

3D News

From the Stereo Club of Southern California

Volume XLVII #5

May 2002

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Meeting Thursday, May 16th

Final (5th) Club Competition, Jim Comstock Flower Show

Mitch's Sketchbook



Visit our club website at
<http://home.earthlink.net/~campfire>

The Stereo Club of Southern California was founded in 1955 to promote the art, enjoyment and science of stereo photography. Meetings, which normally include 3D slide projections, are held monthly. Visitors are always welcome. Annual dues are \$30/single or \$40/dual (send to the Membership Director). The 3D News is sent monthly to all members. Annual subscription for those not wishing to participate in Club activities is \$20, and foreign subscriptions are \$25 (send to the Treasurer). Everyone is encouraged to submit stereo-related news items, articles, art work or photo tips for the 3D News—deadline is the 25th of the month (send to the Editor: steve@berezin.com).

Calendar of 3D Events

Meeting, Thursday May 16th
Last (5th) club competition, Jim Comstock
Orchid Show. Bring your make-up slides for the competi-
tions that you missed!!!

Meeting, Thursday June 20th, Classics from the PSA, a 3-D walk
through the Sculpture Garden at Walker Art Center in Minneapolis, plus
a surprise short 3-D featurette.

No Meeting July because of NSA Riverside

August Meeting Banquet

SCSC Meetings are usually the 3rd Thursday of the month at 7:30 at the Wilshire United Methodist Church, 711
South Plymouth Boulevard, near Crenshaw and Wilshire, in the downtown area of Los Angeles.

The View-Master Sequence Exhibition for 2002 Postponed until September

This year only, the View-Master Exhibition will be held on Saturday, September 14, at the Glendale Methodist Church at 9:00 AM. If you plan to enter, here's a chance to assemble those reels. Entry forms will be available in two weeks via Snail mail and on line. For more information please contact, Mitch Walker, 310-459-1030 or e-mail me at res082f2@verizon.net.

In the mean time, The NSA convention in Riverside will feature a repeat showing of the View-Master Exhibition from 1998. This was acclaimed as one of the best View-Master programs ever put together. For those who missed it, here another chance to see this fantastic show of Prize winning

President's Message

By Steve Berezin

Next Meeting, Last Club Competition, Jim Comstock's Orchids and other Flowers

If you are not aware and you have missed bringing your slides to the meetings for competitions you can bring them to this meeting for the last competition. This means that you should bring the slides for this competition **plus** slides from the competitions that you have missed.


We will also be treated by a show of James Comstock's flower and other photographs. You may be

aware that Jim is a renowned horticulturalist and has used his RBT macro and other cameras for very interesting flower shots. He also has done extensive photography of the Burning Man Festival.

Jim has recently agreed to be the club's next vice-president. He is now secretary for the club. Standings are below in the newsletter as is a review of the last competition.

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The History Zone

A stroll through the history of stereography with Ray "3D" Zone

Karl Struss: Stereo Pictorialist

One of the most noteworthy members the Stereo Division of the Photographic Society of America (PSA) and the Stereo Club of Southern California (SCSC) has ever had is Karl Struss. Most famous as the first cameraman (along with Charles Rosher) to win an Academy Award for Best Cinematography for the 1927 film *Sunrise*, directed by F.W. Murnau, Struss's entire life was dedicated to the craft of photography. "Struss was by temperament a pictorialist, by instinct an illusionist and by accomplishment one of the great cameramen in the floridly creative quarter century of filmmaking that followed *The Birth of a Nation* (1915)," writes Scott Eyman in *Five American Cinematographers* (Scarecrow Press: 1987).

Born in New York in 1886, Struss studied photography with Clarence H. White and was admitted to Alfred Stieglitz's "291" photo-pictorialist group in 1909. By 1914, Struss was an accomplished pictorial photographer with his own studio who was selling work to *Vogue*, *Vanity Fair* and *Harper's Bazaar* magazines. "It wasn't fashion photography," said Struss, "it was pictorial photography."

Migrating as a still photographer to Hollywood in 1919, Struss signed on with Cecil B. DeMille as a second unit cameraman. Soon, he was filming *Ben Hur* (1925) with the early two-color Technicolor process and working with stars like Mary Pickford on *Sparrows* (1926) and Fredric March on *Dr. Jekyll and Mr.*

Hyde (1932). Struss produced masterful pictorialist photography with dissolves, soft lighting effects and double exposures on *Sunrise* (1927) and was at the top of his craft when Mary Pickford insisted he photograph her first sound film, *Coquette*, in 1928.

