanted to create high-end movies that gave you a reason to visit theaters.

Nearly two and a half years on, IMAX VR is dead. Following a sheepish roll out in 2017, IMAX spent the latter half of 2018 slowly dismantling its handful of global locations. Despite a positive reaction from customers, the company had already expressed disappointment in the numbers of visitors it had managed to attract. By November, it was down to less than half of the centers it had initially opened. The writing had been on the wall for some time. But how can other location-based VR businesses even hope to succeed if a giant like IMAX can fail? This is a cautionary tale in the importance of creating a focused vision for location-based VR. IMAX may have had grand plans, but a failure to deliver on them as well as some questionable partnerships, mixed messaging and an underwhelming content selection led to the death of its VR dream.

Of the 17 experiences listed on IMAX’s VR webpage, at least 13 can be seen at home. None of them tie into Avatar 2, none of them are directed by Christopher Nolan. The site’s featured image teases a multiplayer lightsaber battle akin to Star Wars: The Force Awakens but the corresponding app is really the two-year-old Trials on Tatooine demo, which lasts for 10 minutes and is free to download on Steam. The sole ‘made for IMAX’ experience is a clunky Justice League game that you can also get at home. IMAX made it clear that these initial centers were experimental launches as part of a pilot program to test the waters, but it never really backed them up with the content to support them. Over the past two years, location-based ‘competitor’ (if there is such a thing at this stage of the market) The Void created buzz with original bleeding-edge Ghostbusters, Wreck-It Ralph and Star Wars experiences that generated headlines even before they were even launched. Dave and Buster’s \$5 Jurassic World experience has been a hugely successful launch for the company while Dreamscape Immersive is now rolling out an adventure-driven location with its own original content. Elsewhere, Spaces lets you paste your own face onto a virtual Terminator. IMAX, meanwhile, did run eSports-style tournaments, but these relied on the same content it was already offering.

Much of these company’s successes and hopes are down to/pinned on originality, exclusivity and IP, but hardware is a factor too. The Void’s tech allows up to four people to enter the same space, wave to each other as Stormtroopers, and then physically walk through a series of rooms. IMAX, meanwhile, never made the ‘experience’ side of its offerings clear. It initially partnered with StarVR, a company that’s run into its own troubles of late, but ended up largely favoring the HTC Vive. It offered you the same experience you can have in your home; there was no exciting glimpse of the future or major IP for fans to

rally behind. Alongside StarVR's troubles, Google put a nail in the IMAX VR coffin when it canceled plans for a VR camera the two were developing together. That put the breaks on the cinematic VR experiences IMAX had once touted and reportedly started to pour \$50 million into. It may have been a different story if, this Christmas, IMAX VR was showing tie-in experiences for *Into The Spider-Verse*, *Mortal Engines* or *Creed II*, but we'll never know. IMAX was left with little more than glorified arcades and none of the support that we'd previously been told would help it revolutionize the cinema experiences. IMAX launched its VR centers before the experiences to draw people in were really there, and that may have been its most fatal mistake.



### **My Visits with Andre (Finale) Part VI by Lawrence Kaufman**

In 1998, there was a planned summer UCLA course titled 'The Director's Director, A Day with Andre de Toth.' For \$135, you could have learned from the master director. It was to be a one day program that featured Andre de Toth, filmmaker for 70 years (if you check the math, 60 or 63 years would have been more correct.) Moderated by Robert Koster, production manager and associate producer on more than 40 films. Following the screening of two of his best films, one in the morning and one in the afternoon, de Toth would have discussed his life and career, his camera angles and dolly shots, his casting problems and financing challenges. De Toth was quoted as saying "In the end, the picture business is quick, unexpected and very painful." Copies of his memoirs, 'Fragments: Portraits from the Inside' and 'de Toth on deToth,' an extended interview by British film commentator Anthony Slide were planned to be available for autograph and purchase at the event. Unfortunately the class was canceled, due to not enough registrations. Andre was however in person on Friday, August 14th at the screening of two of his films. The double bill of "Crimewave" and "Play Dirty" began at 9:30 PM, the discussion with Mr. de Toth was between the films were again at the Raleigh Studios.

Andre de Toth died on October 27, 2002 at age 89, a year younger than when I had visited with him five years earlier. He had lived a full life. He earned a law degree in Budapest in the early 1930's, but decided to become an actor. He spent several years on the stage prior to entering the Hungarian film industry. During his seven marriages, de Toth became father or stepfather of 19 children. After his film career, he painted and worked in Bronze. His work is at the Vatican Museum and when his hands could no longer paint, he began writing. During his film retrospective, I wished him a happy birthday, even though I wasn't certain if he was 84, 87 or "90 going on 90." May 15, 1913 is believed to be his birth date, since that is the date he gave on his Petition for Naturalization on June 11, 1945. This article is expanded and updated from an article which was first published in 1997.



Doggie A Group Modified Award Eric Kurland



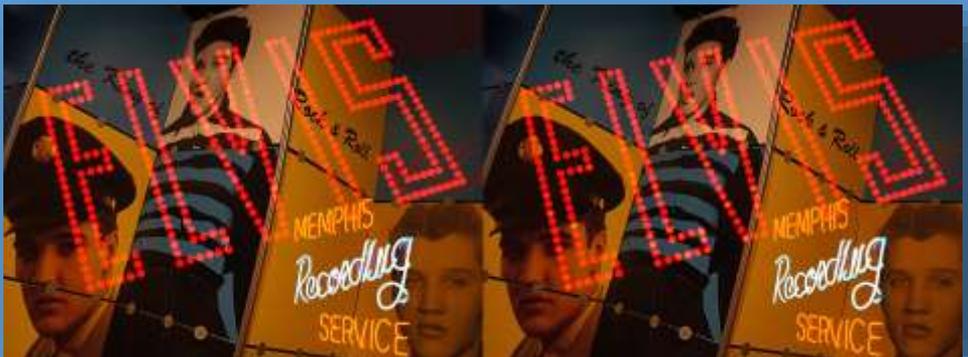
Green Carpet to Rainbow Theme Award "Green" Abe Perlstein



Bob Baker Marionettes A Group HM Eric Kurland



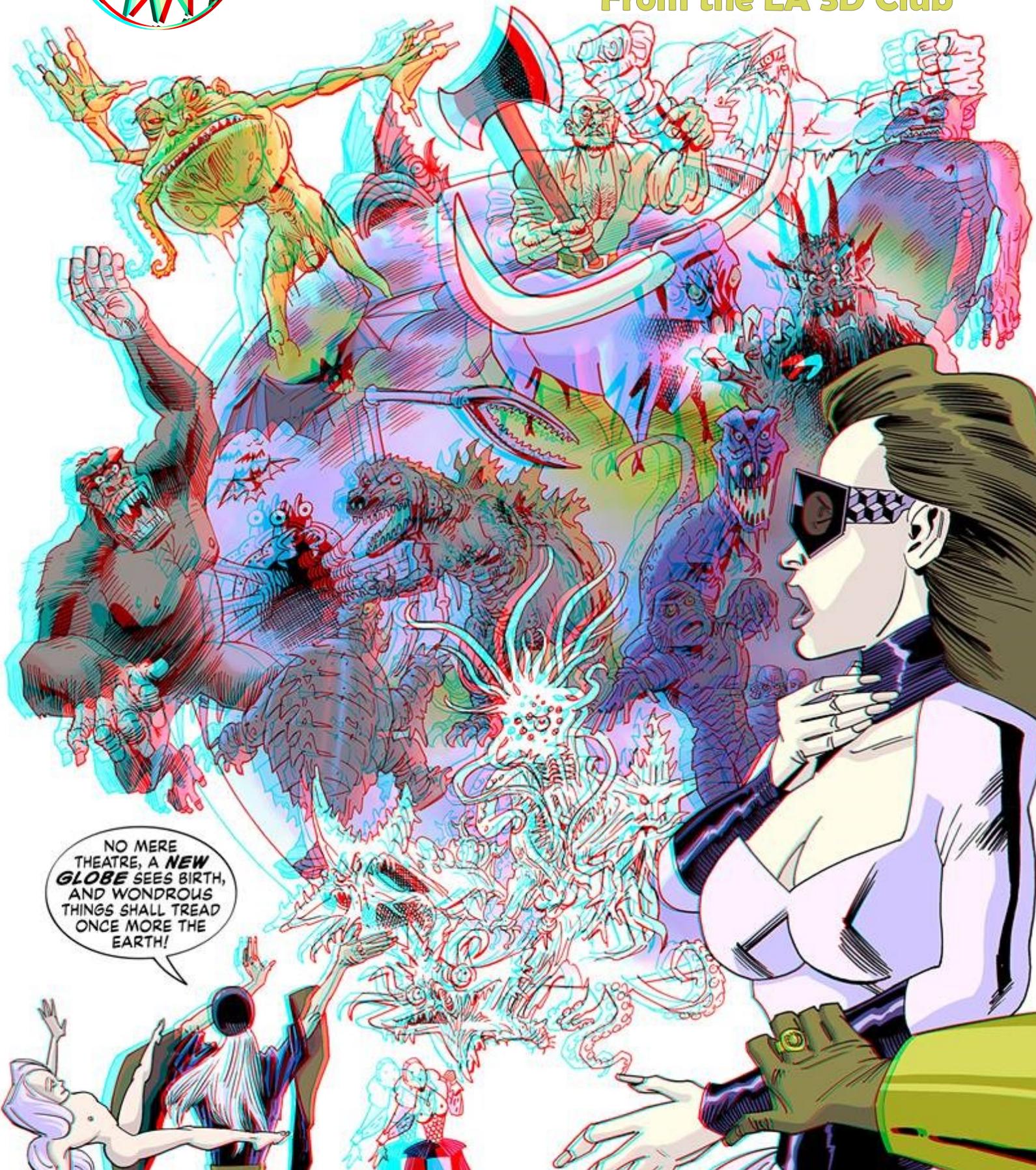
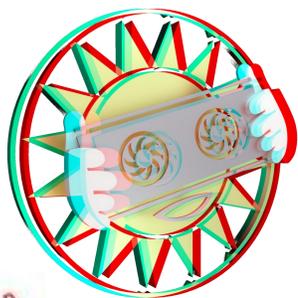
Griffith Park Visitation A Group HM David Kuntz



The King A Group Standard Award David Kuntz

# 3d News

From the LA 3D Club



NO MERE  
THEATRE, A **NEW**  
**GLOBE** SEES BIRTH,  
AND WONDROUS  
THINGS SHALL TREAD  
ONCE MORE THE  
EARTH!



# 3d Calender

## Thursday, March 21st - 4th Competition of the 2018-2019 Year

The evening will include the 4th competition of the Club year. The special theme for the month is ANIMALS. Club members may enter their images into the competition by using the UPLOADER which will be available online a week before the meeting. In addition to the competition, we will also see several short stereo shows photographed in 3D and produced by Phil Brown, (3D Phil). The shows will include "Palmyra 3-D: Through the Eyes of an Arabian Man" and "A Victorian Journey in 3-D".



## March 24, 2pm Downtown Independent Theater

Come out to a special matinee screening of one of our favorite classic 3-D Movies. Next Sunday, March 24, 2pm! HOUSE OF WAX (1953), Vincent Price stars as a disfigured sculptor who repopulates

his destroyed wax museum by murdering people and using their wax-coated corpses as displays. The movie that launched Vincent Price's career as a horror film star was first released in April of 1953. House of Wax features a strong cast headed which included Phyllis Kirk, Frank Lovejoy, Paul Picerni, Carolyn Jones, and a young Charles Bronson (credited as Charles Buchinsky) as the mute assistant, Igor.

This Warner Bros. picture was the first color 3-D movie produced by a major studio (Columbia's b/w 3-D feature, Man in the Dark, beat it into theaters by two days). The director, Andre de Toth, only had one eye, and was unable to see his movie in 3-D!

3-D historian Lawrence Kaufman will join us after the show to for a discussion about Andre de Toth's career. Read Kaufman's article about the director in our last few issues. See it as it was originally filmed, in 3-D on the big screen!

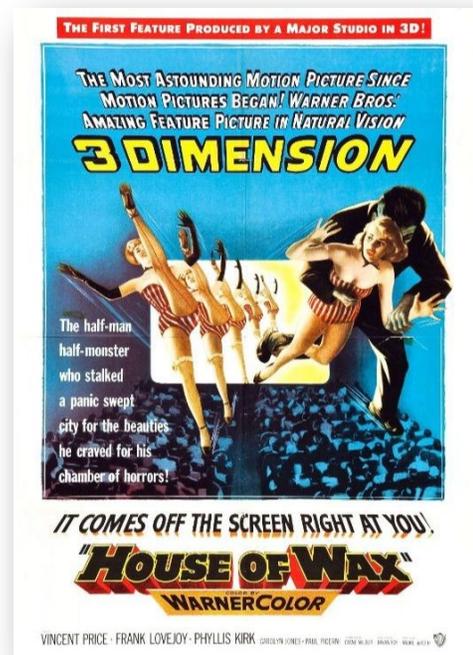
\$10 for 3-D SPACE Sustaining Patrons and current LA 3-D Club members.  
\$15 for non-members GET TICKETS AT [EVENTBRITE](https://www.eventbrite.com)

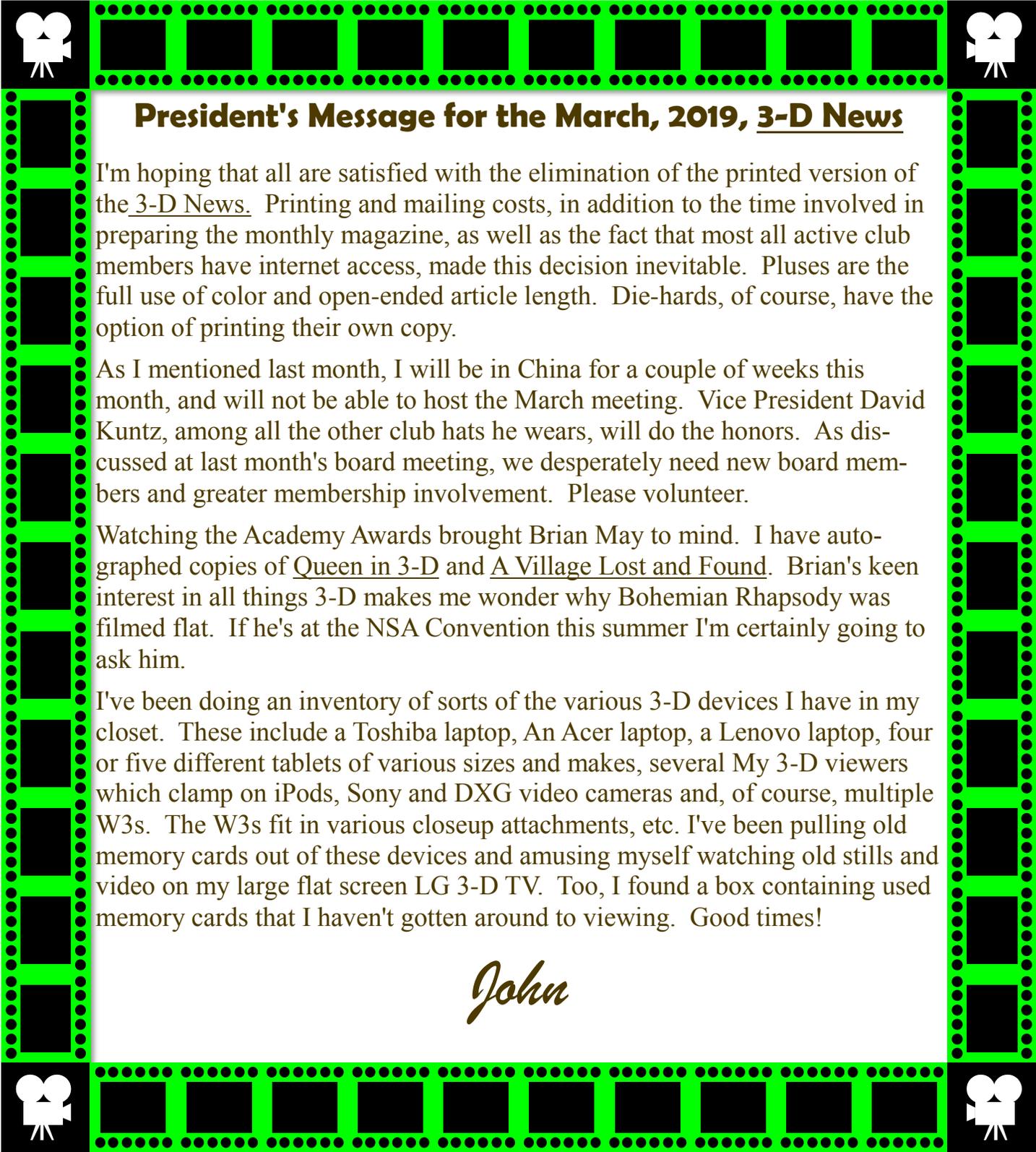
House Of Wax Sunday, 251 S. Main St., Los Angeles, CA 90012

Note: Paid parking is available at many parking lots in the adjacent area and street parking is free on Sundays. The theater is also only several blocks from the MTA Red and Gold Lines.

## Thursday, April 18th, 2019 - Show & Tell, Buy & Barter Night, Regular Meeting

Members are invited to participate in a "Show-And-Tell." Show off the items that you collect and the gear that you use to make 3-D, from twinned cameras, to head-mounted viewers, to 3-D phones and tablets. Members are invited to bring examples of their current 3-D work, equipment, collections, and anything else that might be of interest to the 3-D community. Each participant will have up to five minutes to make a brief presentation to the group. More information next issue.





## President's Message for the March, 2019, 3-D News

I'm hoping that all are satisfied with the elimination of the printed version of the 3-D News. Printing and mailing costs, in addition to the time involved in preparing the monthly magazine, as well as the fact that most all active club members have internet access, made this decision inevitable. Pluses are the full use of color and open-ended article length. Die-hards, of course, have the option of printing their own copy.

As I mentioned last month, I will be in China for a couple of weeks this month, and will not be able to host the March meeting. Vice President David Kuntz, among all the other club hats he wears, will do the honors. As discussed at last month's board meeting, we desperately need new board members and greater membership involvement. Please volunteer.

Watching the Academy Awards brought Brian May to mind. I have autographed copies of Queen in 3-D and A Village Lost and Found. Brian's keen interest in all things 3-D makes me wonder why Bohemian Rhapsody was filmed flat. If he's at the NSA Convention this summer I'm certainly going to ask him.

I've been doing an inventory of sorts of the various 3-D devices I have in my closet. These include a Toshiba laptop, An Acer laptop, a Lenovo laptop, four or five different tablets of various sizes and makes, several My 3-D viewers which clamp on iPods, Sony and DXG video cameras and, of course, multiple W3s. The W3s fit in various closeup attachments, etc. I've been pulling old memory cards out of these devices and amusing myself watching old stills and video on my large flat screen LG 3-D TV. Too, I found a box containing used memory cards that I haven't gotten around to viewing. Good times!

*John*

### A Note From the Editor...

Hi all, to be in line with almost all photo clubs we are now a digital only publication. This will allow us to put live links in and also use more color in the publication. Being limited to four color pages per issue were having an effect on content as well as article placement. Also it resulted in some articles being spread out to over 4 or 5 issues. Hopefully we will be able to get more contributions to the 3d News now. Please send tidbits of interest to me at [steve@berezin.com](mailto:steve@berezin.com).

*Steve Berezin*

# NEWS & NOTES

from the LA3D Clubhouse

by Lawrence Kaufman, Contributing Editor 3d News

## 2018-19 Competition Themes

**March: ANIMALS**

**May: SOFT**

### Extraordinary Gentlemen

As mentioned recently, The League of Extraordinary Gentleman (LOEG) comic books, written by Alan Moore with art by Kevin O'Neill has had some 3D pages in the past. Last year, Charles Barnard and Christian LeBlanc teamed up and converted several sections of the League of Extraordinary Gentlemen: Tempest comic series to 3D. Reportedly the last installment of the series by writer Alan Moore and artist Kevin O'Neil. Issue number 3 is subtitled 'Mina for Young Ladies,' issues #4 and #5 also reportedly include some 3D.

### Julie Adams – 10/17/1926 – 2/3/2019

Not to surprising, but certainly just as sad, Julie Adams, the beauty who won the affections of the "Creature from the Black Lagoon" (CFTBL)(1954) in 3D and also starred in the 3D film "Wings of the Hawk" (1953) as guerrilla leader Raquel Noriega, has passed away. Julie Adams passed away Sunday, February 3rd in Los Angeles, CA at the age of 92. In a career that spanned eight decades, she appeared in fifty films and hundreds of television episodes. She also starred in more than a dozen plays. She was a wonderful actress, mother and grandmother. She truly cherished her fans and was delighted that so many were enchanted by her performance in CFTBL and numerous other projects. Her book 'The Lucky Southern Star: Reflections from the Black Lagoon' is enjoyed by film enthusiasts around the world. Her book is available from her website: <http://www.julieadams.biz>, where you

will also find 7-disc audio set, read by Adams herself, plus a short film on DVD or blu-ray, co-directed by her sons and starring her grandson.

Ben Chapman, who had played the Creature on land in CFTBL persuaded her to join him at autograph shows and she loved the interactions with her fans. Chapman passed away in 2008 at age 79. Ricou Browning played the underwater Creature in all three of the 1950's Creature features had joined them and her in recent years. Last year Adams was finally slowing down, but she did appear at the San Fernando Valley Comic Book Convention on March 18, 2018. Ms. Adams had very graciously appeared and answered questions at a 60<sup>th</sup> anniversary 3D screening of CFTBL presented by 3-D SPACE during the 2014 Monsterpalooza and even though she had been signing autographs all day, she stayed and watched and enjoyed the film with her fans.

### Awarded IMAX Filmmaker Toni Myers Dies at 75

Former NASA astronaut Tom Jones on his Twitter account paid tribute to Toni Myers as an "Imax genius." "The first film on shuttle I recall seeing Toni's "The Dream is Alive," blew me away. I wanted to be a part of that adventure. We'll miss Toni, but her films will never be eclipsed," Fellow NASA astronaut Mark Polansky also recalled Myers with his own tweet: "Toni was an artist who brought human space exploration alive to everyone. Toni's work on Imax films such as "The Dream is Alive," ISS, and more will live forever, as will her legacy. Godspeed, Toni." And yet another NASA astronaut who learned the filmmaking ropes from Myers, Terry Virts, recalled his collaboration on the 2016 documentary "A Beautiful Planet" as the highlight of his career in space. "Toni's legacy will live on forever," Virts tweeted. Myers



was predeceased by her husband, painter and filmmaker Michael Myers, in 2010. She leaves behind son Jackson Myers and step-daughter Micki Myers.

I was so happy to hear that after filmmaker Toni Myers had received the Giant Screen Cinema Association (GSCA) 2018 Outstanding Achievement award for her lifetime achievements and contributions to giant screen industry; that Toni had been awarded the Order of Canada, one of Canada's highest honors, and the NASA Exceptional Public Achievement Award, given for contributions to further the mission of the U.S. space program. Unfortunately, I hadn't heard that last October Toni Myers had been diagnosed with cancer. Hollywood's ultimate space heroine had turned 120 astronauts and cosmonauts into moviemakers for Disney's "*A Beautiful Planet*" and Warner Bros. "*Hubble 3D*" and "*Space Station 3D*." Myers, a Canadian filmmaker with nearly a 50-year career at Imax, had sent astronauts into space, after she taught them how to use Imax cameras and the basics of lighting, framing and recording sound and directed them as they sent back images for giant-screen documentaries she either wrote, directed, produced or edited. Starting with "*The Dream Is Alive*" (1985) and then "*Blue Planet*" (1990), these films pointed cameras from space back to Earth to reveal the planet as never before. Myers for decades has made films for Imax that use high-resolution photography and video to project a bird's eye view of a fast-changing Earth from space onto giant screens.

The Order of Canada was awarded to Myers in Toronto during a private ceremony led by Julie Payette, the governor general of Canada and fittingly herself a former Canadian astronaut who has logged two space flights. Myers' most recent film was the 2016 Imax space documentary "*A Beautiful Planet*," narrated by Jennifer Lawrence.

She had also produced and directed "*Hubble 3D*," narrated by Leonardo DiCaprio, and produced, edited and co-wrote director Howard Hall's 2009 underwater Imax 3D adventure "*Under the Sea 3D*," narrated by Jim Carrey. Imax co-founder Graeme Ferguson, who first met Myers in 1965 in New York City, said she had created landmark space films seen by over 100 million viewers. "The astronauts who filmed Toni Myers' space films have learned that they can trust her to tell their stories accurately and with sensitivity," he added. Myers earlier received a contingent of American astronauts in Toronto, where she received the NASA Exceptional Public Achievement Award, given for contributions to further the mission of the U.S. space program. Others to have received the NASA tribute include Ridley Scott and Stephen Colbert.

There have been numerous IMAX 3D cameras and other 3D cameras taken up to the International Space Station and on other NASA voyages. There unfortunately was even an IMAX camera that was lost in a shuttle explosion. During the 2010 SXSW festival, NASA astronaut Michael J. Massimino, with Myers at his side, talked at the premiere of "*Hubble 3D*" about the value of an Imax documentary to help describe to his own family and a global audience the wonders of what he and fellow astronauts had seen in space. "When you see the stars and everything beautiful that I've seen...the frustrating thing is I don't have my wife and my children and my friends and all of you with me watching, and how do I describe this, and nothing describes it like this movie does, and we knew that was a possibility [with Imax]," Massimino said.

Myers has also inspired Hollywood filmmakers, most notably Christopher Nolan, who in a 2014 short film for Imax pointed to her film documentation of space exploration as having helped him with "*Interstellar*" to give his



**3D Photo: The late Ray Zone with IMAX co-founder Graeme Ferguson and Toni Myers in 2006.**

own audience a sense of physically being in orbit. Recalled Nolan, "One of the first things I wanted to do for research was to view some original prints [of Imax documentaries], and we did a whole day's viewing, hours and hours of incredible images, and the name on the films, it was Toni Myers."

### Upcoming PSA Exhibitions

Apr. 1, 2019 – Southern Cross (Australia) 2 sections: DIGITAL (Open, Scapes) [www.oz3d.info/Southern%20Cross/southerncross.html](http://www.oz3d.info/Southern%20Cross/southerncross.html)

May 3, 2019 – Ohio Stereo Exhibition. [Ohio3d.com/PSA](http://Ohio3d.com/PSA)

July 16, 2019 – SSA, Stereoscopic Society of America. Stereocards only. Form: [detroit3d.org](http://detroit3d.org) Any questions can be answered by chair, David Kuntz

### Upcoming 3D Conventions

3D-Con 2019 – Tuesday July 30 2019 – Monday August 5 2019 in Akron, Ohio. Co-chaired by Barb Gauche and John Bueche. \$129 room rate. 45th Annual 3D-Con presented by the National Stereoscopic Association, Trade Fair, 3D Projection, Photography & 3D Workshops, 3D Art Gallery, Historic & Modern Stereo Card Exhibits, Image Competitions, Photography Excursions, Photo & Equipment Auction, Speakers and more. Akron, OH. Website: [3d-con.com](http://3d-con.com)

International Stereoscopic Union (ISU) - The 22nd ISU Congress is being held in Lübeck Germany from August 20 – 26, 2019. [isu3d.org](http://isu3d.org) Check out what is planned at this link: [isu2019.org](http://isu2019.org)

PSA Conferences - The Photographic Society of America (PSA) host their annual conference in the fall. They have at least an evening of 3D, many photo excursions and many workshops, Sunday, September 22th – Saturday Sept. 28th. PSA will be in Spokane, Washington.

### Upcoming Giant Screen 3D

Prior to 2005 role-out of ReelD 3D theaters, IMAX and the Large Format world ruled 3D in the theaters. Since digital has taken over film in theaters, the large screen theaters Are now known as Giant Screen Cinemas. The Giant Screen Cinema Assn. (GSCA) meets twice a year, this fall at their conference they will be watching 18 new films, 21 films in production and 12 projects in development, 3D is still very much present even though IMAX has stepped away from 3D. Here is a list of what we can hope to see soon at a Giant Screen Cinema near us:

America's Musical Journey (opened in 2018)

Australia's Great Wild North 3D (opened in 2018)

Backyard Wilderness 3D (opened in 2018)

Cuba (2019)

Great Barrier Reef (opened in 2018)

Great Bear Rainforest (February 2019)

Hidden Pacific (2019)

Hurricane 3D (opened in 2017)

Oceans 3d: Our Blue Planet (opened in 2018)

Pandas (opened in 2018)

Planet Power (opened in 2018)

The Story of Earth (opened in 2018)

Touch the Stars (November 2018)

Turtle Odyssey 3D (opened in 2018)

Volcanoes: The Fire of Creation (Fall 2018)

### In Production:

Angkor: The Lost Empire of Cambodia (March 2019)

Antarctica: A Year of Discovery (2020)

Asteroid Impact (Fall 2019)

Back From the Brink (Fall 2019)

Cool Cities (Late 2019)

Ireland (2020)

Leonardo da Vinci (2019)

MFF's new untitled adventure film (February 2020)

Out of Bounds (Fall 2019)

Science of Speed (Spring 2021)

Sea Lion: Life by a Whisker (Summer 2019)

Secrets of the Sands (Spring 2019)

Secrets of the Universe (April 2019)

Superpower Dogs (March 15 2019)

Treasures of Mount Sinai (2019/20)

Wingsuit Flyers (Fall 2018)

### In Development:

Blue Whales (March 2021)

Dinosaurs of Antarctica (2020)

Einstein's Incredible Universe (2020)

Giant Machines (tbd)

Ocean 3D (2020)

Ocean Giants (2020)

The Planets: Our Next Century in Space (2020)

Shark Rescue (2020)

Shark Wars: The Ultimate Predator (Fall 2019)

Shipwrecks (tbd)

Tiger, Tiger (Fall 2019)

Yellowstone: Life in Extremes (2020)

### **Jonathan Barker RIP**

A touching tribute to Giant Screen 3D Filmmaker Jonathan Barker has been posted by SK Films on Vimeo: <https://vimeo.com/290779515/ff68528b4f>

Illustrious producer, distributor and Giant Screen industry leader Jonathan Barker passed away, surrounded by family and friends, the morning of July 5 from cancer. Jonathan was the CEO of SK Films, which he founded 20 years ago with his wife Wendy MacKeigan and Bob Kerr, co-founder of IMAX Corporation. Under his leadership, SK established a presence as one of the stalwarts of the industry, recognized with multiple Giant Screen awards.

With over three decades of award-winning film and television experience, he was a world leader in 3D film production and distribution, specializing in IMAX®/giant screen films that combine human drama and natural history discoveries. Jonathan produced and/or distributed a wide array of some of the industry's most significant films in the past two decades. Titles include *"Into the Deep," "Bugs!," "Flight of the Butterflies,"* which achieved the only ever clean sweep of the GSCA Awards, won Best Immersive 3D/Large Format Film at the Jackson Hole Wildlife Film Festival and First place at the LA 3-D Movie Festival and is one of the most successful and acclaimed giant screen films of this decade; the award-winning *"Amazon Adventure," "Backyard Wilderness"* and the upcoming films *"Turtle Odyssey"* and *"Volcanoes."*

Through these projects Jonathan and Wendy worked successfully with some of the most important and recognizable organizations dedicated to science literacy and understanding the natural world, such as Tangled Bank Studios (a division of The Howard Hughes Medical Institute), the U.S. Government's National Science Foundation, the Gordon and Betty Moore Foundation, and the Smithsonian Institution. Jonathan was also Executive Producer of SK's award-winning eco-adventure series *"The Water Brothers,"* produced with and hosted by his two sons, Alex and Tyler, both dedicated environmentalists, which is broadcast around the world.