Invited to join the American Society of Cinematographers and bear the distinguished letters "ASC" after his name in motion picture credits, Struss was equally at home with black-and-white or color cinematography. "Cinematography in present-day dramatic films is not an end, but a means to an end, whereas the still picture is often, if not always, both the means and the end itself," wrote Struss in a 1934 issue of *American Cinematographer* with an article titled "Photographic Modernism and the Cinematographer." From 1920 to 1959, Struss was the cinematographer on over 135 feature films. Notable collaborations for Struss included work with D.W. Griffith on *Abraham*



Struss in 1928 filming Mark Pickford in *COQUETTE*, her first sound film. Note the large "blimp" over the camera.

Lincoln (1930) and Charlie Chaplin on *The Great Dictator* (1940) and *Lime-light* (1952).

When the Stereo-Realist Camera came on the market in 1947, Struss was an early enthusiast and he became one of the first members of the Stereo Division of the PSA when it was formed in 1952. Struss was

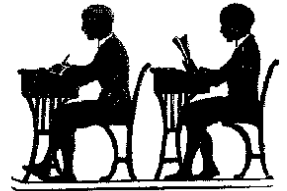


"I made a picture (in Italy) with Sophia Loren called *TWO NIGHTS WITH CLEOPATRA*," says Struss. "She was sensational."



News and Notes from the SCSC Clubhouse

by Lawrence Kaufman



Riverside NSA 2002

The planning committee for the National Stereoscopic Association's Riverside 2002 Convention is starting to work full-time to plan and organize the best ever NSA convention. All members are invited to attend the next planning meeting, which is scheduled for June 3rd, 7:30 PM at the Thompson's home in Brea.

Time is running out, be sure to make your reservations now, if you have not already done so. At each SCSC meeting we have registration forms for you to pick up and use. I have been bringing the NSA 2002 Giveaway item - a 3D viewer with views of the Riverside area, the SCSC logo and the NSA 2002 logo to the meetings. These turned out great and every registrant to the convention will receive their own. Once again, we have a limited advertising budget, so please help get the word out. We also need your ideas for low cost events to make 2002 a special convention.

Meals tickets are selling well and the tours are filling up also. Staffing is still needed for the Convention on-site registration desk. A sign up sheet will be available at the next SCSC meeting. We are looking for volunteers (attendees, their spouses, their teenage children). I am very grateful the Burkes have committed to the on-site hours that they have. Once again, the next planning meeting is scheduled for June 3rd, 7:30 PM again at the Thompson's.

NSA Tentative Schedule

Schedule for the National Stereoscopic Association's Riverside 2002 convention (Subject to change):

Tuesday 07/09/02

Room Hopping Holiday Inn Select, check sign up board in lobby.
Early Registration 7:00 PM - 8:00 PM

Wednesday 07/10/02

Registration 8AM - 9AM (prior to bus trip) plus one hour late afternoon - TBA

Temecula bus trip Depart 10:00 AM Holiday Inn Select lobby, return 5:00 PM

Room Hopping Holiday Inn Select, check sign up board in lobby
Downtown Riverside Wednesday Night all evening, enjoy the sights and sounds of the street fair and visit the shops along the Main Street Pedestrian mall including the UCR/California Museum of Photography.

Wednesday evening The NSA Board meets the Riverside committee

Thursday 07/11/02

Room Hopping Holiday Inn Select, check sign up board in lobby
Registration 9AM - 6PM - Riverside Convention Center

Stereo Theatre set up/meetings/rehearsals (Presenters only, please)
Newcomers Meeting (New Attendees Orientation Meeting)- Riverside Convention Center
APEC RCC, View-Master Enthusiast's Meeting - RCC
Workshops RCC; Modern Stereo Equipment Users Meeting RCC
Stereo Club Meeting RCC

Regional Directors meeting - Holiday Inn Select Boardroom
NSA Officers & Directors Meeting
Holiday Inn Select Boardroom
3D Electronic Theatre RCC (tentative)