A former actor, theatre producer, lead singer of an R & B band, entertainment lawyer, multi-lingual, an accomplished government and corporate film executive turned independent producer, Jonathan brought a broad perspective and great passion to his work and to all things—his love for Wendy and his children, for the giant screen industry, for great natural history filmmaking and, in his

case, with the twist of including onscreen drama into the storylines. He loved spending time in the outdoors, at his beloved Georgian Bay island cottage, scuba diving with family around the world, music, reading, and playing the guitar with his daughter Caleigh and friends and family. Jonathan was President and Co-CEO of Shaftesbury Films for over 12 years, where he was jointly responsible for the company's phenomenal transformation and growth from a small feature film company into one of Canada's leading and most successful television production companies.

Prior to creating SK Films, Jonathan began his passion for giant screen films during his tenure running the worldwide film business at IMAX, where he developed the blockbuster IMAX 3D film *"T-Rex,"* oversaw the production and distribution of a number of the IMAX space films, David Attenborough's *"Survival Island"* and the hugely successful 3D film *"Into the Deep."* Jonathan was previously Senior Vice President, Business and Legal Affairs for Cinexus Group (owners of Panavision Canada and C/FP) and the Ontario Film Development Corporation (now OMDC). He began his career as an entertainment lawyer and as a member of the bars of Ontario and California. He served on numerous boards and advisory committees, was a Director of Film Ontario, and was a founding Director of the Giant Screen Cinema Association. Jonathan is survived by his wife Wendy MacKeigan and children Scotty, Georgia, Tyler, Alex, and Caleigh. The family held a private service and a public Celebration of Life, with details to be announced soon.

### **GSCA Awards**

The Giant Screen Cinema Association (GSCA) announced that Toni Myers and Jonathan Barker were recipients of the GSCA 2018 Outstanding Achievement Award. Honorees of the award are nominated by GSCA members and selected by the GSCA Executive Committee based on contributions of lasting impact which best advance the giant screen industry, enhance the immersive cinema experience, promote lifelong learning, and inspire audiences as well as the industry. Both awards were presented during the GSCA Achievement Awards on Friday, September 21, at the Westin Chattanooga as part of the annual GSCA International Conference and Trade Show.

A visionary and pioneering filmmaker, Toni Myers has graced the giant screen cinema industry since its beginning as editor, writer, producer, director, and even sometimes narrator. Her celebrated, multiple award-winning filmography includes *A Beautiful Planet* (2016), *Hubble 3D* (2010), *Under the Sea* (2009), *Deep Sea* (2006) *Space Station 3D* (2002), *Mission to Mir* (1996), *L5: First City in Space* (1996), *Destiny in Space* (1994), *Journey to the Planets* (1993), *Planet* (1990), and *The Dream Is Alive* (1985) and many others.

# How to Take 3d Portraits- Part II by Dr. T

## 3D Portrait Camera Systems

There is a tendency to think that a short stereo base is needed to take a good 3D portrait. That's one way to do it, but it's not the only way. It is the only practical way if the focal length is short. If the focal length can increase, then one can use a normal or even large stereo base, step back and zoom in. These methods are summarized in Table I.

Back in the "good old film days" the Stereo Realist was not a good camera to take portraits because it has fixed lenses of 35mm focal length and a fixed stereo base of 70mm. We showed earlier that the subject distance must be around 11 inches to fill the frame. The depth ratio then becomes  $\sim 1/5$ , which is too large. People found other ways to take portraits, like stereo lenses, stereo attachments, specialty cameras, RBT cameras with zoom lenses or twin cameras. Fig.4 on the next page shows portraits taken with film cameras.

Most of these basic methods are used today with digital cameras, but digital photography has made 3D portraits easier for two reasons:

More flexibility in focal length: Most stereo cameras have zoom, plus digital cropping and enlarging is easy after the picture is taken and it is equivalent to increasing the recording focal length.

Digital alignment makes it easier to experiment with single or twin cameras.

Table II highlights some equipment I have used for portraits. The comments apply for other cameras/equipment with similar stereo base. Fig. 5 shows a variety of 3D portraits with digital cameras.

## Portraits with A Single Camera

Portraits are not generally considered a subject suitable for a single camera and shift. But, with a cooperative subject, it is possible. Many years ago I saw a portrait taken with a Realist camera on a slide bar. This requires several seconds from the first exposure, mainly because advancing the film with the Realist is slow. The model managed to stay totally still during this time and the portrait looked great. Things are easier today with

digital cameras that can take two pictures in a fraction of a second. A single camera has a flexible stereo base, so the photographer should first decide on the distance (to fill the frame) and then move about  $1/25$  of this distance.

## Similarity & Perspective

Do portraits taken from different distances look different? That's an interesting question. I maintain that as long as the magnification and depth ratio are the same, the portraits look very similar. As a proof, I have posted two pictures on line in my Phereo account here:

<http://phereo.com/album/592583eb8884286847000000>

The two pictures (labeled Test 1 and Test 2) were taken from short distance with the Panasonic 3D1 camera (stereo base = 30mm) and long distance with twin cameras (stereo base = 150mm). The pictures look very similar and most people cannot tell which picture was taken how.

Portraits taken from different distances look similar but there are differences. Distance affects perspective, and this is true with both 2D and 3D photography. Specifically for portraits:

- Short distances make the nose look larger, compared to the ears.
- Long distances make the ears look larger, compared to the nose.

Not everyone would notice this, but it is there if you look carefully.

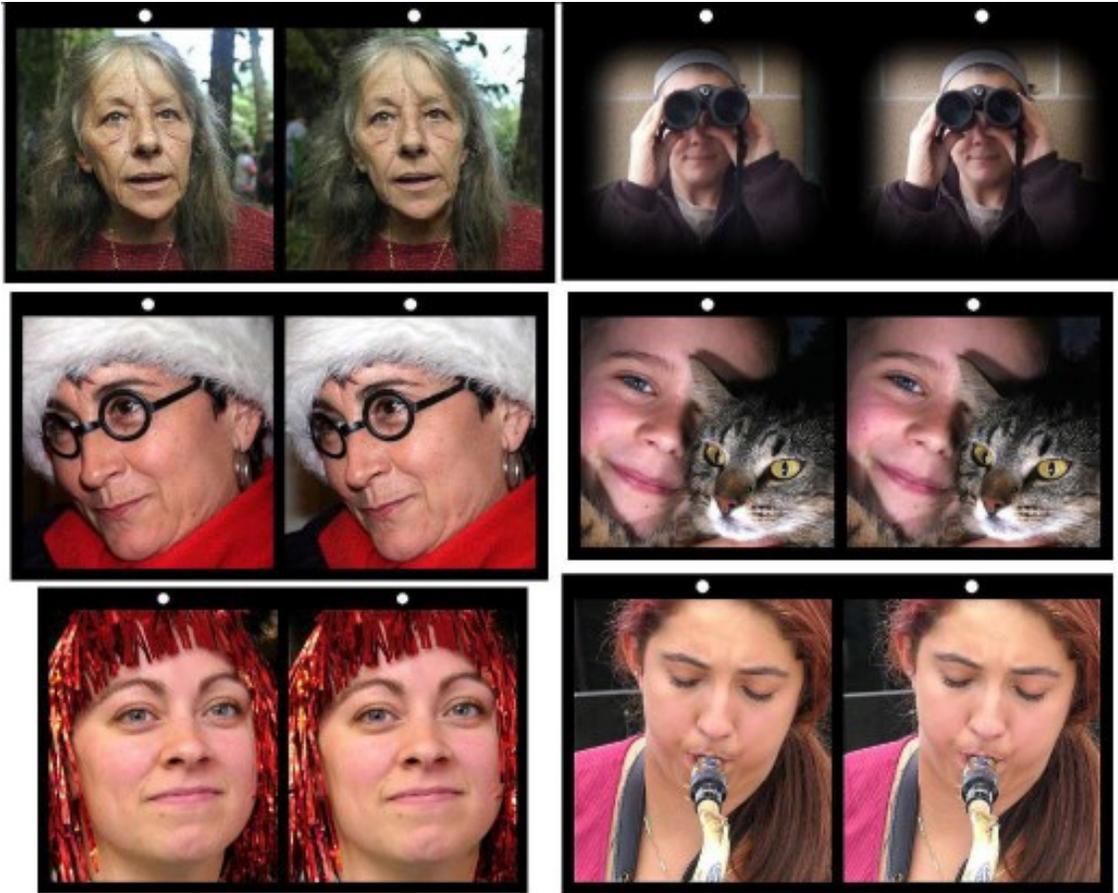
**Table II: Typical Equipment for Digital 3D Portraits**

Camera System	Stereo Base	Depth Ratio
<b>Panasonic 3D Lens</b> Used with M 4/3 cameras also deWijs and other lenses	<b>10mm</b> 	The 3D lens has no focusing or zooming. Focus is fixed at 0.6m but can be modified with extensions or close-up lenses to focus closer. <b>Focus Distance / Depth Ratio</b> 0.6m - 1/60 (no modification -weak) 0.3m - 1/30 (weak but projects well) 0.2m - 1/20 (best but portrait very tight)
<b>Panasonic 3D1</b> Also, Fuji w/attachment and various phone & 3D Video cameras	<b>30mm</b> 	Depth ratio depends on the subject distance. Best results are around 24 in (0.6m). Zoom to fill the frame. Good camera for self portraits. <b>Focus Distance / Depth Ratio</b> 0.6m - 1/20 (distance of extended hand)
<b>Fuji W1/W3</b> Also Samsung NX1000 rig	<b>75mm</b> 	Stay 4-6 ft away from the subject (1.2-1.8m). Zoom to maximum (Fuji). Block the background. Then crop further to isolate the portrait. <b>Focus Distance / Depth Ratio</b> 1.2m - 1/16 1.8m - 1/24
<b>Twin Cameras</b>	<b>4 in (100mm) or more</b>	Stay about 20x B from the subject and zoom to fill the frame. Typically F = 300mm (or longer) is needed for a portrait (see Fig. 3)

## In Conclusion:

Portraits are a challenging subject in 3D. Care is needed not to end up with a distorted portrait that has too much depth. 3D portraits can be taken with a short stereo base and short distance or a long stereo base and long distance. If the ratio of stereo base to distance is the same, the portraits will look very similar. To have good depth, use a distance that is about 20x the stereo base (or 2ft of distance for every inch of stereo base). Then zoom to fill the frame (or crop later, as needed).

- If you are using a standard stereo camera (Fuji for example), step back and zoom in. The rule says to stay at 6 ft. Do not attempt to fill the frame by getting closer.
- It is important to block the background or the high disparity will distract from the portrait itself.



**Fig. 5. Digital 3D portraits. Top Row:** Pictures taken by Ursula Drinko and entered in last month's "People" competition. In both cases a normal stereo camera was used at a close distance (Samsung NX1000 on the left, Fuji W3 on the right). The picture on the left shows excessive depth/distortion (I estimate the depth ratio to be around 1/10, or shorter). Also, the background is distracting. The picture on the right is better because the wall blocks the background and the binoculars are stretched instead of the face.

**Middle:** Two of my pictures. The left is taken with a Fuji and a Cycloptical close-up attachment. The stereo base is reduced to 30mm and, in combination with zoom, this leads to more pleasant portraits. The depth ratio is about 1/15. The right picture was taken with the Panasonic 3D lens (10mm) modified with 0.5mm extension to focus at 12 inches (0.3m). The depth ratio is ~1/30. Flash was used with both pictures, which helps eliminate the background.

**Bottom:** Pictures with twin cameras. The picture of my daughter Lea was entered in the competition last month and it was critiqued for having too much depth/distortion. I came too close and the depth ratio is ~ 1/8. The picture on the right was shot from a long distance and DR ~ 1/50.

# ISCC Round 2 Results...How Sweet It Is

**By Suzanne Hughes, APSA  
Director of ISCC**

The results of PSA-ISCC round 2 held in February 2019 are in. Thanks to the Sydney Stereo Camera Club for hosting this round. The judges were Jim Metcalf, Mark Brennan and Ray Moxom whom we all know as experience 3D photographers that we are used to competing against. They had a lot of great images to select from and the winners are as follows:

1<sup>st</sup> *Oregon Low Tide* by Mark Willke of Cascade Stereoscopic Club

2<sup>nd</sup> *A is for Apple* by Carl Wilson of LA 3-D Club

3<sup>rd</sup> *Green Lynx Closeup* by Andrea Shetley of GA-3D Club

HM *Impossible Illusion* by Steve Wessing of Cascade Stereoscopic Club

HM *Vulture AT Half Dome* by Dennis Hanser of Detroit Stereographic Society

HM *Pierre* by Eric Kurland of LA 3-D Club

HM *Leaf Bug* by Barry Rothstein of LA 3-D Club

HM *The King* by David Kuntz of LA 3-D Club

HM *It's a Wrap* by John Bueche of Ohio Stereo Photographic Society

HM *French Kiss* by George Themelis of Ohio Stereo Photographic Society

The Club Scores for the round are as follows:

LA 3-D Club = 71 points

Ohio Stereo Photographic Society 67 points

Detroit Stereographic Society = 63 points

GA-3D Club = 62 points

Cascade Stereoscopic Club = 62 points

Puget Sound Stereo Camera Club = 57 points

Baltimore Camera Club = 45 points

Sydney Stereo Camera Club – Host Club

So the standings after the first 2 rounds are as follows:

1- LA 3-D Club = 67 + 71 = 138 points

2- Sydney Stereo Camera Club = 70 + Host Club

3- Ohio Stereo Photographic Society = Host Club + 67 points

4- Detroit Stereographic Society = 65 + 63 = 128 points

5- GA-3D Club = 64 + 62 = 126 points

6- Cascade Stereoscopic Club = 61 + 62 = 123 points

7- Puget Sound Stereo Camera Club = 57 + 57 = 114 points

8- Baltimore Camera Club = 47 + 45 = 92 points

**By Carl Wilson  
Inter-Club Competition Director**

To say I am proud of our club would be an understatement indeed. Of our six entries, we grabbed a second place award and three Honorable Mentions! Four awards out of six photos is something to be proud of indeed.

As we are hosting the judging for round three, we will be sitting out the competition and our score will be an average from the first and second rounds. If my math is correct, our year-end total will be nine points higher than last year when we also took first place! Sydney and Ohio are looking really strong right now though, so at this point it's anyone's game.

As always, I want to continue to encourage every member to submit your best to the club competitions. The more people that enter, the more likely that one of your photos will be selected for ISCC and CODE. Please turn to the next two pages for our club's winning images.





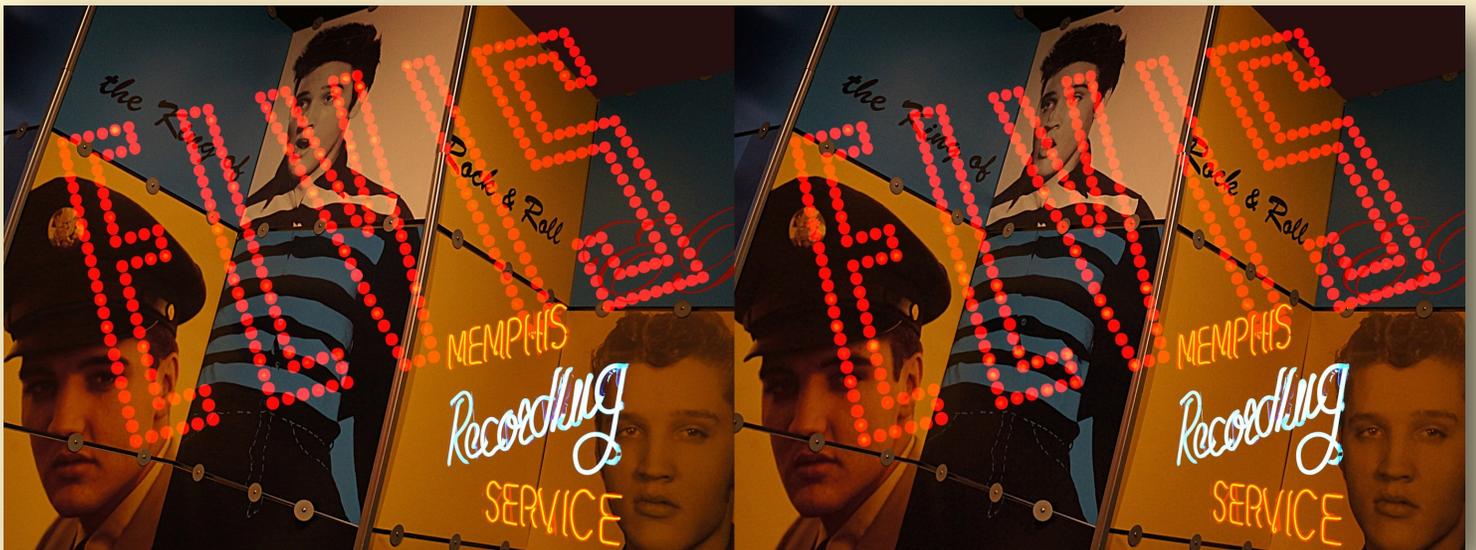
**2<sup>nd</sup> A is for Apple by Carl Wilson of LA 3-D Club**



**3<sup>rd</sup> Green Lynx Closeup by Andrea Shetley of GA-3D Club**



***HM Pierre by Eric Kurland of LA 3-D Club***



***HM The King by David Kuntz of LA 3-D Club***

# The 59th PSA Hollywood International Stereoscopic 3D Exhibition 2019

Hear ye, hear ye. Come one, come all...

The Photographic Society of America (PSA) Hollywood International Stereoscopic 3D Exhibition competition is on for 2019. Submit your best 4 digital Stereoscopic 3D photographs to the online competition uploader which becomes active on:

**October 1st, 2019!**

Digital submissions only in side-by-side parallel view JPEG format.

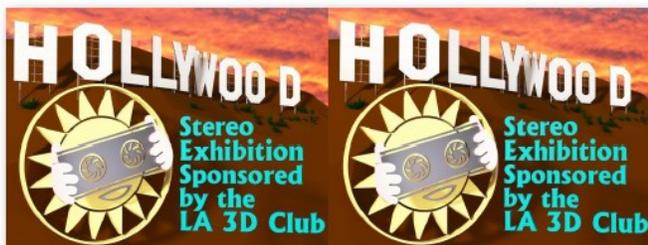
Maximum pixel dimension of  $3840 \times 1080$  pixels ( $2 \times 1920 \times 1080$ ).

Uploader Closes: Midnight, Sunday, October 27, 2019 (PDT) at this link: <http://la3dclub.com/competitions/psa-hollywood-exhibition/>

Selection/Judging: November 3, 2019 at the World Famous 3-D Space Gallery.

Medals and small prizes awarded.

For more information see: <http://LA3Dclub.com> or request here: [hwdexhibition3d@gmail.com](mailto:hwdexhibition3d@gmail.com) If you don't play you can't win.



**Sponsored by the  
Los Angeles 3D Club**

#### Exhibition Dates:

Entry Uploader Open: October 1, 2019  
Uploader Closing date: October 27, 2019 (Midnight, PDT)  
Selection/Judging: November 3, 2019  
Report Cards e-mailed by: November 16, 2019  
Catalog posted and emailed by: December 2, 2019  
Awards mailed by: January 15, 2020

#### Showings:

16th Annual 3D Movie Festival – December 15, 2019  
LA 3D Club Monthly Meeting – January 16, 2020  
San Diego Stereo Club Monthly Meeting – January 22, 2020

**T**he sponsors of this International Exhibition of Photography have been awarded Recognition by PSA, the world's largest patron of international photographic exhibitions. PSA, although it has provided Recognition, is neither a sponsor nor directly involved in the operation of this exhibition.



Valid acceptances received by PSA Members in recognized sections of this exhibition are eligible for PSA Star Ratings, listing in the world-wide PSA Who's Who of Photography and credited towards the PSA Distinctions of QPSA, PPSA, EPSA, MPSA, MPSA2, GMPSA, GMPSA/B, GMPSA/S, GMPSA/G, and GMPSA/P.

PSA is a non-profit organization promoting the advancement of photography in all its forms to novice, amateur and professional photographers world wide.

For information on membership and the many services and activities of PSA contact:

**psa**

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Web Site: <http://www.psa-photo.org>

## Unpeeling "Top Banana" The 3D Movie That Slipped Away (Part I)

By Lawrence Kaufmann

This article is only possible due to the extensive research by film historian Robert Furmanek. Thank you Bob for all the research and restorations by you and the 3-D Film Archive.

It's long been known that "Top Banana" (1954) was a lost 3D film. At the World 3-D Film Expo II, it was announced that of the nine 1950 era 3D films not shown at the World 3-D Film Expos, only two of them; "Top Banana" and "Southwest Passage" (1954) had no 3-D elements remaining. (Actually about half of "Southwest Passage" exists in 3D.) I was truly surprised when Jeff Joseph stated "Top Banana" only remained in

one 16mm print. Even though the film has run endlessly on television for decades and the movie had been released on VHS in 1996 by MGM/UA, these have all been of an edited version. You can find dozens of VHS copies, both new and used, in a quick search of the Internet. Fortunately the VHS release proved the R. M. Hayes '3-D Movies' book wrong when it stated existing prints are available only in black-and-white. According to Jeff Joseph "Yes the film played on TV for years, but in [black and white]. The 16mm negative that MGM/UA has is the B/W TV negative. MGM/UA has no color elements of the film and no 35mm

elements of any kind...of course, one can hope that other elements will surface on the film."

Bob Furmanek has posted some "Top Banana" history on the 3-D Film Archive website under 'Lost 3-D,' see [3dfilmarchive.com/lost-3-d](http://3dfilmarchive.com/lost-3-d). He had begun posting this history on [Rec.arts.movies.tech](http://Rec.arts.movies.tech) as early as August 26, 2003 and other movie discussions since. "The film was photographed in Eastman color, and processed by the Color Corporation of America laboratory (formerly SuperCinecolor / Cinecolor) in Burbank. The lab went out of business the following year. Apparently, all of the original elements were junked at that time. (The negatives were probably labeled under the production company name, Roadshow Productions.) Sadly, the only material in the United Artists archive today is an edited 35mm release print of one side. That is the version which had been released on home video and it's missing about 15 minutes of footage. There are no negatives, color separations, inter-positives, or dupe negatives, nothing. (The "lost" footage does survive in an uncut 16mm Kodachrome print struck in 1954. It was offered to the studio when they were planning the home video release, but they weren't interested. So much for archival consideration.)"

This is the 16mm print that Jeff Joseph called the only remaining



copy. It would be very nice for a special feature on a DVD release (MGM are you listening?) The VHS version of the movie is very choppy. Scenes change abruptly, with characters changing clothes and locations with no explanation. There are a few places where items get thrown at the camera, but any other '3D moments' have been cut out. 'Flash' Hogan the Singing Dog gets screen credit, but is only seen at the end of the film after all the performers have made their bow and the curtain re-opens. 'Flash' and other acts that were part of the TV show within the show are missing from the VHS version. The film was 100 minutes when it was released in 1954, but the VHS version only runs about 84 minutes. Also missing from the original theatrical release are the songs sung by Rose Marie. Prior to her 2017 passing, Rose Marie told the story that only on one occasion was she not treated with respect. When she was wrapping filming on "Top Banana" she explained. "The producer of the film came up to me after I'd run through the song called 'I Fought Every Step of the Way,' which had boxing references and said that he could show me a few positions. He wasn't referring to boxing. I laughed it off, but he said he was serious and the picture could be mine. Well, in front of everyone onstage, I said, 'You son of a bitch, you couldn't get it up if a flag went by.' Needless to say, that didn't go over well with him and all my mu-

sical numbers were cut from the film. I had no idea his reaction to my refusal would be so bad. I realized then that the rumors of the casting couch weren't jokes and why some actresses were getting breaks and why others, sometimes way more talented, weren't"

You may recall a 3D anaglyph version of the trailer on the World 3-D Expo DVD. The trailer is mostly flat, but the trailer was

checked against the surviving 16mm print and enough snippets were discovered that it was possible to reconstruct the trailer in 3D for the Expo trailer DVD. According to Jeff Joseph "The trailer on the DVD has about 20-30 seconds of 3D footage; only parts of the trailer were from the other "eye" of the film." The 3D reconstruction was done expertly by the late Dan Symmes.



**LA 3-D Club is a member of:**

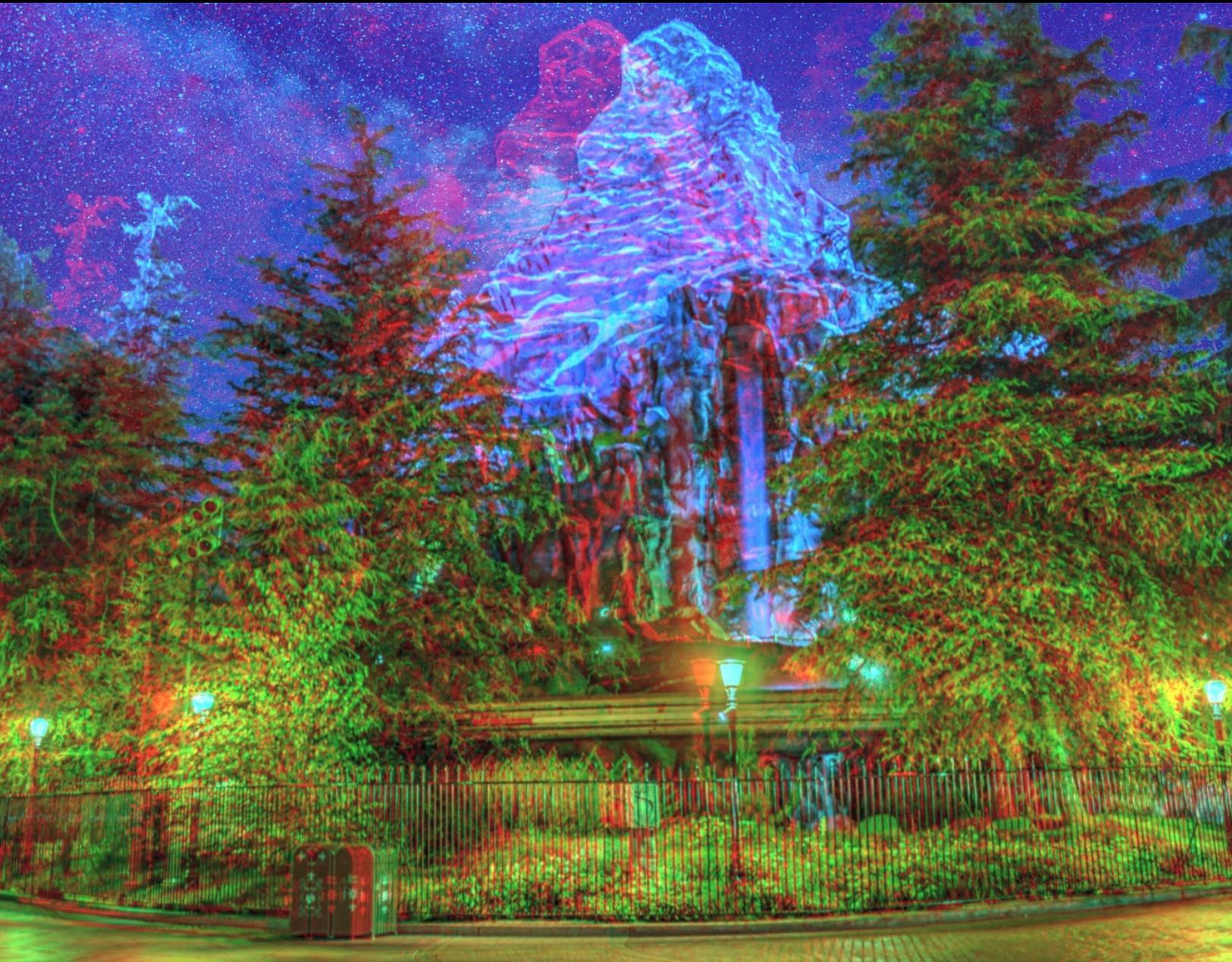




April 2019 Volume 63 #8

# 3d News

From the LA 3D Club



**A Group HM  
Matterhorn  
Carl Wilson**

★★★★★★★★★★★★★★★★★★★  
 ★ **Join The LA 3D Club** ★  
 ★★★★★★★★★★★★★★★★★★★

If you live in the Los Angeles area, or if you simply want to keep up on activities in the global 3D community, consider membership in the LA 3D Club. Membership includes many 3D benefits, among them monthly meetings (including five 3D photo competitions per year), monthly 3D film screenings, workshops on various 3D techniques, 3D photo exhibitions, subscription to our newsletter, the 3D News, and unique and stimulating 3D programs. But the most important benefit is in the membership itself. Members come from all types of fields and arenas of artistic and photographic creativity and range from enthusiasts to professionals. Conversations are diverse, interesting, and are a good source for learning more about what is going on in this field. Club membership includes use of the club library which has 3D movies, stereo slides and books on 3D that can be checked out. **Visit our website at [la3dclub.com](http://la3dclub.com) WE ARE ACTIVELY SEEKING NEW BOARD MEMBERS. PLEASE CONTACT [DAVID KUNTZ](mailto:DAVID KUNTZ) IF INTERESTED.**

Single Membership \$30 per year, Dual Membership (spouses and significant others) \$40, 3D News (Hardcopy) Subscription only \$20, International Subscription Only to 3D News \$25 per year. To inquire for full details about membership in the LA 3D Club, send an email to [membership@la3dclub.com](mailto:membership@la3dclub.com).

This schedule is subject to change. Check [la3dclub.com](http://la3dclub.com) for updated information. LA3D Club meetings are held the third Thursday of the month (August & December meetings are usually banquets or parties.) commencing at 7:15 PM. Meetings are usually held at the Pasadena Armory for the Arts, 145 N. Raymond Ave., Pasadena, CA 91103. One block east of Fair Oaks, one half block south of Walnut, across from the band shell and park and only two and a half blocks south of the 210 freeway's Fair Oaks exit. Parking is available in the St. Andrew's Church parking lot on the northeast corner of Raymond and Walnut. Meetings end at 10:00 P.M. Between Union Street and Fair Oaks Ave. (one block west) there are several restaurants that are popular with the premeeting crowd.

The LA 3D club has partnered with the Downtown Independent Theater, 251 S. Main St. between 2nd & 3rd Streets, Los Angeles for monthly movie/video meetings, so there are two meetings a month. Always come early to help set up, network and schmooze.

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# 3D Calendar

## Thursday, April 18th, 2019 - Show & Tell, Buy & Barter Night, Regular Meeting

Members are invited to participate in a "Show-And-Tell." Show off the items that you collect and the gear that you use to make 3-D, from twinned cameras, to head-mounted viewers, to 3-D phones and tablets. Members are invited to bring examples of their current 3-D work, equipment, collections, and anything else that might be of interest to the 3-D community. Each participant will have up to five minutes to make a brief presentation to the group. . This will be a great chance for both long-time members and first time attendees to learn more about 3-D from their peers.

The LA 3-D Club has a long tradition of holding an annual 3-D equipment and collectibles auction. A portion of the meeting time will be set aside for both a live auction and a silent auction of 3-D cameras, projectors, viewers, and many other stereoscopic items. Everyone is encouraged to participate by bringing their unused and unwanted 3-D items to put up for auction. This is an excellent opportunity to make a little money for yourself and to help benefit the club. Members will also have the opportunity to barter and trade with each other.

Sign-up and a preview of auction items will take place at the Armory prior to the start of the meeting.

[Live Auction Form](#)

[Silent Auction Form](#)

[Auction Rules](#)

The meeting is free, and open to the public. Please see [page 2](#) for information about where we meet and when.



## Thursday, May 16th - 5th Competition of the 2018-2019 Year and Stereoscope Night

The evening will include the 5th competition of the LA 3-D Club year. The special theme for the month is SOFT. Club members may enter their images into the competition by using the UPLOADER which will be available online a week before the meeting. In addition to the competition, members are invited to bring their favorite stereoscopes and stereo-view cards. Both vintage and contemporary cards are welcome. The evening will also feature a workshop on how to format and print your own stereocards using Stereo Photo Maker.

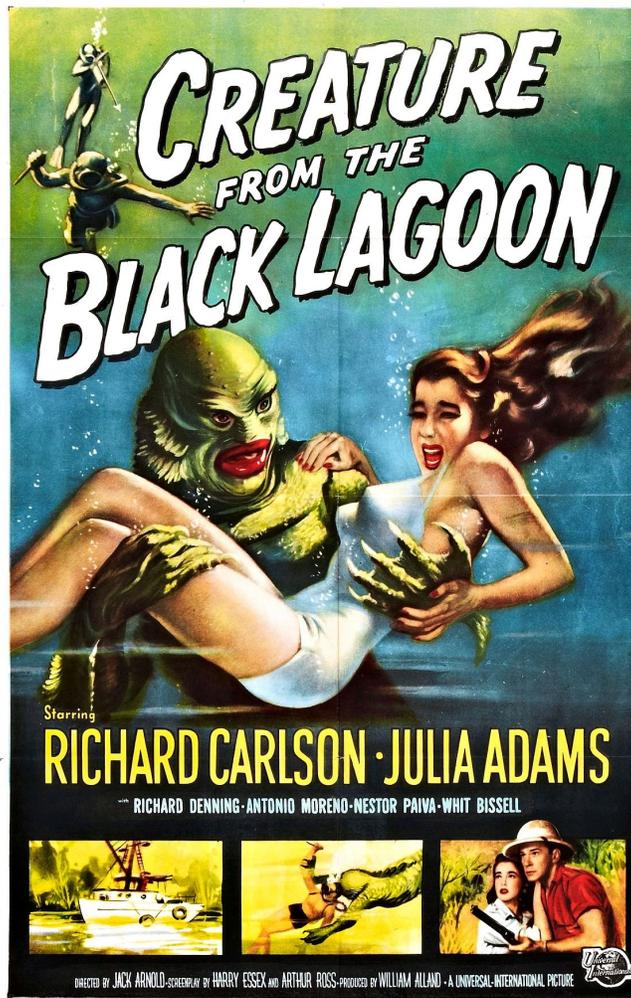
## Thursday, June 20th, 2019 - View-Master Night

The evening will focus on 80 years of the View-Master. Bring your favorite View-Master viewers and reels to share. We will project selected reels on the big screen. The meeting will also feature a workshop on preparing digital stereo pairs for making your own custom View-Master reels, and a look at methods that can be used to digitize your reel collection.

## President's Message for the April, 2019, 3-D News

I was wearing my Creature from the Black Lagoon T-shirt this morning when I met a friend who works in the industry. It turned out that he is also a big 3-D fan and had some interesting information to share about the making of Creature. Although most of Creature and Revenge of the Creature was shot in Florida, some scenes were shot in Northridge. Rob tells me that there is still a small artificial lake on a backlot with portholes below the waterline through which underwater shots were made. We were saddened to lose Julia Adams earlier this year, who was the beauty in the Creature movie, and starred in over fifty films in her long career.

*John*



# NEWS & NOTES

## from the LA3D Clubhouse

by Lawrence Kaufman, Contributing Editor 3d News

### 2018-19 Competition Themes

May: SOFT

### To The Moon And Back

In 1969, Three Kodak films went to the moon: Ektachrome EF film SO168, Ektachrome MS film SO368 35mm film used in a specially built stereo moon camera and Panatomic-X recording film, which was specially developed for use on the moon. Kodak created a stereo close-up camera for Apollo 11. About seven months prior to the Apollo 11 landing NASA commissioned a new camera, a 35mm camera for creating stereo photos. The purpose of this camera was to take close-up photos of the soil and rocks. It was to be used to determine of what the lunar rocks were made, how craters were formed, by meteors, volcanic action or a combination and from where did the moon develop.

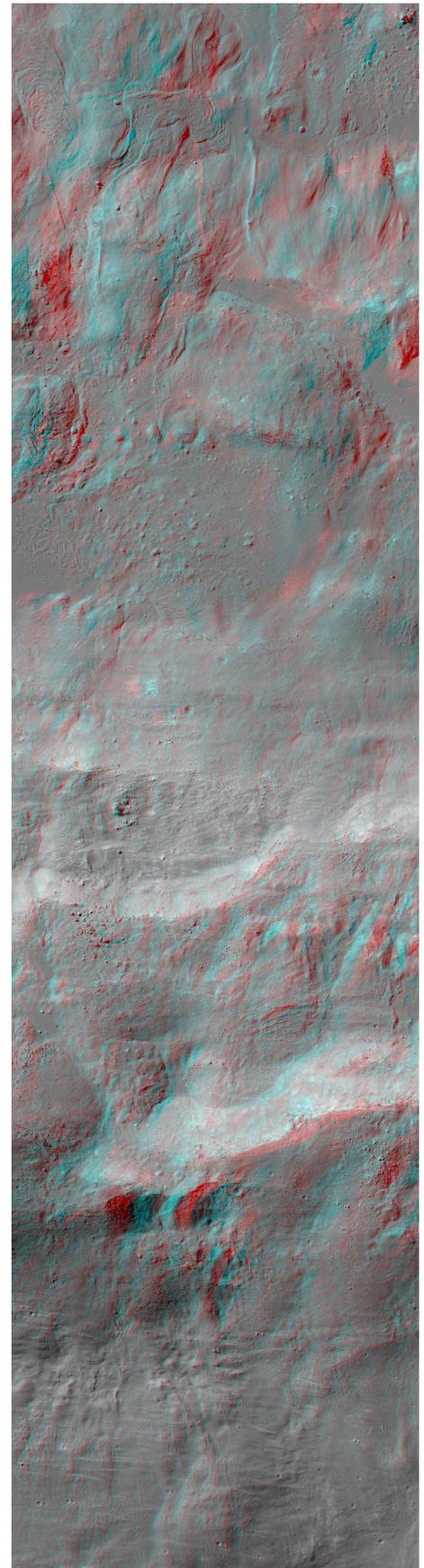
A few of the camera features: Able to withstand temperature fluctuations of +/- 250 degrees, Collapse for easy storage, easy buttons for “fat fingers” (the astronauts gloves,) Built in flash, Removable film cassette (because the camera was to be left on the moon) and of course keep it simple to use. Resulting photos were

2 side-by-side 3 inch transparency slides, the actual exposed film was 1 inch square. The camera was just a bit larger than a cigar box with a long handle. An astronaut could pick it up and set it down with out bending over. The handle was also used as the trigger for taking the picture because of limited amount of dexterity of their hands with the gloves on.

Since they only used one magazine per Moon visit, they would only be able to shot up to eighteen stereo pairs. The images that were captured are available for online viewing at: [lpi.usra.edu/resources/apollo/catalog/alscc](http://lpi.usra.edu/resources/apollo/catalog/alscc) They were never able to capture the entire eighteen stereo pairs, but there are images available from Apollo 11, Apollo 12 and Apollo 14. Recently Heritage auctions had up for bid one of these images mounted in a stereo slide mount. The auction lot commenced at only \$1.00 and ended up including the buyers premium at \$137.50. Examining the online image of auction lot #50596, it does not appear to be one of the images posted by NASA, perhaps there were more than one magazine per Moon trip. View that auction here: <https://tinyurl.com/ycau56lj>



There have been numerous IMAX 3D cameras and other 3D cameras taken up to the International Space Station and on other NASA voyages. There unfortunately was even an IMAX camera that was lost in a shuttle explosion.



View-Master is still popular! Check out the Jump Start comic strip from Sunday, April 24<sup>th</sup>. [https://www.gocomics.com/jumpstart/2019/03/24?fbclid=IwAR2iEFt0QpsJb\\_AjcAx71xjopiZWFHK-qHNU65hAxeZ5cE\\_C8ARTmXsLEd8](https://www.gocomics.com/jumpstart/2019/03/24?fbclid=IwAR2iEFt0QpsJb_AjcAx71xjopiZWFHK-qHNU65hAxeZ5cE_C8ARTmXsLEd8)

### **Make Your Own VM Reels**

For those interested in using templates to print images (or have them printed) to actual film, to be cut out for View-Master Personal reels of the highest quality, Check out the Charles Barnard method: [vmresource.com/digitalvm.htm](http://vmresource.com/digitalvm.htm). There is also template that allows you to put your images on 35mm film in the View-Master format. The problem with this is that you first need to do all the set-up to the template, then find a service bureau to do the transfer to film, then buy a View-Master film cutter to cut all your images and then get the reels and hand mount all your images in your reels.

Or you can just go to [image3d.com](http://image3d.com), upload your images and have Image3D produce your reels for you. The Rich Dubnow image3D method is much easier, and the reels are good quality and can be a lot of fun. Many reels were given to NSA convention attendees in recent years.

### **LA3D Club View-Master Reels Available**

The LA3D Club has a very limited number of short-run View-Master reels available. All proceeds go to the Los Angeles 3-D Club. These reels are available in a very limited number. Each reel is \$5.00, plus \$1.00 postage for U.S. addresses. They can be purchased from me at the next LA3D club meeting, so there won't be a mailing fee.

The two titles are:

1) George Lewis, Keystone's Last Stereographer see: [http://www.berezin.com/3d/george\\_lewis.htm](http://www.berezin.com/3d/george_lewis.htm)

2) Welcome to Southern California, Image 3D convention reel from the NSA 2012 3D-Con. Shots of Los Angeles area.

These all may still be available through Berezin.com, but once again you can save on postage by purchasing from me at the next club meeting.

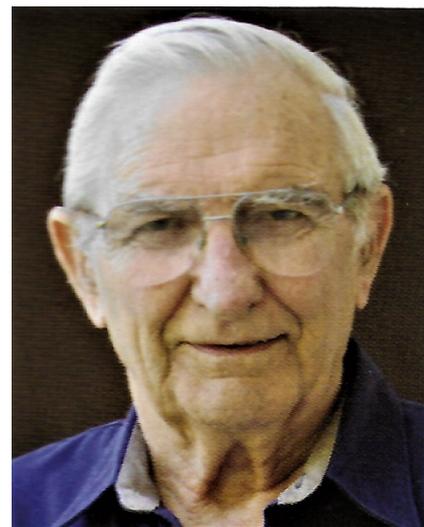
### **Death Comes in 3s (D)**

I was very surprised when I received my current PSA Journal to discover that two PSA friends to the LA 3D Club have passed away.

### **Byron Hindman, January 15, 1929 – May 4, 2018**

LA 3D Club members may remember Byron Hindman and his wife Marilyn who visited our club meeting in February 2019. They have been traveling in an RV for years during the cooler months. Or perhaps you remember their entries into past Hollywood Exhibitions or other PSA Exhibitions, as their names and home city of Cool, California were usually read aloud. In January of 2018, Byron contacted me and said he was in town. He, Marilyn and myself met for lunch and planned a carpool to the February 2018 LA 3D Club meeting. They were going to go back on the road shortly after that and then head home for the spring. I had not been in touch with them since. I had hoped they would reach out again this year when they came to town, then I received the PSA Journal and realized Byron wouldn't be coming to town any more. Byron spent his professional life in education and had been a school Principal.

Members of the Photographic Society of America (PSA) were saddened by the news of the passing of long-time member Byron Hindman, HonPSA, on May 4, 2018. Byron joined PSA in 1960 and served PSA in many capacities over the 58 years of his membership. He was a Life Member of PSA. In the 1970s, he was a District Representative in California. He served as Gold Rush



Chapter Chair in 1992, before giving up the position to become PSA's Publications Vice President from 1992- 1999. The Publications V.P. is responsible for the PSA Journal publication, which plays a very important role in the transmission of communications to PSA members. During Byron's years on the Board, he was also the Editorial Policy Committee Chair from 1994-1996. After his years of service on the Board, Byron served on many of PSA's most important committees. He served on the Honors Committee from 2001-2005 and chaired the committee in 2005. He also served on PSA's Progress Medal Award Committee from 2005-2010. He was appointed to organize and chair the Ethics Review Board in 2005, and set up the fair and equitable procedure for the committee to follow with their investigation of allegations of possible ethics violations that were submitted to the committee for review. It was a delicate and challenging position. He continued to chair the Ethics Review Board for the initial 4 years of his 5-year term. Byron also served on the PSA Nominating Committee for the years 2008-2011 and chaired it his final year on the Committee. In addition to serving faithfully on many of PSA's committees, Byron served as 2nd Vice Chair of the 3D Division from 2006-2010. He and his wife, Marilyn, APSA, co-chaired the Stereo Section Slides and Prints Section of

the PSA International Exhibition in 2005. He presented programs for the Stereo Division at 3 PSA Conferences. Byron was elected APSA in 1972, FPSA in 1990, and in 2009 he was elected an Honorary Member (HonPSA). Byron earned 4 Bronze and 1 Silver Editorial Star for his contributions to the PSA Journal. In 2002, he was awarded the Scales Award, which is awarded for long-time service to the Society. Byron was active locally in the Sierra Camera Club, Cordova Camera Club, and the Placer Camera Club in California. He was a well-respected judge, always giving positive and educational critiques. He is survived by his wife and helpmate, Marilyn, APSA.

### **Mary Ann Rhoda**

Mary Ann Rhoda, FPSA, a life member and dedicated PSA worker, passed away in Wichita, KS on February 8, 2019 at the age of 78. She joined the society in 1973, was elected APSA in 1983 and was awarded her fellowship in 1993. She was an enthusiastic stereographer with stars and exhibition medals to her credit, and she served the Stereo Division (now 3DD) in many capacities, including Chair 2000-2002, First VC



2002-2004, Secretary 1994-2000, Conference Division Program Director in 2003 and Co-Director in 2004. During her tenure as their division news editor for the PSA Journal from 1998-2016, she wrote 207 columns and oversaw a special division issue in 2001 which included her article about the division and her work on the cover. Her extensive service as division editor earned her many editorial stars: four Bronze 1990-1994; two Silver 1994-1998, and the Gold in 2005. Mary Ann chaired and served on important PSA committees, such as Honors 2003-2007, Exhibition Standards 1994-1995, Service Awards 2002-2003 and Conference Publicity 1990-94. From 1997-2007, she served as the membership director of PSA Region 6. In 1999 she was honored with PSA's Victor Scales Award for long-term service, and in 2008 with the PSA Service Award. She was also involved in the Photojournalism Division, which she chaired for two terms, 1984-1988, earned several stars, and served as Star Ratings Director 1988-90. She was given the division's Outstanding Service Award in 1987.

Over the years, she devoted a lot of time and effort to the Wichita International Exhibition, which she chaired in 1994, and to the activities of Wichita Amateur Camera Club. She was a member for several decades and served as their PSA representative for most of that time. She was also very active in the Wichita Color Slide Club and the Wichita Stereo Club. She served as the president of North Central Camera Clubs Council (N4C) in 1981, and received an N4C Service Award in 1978 and the N4C Founders Award in 1995. Mary Ann will be missed by her many friends and volunteers in PSA and in her region, and by her ex-

tended family. She was predeceased by one daughter and two grandchildren, and is survived by five children and seven grandchildren.

### **Dieter Buchwald – RIP**

Dieter Buchwald, German cinema innovator died on May 6, 2018, after a long illness. He was shareholder and director of Germany's first IMAX theater at the Deutsches Museum in Munich; owner and director of the Discovery Channel IMAX Theater (RODO dome and 3D flat screen) at the DaimlerChrysler property at Potsdamer Platz, Berlin; owner of the Cinema Filmtheater, Germany's first installation of 2k digital projection and 3D (RealD); and consultant of Germany's first high-end luxury movie theater, ASTOR Film-lounge in Berlin Kurfuerstendamm. A note posted on filmecho.de was originally posted in German, the original text is available here: [filmecho.de/aktuell/kino/09-05-2018-dieter-buchwald-verstorben/](http://filmecho.de/aktuell/kino/09-05-2018-dieter-buchwald-verstorben/)

His cinema on Nymphenburger Strasse was from the beginning a house that always offered its visitors the best projection and sound technology—often as an innovator for the rest of the industry. He was at the forefront of digitization and 3D introduction.

Buchwald set standards as a cinema entrepreneur in terms of advertising and programming. In Munich, his cinema was synonymous with English-language films. He took over the house in 1975 as a film enthusiast—with his experiences from his student film club work. As a graduate in business administration, he saved the house with new ideas and business know-how and made a big turnaround. Popcorn, double features and long the best sound of the city made the Cinema among one of the most popular houses in the city with young audiences. Later he also became involved in Imax in Munich and Berlin. Dieter Buchwald received numerous prizes for his dedication and work. The cinema is now run by Klaus Unger and the team.

# COMPETITION RESULTS

By David W. Kuntz

Four sets of makeup entries from Andrea Shetley (our remote member in Fayetteville, TN) kept the March competition fairly sizable. Plus, Chris Casady plunged into the Modified Category with two entries; this puts him ahead of Eric Kurland, who made the only other, single Modified entry in January.

Our judges in January were David Starkman, Lawrence Kaufman and Jim Frazier. They moved decisively through the large number entries, and also had no trouble winnowing down the 18 entries for the “animals” theme award in short order. Overall, I considered the judging to be “tough, but fair.” They didn’t hand out 8s and 9s like candy, but didn’t hesitate to award those scores when they were truly justified.

While I’m still currently cruising to victory in the cumulative totals in the A Group Standard Category, the competition for second place is still very close, with Carl Wilson and Abe Perlstein separated by just one point. After them, there are six people separated by less than three points. So, there is still room for plenty of surprises between now and the end of the Competition year.

Our final competition will be in May, when our Theme will be “soft.” Everyone who has yet to participate (or participate fully) this year is welcome to enter makeup images that month.

The complete listing of awards and honors, and the cumulative point totals are all given in the tables. Thanks to Dave Curlender who assisted me at the scoring table, and Ed Ogawa, who acted as projec-

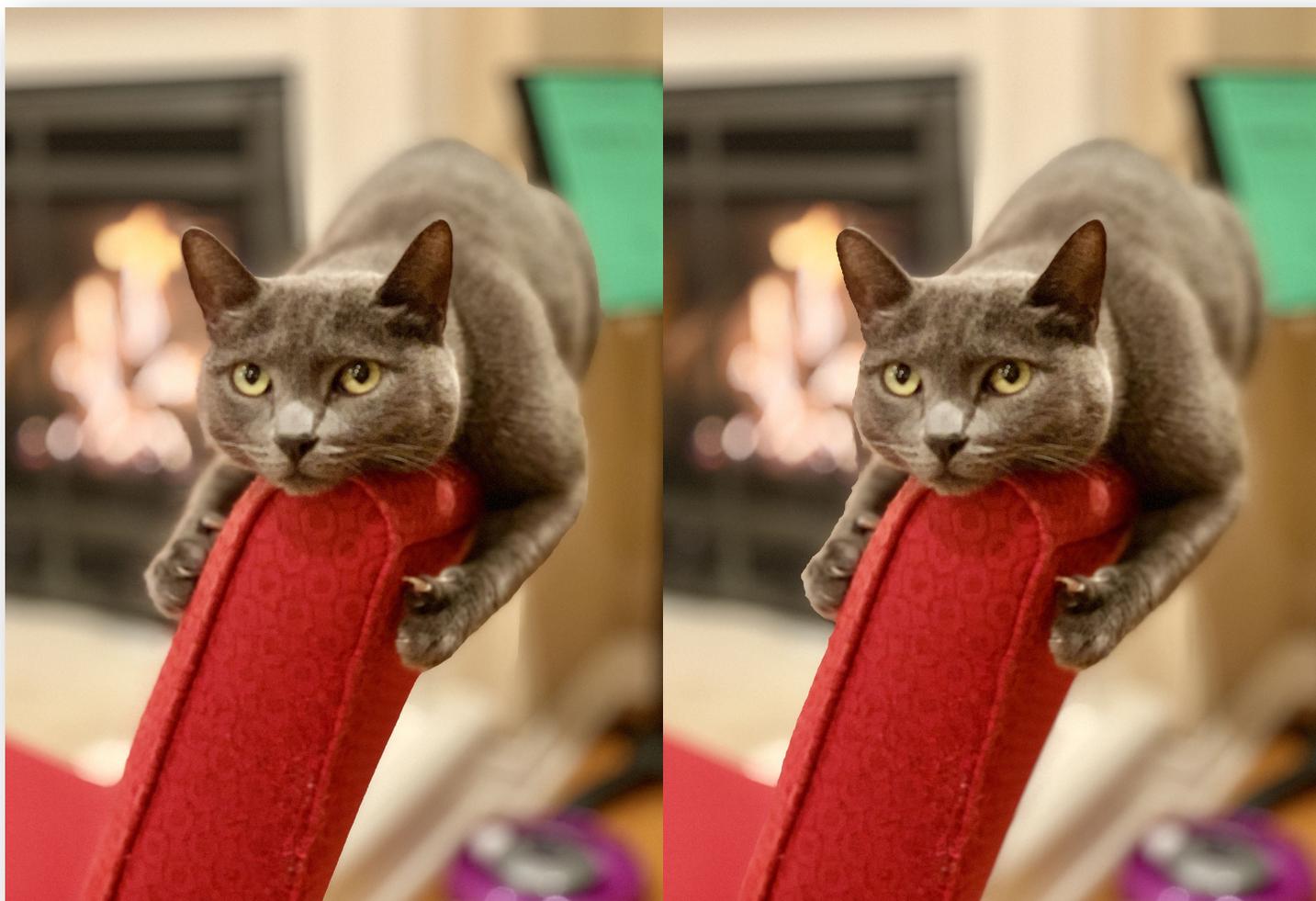
Name	Mar	Total
<b>STANDARD - A Group</b>		
David Kuntz	69	289
Carl Wilson	69	265
Abe Perlstein	65	264
Eric Kurland	61	257
Steve Berezin	67	256
Lee Pratt	69	256
Andrew Parke	60	255
Barry Rothstein	59	254.7
Lawrence Kaufman*	63.7	254.7
Andrea Shetley	60	245
Anna Berezin	57	229
John Hart		166
Oliver Dean	61	162.7
Cassie Kaufman		77.3
Scott Ressler		65
<b>Modified - A Group</b>		
Chris Casady	43	43
Eric Kurland		23

\*Judge’s score averaged

tionist for the evening. Without Eric Kurland in attendance, we had a few rough moments in getting the projection gear set up (including two slightly panicked calls to Eric in Florida). But, in the end, it all ran smoothly.

### March 2019

Image	Maker	Score
<b>A Group Standard Award</b>		
Mesa Arch 1	Lee Pratt	26
<b>A Group Standard Honorable Mention</b>		
Matterhorn	Carl Wilson	25
<b>A Group Modified Award</b>		
Butterfly Fluff	Chris Casady	22
<b>A Group Modified Honorable Mention</b>		
Butterflies	Chris Casady	21
<b>Theme Award "Animals" Winner</b>		
Cat Stare on a Chair	Andrew Parke	22



**Theme Award "Animals" Winner**  
 Cat Stare on a Chair                      Andrew Parke



**A Group Standard Award**

Mesa Arch 1

Lee Pratt



**A Group Modified Award**

Butterfly Fluff

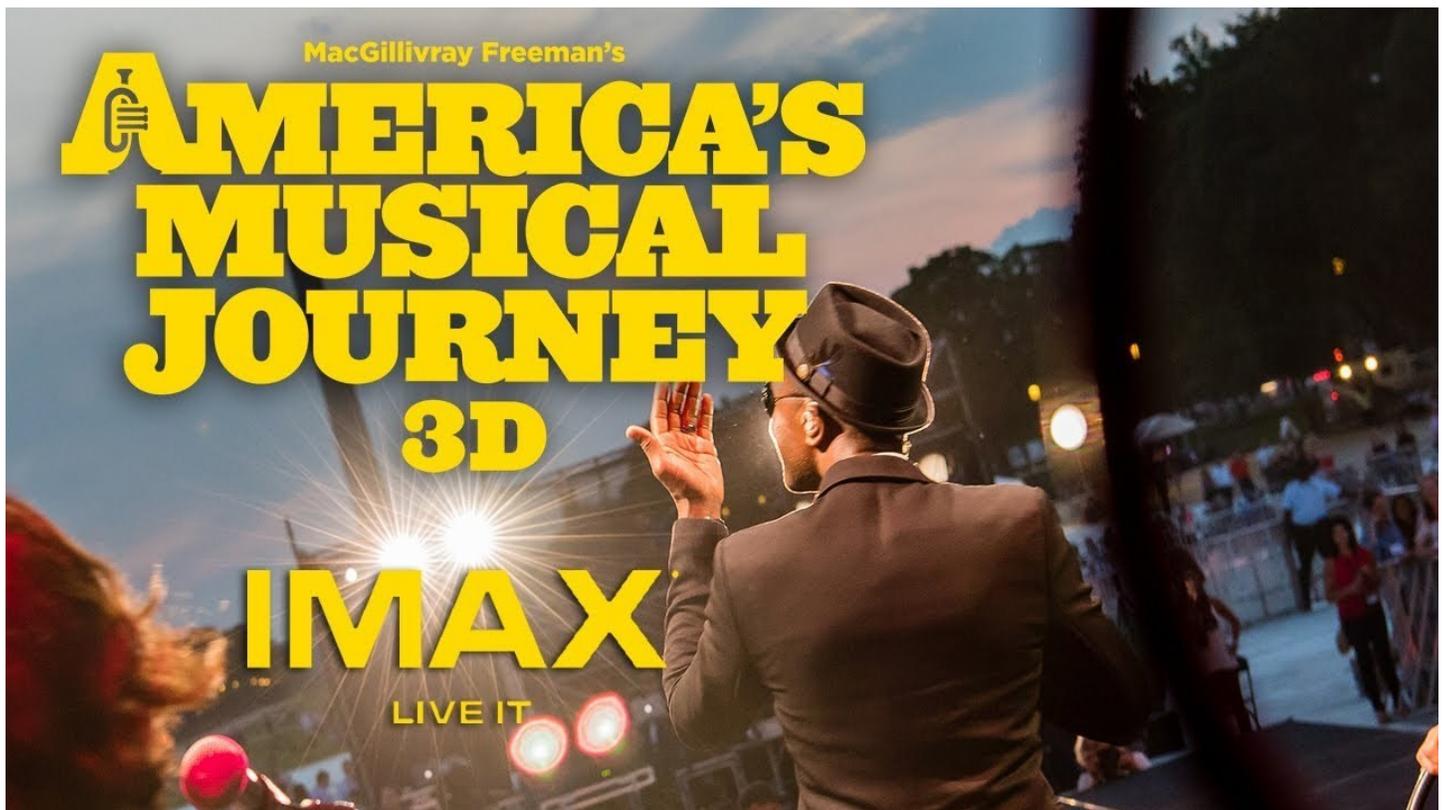
Chris Casady



**A Group Modified Honorable Mention**

Butterflies

Chris Casady



Preview by Lawrence Kaufmann

*America's Musical Journey*, 3D documentary for IMAX® and giant screen theaters, held its world premiere in 2018, at the Smithsonian's National Air and Space Museum and the National Museum of American History. The movie opened in select IMAX® and giant screen theatres with a roll out expansion planned. This is the second film that MacGillivray Freeman Films has produced in association with Brand USA and Expedia as the presenting partners. *America's Musical Journey* marks Air Canada's first time as a presenting sponsor. The new film celebrates the unique diversity of cultures and creative innovations that characterize America, as told through the story of its music.

Narrated by Academy Award® winner Morgan Freeman, the film follows Grammy Award®-nominated singer and songwriter Aloe Blacc as he traces the roots of America's music and follows the footsteps of Louis Armstrong through the colorful locales and cultures where America's music was born. Visiting iconic music cities including New Orleans, Louisiana;

Chicago, Illinois; New York City, New York; Nashville, and Memphis, Tennessee; Miami, Florida, and more, *America's Musical Journey* explores the collision of cultures that gave birth to American art forms such as jazz, the blues, country, rock and roll, hip-hop, and more. As audiences join Blacc on this joyful, tune-filled tour, they'll experience uniquely American adventures like paddle-wheel boating up the Mississippi Delta, flash mob dancing in Chicago, and skydiving with Elvis impersonators over Memphis in scenes shot exclusively for the giant screen.

Academy Award® nominated director Greg MacGillivray threads all these images together to create an immersive experience of American culture and creativity with a soundtrack that showcases the national passion for creative innovation at its purest. "America's music has its roots in the diverse cultures that came together from different parts of the world, culminating in a unique blend of sound, culture, and innovation unlike anywhere else in the world," said MacGillivray. "This creativity and trailblazing spirit is what makes

American music such a treasured experience around the world. I hope people are inspired to explore their own creativity after seeing the film." *America's Musical Journey* uses music as an instrument to inspire and welcome new audiences to experience travel to the USA in an engaging and dynamic new way.

In addition to Aloe Blacc, audiences will meet other iconic artists, musicians, and innovators who are shaping America's culture today, including Jon Batiste, bandleader and musical director of *The Late Show with Stephen Colbert*, Latin music stars Gloria and Emilio Estefan, New Orleans music hero Dr. John, Chicago jazz pianist Ramsey Lewis, teenage banjo-playing phenomenon Willow Osborne, Memphis jookin dance star Lil Buck, the Detroit Youth Choir, Chicago footwork maestros Pause Eddie and Donnetta "Lil Bit" Jackson, the Bandaloop vertical dancers, the Fisk University Jubilee Singers, the Beale Street Flippers, skydiving Elvis impersonators, and many more.

This is the second collaboration for these companies, following the highly



technology. Out of the 35 entries screened during the section, 21 were produced with giant screen film technology. *America's Musical Journey* is currently slated to open in more than 50 major markets in 12 countries this year, and is anticipated to play in more than 100 markets within its first two years of release. Narrated by Academy Award® winner Morgan Freeman, *America's Musical Journey* follows Grammy Award® nominated singer and songwriter Aloe Blacc as he traces the roots of America's music and follows the footsteps of Louis Armstrong through the colorful locales and cultures where America's music was born. Moving through such iconic cityscapes as New Orleans, Chicago, New York City, Nashville, Memphis, Miami and more, *America's Musical Journey* explores the collision of cultures that gave birth to such electrifying American art forms as jazz, the blues, country, rock and roll, hip-hop and more.