Friday 07/12/02

Room Hopping Holiday Inn Select, check sign up board in lobby
Registration 7:30AM - 6PM RCC
Stereo Theatre Opening Ceremony w/ Paul Wing Tribute RCC
Stereo Theatre Projections - Riverside Convention Center
Internet 3D Meeting RCC
Workshops (all day) RCC
Trade Fair Drop off (5PM - 6PM)
Dealers & Helpers only
The Stereoscopic Society of America (SSA) Dinner Sevilla Restaurant, 6:00 PM
NSA Spotlight Auction, 7:30 PM
RCC theatre (preview, prior to auction)
Adult Stereo Theatre show (10PM or following the auction) RCC

Saturday 07/13/02

Registration 7:30AM - 6PM RCC
Trade Fair Set Up (Dealers & Helpers only), 7 AM - RCC
Trade Fair (w/early admission 8:30AM - 10AM) 10AM - 5PM RCC
Stereo Theatre presentations - RCC
Workshops RCC
Banquet w/speaker 7:00 PM RCC

Sunday 07/14/02

Presidents Breakfast & Raffle 8 - 10 (Raffle prize donations needed)
Registration 9:30 AM - noon RCC
Stereoscopic Assn. Annual Meeting RCC
Trade Fair RCC

3D Electronic Theatre RCC
Workshops RCC
Something Fun Sunday Night

Monday 07/15/02

Bus ride to Disneyland/Disney CA Adventure/Downtown Disney

The Eames View-Master package

The View* packet: Charles & Ray Eames: Stereo Photographs, notes by Eames Demetrios, produced by Michael Kaplan and Gregory Terry, don't forget this new VM package is available from the Eames Gallery and our own Steve Berezin.

Charles and Ray Eames rank among the most important American designers of the twentieth century. Known for their groundbreaking contributions to architecture, furniture design, industrial design and manufacturing, and the photographic arts, they were enthusiastic hands-on explorers of new media. The 21 full-color three-dimension images in this collection, taken by the Eameses themselves, touch on several areas of

their work. Their innovative California house is seen soon after its completion in 1949, and the legendary showroom arrangements of their furniture exemplify their playful use of the photographic medium. Notes by Eames Demetrios summarize the life, career, and philosophy of the designers.

Charles and Ray Eames took the stereo photographs in this packet in the early 1950s. The images of the Eames House (Case Study House #8) were intended for inclusion in a 1952 exhibit at the Museum of Modern Art, New York, entitled *Built in USA: Post-war Architecture*. The original Kodachrome transparencies were cropped to fit the View-Master format and transferred directly to the reels without digital enhancement or retouching. (Stereo slides will also be on display in the Gallery.) The Gallery is located at 2665 Main Street, Santa Monica. Details on reaching the Gallery are available at <http://www.eamesoffice.com>

Tax Time Quote I'm living so far beyond my income that we may al-

(Continued from page 3)

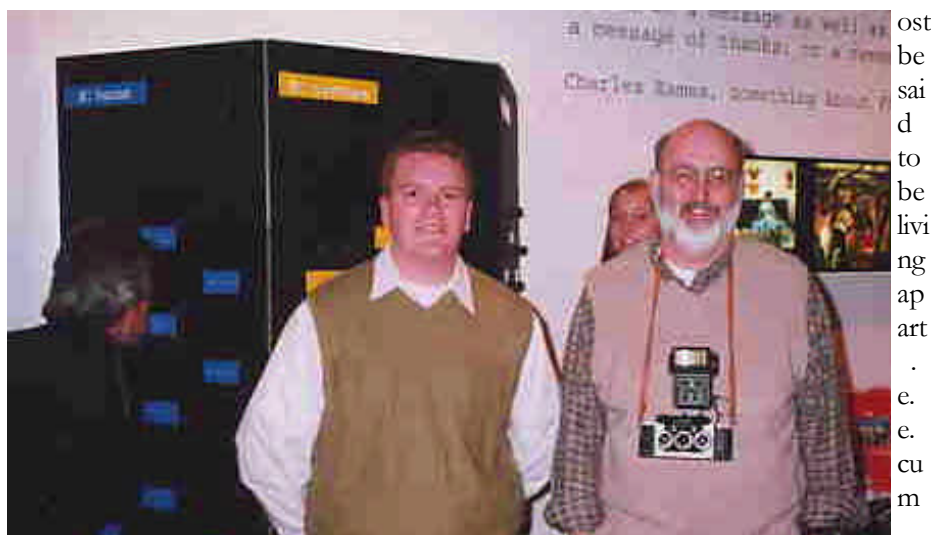
also a charter member of the PSA Stereo Club of Southern California in 1956 at which time he served on the Program Committee. The veteran stereo photographer was active in many PSA, SCSC, S4C and other international stereo slide competitions until 1965.