*America's Musical Journey* is produced by MacGillivray Freeman Films in association with Brand USA, the nation's destination marketing organization, and presented by Expedia, Inc. and Air Canada.

**Author Lawrence Kaufmann is a former LA3DClub president and a frequent chronicler of the Big Screen industry**

successful *National Parks Adventure*, voted Best Film of the Year by the Giant Screen Cinema Association and the highest grossing documentary film of 2016. There will be festivities on behalf of the film held both domestically and in international markets such as Paris, France; Mexico City, Mexico; Tokyo, Japan; and Beijing, China to mark the opening of the film around the world.

**America's Musical Journey Awarded at Beijing International Film Festival**

MacGillivray Freeman's *America's Musical Journey* made its Asian debut at the 2018 Beijing International Film Festival, where it was awarded the "Best Audience Recommendation Award" in the Science and Technology section. The film was one of 35 international film entries screened at the China Science and Technology Museum Film Expo, which hosted the festival's Science & Technology section. "*America's Musical Journey* brought massive joy and inspiration to audiences, including young people, and we are very proud of this first-class honor," said William McQiu, President of ST Giant Films, who represents the film in China. "The film clearly delighted Chinese moviegoers who gave the film its top award." "For Chinese audiences to

embrace *America's Musical Journey* is a remarkable honor and means we're accomplishing our goal of bringing together and uniting different cultures around the world through the story of America's diverse musical history," said the film's producer Shaun MacGillivray, President of MacGillivray Freeman Films. "This award is the perfect kick-off to our campaign to launch the film in China and other Asian markets later this year."

The Science and Technology section of the Beijing International Film Festival recognizes films that promote the enhancement of science communication and technological advancement, including giant screen film



# Image of the Year Awards Banquet

You're cordially invited to attend our annual Image of the Year Awards Banquet which will be held on July 13, 2019, (which is the second Saturday of that month) at Taix French Restaurant. This early date was specifically chosen to avoid conflicts with other 3D events happening in August.

As always, the evening will feature a sumptuous meal, the swearing (or affirming) of Club officers and members, and the Image of the Year Awards presentations. Don't miss this chance to mingle with other 3D fanatics in a comfortable, relaxed setting, and to enjoy some great 3D images.

Tickets can be purchased directly on our LA 3D Club website ([www.la3dclub.com](http://www.la3dclub.com)), or by contacting David Kuntz.

Price:

\$35 until June 30, \$40 thereafter, Visit [la3dclub.com](http://la3dclub.com) to purchase and make your meal choice, or contact David Kuntz at [davidkuntz@cox.net](mailto:davidkuntz@cox.net), or 310-377-5393.

When:

July 13, 2019

Cocktails at 7pm

Where:

Taix French Restaurant

1911 W. Sunset Boulevard

Los Angeles, CA 90026

**SWEARING IN**

Come One, Come All, to the Amazing, Annual

**AWARDS BANQUET**

**3D SHOW**

**When:** Saturday, July 13, 2019  
Cocktails at 7pm

**Where:** Taix French Restaurant  
1911 W. Sunset Boulevard  
Los Angeles, CA 90026

**Price:** \$35 until June 30, \$40 thereafter

Visit [la3dclub.com](http://la3dclub.com) to purchase and tickets and make your meal choice, or contact David Kuntz at [davidkuntz@cox.net](mailto:davidkuntz@cox.net), or 310-377-5393

**FEAST**

**AWARDS**

Awards & Honors  
IOTY

Funny Hats

# The 59th PSA Hollywood International Stereoscopic 3D Exhibition 2019

Hear ye, hear ye. Come one, come all...

The Photographic Society of America (PSA) Hollywood International Stereoscopic 3D Exhibition competition is on for 2019. Submit your best 4 digital Stereoscopic 3D photographs to the online competition uploader which becomes active on:

**October 1st, 2019!**

Digital submissions only in side-by-side parallel view JPEG format.

Maximum pixel dimension of 3840 × 1080 pixels (2 × 1920 × 1080).

Uploader Closes: Midnight, Sunday, October 27, 2019 (PDT) at this link: <http://la3dclub.com/competitions/psa-hollywood-exhibition/>

Selection/Judging: November 3, 2019 at the World Famous 3-D Space Gallery.

Medals and small prizes awarded.

For more information see: <http://LA3Dclub.com> or request here: [hwdexhibition3d@gmail.com](mailto:hwdexhibition3d@gmail.com) If you don't play you can't win.



**Sponsored by the  
Los Angeles 3D Club**

#### Exhibition Dates:

Entry Uploader Open: October 1, 2019  
Uploader Closing date: October 27, 2019 (Midnight, PDT)  
Selection/Judging: November 3, 2019  
Report Cards e-mailed by: November 16, 2019  
Catalog posted and emailed by: December 2, 2019  
Awards mailed by: January 15, 2020

#### Showings:

16th Annual 3D Movie Festival – December 15, 2019  
LA 3D Club Monthly Meeting – January 16, 2020  
San Diego Stereo Club Monthly Meeting – January 22, 2020

**T**he sponsors of this International Exhibition of Photography have been awarded Recognition by PSA, the world's largest patron of international photographic exhibitions. PSA, although it has provided Recognition, is neither a sponsor nor directly involved in the operation of this exhibition.



Valid acceptances received by PSA Members in recognized sections of this exhibition are eligible for PSA Star Ratings, listing in the world-wide PSA Who's Who of Photography and credited towards the PSA Distinctions of QPSA, PPSA, EPSA, MPSA, MPSA2, GMPSA, GMPSA/B, GMPSA/S, GMPSA/G, and GMPSA/P.

PSA is a non-profit organization promoting the advancement of photography in all its forms to novice, amateur and professional photographers world wide.

For information on membership and the many services and activities of PSA contact:

**psa**

PHOTOGRAPHIC SOCIETY OF AMERICA  
8241 S. Walker Avenue, Suite 104  
Oklahoma City, OK 73139-9401, U.S.A.  
E-mail: [hq@psa-photo.org](mailto:hq@psa-photo.org)  
Web Site: <http://www.psa-photo.org>

## Unpeeling “Top Banana” The 3D Movie That Slipped Away (Part II)

By Lawrence Kaufmann

### Top Banana on Broadway

By 1950, Phil Silvers was already considered a comic genius by many. Silvers was a successful burlesque, vaudeville, night club, Broadway, movie and television comedian and actor. Not to mention singer, dancer and even song writer. He had written the words for the 1945 top-ten Frank Sinatra song ‘Nancy (With the Laughing Face)’ after Sinatra’s firstborn child. Silvers would later name one of his five daughters Nancy. Silvers had a Broadway success in the 1947-1949 “High Button Shoes,” followed by a cross-country nightclub appearance, after which he signed on for a Broadway cornball comedy “Jest for Laughs.” The verbose tale of a great comedian who meets his wife in a department store (paralleling the story of Jack Benny, who met his wife Mary Livingstone at the May Company,) the idea began to worry Silvers. He was not sure why he had signed onto a show that he had no hope for and began asking everyone else involved “Why are we doing this show?” There had been many shows about comedians and the fact that he met his wife at a department store didn’t seem to make it any more exciting for 1950.

The sub-plot suggested by Silvers, eased his concerns; the show would be the first musical to sati-

alize the madness of week-to-week live television. The tyrant of the tube in 1950 was Uncle Miltie, the entire country tuned in at 8:00 PM on Tuesday nights to watch Mr. Television: Milton Berle’s own version of ‘Berle-esque’. Before the Broadway show opened, Silvers played a round of golf with his good friend Berle to explain the show before an unfeeling friend revealed to Berle that he was being satirized. After his long explanation of the story and how the lead ‘Jerry Biffle’ would do anything for a laugh, Berle replied “I know guys just like that,” still not realizing he was the inspiration for the character. Berle even invested in the show. In 1955 CBS television would put ‘The Phil Silvers Show’ opposite ‘The Milton Berle Show;’ it was a long battle, but Silvers finally was the first show in over seven years to knock Berle off its number one perch. ‘The Phil Silvers Show’ began life as ‘You’ll Never Get Rich,’ but was re-titled after only a few weeks, in reruns it was known as ‘Sgt. Bilko.’ Silvers said that changing the name to ‘The Phil Silvers Show’ instantly helped his ratings. Later the Hanna-Barbera animated series ‘Top Cat’ would be a take off on Silvers’ ‘Bilko’ character, with the title a salute to Silvers’ ‘Top Banana’ persona.

The Broadway show went through re-writes and a name change to

“Top Banana”. A Top Banana is the starring act in a Vaudeville performance; the phrase had been coined many years earlier by Hebrew Comedian and Vaudeville Performer Harry Steppe. The music and lyrics were written by Johnny Mercer and the book was by Hy Kraft, there are some clever songs but none seemed to ever take off. “Top Banana” started try-outs and rehearsals in Boston for four weeks, while still looking for backers for the show. One backer brought his dog to the rehearsal and the dog would howl melodiously while Silvers sang. The dog was hired, Mercer wrote “A Dog is a Man’s Best Friend” and the backer was hired as a stagehand to stand nearby and make certain the dog didn’t miss his cues. The dog’s love for the egocentric Jerry Biffle helped create audience empathy.

Silvers wanted the best cast available. They got burlesque veterans Joey Faye, Herbie Faye (no relation), Jack Albertson and Eddie Hanley. Joey Faye, an old crony from burlesque had also been Silvers sidekick in “High Button Shoes.” Herbie Faye was an expert comedian of burlesque and vaudeville, who had taught Silvers the fundamentals of stage comedy two decades earlier when they appeared together in a burlesque act (they would also work together on Silvers’ ‘Bilko’ TV series.) Jack



Albertson started with Silvers as a soft-shoe dancer in the Catskills and went into Burlesque with Silvers until he left to try to break into serious acting. When Silvers had been signed by L.B. Mayer for a Hollywood contract with Metro-Goldwyn-Mayer, he moved into Albertson's spare room, until he could find a place of his own. In 1969 Albertson received the Best Supporting Actor Oscar for "The Subject is Roses" (1968). Some thought taking all the best burlesque comics could crucify him. Silvers was certain "No, they can't, they just make me look better. No matter how good they are and I want them to be good, people will go out saying, 'wasn't that guy

great in the Phil Silvers show?"

Rose Marie was working at the Roxy at the time, and Silvers called her to ask here to be in the show. Rose Marie refused saying "I live in California. I have a four-year-old daughter. I don't want to do a Broadway show." He wouldn't take no for an answer, telling her "You should do a Broadway show." Rose Marie told him, "The last Broadway show I did didn't do so hot." But she finally said yes, her husband flew out every other week, plus she had it in her contract that she could go home for Christmas for four weeks. Most people know Rose Marie from television's 'The Dick Van Dick Show,' but she had begun per-

forming at age three as 'Baby Rose Marie.' She had sung for three Presidents at the White House (Hoover, Coolidge and Roosevelt.) and had also been featured in Ripley's "Believe it or Not" for "Singing and knowing 500 songs from memory." She dropped the 'Baby' in her name when she was fifteen.

The show played its pre-Broadway run for four weeks in Philadelphia at the Shubert Theatre. Opening on Yom Kippur, the theater would have been three-quarters empty, if the company manager hadn't papered the theater with soldiers and sailors. On this night the Silvers and Rose Marie duet "A Word a Day" stopped the show, but for some reason never did again.

"Top Banana" opened on Broadway on Monday, November 1, 1951 at the

Winter Garden Theatre (known from 2002 – 2006 as the Cadillac Winter Garden Theatre.) The Winter Garden seats 1530 and has been host to many big Broadway shows since 1911; ('Cats' had its record-breaking run of 7,485 performances there) you can see a list of other shows on the Internet Broadway Database: [ibdb.com/venue.asp?ID=1391](http://ibdb.com/venue.asp?ID=1391). "Top Banana" played 350 performances, with a layoff from August 3rd through August 31, 1952; (many shows closed down during the hot summer months, due to no or poor air conditioning) ending on October 4, 1952. During the August 1952

break, Silvers took a vacation to London.

Milton Berle was at the Broadway opening laughing it up. Berle had planned a surprise, as the cast took the last bow, Silvers holding Ted (Sport) Morgan on a lease. Berle came dashing on stage yelling "I'll sue! I'll sue!" Unfortunately the dog didn't understand the humor and only saw a strange man running towards him, Sport leaped for Berle's throat. The whole bit got a good laugh, but Berle never did it again.

The audiences and critics loved the show. While some sources state that the Broadway version lost money, others report that the production was way into the black by the time it took its August 1952 layoff. The fact that the show went on tour might indicate that it had done at least okay in profits.

After the Broadway run, the show toured for almost a year playing in major cities across the country. Touring brought the new challenge of recruiting replacement dancers, singers and musicians. Rose Marie was offered \$50 more a week to do the tour, which she turned down. She was hard to replace, but Kaye Ballard finally took over her role. Silvers wrote in his autobiography "A road tour requires an extra talent – survival."

In Toledo, the new conductor fell into the thirty foot deep orchestra pit of the 1920 movie house prior to his debut, he broke his leg and the violinist took over. The show

toured with five key musicians, filling in the rest with local talent. Other cities of the U.S. tour included a good run in Chicago and Salt Lake City. In Salt Lake though, they had to replace the line 'This must be the place,' since the audience assumed the show was ridiculing their religion. In Denver, the management had oxygen tanks ready due to the high altitude. From Omaha, the show traveled to San Francisco and played at the Geary Theater for a four week sell-out run.

Jack Benny had just closed a revue in San Francisco and called Silvers telling him he had seen the show twice in New York and wanted to take George Burns and Gracie Allen when it came to Los Angeles. A few days later Benny called again to see if Silvers could get him six more seats for his writers. Before the show arrived in Los

Angeles, Benny had reserved most of the second row. Silvers tore up the check that Benny gave him for the tickets and never told him.

The show finished its successful run at the Biltmore Theater in downtown Los Angeles, playing there for eight weeks. Rose Marie got the most publicity simply for showing up for the opening. During that engagement, energetic promoter Joe Justman who operated a film production center negotiated with producers Albert Zugsmith and Ben Peskay to film "Top Banana" exactly as it had been presented on stage in sold out performances across the country. The original sets and props were used to create the stage exactly as it looked at the Winter Garden in New York City. Justman had very little money, but he did have the Motion Picture Center Studio, where filming could take place.



## Let the Sun Shine – Photoshop Shadows/Highlights

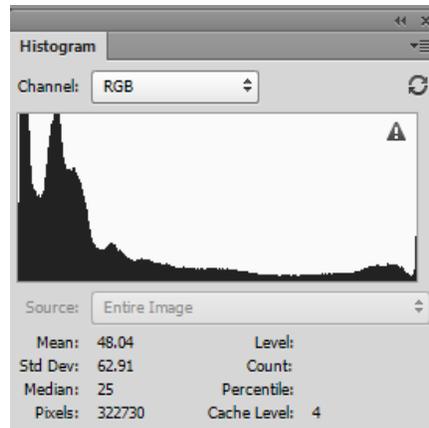
by David W. Kuntz

“Shadows/Highlights” is a lesser known Photoshop command that solves a very common problem, namely, images that are too dark overall. Along with “Sharpen” and “Curves,” it is one of the three Photoshop operations I perform on virtually every single digital image I take.



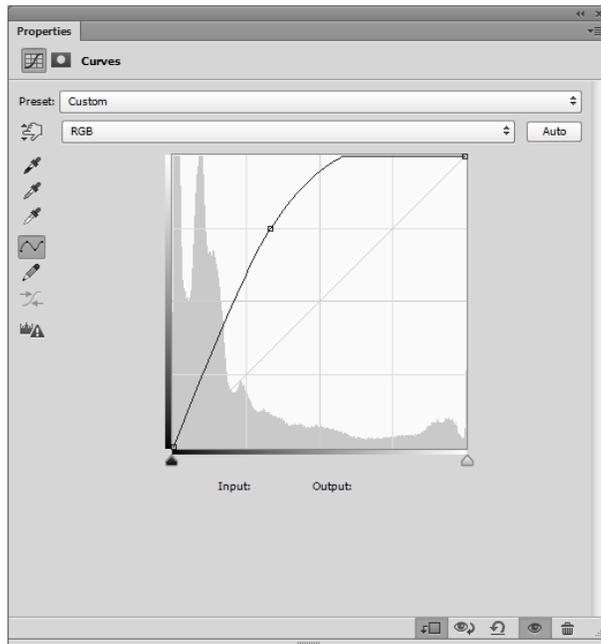
*Original photo*

A photo which I recently took at Eric Kurland’s 3-D Space illustrates the problem that “Shadows/Highlights” solves. Most of this image is dark areas, and I can’t easily see the detail in them. This can be confirmed by looking at the image histogram, which shows that most of the image pixels are at the low end of the luminance scale.

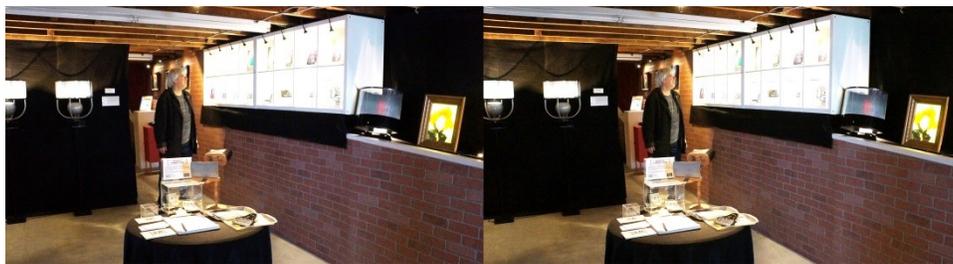


*Histogram of original photo*

It might seem that the simplest way to solve this problem is using the Photoshop “Curves” command. To test that idea out, I’ve applied a simple curves adjustment (basically a “gamma” adjustment) to increase the overall brightness of the image. This certainly does lighten up the darker image areas, however, it’s also blown out all the detail in the highlights. I don’t want that.

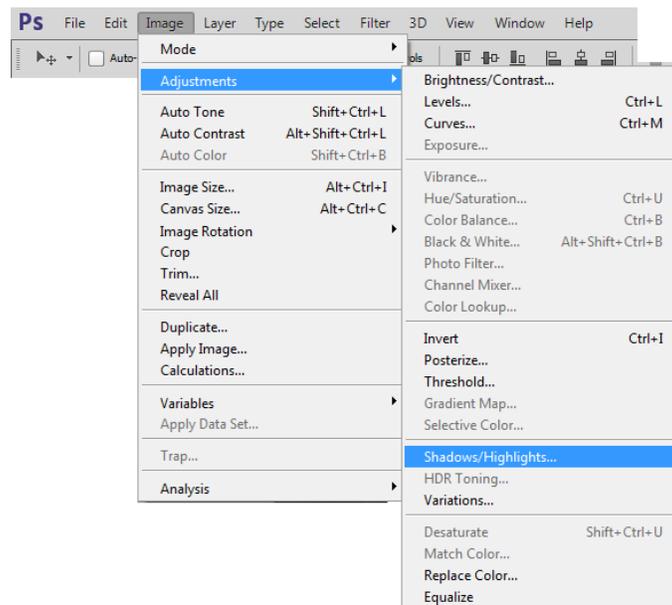


*Simple Photoshop “Curves” adjustment to lighten the image.*

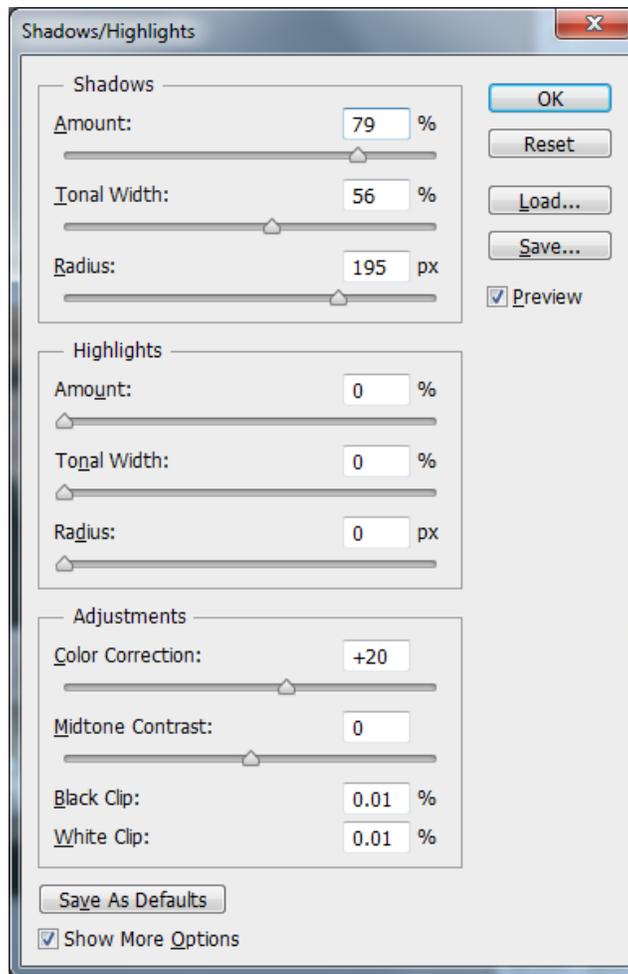


*The dark parts of the image are lighter, but the highlights (like the white display case) are now overexposed.*

Let’s see if “Shadows/Highlights” can address this problem. To access the command, select Image/Adjustments/Shadows/Highlights. This should bring up the dialog box shown next. If you don’t see all of these same sliders, then check the “Show More Options” box at the bottom left of the dialog box.



*The Photoshop menu for accessing “Shadows/Highlights.”*



*The Photoshop “Shadows/Highlights” dialog box.*

The adjustments in the “Shadows/Highlights” dialog box are divided into three sections. The first adjusts shadows, the second highlights, and the third affects (adjusts) the entire image. I almost never use anything except the three sliders in the “Shadows” section. So, let’s not worry about all the other controls.

Within the “Shadows” section, the “Amount” slider sets the amount that shadows (darker pixels) are lightened. The “Tonal Width” adjustment determines the tonal range of pixels to which that adjustment is applied. Thus, a small value for Tonal Width means the adjustment will only be applied to the very darkest regions of the image, while a larger setting will apply the correction to successively lighter areas.

The “Radius” slider determines how many surrounding pixels are examined by the program when it is attempting to determine whether or not a given pixel is in a shadow area. This can prevent the software from classifying a small dark feature in the image (such as an eyebrow) as a shadow and lightening it. The optimum value for Radius varies tremendously from image to image, so setting this often requires some experimentation. In addition, in some situations the Shadow/Highlight command can produce a result in which some areas of the image appear to have dark outlines. This problem is usually remedied by changing the Radius setting.

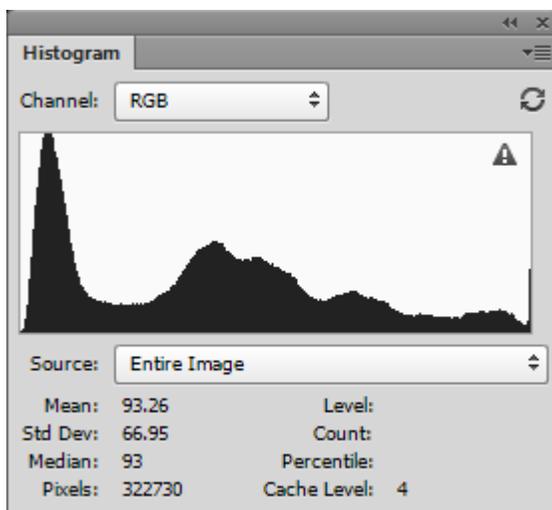
The final image shows the result of applying the “Shadow/Highlight” command with the values displayed in the dialog box here. In this adjusted image, detail has been restored to the shadow areas without blowing out

the highlights. Specifically, note that the white display case and the two integral holograms (far left of the image) all have adequate detail and aren't overexposed. While it wouldn't be impossible to achieve this same result with the "Curves" command, it would take substantially more effort.

I encourage you to play with this extremely useful and powerful tool.

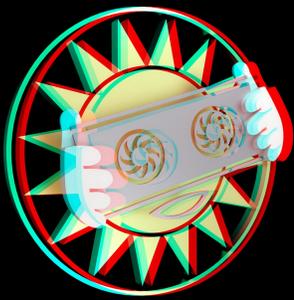


*After the "Shadow/Highlights" adjustment, dark areas are lightened up, but the highlights are still properly exposed.*



*Histogram of final photo, showing a good distribution of pixel brightnesses.*

**LA 3-D Club is a member of:**



May 2019 Volume 63 #9

# 3d News

From the LA 3D Club



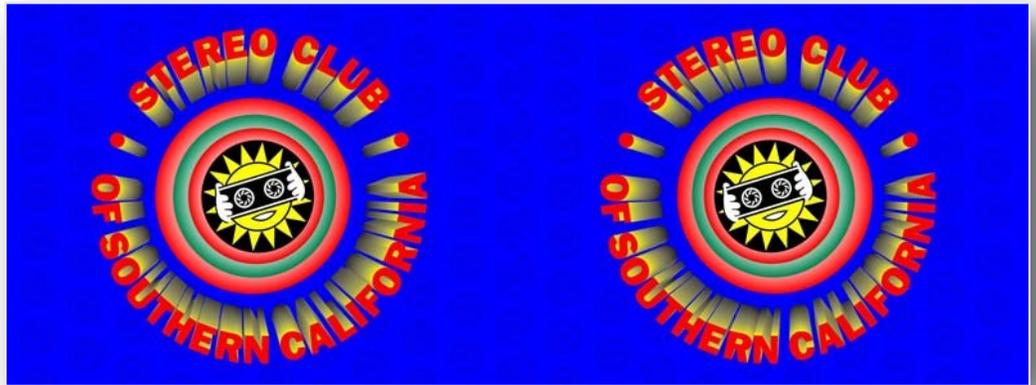
# Happy May Day



# 3D Calendar

**Thursday, May 16th - 5th Competition of the 2018-2019 Year and Stereoscope Night**

The evening will include the 5th competition of the LA 3-D Club year. The special theme for the month is SOFT. Club members may enter their images into the competition by using the [UPLOADER](#) which will be available online a week before the meeting. We will also be judging a PSA show this meeting! See page 2 for meeting information.



## 3-DIY Open Screen - May 26, 2019 2pm

On Sunday, May 26, 3-D SPACE and the LA 3-D Club will hold the quarterly “3-DIY Open Screen”. We invite you to bring your own stereoscopic video on hard drive, flash drive or optical drive to add to the potluck of 3-D content. We are able to play many file based formats – avi, wmv, xvid, mov, h264, Proshow exe, etc., and most 3-D formats – parallel, cross-view, over/under, L/R dual streams, etc. at resolutions up to 1080p HD (with some bandwidth limitations). In addition we have the capability to play blu-ray discs and DCI compliant digital cinema packages (DCPs). NOTE: FOR DCP SCREENING PLEASE EMAIL [3D@3-DSPACE.org](mailto:3D@3-DSPACE.org) IN ADVANCE TO MAKE ARRANGEMENTS FOR INGESTING FILES. Caveat – while we will do our best to play all content we receive, we make no guarantees, as there are so many file variables to deal with. Content is shown on a “first come, first served” basis, time permitting (sign in at the theater).

\$5 at the door for 3-D SPACE Sustaining Patrons and current LA 3-D Club members

\$10 at the door for non-members (admission is waived with USC Student ID)



3-D SPACE Patrons and current LA 3-D club members who bring new content to screen get in free. (Content must not have screened at a prior LA 3-D Club event)

3-DIY Open Screen  
Sunday, May 26, 2pm

Downtown Independent Theater

251 S. Main St., Los Angeles, CA 90012

Note: Paid parking is available at many parking lots in the adjacent area and street parking is free on Sundays. The theater is also only several blocks from the MTA Red and Gold Lines

## Thursday, June 20th, 2019 - View-Master Night

The evening will focus on 80 years of the View-Master. Bring your favorite View-Master viewers and reels to share. We will project selected reels on the big screen. The meeting will also feature a workshop on preparing digital stereo pairs for making your own custom View-Master reels, and a look at methods that can be used to digitize your reel collection.



### President's Message for the May, 2019, 3-D News

I had been lamenting the fact that 3-D movies seemed to have been disappearing from the big screen. I thought I was going to be stuck playing and replaying the 200+ CDs and BluRays that I have in my collection. However, I was delighted to discover that The Avengers: Endgame was opening at my local AMC theater and it is in 3-D. This three hour blockbuster features most of the heroic characters from Marvel comics and I thought the 3-D was exceptional. Trailers of upcoming features Godzilla and Aladdin show that these will also be seen in 3-D. Super indeed.

David Kuntz asked me to be one of the judges at this month's competition. I was relieved because I hadn't found anything appropriate to shoot that represents the competition theme: soft. I will be interested to see the winning entries.

There have been some interesting posts to Photo 3-D lately, some lamenting the demise of the use of 3-D film cameras. Most agree, however, that the advantages of digital photography far outweigh film. The ease of using the Fuji W1 and W3 and processing the images with StereoPhotoMaker, as well as carrying these small cameras in your hip pocket make 3-D photography the fun it should be.

I'll see you at the meeting.

*John*

# NEWS & NOTES

## from the LA3D Clubhouse

by Lawrence Kaufman, Contributing Editor 3d News

### 2018-19 Competition Themes

May: SOFT

#### Avengers: Endgame

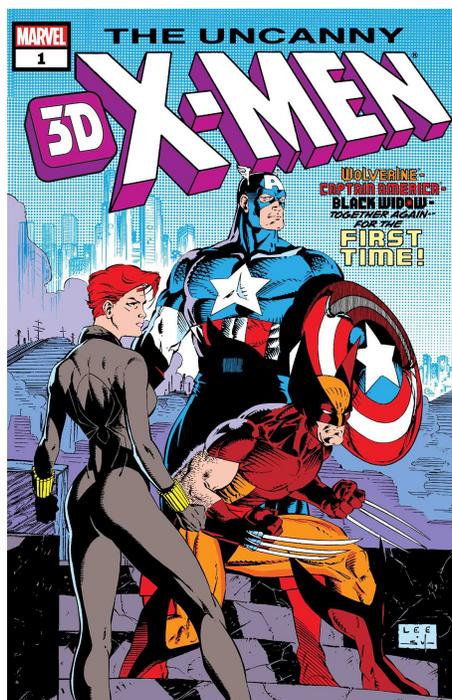
Marvel Studios' "Avengers: Endgame" Delivered the biggest 3D opening of all-time with approximately 45% of the estimated \$1.2 billion worldwide opening generated from 3D ticket sales. This is even a more amazing feat when you consider fewer than 45% of the screens it played on in many areas were 3D screens. Shattering virtually every box office record in history, Avengers: Endgame, the conclusion to the historic 22 film superhero franchise is the highest grossing 3D opening of all-time worldwide. An estimated \$540 million in ticket sales was generated by the 3D format.

The film has broken over 144 box office records, including a \$350 million opening weekend in North America, nearly \$100 million higher than the previous record set by "Avengers: Infinity War" and a \$330 million five-day opening in China. The movie also nearly doubled the IMAX all-time worldwide opening weekend record grossing approximately \$91.5 million, surpassing the previous record holder Star Wars: The Force Awakens by an astonishing 92%. It also set 50 new IMAX Territory Records including China where it Surpassed Previous Opening Record by 65% with \$42.4 Million in IMAX. It is also the second Hollywood film to be shot entirely with IMAX® cameras. For the opening week in China, IMAX screens had already outperformed the entire IMAX China run of Avengers: Infinity War. In addition, IMAX set 50 new opening weekend territory records including France, Germany, Italy, Japan, India, Taiwan, Mexico, Brazil and Argentina. The film opened in additional territories including Russia on April 29th. In

North America, Avengers: Endgame grossed \$26.5 million in IMAX, surpassing the opening of Avengers: Infinity War by 14% and marking IMAX's second highest-grossing domestic opening weekend ever. IMAX reported hundreds of sell-out screenings across its domestic network with IMAX representing 21 of the film's top 25 North America engagements. Directors Joe and Anthony Russo designed Avengers: Endgame for IMAX by capturing the entire film with IMAX cameras. The first captured with IMAX cameras was Avengers: Infinity War. Exclusively in IMAX, the film expands vertically to show up to 26% more picture – providing audiences with even greater scope and breathtaking quality for a truly unparalleled experience.

#### New 3D Comic Book

Another new 3D comic book is available. Marvel 1, The Uncanny X-Men 3D, March 2019 selling for \$7.99. It arrived in shops on January 30, 2019. Writer Chris Claremont and artists Jim Lee and Scott Wil-



liams relive comics history in the making as Wolverine's hidden past with Captain America and the Black Widow is revealed, re-presenting the landmark UNCANNY X-MEN #268 (which was released in late September 1990) like you've never seen it before in senses-shattering 3D, courtesy of superstar creators Chris Claremont and Jim Lee! The comic comes polybagged with a pair of 3D glasses and is rated T for teen.

The current 3D cover is very similar to the 1990 Uncanny X-Men #268. You can find several options searching on Ebay. Unfortunately the reports haven't been very good. The depth is extremely limited, much in only three planes. The cover is not properly balanced to prevent rivalries for the included red/cyan glasses and some of the issue, including the cover, seems to be printed for magenta/green glasses.

#### The Simpsons in 4D

The Simpsons in 4D has opened in Myrtle Beach, South Carolina and could be seen at other locations in the future. The Simpsons in 4D at Broadway at the Beach is finally open for business. For only \$19, you can enjoy a 3D motion ride with your favorite Springfield residents. The Springfield Aztec Theater accompanies the Kwik-E-Mart which opened last August and features Simpson-themed merchandise for sale. It features a Simpsons-themed lobby and theater experience featuring Homer, Marge, Bart, Lisa and Maggie. Eric Kurland of 3-D SPACE worked on this project for The Simpsons.

#### Upcoming PSA Exhibitions

July 8, 2019 – PSA International, 6 sections (3 digital & 3 prints.) <https://psa-photo.org/psa-international/>

July 16, 2019 – SSA, Stereoscopic Society of America. Stereocards only. Form: detroit3d.org

August 19, 2019 – Third Dimension Society, thirddimensionsociety.org

September 14, 2019 – Chicago Lighthouse Digital & Prints. <http://chicagostereocameraclub.org>

September 23, 2019 – Detroit Stereo, 3 sections digital and slides. detroit3d.org

October 14, 2019 – Cascade, 3 digital sections. [www.3dpx.org](http://www.3dpx.org)

October 27, 2019 - 59th Hollywood, la3dclub.com

### Upcoming 3D Conventions

3D-Con 2019 – Tuesday July 30 2019 – Monday August 5 2019 in Akron, Ohio. Co-chaired by Barb Gauche and John Bueche. \$129 room rate. 45th Annual 3D-Con presented by the National Stereoscopic Association, Trade Fair, 3D Projection, Photography & 3D Workshops, 3D Art Gallery, Historic & Modern Stereo Card Exhibits, Image Competitions, Photography Excursions, Photo & Equipment Auction, Speakers and more. Akron, OH. Website: 3d-con.com

International Stereoscopic Union (ISU) - The 22nd ISU Congress is being held in Lübeck Germany from August 20 – 26, 2019. [isu3d.org](http://isu3d.org) Check out what is planned at this link: [isu2019.org](http://isu2019.org)

PSA Conferences - The Photographic Society of America (PSA) host their annual conference in the fall. They have at least an evening of 3D, many photo excursions and many workshops, Sunday, September 22th – Saturday Sept. 28th. PSA will be in Spokane, Washington.

### More 3D Titles From The 3-D Film Archive

The 3-D Film Archive, LLC has just released “Jivaro” (1954) through Kino Lorber. Read all about the film at <http://www.3dfilmarchive.com/jivaro>

Now the 3-D Film Archive, LLC and Kino Lorber have announced the upcoming release on 3D blu-ray of the 3-D Nudie Cutie collection. First is the 1962 3D film “Adam and Six Eves.” This will be the first time the public can enjoy the film in 3D, because it was only released flat during its initial release. “Adam and 6 Eves” was the last feature shot with a Natural Vision camera rig, the same camera used for classic 3D films such as “Bwana Devil,” “House of Wax,” “GOG” and “The Charge and Feather River.” The second feature is “The Bellboy and the Playgirls.” This film is historically significant because it contains color and 3D footage directed by 22 year old Francis Ford Coppola. “Love for Sale” is the third film, a lost red/cyan anaglyphic 3D short has never before seen in discrete polarized 3D.

“Parasite” (1982) directed by Charles Band and starring a young Demi Moore, will be coming to 3D blu-ray in October, just in time for Halloween. Plus we are waiting for more surprises and “3-D Rarities II.”

### 3D in Theaters – Some Upcoming 3D releases:

05/24/19 – Aladdin (was 12/20/19)

05/24/19 – Minecraft (was untitled WB animated movie)

06/07/19 – Dark Phoenix (X-Men solo film from 20th Century Fox, was Gambit 2/14/19)

06/21/19 – Toy Story 4 (was 6/16/17 and 6/15/18, (Switched with The Incredibles 2, delaying it another year)(writer replaced in Jan. 2018)

07/??/19 – Ba bai (Battle of Shanghai Story) China only, filmed with Imax/Arri Alexa

07/03/19 – Untitled Illumination Franchise Film (was The Secret Life of Pets 2, was 7/13/18)(This date was previously held for 2019 Illumination Franchise Film)

07/05/19 – Spider-Man: Far From Home (was Homecoming 2 and 7/2/19)

07/12/19 – Inhumans (was 2018 & 11/02/19) moved again?

07/19/19 – The Lion King (2019) date was held for Untitled Indiana Jones film

07/26/19 - SPA Animated Franchise 1 (was 6/26/19)

08/02/19 – Mortal Kombat

11/01/19 – Wonder Woman 2 (was 12/12/19)(was Untitled WB film)

11/08/19 – was Mulan moved to March 2020

11/22/19 – Terminator 3 (was 7/26/19)

11/27/19 – Frozen 2 (was Untitled Disney Animation film 2, 11/??/19)

11/??/19 – Announced Fox/Marvel film

12/13/19 – Untitled WB Event film (may have become Wonder Woman 2)

12/13/19 – Jumanji 3

12/20/19 – Star Wars: Episode IX (was 2018 & 05/24/19)

12/25/19 – He-Man and the Masters of the Universe (was SPA Animated Franchise 2)

02/14/20 – Untitled DC film

03/13/20 – Untitled Pixar Animation film 1

03/20/20 - Mulan (& Imax) (was 11/08/19) 3D not confirmed

04/03/20 – SPA Animated Franchise 3

04/03/20 – DC film Cyborg

04/03/20 – Pinocchio (& Imax)

04/10/20 – Trolls 2

05/01/20 – Untitled Marvel film (& Imax)

05/15/20 – S.C.O.O.B. (WB CGI animation) was 09/21/18.

05/22/20 – The Little Mermaid (& Imax)

05/29/20 – Godzilla vs. King Kong (& Imax)

06/05/20 – Untitled DC Project (& Imax)

06/19/20 – Untitled Pixar Animation film 2 (& Imax)

06/19/20 – DC film Green Lantern

07/03/20 – Minions 2 (was 7/10/20 & was 2020 Illumination Franchise Film)

07/10/20 – Indiana Jones 5

07/10/20 – Unknown Sony/Marvel film (perhaps Morbius)

07/24/20 – Green Lantern Corps

07/24/20 – Jungle Cruise (3D?)

08/07/20 - untitled Marvel film 2 (was 7/10/20)

09/25/20 – SPA Animated Franchise 4

10/02/20 - Unknown Sony/Marvel film sequel (Venom?)

11/06/20 - untitled Marvel film (& Imax)

11/20/20 – Fantastic Beasts and Where to Find Them 3? (Was untitled WB event film 2)

11/25/20 – Untitled Disney Animation film 3

12/11/20 – SPA Animated Original

12/18/20 – Avatar 2 (also Imax) (was 12/'14, 12/'16, 12/'17 & 2018 & 2019)

12/18/20 – Vivo

12/25/20 – Sing 2

03/26/21 – Boss Baby 2

06/11/21 – Jurassic World 3 (date announced 2/21/18)

06/25/21 – The Batman

07/02/21 – Untitled Universal film

08/06/21 – The Suicide Squad sequel

12/17/21 - Avatar 3 (Imax & Digital 3D) (was 12/'17 & 12/'18)

07/01/22 - Untitled Universal film

06/30/23 – Untitled Illumination film

12/20/24 - Avatar 4 (Imax & Digital 3D) (was 12/'18 & 12/'19)

12/19/25 - Avatar 5 announced in 2016.

### **The LA3D Club Library**

Did you know that the LA3D club has a club library of stereo slides? Even though stereo slides are not as popular as they once were, it is still incredibly easy for members to check out boxes of slide sets. All you need to do is contact the club librarian (hey that's me) by email is best to [kaufman3d@gmail.com](mailto:kaufman3d@gmail.com) and for a \$20.00 deposit you can check out a box of really cool stereo slides. Return the box the following month and you can check out another box. You can go like that until you've seen all the slides and then start over. If you prefer you can email or call me in advance and I will have a box ready for you to check out, but since I try to bring the library to every meeting, that isn't really necessary. The LA3D club is always looking for donations of slide collections or anything else stereo related.

### **Meeting Nights**

A reminder that members are welcome to arrive early and help set up the meeting room. There is plenty of visiting prior to the meeting. The earlier the meeting gets started the more we have time to see and enjoy. Also members are encouraged to help clean up after the meeting, so we can get out of the building on time.

### **Our Club Memberships**

Our club is a member of NSA, PSA, and ISU. National Stereoscopic Association (NSA) [stereoworld.org](http://stereoworld.org) was founded in 1974 as a stereoview collector's society, later including shooters, many members both collect and shoot photos in 3D. NSA publishes a bimonthly magazine, Stereo World, "The only magazine devoted to the past, present and future of true stereoscopic 3D imaging." NSA organizes an annual convention, our club has hosted many of them. John Bueche is the President of NSA, Barb Gauche is the Vice President and David Kuntz is the Treasurer.

International Stereoscopic Union (ISU) [isu3d.org](http://isu3d.org) was founded in 1975. It was about 1000 members from 40 countries worldwide. ISU publishes Stereoscopy, a quarterly Journal and David Kuntz is the Editor. ISU organizes a Congress every two years. The 21st ISU Congress was combined with the NSA Convention here in 2017 in Irvine CA. The 22nd Congress will be on August 20-26 2019 in Lübeck Germany.

Photographic Society of America (PSA) [psa-photo.org](http://psa-photo.org) is a world wide organization providing services that promote photography. It was founded in 1934. It has several divisions. The 3D Division was formerly the Stereo Division and was founded in 1952. PSA members are active in photography clubs. PSA sponsors photographic competitions. PSA publishes a monthly magazine PSA Journal, a colorful and informative photographic publication that occasionally has 3D articles and news of interest.

### **3D Club View-Master Reels Available**

The LA3D Club has a very limited number of short-run View-Master reels available. All proceeds go to the Los Angeles 3-D Club. These reels are available in a very limited number. Each reel is \$5.00, plus \$1.00 postage for U.S. addresses. They can be purchased from me at the next LA3D club meeting, so there won't be a mailing fee.

The two titles are:

- 1) George Lewis, Keystone's Last Stereographer see: [http://www.berezin.com/3d/george\\_lewis.htm](http://www.berezin.com/3d/george_lewis.htm)
- 2) Welcome to Southern California, Image 3D convention reel from the NSA 2012 3D-Con. Shots of Los Angeles area.

# The 59th PSA Hollywood International Stereoscopic 3D Exhibition 2019

Hear ye, hear ye. Come one, come all...

The Photographic Society of America (PSA) Hollywood International Stereoscopic 3D Exhibition competition is on for 2019. Submit your best 4 digital Stereoscopic 3D photographs to the online competition uploader which becomes active on:

**October 1st, 2019!**

Digital submissions only in side-by-side parallel view JPEG format.

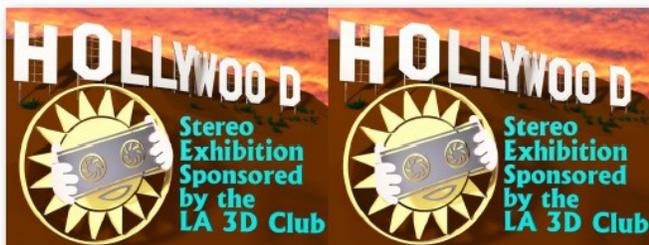
Maximum pixel dimension of 3840 × 1080 pixels (2 × 1920 × 1080).

Uploader Closes: Midnight, Sunday, October 27, 2019 (PDT) at this link: <http://la3dclub.com/competitions/psa-hollywood-exhibition/>

Selection/Judging: November 3, 2019 at the World Famous 3-D Space Gallery.

Medals and small prizes awarded.

For more information see: <http://LA3Dclub.com> or request here: [hwdexhibition3d@gmail.com](mailto:hwdexhibition3d@gmail.com) If you don't play you can't win.



**Sponsored by the  
Los Angeles 3D Club**

#### Exhibition Dates:

Entry Uploader Open: October 1, 2019  
Uploader Closing date: October 27, 2019 (Midnight, PDT)  
Selection/Judging: November 3, 2019  
Report Cards e-mailed by: November 16, 2019  
Catalog posted and emailed by: December 2, 2019  
Awards mailed by: January 15, 2020

#### Showings:

16th Annual 3D Movie Festival – December 15, 2019  
LA 3D Club Monthly Meeting – January 16, 2020  
San Diego Stereo Club Monthly Meeting – January 22, 2020

**T**he sponsors of this International Exhibition of Photography have been awarded Recognition by PSA, the world's largest patron of international photographic exhibitions. PSA, although it has provided Recognition, is neither a sponsor nor directly involved in the operation of this exhibition.



Valid acceptances received by PSA Members in recognized sections of this exhibition are eligible for PSA Star Ratings, listing in the world-wide PSA Who's Who of Photography and credited towards the PSA Distinctions of QPSA, PPSA, EPSA, MPSA, MPSA2, GMPSA, GMPSA/B, GMPSA/S, GMPSA/G, and GMPSA/P.

PSA is a non-profit organization promoting the advancement of photography in all its forms to novice, amateur and professional photographers world wide.

For information on membership and the many services and activities of PSA contact:

**psa**

PHOTOGRAPHIC SOCIETY OF AMERICA  
8241 S. Walker Avenue, Suite 104  
Oklahoma City, OK 73139-9401, U.S.A.  
E-mail: [hq@psa-photo.org](mailto:hq@psa-photo.org)  
Web Site: <http://www.psa-photo.org>

## Unpeeling “Top Banana” The 3D Movie That Slipped Away (Part III)

By Lawrence Kaufmann

Silvers would work for a token salary, in return for 25 percent of the profits; the rest of the company would receive four weeks salary.

"Top Banana" as a 3D motion picture must have seemed like an interesting experimental project, a stage play shot in color and 3D in an attempt to recreate the experience of seeing a Broadway show from the front row for the moviegoer. The production company must also have figured filming the Broadway play was probably a very inexpensive way to produce a film. The producers envisioned this format as a new way to inexpensively film stage shows, and present them in theaters across the country. Film-goers would be able to see a Broadway show for movie theater prices. While movie prices were little more than pocket change, 'Top Banana' Broadway tickets had been \$6.60 weekdays and \$7.20 weekends, Wednesday and Saturday matinee tickets had been bargain priced at only \$3.60.

According to Silvers in his autobiography 'This Laugh Is On Me – The Phil Silvers Story' (by Phil Silvers with Robert Saffron) "I worked out a camera concept to bring the movie audience into the stage show. During the overture, the camera, moving like a playgoer, picks up two tickets at the box office, strolls down the aisle, crosses into the center of the third row, looks over the program. Then

the curtain rises. Well, the curtain couldn't rise because Justman's studio ceiling was too low." The film does contain a curtain that closes at the end of show, the reason the elaborate opening was abandoned in favor of a static shot of the theater marquee was a budgetary one. The music might not have happened for the film either. The conductor brought in by producer Al Zugsmith was a flute player who specialized in background music for westerns. This conductor could not read the music. Luckily the show's original music conductor Harold (Hal) Hastings was in town to lead a show at the Civic Center and he visited the studio to say hello. The union gave him a special dispensation to take over or the film might never have been finished.

The motion picture has incorrectly been reported as having been photographed at the Winter Garden on Broadway, Los Angeles' Biltmore Theater and at least one source mentions filming to have taken place at ZIV Studios, located at 7950 Santa Monica Boulevard, West Hollywood, California. Less than two miles away at Joe Justman's Motion Picture Center Studios is where the filming actually took place. This was mentioned in the Hayes '3-D Movies' book and established by a Phil Silvers interview discovered by Bob Furmanek. The interview was in

the July 29, 1953 Hollywood Reporter done on the set of the five day shoot. Unfortunately twenty years later in his autobiography, Silvers wrote "There was so little money that the entire picture was shot in a day and a half."

That Hollywood Reporter article also enlightens us on some other facts about the filming. The Hollywood Reporter writer Joe Hyams states that after four days of shooting the producers were receiving both condolences and congratulations. Stating the announced budget of \$300,000 had been doubled due to unexpected expenses, yet filming had proceeded at record speed and they were hoping for an October release date. He noted that the original sets and costumes had been freshened up and even painted a little brighter for the color cameras. It is also discovered that they used two Natural Vision cameras, which required three men to operate, plus three color consultants plus a battery of nine electricians operating forty-eight 5,000 watt or greater electric lamps. This was noted as one reason for the increased budget. Noted also that on the first day of shooting there were 400 people on the set, including the cast, crew and special technicians. Since most of the cast had been performing the show for two years, only one rehearsal was used prior to each scene for the technicians had an idea of the action.



In the Hollywood Reporter article we also learn about the shooting. The average length of each 'take' was nine minutes, while for most movies the average 'take' is two minutes. After three days they had shot 106 minutes of film which compared to a previous high of 36 minutes during normal shooting. Scenes were filmed in continuity as they would appear on stage, with one camera focusing on closeups and the other on long shots. The length of the film was shortened to two hours and a few deletions were made because of censorship requirements. The Broadway cast was now under the Screen Actor's Guild (SAG) instead of Actor's Equity so they would receive the SAG minimum of \$250 a week instead of \$125. Phil Silvers is quoted as saying the lack of audience originally drove him crazy "No laughs, No audience, No realism, luckily I remember when the audience should laugh and I time myself." Rose Marie who hadn't gone on the road, so had taken a year off said she found herself overplaying too much, "You have to underplay for

the film because you don't have to worry about the guy in the balcony. The film audience is the man in the front row center." Other actors said they thought the movie would be a snap, but the bit about getting to work at seven in the morning and staying until seven at night was wearing them down.

"Top Banana" was released flat on February 22, 1954, as early as late October 1953 the press was reporting that 3D was being dropped and the approximate \$30,000 cost to film it in 3D would be chalked up as a loss. Also the press was reporting that 3D was being dropped from producer Albert Zugsmith's upcoming American Pictures feature, "Great Green Og." Also from Bob Furmanek, "It was photographed with Natural Vision cameras, the same rigs that filmed "Bwana Devil," "House of Wax," "Fort Ti," "Charge at Feather River," "Devil's Canyon," "The Moonlighter," "Southwest Passage" and "Gog." Plus the Natural Vision camera was used later on "September Storm." The film was in post-production in September 1953 just as "The Robe" and CinemaScope hit theaters, and 3D was starting to decline at the box office. While shopping the property around for a distributor (the film was independently financed) the producers announced they would release "Top Banana" flat only, citing the public's lukewarm response to the current 3D releases. In early December, they signed a distribution deal with United Art-

ists. Later that month, the success of some new 3D releases ("Kiss Me Kate," "Hondo," "Cease Fire" and "Miss Sadie Thompson") prompted UA to announce in the trades that a 3D version would be available for exhibitors. Unfortunately, that is the last reference to a stereoscopic version of this film. When it sneak previewed, shown to the trades and released in February 1954, it was only shown flat. Despite UA's claim, there is no concrete documentation that the camera negatives were ever edited for a 3D release."

This was true until Bob Furmanek made another interesting discovery, a "...replacement leader at the end of a 35mm release print of "Shark River," another United Artists release from November 1953. Taken from the right eye of reel 5, definite proof that "Top Banana" was at least edited for 3D. This doesn't prove that both eyes were ever printed in 35mm, but it does prove that editing in 3D was completed."

"Top Banana" is veteran film director Alfred E. Green's final theatrical feature. Green had been a very prolific director. Green entered films in 1912 as an actor prior to becoming an assistant to Colin Campbell; Green began directing two reels and turned to features in 1917. Green's output had been mostly routine, but with some gems. Mary Pickford chose him to direct several of her pictures in the 1920's. Green directed

Bette Davis in her Oscar-winning performance in "Dangerous" (1935) and was responsible for the commercial and critical success of "The Jolson Story" (1946). He followed this with a string of B-pictures. Green had suffered for many years from arthritis, "Top Banana" producer Albert Zugsmith said that Green was so crippled by the disease during the filming that he was seldom able to move from the director's chair. Green did a little television series direction before his retirement (he died in 1960). IMDB also lists Zugsmith as an uncredited director for "Top Banana."

The feature has way too many long shots and the movie is very static. Basically, cameras were stationed in front of the stage sets and the players did their stuff. One scene where Silvers is sitting in front of the fake television camera on the set of his television show and the camera keeps moving and hitting his head is annoying and it should have been re-shot. The film can get away with this since it is supposed to be an attempt to give that 'you're at a live Broadway show' feeling. According to Silvers' autobiography "Al Greene (he was sometimes credited with the extra 'e') just pointed the camera and let it roll. He didn't dare stop. In the final cut, you can see a stagehand walking behind a drop. The sound quivered and faded, and yet it managed to pick up every off camera shoe squeak."

Silvers made nothing on the picture, at the last minute the production needed 'finish money,' which came from B-picture expert Harry Popkin. Popkin claimed most of the profit for his contribution, plus he took his entire family, including his brother-in-law on a promotion tour of Europe and Israel and charged it all to the picture. While Silvers was promoting the film at an exhibitor's convention in Philadelphia he asked "if Mr. Popkin and his family do not have a good time on their tour – can they sue me?"

Of the 14 songs in the score, only seven survived in the film and VHS version. Mercer is credited with additional music score for the film. The two production numbers that made the cut lose a lot on today's small television screens. The full Broadway score was originally released on LP in 1952 by Capitol Records. It is still available on CD

from DRG Records (and elsewhere on the Internet). Among the songs on the CD, you'll hear two interesting songs (mentioned earlier) that were not used in the film: "I Fought Every Inch of the Way," a clever, slightly sardonic song about love songs by Rose Marie and "Word a Day," a jauntily literate song about improving a person's vocabulary sung by Rose Marie and Silvers. These two songs probably had been filmed, but suffered from Rose Marie's shunning the producer's advances.

"Top Banana" also had a revival and it has a 3D connection! Nightclub comedian Slick Slavin had performed in the 1953 3D short "Stardust in Your Eyes" before giving up stand-up comedy and becoming a writer and later producer. Slick was also known as Trustin Howard, he was born Howard Trustin Slavin. He was the head writer on the Joey Bishop



show. Howard covers much of his involvement with the revival of "Top Banana" in his book 'My Life with Regis and Joey (And Practically Everyone Else.)'

Howard sent along this additional information prior to his passing "I met Johnny and all the Mercers and ended up co-owning a record company with Johnny Mercer Jr. Somehow I learned they had a script called "Top Banana" which Johnny Mercer owned, it had lied dormant in a drawer for over 50 years. After its' initial run on Broadway with Phil Silvers, no one was able to do anything with it. I said 'Let me try.' I made some changes and eventually turned it over to top agents and producers, and came up empty. I decided to put the script under my arm and try Las Vegas. Also, I wrote in new scenes for every one of Mercer's hits replacing those that didn't make it.

"Through a twist of fate, I ran into an old friend who was the Entertainment Director of the Tropicana and later the Union Plaza. He saw the possibilities and we were off and running for a great run. This eventually led a year later to HBO saying, 'If you can bring it up to date – we may do it.' I wrote a completely new script just using the title and 26 of Johnny's hit songs. And we did a 2 hour movie special."

Prior to the HBO deal Howard's updated version played around the country. I found very little infor-

mation about the HBO movie. The HBO film did include a heavy dramatic scene that was a counterbalance to all the comedy and singing. Jack Carter (in the title role) reportedly handled the comedy and pathos expertly.

As far as the original 1954 film, we are very fortunate to have this record of one of Phil Silver's greatest triumphs. "Top Banana" on Broadway won many awards. Silvers himself won both the Tony award (1952 best actor in a musical) and the Donaldson Award for his Broadway performance. Unfortunately it appears that the film will never be seen as it was originally shot and intended - in 3D.

### **Notes from the Original Broadway Cast Album**

This synopsis thoroughly explains the Broadway version, much of it can still be found in the current version of the film:

Top Banana is the accolade bestowed on the leading comedian in burlesque shows. And the show Top Banana resolves around Jerry Biffle (Phil Silvers), recently of burlesque but now television's Number One Star, sponsored by Blendo Soap.

The opening number, "The Man of the Year This Week," satirizes Biffle's origins, techniques and success. It is sung by the Blendo Chorus and danced by the Blendo Soap Dancers. A short scene in Jerry Biffle's dressing room re-

veals Biffle's entourage - his gag writer, his stage manager, his barber, his personal waiter from Pastrami Paradise, and the young singer on the show. Biffle phones a girl friend, a model at a local department store. In order to make an impression on her, he orders his singer to sing to her over the phone. The bewildered vocalist wants to know what to sing: all Biffle can tell him is that she's beautiful, the gag writer improvises the lines, and the singer sings "You're So Beautiful That."

A heated argument about the construction of gags between Biffle, his writer, the waiter and the barber ensures, the younger singer interrupts - he wants to know what "Top Banana" means. Biffle and his entourage explain - vocally and visually, in the hilarious title number, "Top Banana."

The next scene is the MacCracken Department Store ("Elevator Song") where Jerry Biffle is autographing his book, 'Bifflesticks, A Collection of Boffs and Bombs.' Before Biffle gets there the singer arrives in the Gown Shop; he meets Sally Peters, Biffle's model friend. They are instantly attracted and express themselves in the song, "Only If You're In Love." Biffle and his stooges arrive, the dancer Tommy among them. Tommy sings and dances the rhythm number, "My Home Is In My Shoes."

# Image of the Year Awards Banquet

You're cordially invited to attend our annual Image of the Year Awards Banquet which will be held on July 13, 2019, (which is the second Saturday of that month) at Taix French Restaurant. This early date was specifically chosen to avoid conflicts with other 3D events happening in August.

As always, the evening will feature a sumptuous meal, the swearing (or affirming) of Club officers and members, and the Image of the Year Awards presentations. Don't miss this chance to mingle with other 3D fanatics in a comfortable, relaxed setting, and to enjoy some great 3D images.

Tickets can be purchased directly on our LA 3D Club website ([www.la3dclub.com](http://www.la3dclub.com)), or by contacting David Kuntz.

Price:

\$35 until June 30, \$40 thereafter, Visit [la3dclub.com](http://la3dclub.com) to purchase and make your meal choice, or contact David Kuntz at [davidkuntz@cox.net](mailto:davidkuntz@cox.net), or 310-377-5393.

When:

July 13, 2019

Cocktails at 7pm

Where:

Taix French Restaurant

1911 W. Sunset Boulevard

Los Angeles, CA 90026

**SWEARING IN**

**3D SHOW**

Come One, Come All, to the Amazing, Annual  
★ ★ ★ ★ ★

# AWARDS BANQUET

**When:** Saturday, July 13, 2019  
Cocktails at 7pm

**Where:** Taix French Restaurant  
1911 W. Sunset Boulevard  
Los Angeles, CA 90026

**Price:** \$35 until June 30, \$40 thereafter

Visit [la3dclub.com](http://la3dclub.com) to purchase and tickets and make your meal choice, or contact David Kuntz at [davidkuntz@cox.net](mailto:davidkuntz@cox.net), or 310-377-5393

**Awards & Honors IOTY**

**Funny Hats**

**FEAST**

**AWARDS**

# Excessive Deviation in 3D Projection

## \*\*\* And How to Avoid it \*\*\*

### The Problem

This month's Tutorial is inspired by a number of events:

First, those attending our monthly meetings have seen competition images that show excessive on-screen deviation and are hard to fuse. One example is the picture below, entered in last month's competition (**Fig. 1**). There are two problems with this image: 1) Too much deviation build in the image, 2) Mounting (setting the stereo window) that unnecessarily increased the on-screen deviation. The maker was surprised to see this image being hard to view in projection and said "it looked fine on my 3D monitor."

Second, when I announced the Ohio 3D exhibition in the photo-3d email discussion list, one person asked about the size of the screen. He was asking to make sure that his images would be optimized for this screen size (specifically, the deviation would not be excessive). This led to an interesting discussion, including a suggestion for a computer program that would adjust each image individually, to avoid excessive on-screen deviation.

Finally, a few months ago, I received this email from a stereo photographer who is thinking of submitting a 3D show at the NSA convention in Akron: "I have a technical question. I've only ever viewed my work on my 24" 3D monitor where the disparity of my infinity points on some images might be as large as 2 cm or so.

*And that works fine. But if this image were projected at 16' by 9' then the disparity of my infinity points would be almost 20 cm which is much greater than the average person's interocular distance of 6.3 cm. If I were to set my infinity points closer then I imagine that I would have horrible window violations in projection. How do people generally deal with this?"*

In this Tutorial I will try to explain what the problem is and what to do about it.

### Stereoscopic Deviations

Stereoscopic deviations are the bread and butter of our 3D photography. It's what distinguishes our 3D pictures from 2D pictures. So, it is important to define them and explain what factors affect them. Given its importance, this topic has been addressed in several previous Tutorials: Dec. 2013, Jan. 2014, Oct. 2015, and also my blog here: <https://drt3d.blogspot.com/2015/10/how-to-measure-stereoscopic-deviation.html> Nothing has changed since then, so I will repeat information published previously.

A stereo pair (**Fig. 2**) consists of two seemingly identical pictures. However, the pictures are not identical, but have small differences in the form of displacements in the horizontal

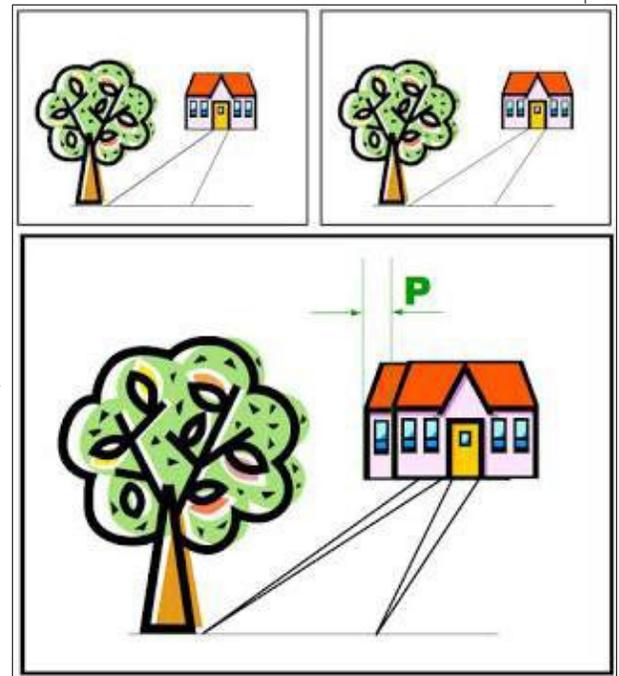
direction. It is these displacements (stereoscopic deviations) that create the sense of depth when the pictures are viewed in stereo.

Where do these deviations come from? They are the result of how the image is recorded (or created). When using a stereo camera (or two separate cameras or one camera and shift) the difference of point of view between the two recording positions generates the small shifts between the objects. These shifts are proportional to the distance of each object from the camera.

Deviations can also be created artificially (3d drawings, 3d conversions, etc.). The brain does not care if the deviations correspond to real depth or not. **Whenever the eyes are presented with two pictures which are identical except for small shifts in the horizontal direction, these shifts will**



**Fig. 1:** "Jamie with Mirror" is a stereo pair entered in our April competition. It was hard to fuse because of excessive stereo deviation and ghosting.



**Fig 2:** Example of a stereo pair, side-by-side (top) and overlapping (bottom). P is the maximum stereoscopic deviation, or shift from the near object (tree) to the far object (house).

be automatically translated to depth by the brain. This is the fundamental principle of stereoscopic imaging.

Here is a number of interesting topics:

- How is the deviation distributed and what is the maximum deviation?
- What factors affect deviation during image recording?
- Does the stereo window affect the on-screen deviation?
- How can we measure deviation?
- What is excessive deviation?
- Is there an “optimum” deviation?
- How can we predict / avoid excessive deviation during recording?
- How can we minimize excessive deviation during projection?

### Deviation Distribution

Deviation is a relative term and it is defined between any two objects in a stereo pair. From Fig. 2 you can see that the deviations vary across the image (see

the road in this picture). It helps to overlap the two images to visualize the deviation distribution.

We are usually interested in the maximum stereoscopic deviation (P, I have used the letter P from "parallax" another term for this displacement). In the case of Fig. 2 this is deviation from the tree (near object) to the house (far object). That's the maximum deviation built into the pair during recording.

### Deviation and the Stereo Window

This is important: Depending on how the stereo pair is “mounted” (aligned, have its stereo window set), the maximum deviation can be different than the one built into the image.

The stereo window is simply the frame around each image (see March 2018 for a Tutorial on the Stereo Window). The stereo photographer can set the stereo window when aligning the two images. Once set, the stereo window becomes part the 3D image and can affect the on-screen deviation.

Look at Fig. 3. Fig. 3 (a) has the nearest object (tree) at the stereo window. The maximum deviation in this case is equal to that built into the image, which is the deviation between the near object (tree) and the far house (house).

In Fig. 3 (b), the scene is pushed through the window. The tree is in the front of the window and the house is behind the window. The stereo window is somewhere in the middle of the road (it is where the road lines coincide in the overlapping image). The total deviation is split into two parts: The positive deviation (behind the window) and the negative deviation (in front of the window). As a result of this, the maximum on-screen deviation (far point) is reduced.

This is an acceptable presentation if any object going through the window is allowed to do so (does not touch the edges, so there is no window violation).

In Fig. 3 (c) the scene is pushed behind the window. There is a gap from the window and the near object (tree). The maximum deviation (house) is increased by the amount of this gap.

This kind of window placement only makes sense if the image is relatively flat, in which case the gap between the window and the near object adds more depth to the picture. If the pair already has a healthy amount of depth (deviation) it does not make sense to increase it more. That's something that I see often in club competitions and it only makes things worse.

Bottom Line: Depending on how the stereo window is set, the stereo image can show more or less deviation than the total deviation (near to far object) built into the recorded pair. Normally, I align stereo images with the near object at window level. If allowed, I let the near object go through the stereo window (this reduces the deviation). If the pair shows reduced depth, I might leave a gap between the near object and the window, but I generally avoid this because it can lead to unnecessary on-screen deviation.

### Deviation During Recording

To understand what causes excessive deviation lets look at the variables that determine the deviation. I like this easy

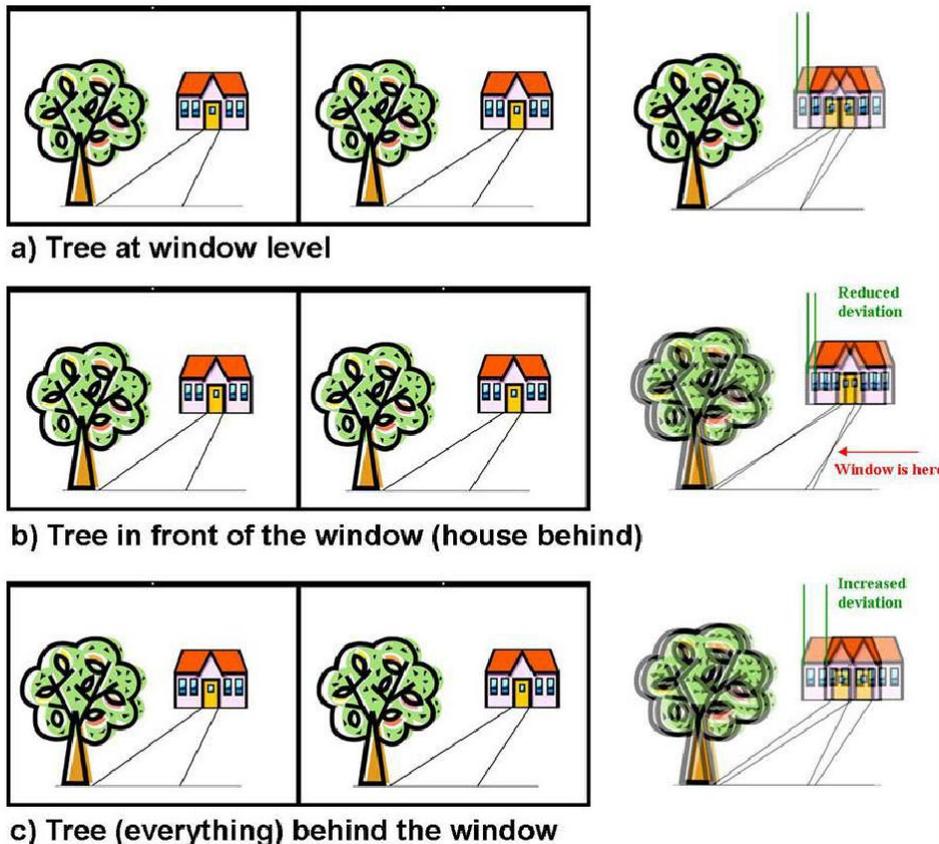


Fig 3: Depending on the placement of the stereo window, the on-screen deviation can be equal, less, or more, than the maximum deviation in the as-recorded pair (deviation between the near and far objects). See Text for more discussion.

to remember (FBI) formula:

$$P = F B / I = F B (1/I_{near} - 1/I_{far})$$

P: Stereoscopic deviation

F: Focal length of the recording lens

a camera or lens spacing)

I: Distance of the object to the camera

According to this formula the stereoscopic deviation is directly proportional to the stereo base and the focal length, and inversely proportional to the distance. So, **you are risking excessive deviation if you use a large stereo base, come too close to your subject or magnify/crop too much** (increase F either when you record the picture or when you crop/project.)

### Measuring Deviation

The deviation can be measured on the recorded stereo pair. Back in the slide film days this meant measuring small displacements on tiny film chips. Today this is much easier, working with large overlapping images on a computer screen. There are several ways to measure deviation, described in previous Tutorials and my 3D blog. One way to do it is to use StereoPhoto Maker (SPM). Here are the steps:

- Load the image in SPM. At the bottom of the screen you will see this: Position Alignment (x=0 y=0). If you press the arrow keys, these (x, y) numbers will change. Pressing the Right/Left Arrow keys will increase/decrease x by 4 pixels (default setting, see below). The Top/Bottom arrow keys will change y.
- Put SPM in a 3D viewing mode (under "Stereo" menu) where the two images overlap. For most people this will be the Anaglyph mode. If you are using a passive 3D monitor (like I do) select "Interlaced."
- Press the arrows until different objects of the image overlap on the screen. As you overlap a certain object, read the x value. This is the number of pixels that you had to shift the R and L images to overlap this specific object.
- If you are interested in the maximum deviation, first observe the image in 3D to see which is the far object, and then press the arrows until it overlaps on the

screen. The x reading is your maximum deviation.

Deviation can be expressed in absolute terms (mm, pixels) or relative terms (angle, percentage, ratio). Absolute terms make sense if the image size is fixed (for example, 35mm film, or HD images that are 1920x1080 pixels). I prefer to use either ratios or percentages.

### A few more notes on SPM:

- Each time you press the arrows the images are shifted by 4 pixels, but this value can be changed in the "Preference" menu, under "Edit," "Preferences," "Adjustment."
- Holding the <Shift> key while pressing the arrows, shifts the images by one pixel, for fine adjustments.
- To zero the counters and return to the original (0,0) position, press the <Home> key.

### Maximum / Optimum Deviation

I've always said that **there is no such thing as "optimum deviation" only extremes that should be avoided**. One extreme is a picture that has very little deviation, so it is essentially flat. The other extreme (which we see more often in our club) is excessive deviation that makes the image hard to view and enjoy.

What is considered extreme depends on the viewing method. Something that looks extreme in projection might be fine on a smaller computer monitor, and visa versa. Even within a specific viewing method like stereo projection, the definition of extreme depends on the size of the screen.

A rule of thumb is that **the maximum deviation should be 1/30 (3.3%) or less**. Some people recommend 1/25 (4%) or less. Others are more conservative and, for stereo projection, recommend 1/50 (2% or less).

Let's see how these recommendations translate in viewing on a computer monitor (20 inches wide) or stereo projection in our club (80 inches wide) or the larger NSA screen. My computer screen is 20 inches wide, our club screen is 80 inches wide, the NSA screen is (190 inches wide). The Table here shows the on-screen deviation (in inches) for each viewing method.

		Screen Size		
Deviation		Small	Club	NSA
Ratio	%	20 in	80 in	190 in
1/50	2.0	0.40	1.60	3.80
1/30	3.3	0.66	2.64	6.27
1/25	4.0	0.80	3.20	7.60

Our eyes are approximately 2.5 inches apart. In order for our eyes to view 3D images without divergence, the maximum on-screen deviation should be 2.5 inches or less. Our eyes can diverge a bit, but pictures with excessive deviation are hard on the eyes so they should be avoided.

The Table above shows that there is no problem viewing these images on a computer screen. **An image with 1/30 (~3%) maximum deviation is "safe" to view in our club projection setup and this would be my recommended maximum deviation for our club.**

For the larger NSA screen, I would recommend using 1/50 (2%) maximum deviation. Images with more deviation might be OK, but it is better to avoid them.

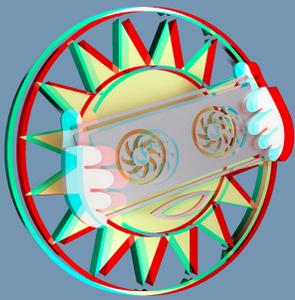
### Deviation & Ghosting

There is another problem with excessive deviation in stereo projection: **Ghosting**. Ghosting (also known as "cross-talk") is a situation where part of the right image is seen by the left eye and part of the left image is seen by the right eye, so the image looks like a ghost.

Ghosting depends on the image contrast (a bright object next to a dark object is the worst combination) and also on the separation of the objects on the screen. Any objects that coincide on the screen, or "are at screen/window level" do not ghost at all. Large deviation = more ghosting, small deviation = less ghosting. So, large deviation, in addition to being hard to fuse, also leads to ghosting in projection.

We will continue this Tutorial next month with recommendations on how to reduce deviation while recording a stereo pair, mounting (setting the stereo window) or projecting (setting the stereo projection).

*George Themelis*



June 2019 Volume 63 #10

# 3d News

From the LA 3D Club

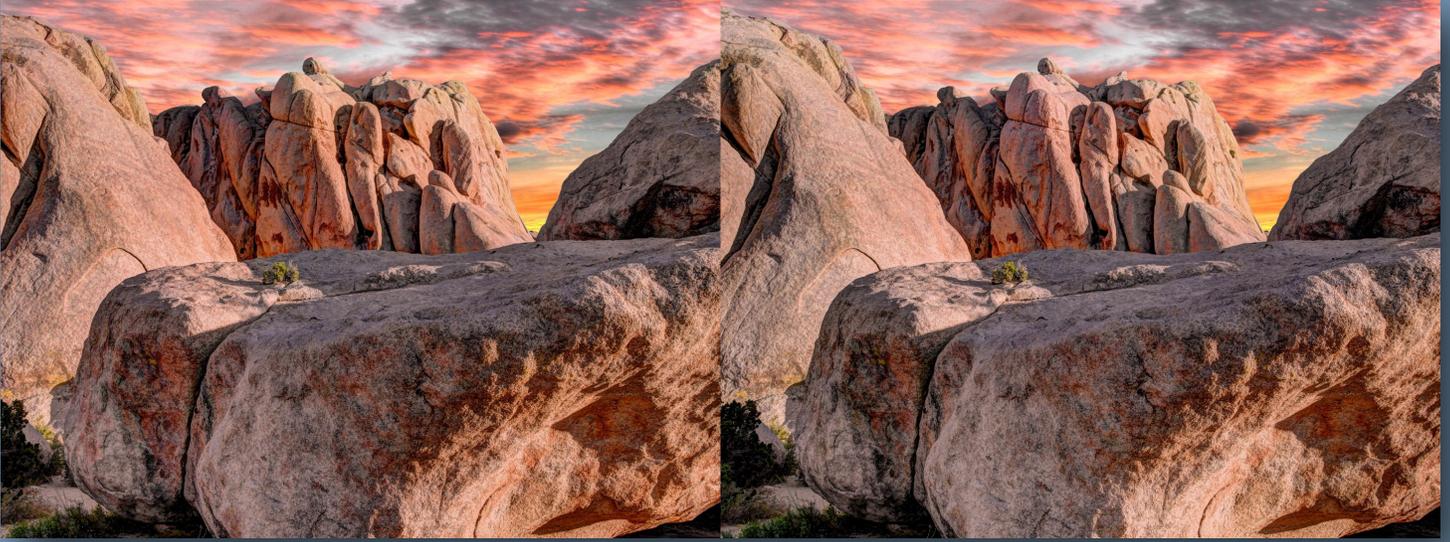


**Winner-Carl Wilson- Magnificent Wave Carousel**



**HM-Carl Wilson-Plaza Inn**

**May Award Winners**



**HM-David Kuntz—Sunset Rocks**



**HM-Lawrence Kaufman—Grasshopper**



**Theme-Abe Perlstein—Masujio Soto in Paradise**

★★★★★★★★★★★★★★★★★★★★  
 ★ **Join The LA 3D Club** ★  
 ★★★★★★★★★★★★★★★★★★★★

If you live in the Los Angeles area, or if you simply want to keep up on activities in the global 3D community, consider membership in the LA 3D Club. Membership includes many 3D benefits, among them monthly meetings (including five 3D photo competitions per year), monthly 3D film screenings, workshops on various 3D techniques, 3D photo exhibitions, subscription to our newsletter, the 3D News, and unique and stimulating 3D programs. But the most important benefit is in the membership itself. Members come from all types of fields and arenas of artistic and photographic creativity and range from enthusiasts to professionals. Conversations are diverse, interesting, and are a good source for learning more about what is going on in this field. Club membership includes use of the club library which has 3D movies, stereo slides and books on 3D that can be checked out. **Visit our website at [la3dclub.com](http://la3dclub.com) WE ARE ACTIVELY SEEKING NEW BOARD MEMBERS. PLEASE CONTACT [DAVID KUNTZ](mailto:DAVID KUNTZ) IF INTERESTED.**

Single Membership \$30 per year, Dual Membership (spouses and significant others) \$40, 3D News (Hardcopy) Subscription only \$20, International Subscription Only to 3D News \$25 per year. To inquire for full details about membership in the LA 3D Club, send an email to [membership@la3dclub.com](mailto:membership@la3dclub.com).

This schedule is subject to change. Check [la3dclub.com](http://la3dclub.com) for updated information. LA3D Club meetings are held the third Thursday of the month (August & December meetings are usually banquets or parties.) commencing at 7:15 PM. Meetings are usually held at the Pasadena Armory for the Arts, 145 N. Raymond Ave., Pasadena, CA 91103. One block east of Fair Oaks, one half block south of Walnut, across from the band shell and park and only two and a half blocks south of the 210 freeway's Fair Oaks exit. Parking is available in the St. Andrew's Church parking lot on the northeast corner of Raymond and Walnut. Meetings end at 10:00 P.M. Between Union Street and Fair Oaks Ave. (one block west) there are several restaurants that are popular with the premeeting crowd.

The LA 3D club has partnered with the Downtown Independent Theater, 251 S. Main St. between 2nd & 3rd Streets, Los Angeles for monthly movie/video meetings, so there are two meetings a month. Always come early to help set up, network and schmooze.

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# 3D Calendar

Thursday, June 20th, 2019 - View-Master Night

The evening will focus on 80 years of the View-Master. Bring your favorite View-Master viewers and reels to share. We will project selected reels on the big screen. The meeting will also feature a workshop on preparing digital stereo pairs for making your own custom View-Master reels, and a look at methods that can be used to digitize your reel collection. Members are encouraged to bring their own View-Master viewers and reels, both classic favorites and personal reels, to share and project on the View-Master 500 projector. We will also take a look at some of the rare TV appearances of View-Master through the years.



**SWEARING IN** **3D SHOW**

Come One, Come All, to the Amazing, Annual  
★ ★ ★ ★ ★

# AWARDS BANQUET

**When:** Saturday, July 13, 2019  
Cocktails at 7pm

**Where:** Taix French Restaurant  
1911 W. Sunset Boulevard  
Los Angeles, CA 90026

**Price:** \$35 until June 30, \$40 thereafter

Visit [la3dclub.com](http://la3dclub.com) to purchase and tickets and make your meal choice, or contact David Kuntz at [davidkuntz@cox.net](mailto:davidkuntz@cox.net), or 310-377-5393

**FEAST** **AWARDS**

Awards & Honors  
10TY

Funny Hats

# NEWS & NOTES

## from the LA3D Clubhouse

by Lawrence Kaufman, Contributing Editor 3d News

### Cheap 3D Blu-rays

Last Christmas local Big Lots stores has \$5.00 3D blu-rays for sale. Mostly Dreamworks titles, a great price for a 3D blu-ray. Some can still be found at some Big Lots locations, recently I spotted Kung Fu Panda, Megamind and Immortals 3D. I was surprised recently on a visit to CVS where I saw a display of cheap DVDs, which also included some blu-rays. These are branded 'Movies U Buy' and can sometimes be seen at 7-Eleven locations. I have seen these displays in several CVS locations, but never really stopped to check out what they were offering, since it mainly looked like less desirable titles. I was surprised to see two 3D blu-rays at this location, Epic (from the creators of Ice Age) and Dreamworks Penguins of Madagascar the Movie.

Epic does sales for a lot more on Amazon, but Amazon currently have a double feature pack with Rio in 3D for only \$8.83.

### Alita: Battle Angel 3D Blu-ray

20th Century Fox released details of its upcoming 4K Blu-ray of James Cameron and Robert Rodriguez's "Alita: Battle Angel" Fox revealed that the 3D Blu-ray is going to be packaged alongside the 4K Blu-ray; something that's very rare in the 4K Blu-ray world so far. Second, the disc specs revealed that the film is going to be available on 4K BD in both the Dolby Vision and HDR10+ dynamic HDR formats (which, unlike the standard HDR10 format, adds extra scene by scene picture information, to help TVs deliver better picture quality). Given that previously Fox had been exclusively in the HDR10+ camp. Alita's additional Dolby Vision support raises significant questions in the context of the ongoing HDR "war". Fox has confirmed that the film will appear on

4K Blu-ray in just the 2.39:1 aspect ratio. There's no IMAX-related aspect ratio switching. This is a shame, perhaps, given the spectacular 4K Blu-ray picture quality of the IMAX sections in other blu-ray releases.

In the US this may be a \$29.99 Best Buy and Target exclusive, each company's website has it available with different exclusive bonus items. Amazon has it listed at \$50, which may be a resale of Best Buy or Target packages, it will be available Tuesday July 23<sup>rd</sup>. Best Buy also had a 3D Shazam listed, without an image and no info for July 16<sup>th</sup> at \$29.99, this may be in the works at the time of this writing. Amazon does not have a 3D Shazam currently listed, but it does have other formats available for pre-order.

### Danger Girl Returns

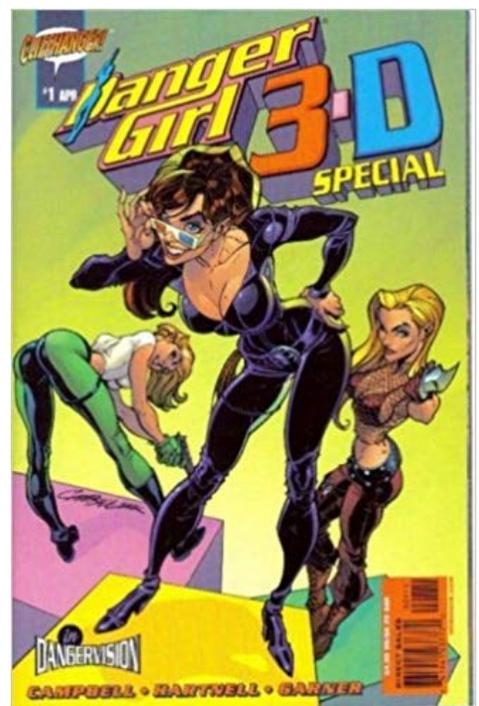
Comic book publisher released 'Danger Girl Dangerous Visions 3-D!' in stores on April 3, 2019 (dated February 2019.) It is available from Bud's Art Books <https://www.budsartbooks.com/> and other online sellers for \$6.99. The online description is: "By J. Scott Campbell and Andy Hartnell. Art by J. Scott Campbell. The long-gone first issue (1998) of J. Scott Campbell's *Danger Girl* (plus the original preview story) are presented here in glorious full color 3-D or as they like to describe it: DANGERVISION! Plus, as an added bonus, an incredible gallery section. Prelude and two complete stories with lots of action, Nazis, and hair-raising escapes. Comes with 3-D glasses! This full color 3D is interesting, it's more readable than regular 3D, with the glasses it's quite well done." Previews are available on the Previews world website [www.previewsworld.com/Catalog/DEC180784](http://www.previewsworld.com/Catalog/DEC180784)

You may be saying to yourself, was-

n't there already a 3D Danger Girl comic book, well there was, in 2003. The previous version can be found online in the one hundred dollar range, so IDW has re-released the previous version which was released by Wildstorm. 'Danger Girl 3-D Special #1 came out in April 2003 (Available February 26th, 2003.) Written by J. Scott Campbell and Andy Hartnell; art and cover by Campbell and Alex Garner. Representing the rare 8-page Danger Girl preview story (from the GEN13 #25 Voyager Pack) and the 32-page issue #1 in 3-D, this Special also includes a 3-D cover gallery of some of the best and most notorious Danger Girl covers ever! 3-D by Ray Zone. A pair of 3-D glasses featuring cool graphics by J. Scott Campbell is included with each issue. The 48 page book sold for \$4.95.

### Danger - Danger, New Version is Not as Good

Comparing the two we find that the new IDW versions is just a reprint and unfortunately not as good. Ray



Zone passed away on 2012, but he does receive the 3D conversion credit in the new book, which confused at least one collector. The IDW version has slightly changed the order of the 3-D Gallery, but other than that the inside pages are the same – almost. It appears that IDW has only copied the former book and not gone back to the original artwork. The art and pages are much darker, causing the 3D not to work as well, the previous version was very easy to read for a color anaglyph. The IDW is slightly taller, by a centimeter or so, yet they have slightly cut off artwork on all four sides. The Wildstorm has changes the cover, the original featured a 3D version of the front cover on the back cover. IDW has a G.I. Joe ad on the back cover. The original had the credits on both the inside front and back covers, with black and white 2D cover art on the inside cover. The new version has an IDW four Danger Girl 2D issue ad on the inside back cover. The inside front cover has the credits with a half page 3D Danger Girl panel. This artwork is blown up from the 3D Gallery, which does not make it easier to view. The 2003 version came with branded Dangervision glasses, the 2019 version has plain white 3D glasses.

### Online Resources

There are countless resources online to learn about 3D. I remember a time not too long ago, when you had to drive to the local library to try to find out about any subject. Now you sit in front of your computer, laptop or pull a device out of your pocket and ask Google a question and you have the answer.

Jeffrey Krause's website is a great resource to see good reproductions of stereoview cards. He has recently completed posting a collection of Coney Island cards, believed to be a complete collection and includes cards backs in many cases. <https://antiquephotographicscollections.com/category/new-york-city/keyword/coney-island/>

The website includes a search box and also has View Categories: African-Americans, Americana, Ballooning, Airships, New York City, Oddities, Circus, Fairs, Clowns, Ventriloquists, Puppets, Automations, Personalities & People, Photographica, Tissues, Wire-Walkers and Daredvils.

<https://antiquephotographicscollections.com/>

### Stereoscopic Display and Application Virtual Library

The SD&A Virtual Library is an online repository of selected Stereoscopic Imaging publications. There are many pioneering books on the topic of stereoscopic imaging - however, many of these titles are often very difficult to obtain. By converting selected publications into electronic editions we hope to make some of these volumes easily accessible once again. What you'll find at: <http://www.stereoscopic.org/library/>

"The Theory of Stereoscopic Transmission and its application to the motion picture" by Raymond and Nigel Spottiswoode, originally published in 1953. "The Theory of Stereoscopic Transmission" provides a theoretical analysis of the three-dimensional geometry of capture and presentation of stereoscopic images as typified by 3D movies. Titles of chapters in the book include: Stereoscopic Depth Range, The Stereoscopic Window, Stereoscopic Calculators, Cameras with Variable Separation and Convergence, Projection, The Human Factor in Stereoscopic Transmission, and much more. An errata list is provided at the end of the book. Also included is an 8 page anaglyph 3D insert "Stereoscopic Diagrams" by Brian Borthwick and Jack Coote which illustrates some of the concepts in the book in 3D.

"Foundations of the Stereoscopic Cinema" by Lenny Lipton, first pub-

lished in 1982. "Foundations of the Stereoscopic Cinema" provides a wide ranging analysis of many stereoscopic topics. The book's primary focus is the stereoscopic cinema, however the book's many background sections are equally relevant to the many different types of stereoscopic display devices available. This book provides a wealth of information for both the novice and also those already active in the field of stereoscopic imaging. Also included with the download is a 5 page errata list.

"Three-Dimensional Photography - Principles of Stereoscopy" by Herbert C. McKay (b1895-d1970). "Three-Dimensional Photography" was first published in 1948, this electronic edition is a copy of the 1953 edition (which was the second printing of the second edition). The main topic of "Three-Dimensional Photography" is stereoscopic photographic technique. Titles of chapters include: Elementary Stereography, Stereoscopic Cameras, Stereographic Technique, Flash in Stereo, Color in Stereo, Pictorial Stereography, Applied Stereoscopy, Polarized Light Applied to Stereoscopy, Close-up Stereography, Trick Work and Hyperstereo. The book also provides a review of a wide range of stereoscopic film cameras, viewers and projectors available at the time. The book touches on a few areas of stereoscopic theory but intentionally does not go into too much detail in these areas. The book contains a glossary of stereoscopic terms and is amply illustrated.

"The World of 3-D Movies" by Eddie Sammons. "The World of 3-D Movies" was first published in 1992. "The World of 3-D Movies" is primarily a filmography of 3-D movies however it also provides an extensive history of 3-D Movies. Titles of chapters in the book include: 3-D in the Beginning and Now, 3-D or Not 3-D, The Formats, The Movies - A Chronology, The Movies - The Fil-

mography, Who Directed What, At Home With 3-D. An errata list is provided at the end of the book.

The SD&A Virtual Library would like to add further free titles to the SD&A Virtual Library, but they need your help. If you or your company is willing to sponsor the scanning of an old stereoscopic imaging text into electronic format, please contact the SD&A conference committee. For information on recent developments in Stereoscopic Imaging, don't forget the Proceedings of the Stereoscopic Displays and Applications Conference.

Further details are available at <http://www.stereoscopic.org/proc/index.html>

StereoWorld.org

The National Stereoscopic Assn (NSA) has added tons of resources to its website. You can find historical lists, such as Stereo Photographers Index, Photo Resource Links, International Stereo Photographers, Western Historical Photograph lists, Watkins Stereoviews, etc. Plus there are indexes for past Stereo World magazines and current Stereo World magazines and early Stereo World magazines for online review. <https://stereoworld.org/nsa-stereo-lists/>

The Los Angeles 3D club

The LA 3D club has a library of interesting articles on the club website: [la3dclub.com](http://la3dclub.com) These articles are about 3D history including vintage 3D movies and more contemporary things. Check out <http://la3dclub.com/category/library/articles-library/news/>

### 50<sup>th</sup> Anniversary of Apollo 11

NASA and other organizations have been looking forward to July 20, 2019 as it is the 50<sup>th</sup> anniversary of the first humans landing on the moon on July 20, 1969. As we have previously discussed, Apollo missions had taken 3D photos of the moon. NASA has been busy with 3D ever



since. There are lots of 3D photos online. Earlier this year stereo pair images of Bennu's Boulder No. 1 were released.

The images provided a 3D view of the large, 170-foot (52-meter) boulder that juts from asteroid Bennu's southern hemisphere and the rocky slopes that surround it. The stereo pair was created by stereo image processing scientists Dr. Brian May, who is also the lead guitarist for the rock band Queen, and Claudia Manzoni. In January, May and Manzoni formally joined NASA's OSIRIS-REx mission science team as collaborators to create stereoscopic data products, which will be used by the team while selecting a sample collection site on Bennu. "I'm proud to have been adopted as a collaborator on the OSIRIS-REx team, along with my colleague Claudia Manzoni," said May. "Our passion is producing stereoscopic (3-D) images from the astounding data that the OSIRIS-REx mission has been collecting." The two images in the stereo pair were taken from slightly different viewpoints, with one of the images meant for the left eye and the other for the right. Versions of the image are online for viewing through a stereoscope or cross-eyed. The cropped and processed images were obtained on December 1 and 2, 2018, by the PolyCam camera during the spacecraft's final approach toward the as-

teroid.

<https://www.asteroidmission.org/bennus-boulder-1-stereo-pair-stereoscope-version/>

### Fuji W1 10<sup>th</sup> Anniversary

It is hard to believe that ten years ago Fuji debuted the W1 camera and the following year they followed it with the W3. Unfortunately they stopped making them and moved away from 3D digital cameras. There is a 3D Fuji list on Yahoo and there has been a lot of discussion about the cameras with members sharing their memories and also sharing photos in the group. This Yahoo group has been pretty quiet with no discussion or only one email a month, until now with the 10 year anniversary, their have been hundreds of postings. [:fuji3d-subscribe@yahoo.com](mailto:fuji3d-subscribe@yahoo.com)

### Some Other 3D internet groups

<http://groups.yahoo.com/group/photo-3d> for general stereo 3-D discussions

Substitute the appropriate group name for these other groups:

OSPS – group for Ohio Club (members only) discussion

sell-3d - for buying & selling of stereo 3-D items

tech-3d - for highly technical 3D discussions

# The 59th PSA Hollywood International Stereoscopic 3D Exhibition 2019

Hear ye, hear ye. Come one, come all...

The Photographic Society of America (PSA) Hollywood International Stereoscopic 3D Exhibition competition is on for 2019. Submit your best 4 digital Stereoscopic 3D photographs to the online competition uploader which becomes active on:

**October 1st, 2019!**

Digital submissions only in side-by-side parallel view JPEG format.

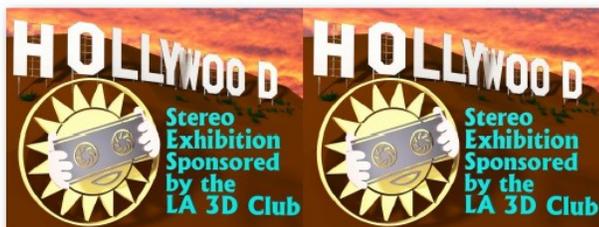
Maximum pixel dimension of  $3840 \times 1080$  pixels ( $2 \times 1920 \times 1080$ ).

Uploader Closes: Midnight, Sunday, October 27, 2019 (PDT) at this link: <http://la3dclub.com/competitions/psa-hollywood-exhibition/>

Selection/Judging: November 3, 2019 at the World Famous 3-D Space Gallery.

Medals and small prizes awarded.

For more information see: <http://LA3Dclub.com> or request here: [hwdexhibition3d@gmail.com](mailto:hwdexhibition3d@gmail.com) If you don't play you can't win.



**Sponsored by the  
Los Angeles 3D Club**

#### Exhibition Dates:

Entry Uploader Open: October 1, 2019  
Uploader Closing date: October 27, 2019 (Midnight, PDT)  
Selection/Judging: November 3, 2019  
Report Cards e-mailed by: November 16, 2019  
Catalog posted and emailed by: December 2, 2019  
Awards mailed by: January 15, 2020

#### Showings:

16th Annual 3D Movie Festival – December 15, 2019  
LA 3D Club Monthly Meeting – January 16, 2020  
San Diego Stereo Club Monthly Meeting – January 22, 2020

**T**he sponsors of this International Exhibition of Photography have been awarded Recognition by PSA, the world's largest patron of international photographic exhibitions. PSA, although it has provided Recognition, is neither a sponsor nor directly involved in the operation of this exhibition.



Valid acceptances received by PSA Members in recognized sections of this exhibition are eligible for PSA Star Ratings, listing in the world-wide PSA Who's Who of Photography and credited towards the PSA Distinctions of QPSA, PPSA, EPSA, MPSA, MPSA2, GMPSA, GMPSA/B, GMPSA/S, GMPSA/G, and GMPSA/P.

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Web Site: <http://www.psa-photo.org>

# COMPETITION RESULTS

## International Stereo Club Competition - Round 3 Results (final) and Image of the Year

*From the Desk of Suzanne Hughes APSA, Director ISCC:  
(Edited for clarity)*

The results are in from the 3<sup>rd</sup> and final round of the ISCC 2018-2019 Season. Thanks are extended to David Kuntz, Carl Wilson and the LA 3-D Club for hosting this round. The judges were **John Hart, James Comstock** and **Scott Ressler**. There was a clear 1<sup>st</sup> place winner this round. The next 3 images had the highest ranking so they received 2<sup>nd</sup>, 3<sup>rd</sup> and 4<sup>th</sup> place ribbons. The five next images received 12 points in the judging round so were awarded Honorable Mentions. Thanks for all the work to host this third and final round of the season.

### ROUND 3 WINNERS:

1<sup>st</sup> Place: *The Face of Infinity* by William Kiraly of the Ohio Stereo Photographic Society (below)

2<sup>nd</sup> Place: *Mesa Arch 1* by Lee Pratt of GA-3D

3<sup>rd</sup> Place: *Pretty Flower* by George Themelis of the Ohio Stereo Photographic Society

4<sup>th</sup> Place: *All In* by John Bueche of the Ohio Stereo Photographic Society

HM: *Airport Lineup* by David Brown of the Puget Sound Stereo Camera Club

HM: *Bean Reflections* by George Themelis of the Ohio Stereo Photographic Society

HM: *Craig's Hut Sunset* by Mark Brennan of the Sydney Stereo Camera Club

HM: *Jamie with Mirror* by William Kiraly of the Ohio Stereo Photographic Society

HM: *Vivid Sydney* by Mark Brennan of the Sydney Stereo Camera Club

Congratulations to the Ohio Stereo Photographic Society for having five of their six images place within the top 9 positions!

### FINAL CLUB STANDINGS

1. **Ohio Stereo Photographic Society** =  $68.5^* + 67 + 75 = 210.5$  points

2. LA-3D Club =  $67 + 71 + 70.5^* = 208.5$  points

3. Sydney Stereo Camera Club =  $70 + 67 + 64 = 201$  points

4. GA-3D Club =  $64 + 62 + 66 = 192$  points

5. Detroit Stereographic Society =  $65 + 63 + 57 = 185$  points

6. Cascade Stereoscopic Club =  $61 + 62 + 59 = 182$  points

7. Puget Sound Stereo Camera Club =  $57 + 57 + 63 = 177$  points

Baltimore Camera Club =  $47 + 45 + 50 = 142$  points

Congratulations to The Ohio Stereo Photographic Society for finishing with the top number of points!

### BEST CLUB PARTICIPATION

Congratulations to the **Detroit Stereographic Society** for once again winning the Club Participation award. They used 15 different club members' images!

### IN SUMMARY

This was the first season that we used the 1920x1080x2 format. We had some wonderful images this year. The first place club changed after each round. Most of the clubs were sending in release forms as images from new people were used. We had a great year.

*From the Desk of Carl Wilson, Inter-Club Competition Director*

Holy 3-D Excellence Batman! After coming in 1<sup>st</sup> place last year, we missed it by only two points this year. This indicates we are doing something very right! By hosting this competition, we got there on the strength of the twelve images we submitted in the first two rounds, and that is something to be very proud of! This year we entered photos from **John Hart, James Comstock, Andrew Parke, Barry Rothstein, David Kuntz, Eric Kurland, Abe Perlstein, and yours truly**. We would have seen a broader array of photographers entered this year had we not sat out this last round. As always, I want to personally thank all of our fabulous club photographers that made this 2<sup>nd</sup> place finish possible. You give me a hard time selecting photos for ISU (and CODE) as I sort through our club competitions searching for gold. And boy did we find gold this year...

**IMAGE OF THE YEAR RESULTS**

This is the second year in a row that we have taken 1<sup>st</sup> place in the Image of the Year competition! This year the top prize went to....**Eric Kurland "Chihuly Blue 2"**



Just keep entering your best pics fellow clubbers and you never know when your photo may show up in an ISCC competition, a CODE show or winning first place! Until next time, happy snapping!



## May Club Competition Results

By David W. Kuntz

We ended the Club competition year with a relatively small, but excellent, group of images. The winners of the May competition are listed here. You'll have to wait for the July Awards Banquet to find out who won in the cumulative standings for 2018-19.

Our judges in May were John Hart, Scott Ressler and James Comstock. In addition to judging our Club competition, they were also tasked with judging the International Stereo Club Competition (ISCC) in which our own club participates. Results from that competition can be found elsewhere in this issue. Thanks also to Ed Ogawa who acted as projectionist, Lawrence Kaufman who called scores, and Lucy Chapa who assisted me at the scoring table. I hope to see you all at the Banquet in July.

### May 2019

Image	Maker	Score
<b>A Group Standard Award</b>		
Magnificent Wave Carousel	Carl Wilson	26
<b>A Group Standard Honorable Mentions</b>		
Grasshopper	Lawrence Kaufman	25
Sunset Rocks	David Kuntz	25
Plaza Inn	Carl Wilson	25
<b>Theme Award "Soft" Winner</b>		
Masuji Soto In Paradise	Abe Perlstein	24

### President's Message for June, 2019

Eric Kurland has been busy this month featuring ViewMaster materials in his Secret Underground Lair. He is also working on remastering the only vintage 3-D movie shot in Mexico, El Corazon y la Espada. There's a lot going on in the Hart household. My birthday falls on Sunday, June 16 which is also Father's Day. Family and friends have arranged a number of celebratory dinners at local watering holes. Eric is screening The Maze at the Downtown Independent also on June 16.

Many club members are taking advantage of a group order of 3-D LeTVs from Leslie Totaro at a bargain price. Jim Baternik has already brought 28 of these TVs to the southland and is contemplating making another trip. I had already ordered one of these large screen TVs which has been sitting in my living room in a big box waiting to be set up. Jim will be bringing a backup for me to the June club meeting.

I have traditionally roomed with my Colorado namesake at summer NSA Conventions. John tells me that he will not be making the Akron event this year, so let me know if you're attending and would like to share a room. See you at the meeting,

*John*

# Excessive Deviation in 3D Projection

## \*\*\* And How to Avoid It \*\*\* (Part II)

In the previous Tutorial we explained what stereoscopic deviation is, how it is expressed and measured, and gave basic guidelines for the amount of stereoscopic deviation that is acceptable:

- **3% deviation** is acceptable for medium screen stereo projection (as in our club)
- **2% deviation** is preferred for large screen projection (NSA)

### Case Study

Consider the stereo image shown in **Fig. 1**. It looks OK on paper or my computer screen (even though my eyes/brain are calibrated to detect excessive deviation on my computer monitor and can anticipate problems with this pair).

I used SPM and measured the following:

- 55 pixels from the stereo window to the near object
- 180 pixels from the stereo window to the far object

To express this as a percentage, we can divide these numbers by 1920 pixels (which is the maximum width of the projected image and how our club projection is set):

$180/1920 = 9.3\%$  (about 3x the recommended 3%), so **this image has excessive deviation**. On our club's 80 inch screen the on-screen deviation is ~6.5 inches, which is excessive. Furthermore, because the distant object is

bright against a totally dark background, this image shows a lot of ghosting.

What could have been done to improve this image?

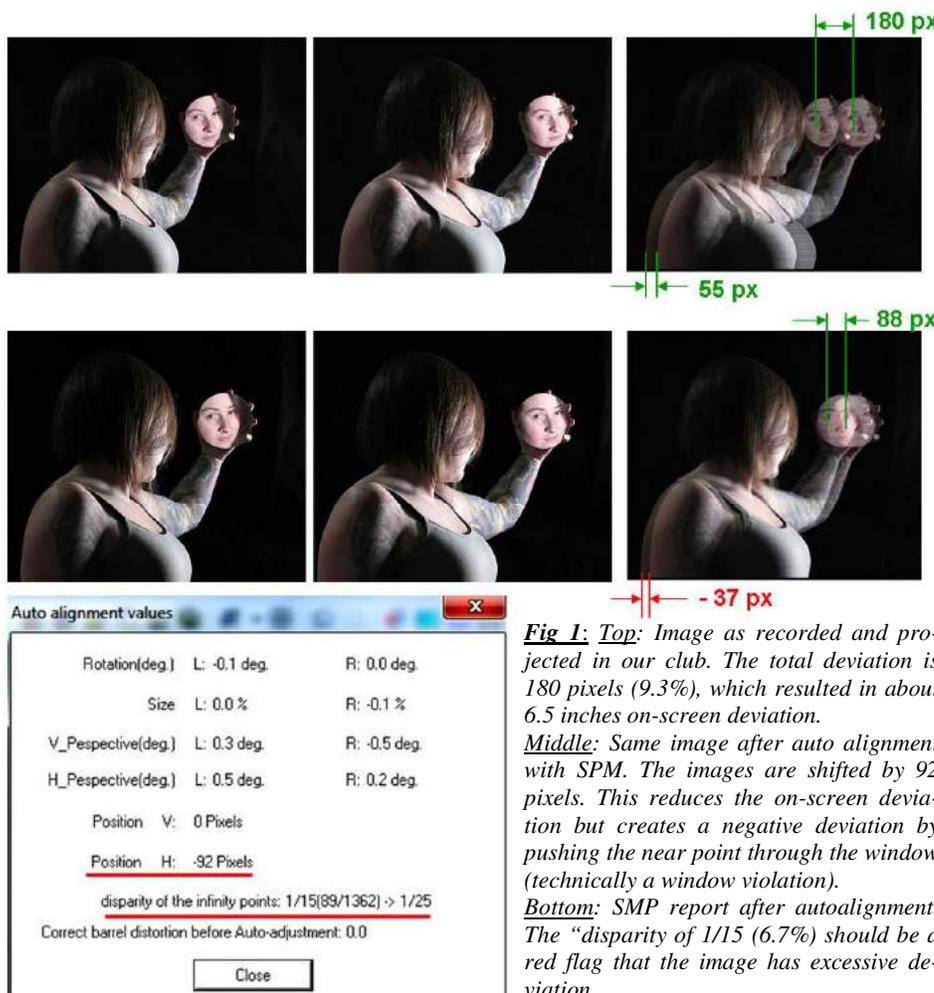
1. Record it with less deviation. Because this is a staged shot, the photographer could have 1) used a camera with a smaller stereo base, 2) moved back and zoomed in (or cropped).
2. Even with the amount of deviation recorded, the picture could have been aligned differently to minimize on-screen deviation. The first step is to put the near object at the window level. This would remove the 55 pixels, the gap between the window and the near object. The deviation would have been  $180-55 = 125$  pixels (6.5%, still too large but now ~2x instead of 3x).
3. The image could have been pushed through the window to reduce the deviation further. There will be a "window violation" but because this is confined to the bottom of the screen, it is not as severe as a side violation and, in my opinion, it is preferable to excessive on-screen deviation and ghosting.

This (#3) is exactly what SPM does with auto-alignment under the default settings (see **Fig. 1**). SPM shifted the image by 92 pixels to bring the positive deviation to 88 pixels (4.5%). There is a negative (in front of the screen) deviation of 37 pixels.

I recommend using SPM autoalignment under the default settings (**Fig. 2**) and studying the report that pops up. This warns of any potential excessive deviation issues. Do not adjust the window (increase pair separation) without a good understanding and experience.

### How to Minimize Deviation

Here is a list of things one can do to minimize deviation and thus avoid



**Fig 1:** *Top:* Image as recorded and projected in our club. The total deviation is 180 pixels (9.3%), which resulted in about 6.5 inches on-screen deviation.

*Middle:* Same image after auto alignment with SPM. The images are shifted by 92 pixels. This reduces the on-screen deviation but creates a negative deviation by pushing the near point through the window (technically a window violation).

*Bottom:* SMP report after autoalignment. The "disparity of 1/15 (6.7%) should be a red flag that the image has excessive deviation.

excessive deviation in projection.

While Shooting:

1) **Do not come too close to the near object.** A rule of thumb is that *the near object should be no closer than 30x the distance of the lenses*, if infinity is in the picture. For the Fuji camera (B = 70mm) this comes to 2.2m (about 7 feet). For the Panasonic 3D1 camera (B = 30mm) this comes to 0.9m (3 feet). You can come closer to the near object if there is no distant background in the picture.

2) If this is an option: **Switch to a camera with a shorter lens spacing** (for example, from the Fuji to the Panasonic 3D1). Stereoscopic deviation is proportional to the distance of the lenses (stereo base).

3) **Avoid distant background.** You can change your angle of view, use artificial background (black cloth or colored construction paper, for macros), use flash (will turn the background dark) to minimize the background. Here are some tricks that I use when I shoot macros: 1) Shoot against the (featureless) sky. Also, shoot facing down so the ground is the background. 2) Hold the (small) object in my hands (this also adds a scale, in addition to blocking the background.) 3) Use flash to darken the background.

4) **Step back and zoom in.** This is not intuitive because doubling the distance and doubling the focal length results in the same deviation, as seen by the formula:  $d = FB/I$ , (double F, double I, get the same d). But this is true only if there is infinity in the picture. If there is no infinity then this simple advice will reduce deviation. In the extreme when the background is completely removed, it can be shown that doubling the distance and the focal length will reduce the deviation by half ( $d \sim FB/I^2$ , double F, double I, get  $d/2$ ).

5) If possible, **measure or calculate the deviation** to make sure it is not excessive. When taking single camera hyperstereos, an easy solution for me is to use my phone as the camera or as a measuring tool: Take a picture and have the iSteroid app calculate the deviation. I aim for 1-3% (2% is a good choice). If I want to use a different camera, I take the picture using the same stereo base.

In Post Processing:

Use SPM to measure the deviation. If this is excessive (>3%) then there are several options:

1) **Crop the image** to remove near or distant objects. Note however that cropping will also increase the overall deviation when resizing to the same image size, so be careful with cropping.

2) **Optimize stereo window placement:** Place the near object at the stereo window or push through the window to minimize the deviation of the background [1]. Try to avoid window violations but remember that top/bottom violations are preferable to side violations. There is a technique called **“floating window”** where the stereo window is placed in front of the screen. This reduces the deviation without violating the window. This technique deserves its own Tutorial.

3) **Reduce the overall size** of the image. This can be done by putting black borders at the top and bottom and the sides. Reducing the size reduces the deviation proportionally. The drawback of this method is that the image will look smaller in projection. Still, this can be a valid method to salvage an interesting image.

4) **Use a photo-editing program to remove the background.** Maybe one day there will be an easy to use program that will adjust the stereo image to reduce the deviation, as if it was recorded with a shorter stereo base.

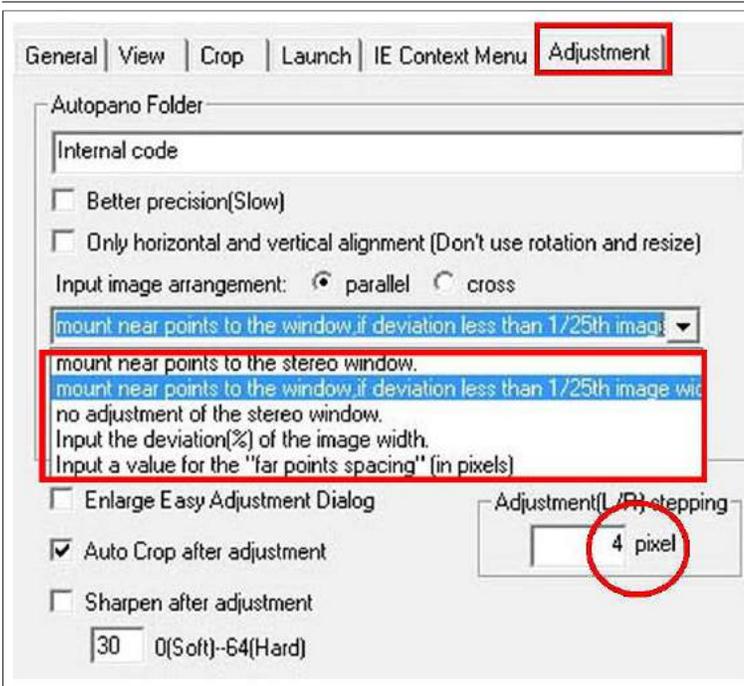
In Projection:

Usually, stereo projection is set with the stereo window coinciding with the projection screen. But, for large screen projection, some projectionists set the stereo window in front of the screen. This is similar to the **“floating window”** (essentially, the projection setup puts the same **“floating window”** on all images) and it will reduce the on-screen deviation.

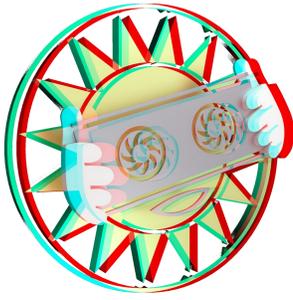
Some issues with this is that it does not work with single 3D projectors or with projectors that do not have lateral lens shift. I have no experience with this and I understand that it is not used at NSA or our club.

George Themelis

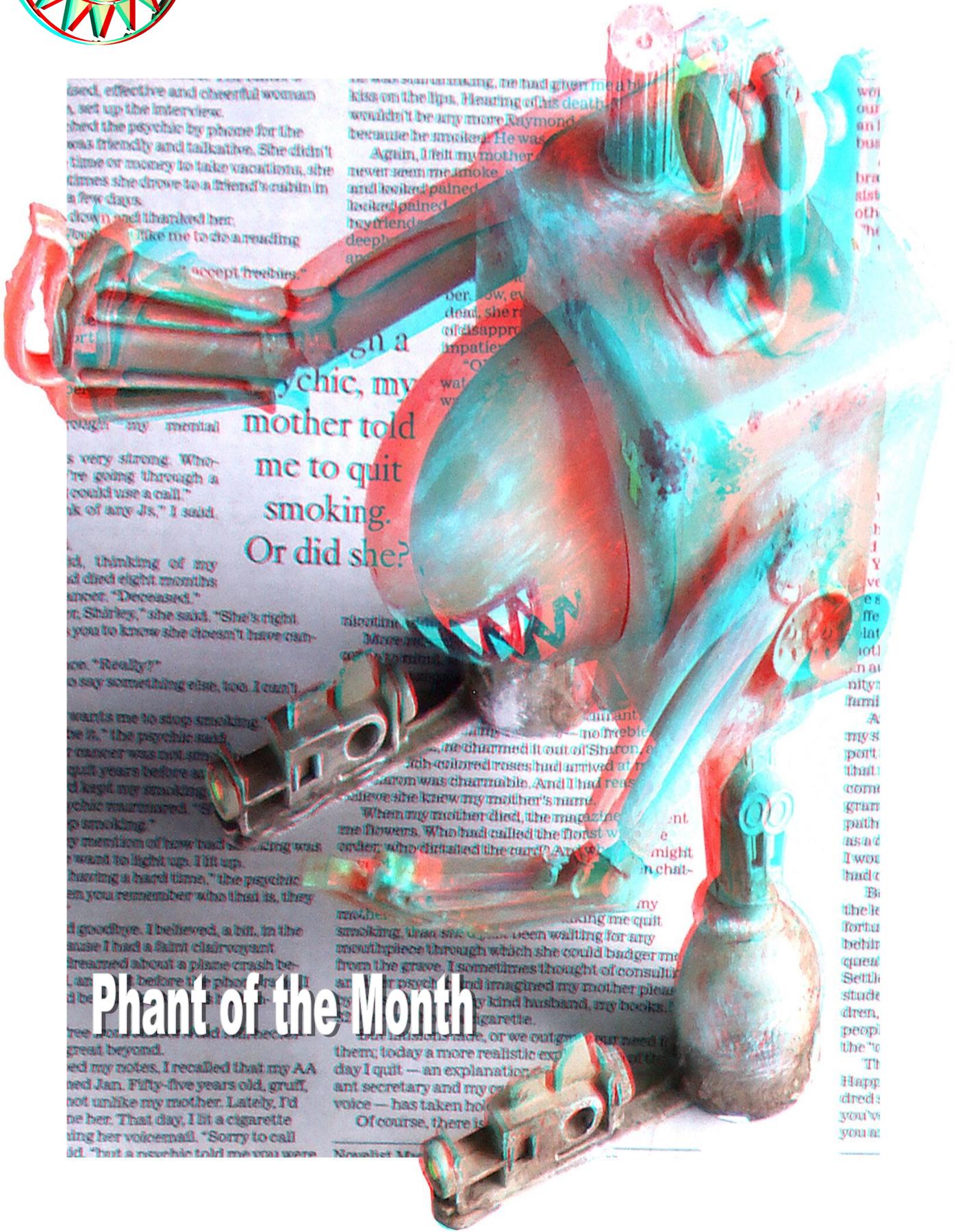
[1] I had an interesting discussion regarding this. For some people, putting the near object closer to the window changes the character of the 3D image. I plan to address this, and also the floating window, in a future Tutorial.



*Fig. 2: SPM preferences for adjusting the stereo window during auto alignment. I recommend using the default setting, which warns for excessive deviation. I have only changed the adjustment sep from 4 (circled) to 10 pixels on my computer. This allows for faster adjustment of the stereo window when pressing the arrows, but by holding the shift key, the adjustment defaults to 1 pixel.*



# 3d News



used, effective and cheerful woman  
set up the interview.  
I phoned the psychic by phone for the  
was friendly and talkative. She didn't  
time or money to take vacations, she  
times she drove to a friend's cabin in  
a few days.  
down and thanked her.  
I'd like me to do a reading  
"I accept freebies."  
...ugh a  
...chic, my  
...mother told  
me to quit  
smoking.  
Or did she?  
...d, thinking of my  
...d died eight months  
...ncer. "Deceased."  
...r, Shirley," she said. "She's right  
...you to know she doesn't have can-  
...ce. "Really?"  
...o say something else, too. I can't  
...wants me to stop smoking  
...be it," the psychic said.  
...r cancer was not sm-  
...quill years before as  
...d kept my smoking  
...chic maintained. "St-  
...p smoking."  
...y mention of how bad sm-  
...ing was  
...want to light up. I lit up.  
...having a hard time," the psychic  
...en you remember who that is, they  
...d goodbye. I believed, a bit, in the  
...use I had a faint clairvoyant  
...dreamed about a plane crash be-  
...an... before I'd pho-  
...d be...  
...ree...  
...great beyond.  
...ed my notes. I recalled that my AA  
...ned Jan. Fifty-five years old, gruff,  
...not unlike my mother. Lately, I'd  
...ne her. That day, I lit a cigarette  
...ing her voicemail. "Sorry to call  
...id. "But a psychic told me you were  
...kiss on the lips. Hearing of his death  
...wouldn't be any more Raymond  
...because he smoked. He was  
...Again, I felt my mother  
...never seen me smoke  
...and looked pained  
...lacked pain  
...boyfriend  
...deeply  
...and  
...ber, how, ev  
...dead, she r  
...of disapp  
...impatie  
..."O  
...wat  
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## Phant of the Month

There's still time!

# Reserve Your Tickets for the Annual Awards Banquet Now!

When: **Saturday**, July 13, 2019  
Cocktails at 7pm



Drinks!

Where: Taix French Restaurant  
1911 W. Sunset Boulevard  
Los Angeles, CA 90026

Price: \$40 per person



Visit [la3dclub.com](http://la3dclub.com) to purchase and tickets and  
make your meal choice, or contact  
David Kuntz at [davidkuntz@cox.net](mailto:davidkuntz@cox.net), or 310-377-5393



Mind numbing  
ceremonies!

Note that the banquet is on the 2nd Saturday  
not the 3rd Thursday! That will give more time  
to cut loose. Get your tickets at [La3dclub.com](http://La3dclub.com)

There will be no August Meeting due to ISU and  
3Dcon. I am not sure if we will have an August  
3D news but we will try.

## Editor's Note on Phantograms

We are adding a new feature of the 3D news which is an advantage of going all digital. Barry Rothstein has generously allowed us to include a phantogram per month to show in our newsletter.

Not all of the images on this site are phantograms or even anaglyphs, but these are. So what is a phantogram? A 'phant' is designed to precisely imitate normal vision. Give each eye the same information it would get if you were there, and the images will jump right off the pages. How to do it? Shoot from an angle, reverse the effects of perspective, and resize proportional to the original scene. If you want to learn to do phants, here's a tutorial on making them. They're not easy, but they're extremely fun and cool once you get the hang of it. Sadly, ... when you're using a computer, YOU'RE SEEING THEM WRONG! You're looking at your monitor straight on, but phantograms are shot back from an angle, and they're supposed to be viewed back from an angle. Then the objects and scenes will be true to life. Try viewing on your monitor from a 45 degree, or worse a 30 degree angle, and it's ugly, you lose a lot of light and resolution. So, ... to see these properly it would be easiest to them out. Remember these are not to be used commercially. Please see [Barry's website](#) for more information.



[Phantogram of the Month](#)

## Editor's Note on Charlie Piper's Technical Pages

Longtime club member David Starkman recently digitized Charlie Piper's Technical Pages and sent me the pdf. I thought it would be a good idea to put excerpts of these in this newsletter even though the years have effected their relevancy. Charles Piper was a part time optical designer and former amateur telescope maker when he bought his first Stereo Realist. Until joining the Stereo Club of Southern California in 1966, he made stereograms purely for his own amusement. In 1969 and 1970 he began writing a monograph on stereo which he felt was needed to help new members of the club get started on the right foot. A few excerpts of this material were printed in the 3D NEWS in 1970-74, and in 1975 one page selections became a regular feature. When stereographers outside the club saw 3D NEWS and asked for reprints of THE TECHNICAL PAGE back to Installment #1, it was decided to make the back issues available at cost to all interested stereographers. The author is a graduate of M. I. T. and a Registered Professional Engineer. I have noticed that a lot of other newsletters print articles like "20 years ago this month...". Unfortunately our back issues of the 3D News have somehow been lost so we are not able to do that. On a side note if anyone has 3D News's before 1999 I would appreciate it if you could scan them and forward them to me. My contact information is at the bottom of the page.

[Technical Pages from 40 Years ago in the "3D News" -- Photographing in Aquariums.](#)

## Appeal From the Editor

If you have been reading the 3D News for the last year you will notice we have been blessed with the excellent articles that Dr. T has been allowing us to reprint from The Ohio Stereo Club Newsletter. We have learned recently that he has most deservingly been named editor of the Stereoscopic News, the publication of the International Stereoscopic Union. I would assume that he will have less time to do articles so I am hoping that some members may step up and contribute articles of their own. Please contact me at 949 215 1556 or [steve@berezin.com](mailto:steve@berezin.com) to help this newsletter.

*Steve Berezin*

★★★★★★★★★★★★★★★★★★★★  
 ★ **Join The LA 3D Club** ★  
 ★★★★★★★★★★★★★★★★★★★★

If you live in the Los Angeles area, or if you simply want to keep up on activities in the global 3D community, consider membership in the LA 3D Club. Membership includes many 3D benefits, among them monthly meetings (including five 3D photo competitions per year), monthly 3D film screenings, workshops on various 3D techniques, 3D photo exhibitions, subscription to our newsletter, the 3D News, and unique and stimulating 3D programs. But the most important benefit is in the membership itself. Members come from all types of fields and arenas of artistic and photographic creativity and range from enthusiasts to professionals. Conversations are diverse, interesting, and are a good source for learning more about what is going on in this field. Club membership includes use of the club library which has 3D movies, stereo slides and books on 3D that can be checked out. **Visit our website at [La3dclub.com](http://La3dclub.com) WE ARE ACTIVELY SEEKING NEW BOARD MEMBERS. PLEASE CONTACT [DAVID KUNTZ](mailto:DAVID KUNTZ) IF INTERESTED.**

Single Membership \$30 per year, Dual Membership (spouses and significant others) \$40, 3D News (Hardcopy) Subscription only \$20, International Subscription Only to 3D News \$25 per year. To inquire for full details about membership in the LA 3D Club, send an email to [membership@La3dclub.com](mailto:membership@La3dclub.com).

This schedule is subject to change. Check [La3dclub.com](http://La3dclub.com) for updated information. LA3D Club meetings are held the third Thursday of the month (August & December meetings are usually banquets or parties.) commencing at 7:15 PM. Meetings are usually held at the [Pasadena Armory for the Arts, 145 N. Raymond Ave., Pasadena, CA 91103](http://Pasadena Armory for the Arts, 145 N. Raymond Ave., Pasadena, CA 91103). One block east of Fair Oaks, one half block south of Walnut, across from the band shell and park and only two and a half blocks south of the 210 freeway's Fair Oaks exit. Parking is available in the [St. Andrew's Church parking lot](http://St. Andrew's Church parking lot) on the northeast corner of Raymond and Walnut. Meetings end at 10:00 P.M. Between Union Street and Fair Oaks Ave. (one block west) there are several restaurants that are popular with the premeeting crowd.

The LA 3D club has partnered with the [Downtown Independent Theater, 251 S. Main St](http://Downtown Independent Theater, 251 S. Main St) between 2nd & 3rd Streets, Los Angeles for monthly movie/video meetings, so there are two meetings a month. Always come early to help set up, network and schmooze.

LA 3D Club Board Members		
<b>President</b> John Hart <a href="mailto:president@La3dclub.com">president@La3dclub.com</a>	<b>Workshops</b> David Kuntz <a href="mailto:workshops@La3dclub.com">workshops@La3dclub.com</a>	<b>Social Networking/PR</b> Jodi Kurland <a href="mailto:pr@La3dclub.com">pr@La3dclub.com</a>
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<b>Membership</b> Jodi Kurland <a href="mailto:membership@La3dclub.com">membership@La3dclub.com</a>	<b>Technical/ Programs</b> Eric Kurland <a href="mailto:programs@La3dclub.com">programs@La3dclub.com</a>	

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# 3D Calendar

**SWEARING IN** **3D SHOW**

Come One, Come All, to the Amazing, Annual  
★ ★ ★ ★ ★

## AWARDS BANQUET

**When:** Saturday, July 13, 2019  
Cocktails at 7pm

**Where:** Taix French Restaurant  
1911 W. Sunset Boulevard  
Los Angeles, CA 90026

**Price:** \$35 until June 30, \$40 thereafter

Visit [la3dclub.com](http://la3dclub.com) to purchase and tickets and  
make your meal choice, or contact  
David Kuntz at [davidkuntz@cox.net](mailto:davidkuntz@cox.net), or 310-377-5393

**FEAST** **AWARDS**

Awards & Honors  
10TY

Funny Hats

Old fashioned 3D double feature. Shot on film and presented in DCP. Aero Theatre • Sat, Jul 6, 2019 • 7:30pm

[http://www.americancinemathequecalendar.com/content/jaws-3D-ape?](http://www.americancinemathequecalendar.com/content/jaws-3D-ape?fbclid=IwARIRMGzvMOteXk9zw2GDW38iLTqcsPoQeB55oFedEexmmRRIZ6ymVCTid8w)

[fbclid=IwARIRMGzvMOteXk9zw2GDW38iLTqcsPoQeB55oFedEexmmRRIZ6ymVCTid8w](http://www.americancinemathequecalendar.com/content/jaws-3D-ape?fbclid=IwARIRMGzvMOteXk9zw2GDW38iLTqcsPoQeB55oFedEexmmRRIZ6ymVCTid8w)

**JAWS 3D** 1983, Universal, 99 min, USA, Dir: Joe Alves

The Brody family is back in the third installment of the JAWS series, starring Dennis Quaid and Bess Armstrong. This time out, police chief Brody's son is all grown up and ready to marry a killer whale biologist when an undersea exhibit opens at the local Sea World resort and a great white shark sneaks in. As Quaid, Armstrong and crew deal with the ensuing havoc, they soon realize the situation is even more dangerous than they thought. The 3D cinematography gets the audience closer to the action than they've ever been, from waterskiing human pyramids to a realistic and terrifying wave of destruction. *3D!*

**A\*P\*E** 1976, Kino Lorber, 87 min, South Korea/USA, Dir: Paul Leder

A freighter glides across the still waters of the Pacific; its cargo is a recently captured 36-foot-tall ape. Suddenly a giant fist bursts through the deck, sending the sailors sprawling - the A\*P\*E (Attacking Primate monster) is loose! After battling a very large snake and a giant white shark, A\*P\*E defies the JAWS of the great white and is the victor. An American actress (Joanna Kerns, TV's "Growing Pains") arrives in South Korea to appear in a film at the same time that A\*P\*E does and must survive as the beast destroys the city of Inchon and everything in his path. Paul Leder (I DISMEMBER MAMA) co-wrote and directed this cult classic that needs to be seen to be believed. Co-starring Hollywood veteran Alex Nicol.

*Special Ticket Prices: \$15 General, \$13 Cinematheque Members. No vouchers. | Screening format: DCP*

## Upcoming 3D Conventions

3D-Con 2019 – Tuesday July 30 2019 – Monday August 5 2019 in Akron, Ohio. Co-chaired by Barb Gauche and John Bueche. \$129 room rate. 45th Annual 3D-Con presented by the National Stereoscopic Association, Trade Fair, 3D Projection, Photography & 3D Workshops, 3D Art Gallery, Historic & Modern Stereo Card Exhibits, Image Competitions, Photography Excursions, Photo & Equipment Auction, Speakers and more. Akron, OH. Website: [3D-con.com](http://3D-con.com)



International Stereoscopic Union (ISU) - The 22nd ISU Congress is being held in Lübeck Germany from August 20 – 26, 2019. [isu3D.org](http://isu3D.org) Check out what is planned at this link: [isu2019.org](http://isu2019.org)

PSA Conferences - The Photographic Society of America (PSA) host their annual conference in the fall. They have at least an evening of 3D, many photo excursions and many workshops, Sunday, September 22<sup>nd</sup> – Saturday Sept. 28<sup>th</sup>. PSA will be in Spokane, Washington.

## Upcoming PSA Exhibitions

July 16, 2019 – SSA, Stereoscopic Society of America. Stereocards only. Form: [detroit3D.org](http://detroit3D.org)

August 19, 2019 – Third Dimension Society, [thirddimensionsociety.org](http://thirddimensionsociety.org)

September 14, 2019 – Chicago Lighthouse Digital & Prints.

<http://chicagostereocameraclub.org>

September 23, 2019 – Detroit Stereo, 3 sections digital and slides. [detroit3D.org](http://detroit3D.org)

October 14, 2019 – Cascade, 3 digital sections. [www.3Dpdx.org](http://www.3Dpdx.org)

October 27, 2019 - 59th Hollywood, [La3dclub.com](http://La3dclub.com)



## President's Message for July, 2019

4th of July fireworks are just around the corner and hot weather is upon us. I'm going to miss "June Gloom", especially during my two mile morning walk. I recently acquired four new 3D BluRays to add to my collection. I hadn't seen Jivaro since it was playing in theaters nearly seventy years ago. Set in South America among the Jivaro head-hunters, Fernando Lamas and Rhonda Fleming make a handsome couple in this action adventure. I watched Coco for the first time and liked it so much I immediately watched it a second time. For an animated cartoon, Coco has complex characters and builds to an emotional climax. Both films had exceptional 3D.

I'm looking forward to the images of the year show and the banquet and installation of officers at Taix this month. Hopefully we will have some new officers to install. The end of the month will bring some of us to Akron, Ohio, for the NSA Convention. My Colorado namesake and John Boland have both bailed as hotel mates. Please get in touch if you are interested in sharing my hotel room with me. Barbara Gauche has asked me to host a movie SIG on Saturday morning at the convention. I'll miss Colorado John and Ron Labbe this year. I'm assuming Dr. T will be attending since he lives nearby. It's always fun to renew 3D acquaintances

from outside our L.A. group.

*John*

# NEWS & NOTES

## from the LA3D Clubhouse

by Lawrence Kaufman, Contributing Editor 3D News

### Avatar Sequels Pushed Back Again

Disney announced the “Avatar” sequels release dates have been pushed back again. The previous dates had been announced prior to the Disney purchase of 20th Century Fox. Ten years ago, James Cameron’s 2009 film grossed \$2.8 billion at the box office worldwide. Now that Disney is captaining the “Avatar” franchise, the studio is pushing the release dates of the James Cameron’s multi-billion-dollar franchise sequels. Disney announced that the release of the untitled “Avatar 2” has been pushed a year to December 2021, from its previous December 2020 date. I will note that it had already been announced for December 2014, December 2016, December 2017, December 2018, December 2019 and finally December 18 2020. The third film will be delayed two years to December 2023, it had previously been set for December 2017, December 2018 & December 17, 2021. The fourth bumped from December 2024 to December 2025, it had previously been set for December 2018, December 2019 & December 20, 2024. The fifth film which had only been announced in 2016 had been set for a December 19, 2025 release, but is now expected to be released in December 2027.



James Cameron’s 2009 film broke box office records, grossing \$2.8 billion worldwide, becoming the highest grossing film worldwide, a record that Marvel’s “Avengers: Endgame” will likely pass, ten years later. Disney acquired “Avatar,” and a slew of other films, franchises and intellectual property from Fox after finalizing its \$71.3 billion acquisition for Fox’s TV and film entertainment business. Disney also announced that it was pushing the release date for Fox’s X-Men film “New Mutants” and removing a planned “Gambit” film starring Channing Tatum from the schedule all together. “Avatar” and “Avatar 2 & 3” star Sigourney Weaver had told the Hollywood Reporter in October 2018, that the first two of the four sequels had wrapped principal photography and that she was taking a short break preparing to be “busy doing Avatar 4 and 5.”

Also back in November 2018, BBC News leaked what appeared to be the titles for Cameron’s upcoming sequels. Citing what it said was studio documentation regarding future “Avatar” plans, the news outlet reported that the titles for the second, third, fourth and fifth films were:

“Avatar: The Way of Water,” “Avatar: The Seed Bearer,” “Avatar: The Tulkun Rider” and “Avatar: The Quest for Eywa.” For now we will have to journey to Florida and visit Walt Disney World’s Animal Kingdom theme park to experience Pandora – the World of Avatar, where you can fly on the back of a mountain banshee during the 3D ride over this vast moon.

### Phantograms

You are probably aware that former LA 3D Club president Barry Rothstein sends out a weekly email phantogram. You can check them out at his site: [www.3Ddigitalphoto.com](http://www.3Ddigitalphoto.com) Along with lots of other cool 3D information.

Barry has had his anaglyphs featured in another weekly email entitled Concepts, which just celebrated 12 years of publishing. Concepts comes from Tony Shappstony@shapps.com in England and features 3D, panoramas, prize drawings and other news, including contributions from LA 3D club member and stereographer John Rupkalvis.

## Dinosaurs of Antarctica

Giant Screen Films announced "Dinosaurs of Antarctica," a large-format film will be launching globally into museum and IMAX® cinemas in February 2020. Dinosaurs will be available in 2D and 3D and Dome in 40 minutes or 20 minute versions. The first original large-format dinosaur film in over a decade, "Dinosaurs of Antarctica" will introduce audiences to the amazing and bizarre prehistoric creatures that inhabited Antarctic forests and swamps hundreds of millions of years ago. With major support provided by the National Science Foundation, the film follows a team of paleoecologists on a quest to understand the southern continent's profound transformation, from a warm and bio-diverse Mesozoic to the frozen desert we know today. "Dinosaurs of Antarctica" checks so many boxes for museum cinemas, a science and natural history odyssey, dazzling locations (including the stunning New Zealand dinosaur backgrounds and remote Antarctic research camps,) industry-first drone and camera technology, next-level CGI, a robust NSF-funded outreach package, and a subject that always, always appeals to our fascination—dinosaurs," said Andy Wood, pro-

ducer of the film. "Dino enthusiasts will delight in the new-to-science animals brought to life for the first time on a cinema screen."

"This subject is surprising and novel for kids and adults," said Deborah Raksany, producer. "It's awe-inspiring to imagine prehistoric Antarctica as lush, green and filled with life, and the story of research and discovery on a remote, frozen glacier is equally compelling," she said. "This film will reveal science 'beyond the bones,' exploring ecology, climate science, and other timely topics that will meet curricular objectives and fascinate lifelong learners."

Highly anticipated by the museum cinema industry, "Dinosaurs of Antarctica" scored as the #1 film in development at two consecutive GSCA Film Expo annual events. It's also the #1 dinosaur subject ever tested by Giant Screen Films, outscoring "Dinosaurs Alive"(2007,) GSF's blockbuster museum cinema classic grossing over \$50M at the box office.

### More Online Resources

You can find images of almost every (if not every) View-Master type viewer on this website, it is pretty

interesting seeing how the viewers have changed and all the different versions and competitor viewers have come and gone. Checkout:

<http://www.viewmaster.co.uk/>

Stereo photo blog

<http://3Dstereophoto.blogspot.com/>

3D Film Archive, info and history about 3D movies <http://www.3Dfilmarchive.com/>

Dan Shelley's website with links and resources <http://www.dddesign.com/3Dbydan/>

Ron Labbe's website with links and resources <https://www.studio3D.com/>

Dennis Green's Greenhouse Productions, buy videos of workshops and tutorials given at past conventions - <http://www.3Dphotoworkshops.com/>

LA 3D Club - <http://La3dclub.com/>

Stereoscopic Society of New Zealand - <https://www.ssnz.co/>

Golden Gate Stereoscopic Society - <http://ggstereo.org/>

Victorian 3D Society - <http://www.vic3D.org.au/>

Ohio Stereo Photographic Society - <http://www.drt3D.com/ohio3D/>

Third Dimension Society - <https://thirddimensionsociety.wordpress.com/>

Chicago Stereo Camera Club - <http://www.chicagostereocameraclub.org/>

Detroit Stereographic Society - <http://detroit3D.org/>

Sydney Stereo Camera Club - <http://oz3D.info/>

Some More 3D internet groups <http://groups.yahoo.com/group/photo-3D>

for general stereo 3D discussions

Substitute the appropriate group name for these other groups:

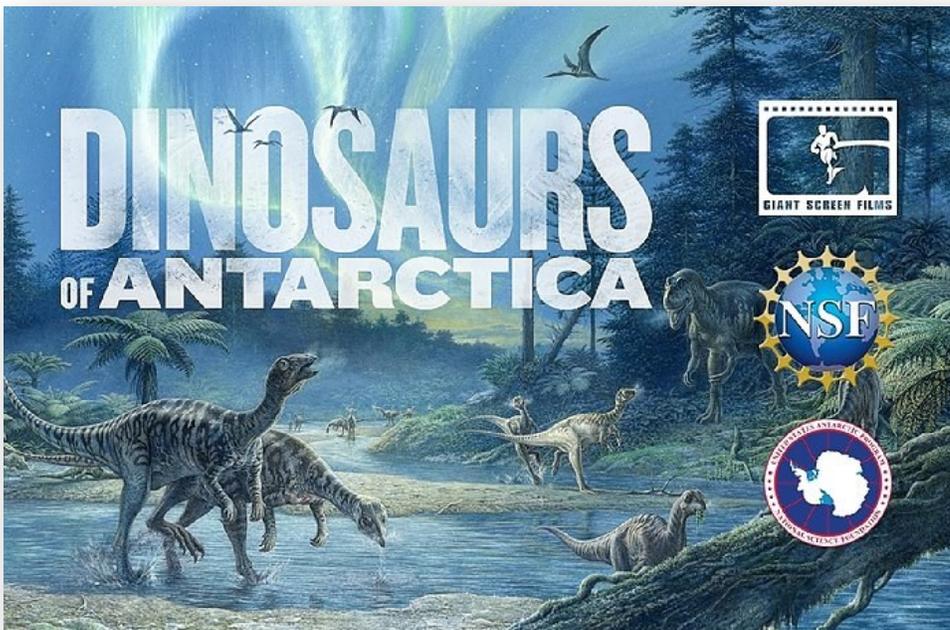
[3Dtv](#) – 3D stereo amateur video group

[MF3D-group](#) - Medium format 3D film shooters group

[3rdAPEC](#) - groups for physical exchanges of Holmes format stereo cards &/or 4x6 stereo prints

[Anaglyphs](#) - electronic exchange of anaglyph images

[StereoDataMaker](#) - SDM, twin certain Canon cameras



[ViewMaster](#) - View-Master collector and user group

[lumix3D](#) - user group for Panasonic Lumix 3D1

[la3Dclub](#) – 3D discussion and events in the Los Angeles area

### The LA3D Club Library

Did you know that the LA3D club has a club library of stereo slides? Even though stereo slides are not as popular as they once were, it is still incredibly easy for members to check out boxes of slide sets. All you need to do is contact the club librarian by email at [kaufman3D@gmail.com](mailto:kaufman3D@gmail.com) and for a \$20.00 deposit you can check out a box of really cool stereo slides. Return the box the following month and you can check out another box. You can go like that until you've seen all the slides and then start over. I do not bring the library to every meeting, so you have to arrange in advance. The LA3D club is always looking for donations of slide collections or anything else stereo related.

### Meeting Nights

A reminder that members are welcome to arrive early and help set up the meeting room. There is plenty of visiting prior to the meeting. The earlier the meeting gets started the more we have time to see and enjoy. Also members are encouraged to help clean up after the meeting, so we can get out of the building on time.

### Our Club Memberships

Our club is a member of NSA, PSA, and ISU. National Stereoscopic Association (NSA) [stereoworld.org](http://stereoworld.org) was founded in 1974 as a stereoview collector's society, later including shooters, many members both collect and shoot photos in 3D. NSA publishes a bimonthly magazine, Stereo World, "The only magazine devoted to the past, present and future of true stereoscopic 3D imaging." NSA organizes an annual convention, our club has hosted many of them. John Bueche is the President of NSA,

Barb Gauche is the Vice President and David Kuntz is the Treasurer.

International Stereoscopic Union (ISU) [isu3D.org](http://isu3D.org) was founded in 1975. It was about 1000 members from 40 countries worldwide. ISU publishes Stereoscopia, a quarterly Journal. ISU organizes a Congress every two years. The 22nd Congress will be on August 20-26 2019 in Lübeck Germany.

Photographic Society of America (PSA) [psa-photo.org](http://psa-photo.org) is a world wide organization providing services that promote photography. It was founded in 1934. It has several divisions. The 3D Division was formerly the Stereo Division and was founded in 1952. PSA members are active in photography clubs. PSA sponsors photographic competitions. PSA publishes a monthly magazine PSA Journal, a colorful and informative photographic publication that occasionally has 3D articles and news of interest.

## MPAA Theme Report Show Global 3D Movie Revenues Dropping

The MPAA releases an annual report about the years 3D box office and this is what they had to report about 2018, compared to 2017 and the change from 2017 to 2018. Global 3D box office was \$6.7 billion in 2018, a decrease of 20 percent compared to 2017. The decrease occurred across all regions. The smallest decrease in percentage terms was in the Asia Pacific region (-14%), where China's 3D box office the prior year (2017) included the top box office film in Chinese history and the largest was US/Canada (-34%), where 3D wide releases decreased 21% over 2017. Global 3D box office was 16% of total box office in 2018. The number of digital screens increased 13 percent in 2018, there were 105,196 3D screens worldwide at the end of 2018.

US/Canada - 16,933 3D screens = 39%

Europe, Middle East & Africa (EMEA) – 19,840 = 46%

Asia Pacific – 62,608 = 77%

Latin America – 5,815 = 41%

Total – 105,196 3D screens = 58%

2018 Box office performance:

	2014	2015	2016	2017	2018	% Change 18 vs. 17	% Change 18 vs. 14
Global 2D	\$29.6B	\$30.0B	\$30.1B	\$32.1B	\$34.4B	7.00%	16.00%
Global 3D	\$6.8B	\$8.4B	\$8.7B	\$8.4B	\$6.7B	-20.00%	-1.00%
Global 3D %	19.00%	22.00%	23.00%	21.00%	16.00%		
Total	\$36.4B	\$38.4B	\$38.8B	\$40.5B	\$41.1B	2.00%	13.00%

Read the report at: <https://www.mpa.org/wp-content/uploads/2019/03/MPAA-THEME-Report-2018.pdf>

# The 59th PSA Hollywood International Stereoscopic 3D Exhibition 2019

Hear ye, hear ye. Come one, come all...

The Photographic Society of America (PSA) Hollywood International Stereoscopic 3D Exhibition competition is on for 2019. Submit your best 4 digital Stereoscopic 3D photographs to the online competition uploader which becomes active on:

**October 1st, 2019!**

Digital submissions only in side-by-side parallel view JPEG format.

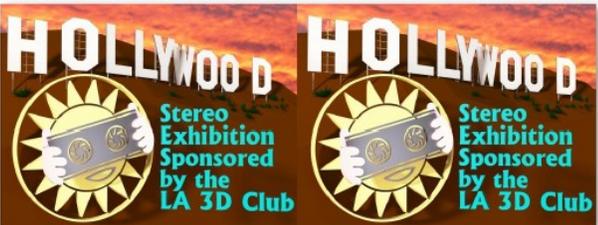
Maximum pixel dimension of 3840 × 1080 pixels (2 × 1920 × 1080).

Uploader Closes: Midnight, Sunday, October 27, 2019 (PDT) at this link: <http://La3dclub.com/competitions/psa-hollywood-exhibition/>

Selection/Judging: November 3, 2019 at the World Famous 3D Space Gallery.

Medals and small prizes awarded.

For more information see: <http://La3dclub.com> or request here: [hwdexhibition3D@gmail.com](mailto:hwdexhibition3D@gmail.com) If you don't play you can't win.



**Sponsored by the  
Los Angeles 3D Club**

**Exhibition Dates:**  
Entry Uploader Open: October 1, 2019  
Uploader Closing date: October 27, 2019 (Midnight, PDT)  
Selection/Judging: November 3, 2019  
Report Cards e-mailed by: November 16, 2019  
Catalog posted and emailed by: December 2, 2019  
Awards mailed by: January 15, 2020

**Showings:**  
16th Annual 3D Movie Festival – December 15, 2019  
LA 3D Club Monthly Meeting – January 16, 2020  
San Diego Stereo Club Monthly Meeting – January 22, 2020



**T**he sponsors of this International Exhibition of Photography have been awarded Recognition by PSA, the world's largest patron of international photographic exhibitions. PSA, although it has provided Recognition, is neither a sponsor nor directly involved in the operation of this exhibition.

Valid acceptances received by PSA Members in recognized sections of this exhibition are eligible for PSA Star Ratings, listing in the world-wide PSA Who's Who of Photography and credited towards the PSA Distinctions of QPSA, PPSA, EPSA, MPSA, MPSA2, GMPSA, GMPSA/B, GMPSA/S, GMPSA/G, and GMPSA/P.

PSA is a non-profit organization promoting the advancement of photography in all its forms to novice, amateur and professional photographers world wide.

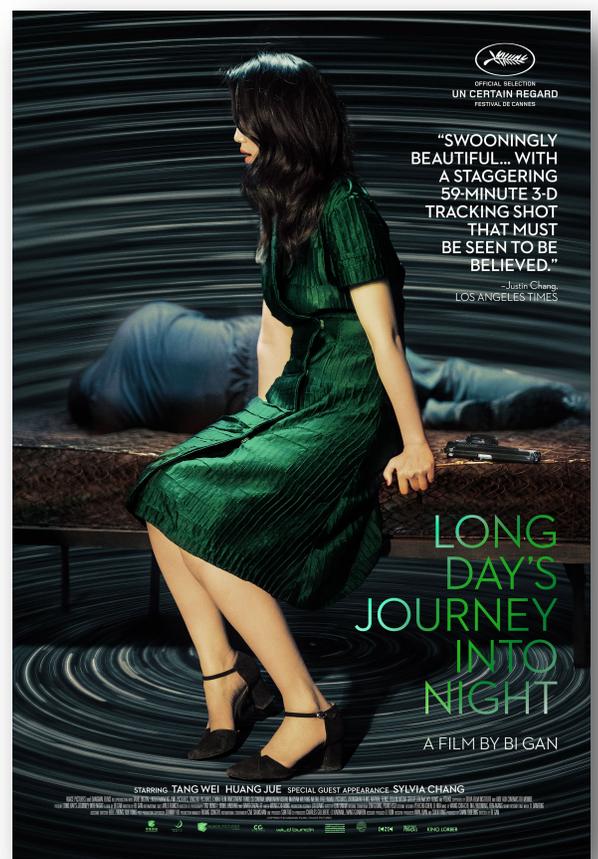
For information on membership and the many services and activities of PSA contact:

**psa**  
PHOTOGRAPHIC SOCIETY OF AMERICA  
8241 S. Walker Avenue, Suite 104  
Oklahoma City, OK 73139-9401, U.S.A.  
E-mail: [hq@psa-photo.org](mailto:hq@psa-photo.org)  
Web Site: <http://www.psa-photo.org>



This quirky Chinese 3D film noir had a general release in this area and since I anticipated a short run, I decided to go see it. I am a big film noir fan and this film (no relation to the Eugene O’Neil play) had grossed over \$38 Million in China (\$444,000 in the US). My wife Anna and I sat in the theater ready to view a movie which ran close to 2 1/2 hours. Not only was the theatre dark but the lighting in the movie was quite dark. The movie’s first 1 1/2 hours were in 2D. At the point where the lead actor put on his 3D glasses (he was watching a 3D movie) the audience did the same. The last hour of the movie was an unbroken tracking shot all in 3D (a conversion), shot in real time. It took them 7 takes to get it right.

If you require a conventional Hollywood plot for your entertainment this is not for you, the movie plays out like a giant dream sequence with little to hold onto. In the 2D part a long sequence involves a man bragging about how he can eat an entire apple, core and all (I often do this sans stem to minimize waste). Flashbacks come out of nowhere and there is no time consistency. This does not bother me in most movies. I like a non-linear storyline because it imitates how the mind works. If you think about someone or something it does not come back into your mind chronologically but in chunks sometimes more recent things first and older things later. In fact, sometimes I think a non-chronological storyline makes more sense than the artificial constraints that a linear storyline does. (Three of my favorite movies: Once Upon a Time in America, Mulholland Drive and The Sweet Hereafter have almost no temporal consistency). However, in this movie something must have got lost in the translation. I think there are many references to Chi-



nese culture that are totally missed by anyone not familiar with it. Much of the film is watched in total confusion which never seems to be resolved. The disorientation must be intentional, but it is hard to gauge what part comes from not knowing the culture and what part is to impart a spooky noir presence.

The plot involves a casino owner, his murdered henchman and his on and off girlfriend (and possibly her doppelganger). The photography is good: the last sequence takes place totally at night and is both claustrophobic and a bit haunting. One of things about a real time tracking shot is that there are periods of time where you see the person walking from one place to another. This would generally be edited out in a normal movie. Mercifully, I would guess the whole shot is on one large soundstage, which has various sets scattered throughout. That allows the walking sequences to be short. During the long sequence the protagonist also plays billiards which was an unusual choice considering that the results of the shots would not be pre-ordained. The conversion is passible but does have a few errors, noticeably with reflections, cigarette smoke' and camera flairs. If you are into 3D movies, noirs, and are not bothered by murky plots or very slow pacing I would recommend seeing this movie. It appears to be still playing in some theaters according to Box Office Mojo.

The last sequence takes place totally at night and is both claustrophobic and a bit haunting...



## SHOOT THE AQUARIUM TANKS FOR TIDE POOL PICTURES OF SALON QUALITY

Several years ago I was shooting the tanks at the Boston Aquarium. Just after my strobes fired, I heard a voice behind me "lots of luck!" I turned to face a well dressed young man with a Canon f/9 camera around his neck. He explained that "it is not possible to photograph these tanks; many people have tried." The purpose of today's article is to unlock the secrets of aquarium tank pictures. Once you understand the principles, tanks are easier to shoot than tide pools, and a lot more likely to make a Salon.

WHERE YOU LOSE THE LIGHT Briefly there are three things you must understand, all related to exposure, and you will need to work out the mechanics of avoiding reflections, holding your camera steady, etc. I shall quote the principles, and you may use my tips on mechanics or invent your own. The first principle is that there is a great light loss in sea water. In most tanks it is nearly one stop per foot of water. If your camera and strobe are 2 feet from the subject, the light has to travel 4 feet. If you used the simple guide number your picture would be about 4 stops underexposed! In addition, there is loss where the light passes in and out of the tank. This can amount to 1/2 to 1 stop. Finally, the refraction of the water causes the range to read low. When the apparent range is 3 feet, the range is 4 feet.

EQUIPMENT AND MECHANICS For stereo pictures your best bet is a KinDar or Hyponar, preferably modified to eliminate vignetting; for flattie pictures any SLR will do. A standard stereo camera doesn't work too well because it doesn't focus close enough and the lens spacing is too wide for close subjects. To light the picture I use two 700 BCPS strobes (G. N. 30 on ASA 25 film). The camera is fastened by its tripod socket to the center of a double flash bracket with a strobe at each end. To support the whole assembly I use a Kalimar vacuum pod with a ball joint (you want the model that is 4" high). To keep stray light out of your lens, you may use a collapsible rubber lens hood touching the tank glass. I focus my modified Hyponar with fixed auxiliary lenses of -1, -2, and +1/2 diopter, and can tell from the auxiliary lenses the distance, and hence the aperture to use. If you are using a varifocal attachment on your KinDar, you may wish to calibrate it so you can use it to estimate distance. You may use the table below, or estimate the round trip distance the light travels, and allow 1 stop per foot over the guide number, or you may divide the guide number by the value shown in the last column. And one other precaution, your camera must look straight into the tank. No angle shots; one picture will be larger than the other. Carry a towel to wipe the glass of the tank.

SUGGESTED APERTURES FOR KINDAR AQUARIUM PICTURES WITH TWO 700 BCPS STROBES AND FILM OF ASA 25, 64, 200. ALSO GUIDE NUMBER DIVIDER.

AUX. LENS PWR.	APP. DIST in.	TRUE DIST in.	ASA 25 f/	ASA 64 f/	ASA 200 f/	DIV. G.N. by
+0.5	8.1	10.8	18-22	28-36		2.4
0.0	9.0	12.0	15-19	24-31		2.5
-0.5	10.2	13.6	12-16	20-26		2.7
-1.0	11.7	15.6	10-13	16-21	28-36	3.0
-1.5	13.7	18.3	7.5-9.6	12-15	22-27	3.3
-2.0	16.6	22.1		8.5-11	15-19	3.8
-2.5	21.0	28.0			9-12	4.9
-3.0	28.6	38.2			4-5.6	7.8

### IMPORTANT NOTE:

Unless modified, Hyponars begin vignetting at about f/11, and KinDars at about f/16

FLASH BRACKETS If you cannot find a flash bracket suitable for tank pictures, and I could not, make one from a piece of aluminum. It should be about 13" x 1 1/2" x 3/32" thick, with a ball joint and an accessory shoe at each end. Raise one of the shoes on a standoff 3" high to give you a high and a low light, or put one shoe below the bracket, for the low light.

Rev 8/79