Struss garnered many acceptances for his stereo slides in the PSA Hollywood International Salon and numerous Honorable Mentions (HM) in PSA International Exhibitions. In the 1965 Rochester International Stereo Salon, Struss garnered acceptances, for "Anthony and Cleopatra" and "Distant Bellagio" and an HM for "Varenna Moonlight." Struss had photographed these images with his Stereo-Realist camera while working on location in Italy in 1953 and 1954 as a director of photography on four feature films, three of which were in 3-D.

"I enjoyed working in Italy," said Struss. "the directors and I got along and I loved Rome and the people." Struss worked in Italy as a stereoscopic cinematographer on *The Funniest Show on Earth* (Il Piu Comico Spettacolo Del Mondo) and *The Neapolitan Turk* (Il Turco Napoletano), both directed by Mario Mattoli in 1953 in color and filmed with a dual 35mm system. *Rustic Cavalry* (Cavalleria Rusticana), was a black-and-white 3-D film starring Anthony Quinn and May Britt.. Sophia Loren had originally been cast in *Rustic Cavalry* but was replaced by Kerima shortly after filming began.

"I made a [2-D] picture with Sophia Loren called *Two Nights With Cleopatra*, (Due Notte Con Cleopatra)" said Struss. "Oh, the sets were beautiful, gorgeous, and she was sensational. But when they dubbed it into this

(Continued on page 7)



VIEW PRODUCTIONS TEAM

mings

Upcoming Stereo Exhibitions Compiled by Lawrence Kaufman

If you are not a Photographic Society of America (PSA) member, you should really think about joining. Visit the PSA website at: <http://www.psa-photo.org>. PSA approved means that those acceptances earned in these exhibitions count towards PSA Star ratings and the PSA Stereo Who's Who list (for PSA members).

The PSA Stereo Division's website: <http://members.aol.com/psastereo> has a number of current Exhibition entry forms. Closing dates and contacts for upcoming PSA Stereo Exhibitions:

32nd Cordova International Stereo Exhibition, 2002. Format: Slides. Closing date: May 1, 2002. Bryon Hindman, FPSA, 2437 Pickering Court, Cool, CA 95614, email: byronjh@jps.net or Billbowie@aol.com www.geocities.com/cordovaclub Fees: United States & Canada \$6. Other countries \$8.

7th Cordova International Stereo Card Exhibition, 2002. Format: Cards. Closing date: May 1, 2002. Bryon Hindman, FPSA, 2437 Pickering Court, Cool, CA 95614, email: byronjh@jps.net or Billbowie@aol.com www.geocities.com/cordovaclub Fees: United States & Canada \$6. Other countries \$8.

Cascade. Formats: Slides, Cards & Digital (participants may enter any 2 of the 3 sections). Closing date: June 8, 2002. Shab Levy, 6320 SW 34th Ave, Portland, OR 97201-1082, email: shab@easystreet.com Fees: N. America \$7, Others \$7. No charge to enter the Digital section.

39th Annual PSA Stereo Sequence Exhibition. Format: Stereo Slide Sequences (from 2 – 18 slides per sequence). Closing Date: June 13, 2002. H. Lee Pratt, APSA, 107 Kipper Lane, Madison, AL 35758 email: leepratt@knology.net Fees: North America and Overseas \$10 (1st entry), \$5 (2nd entry), \$5 (3rd entry)

Stereoscopic Society of America Int'l Stereo Card Exhibition. Format: Stereo Cards. Closing date: July 4th (firm). Bill Walton, 3739 Meadowlark Dr., Columbus, GA 31906, email: bill3d@infi.net Fees: N. America \$7, Others \$7.

PSA Int'l Exh. Of Photography. Formats: Stereo Slides and Stereo Cards (among others, see below for Stereo Electronic Imaging - EID). Closing date: July 27th. Slides and cards – Mark Dottle, 424 Friel Road, Baden, PA 15005 email: markaren@webtv.net Entry info in the March PSA Journal. North America \$7, Overseas \$10.

PSA Stereo Electronic Image Exhibition. Format: EID. Closing date: July 27th. David Thayer, 44 Mill Road, Ipswich MA 01938, email: davethayer@attbi.com Fees: U.S. \$5.00, Others \$6.00

TDS 39th Int'l Exhibition of Colour Photography. Formats: (almost) All forms of stereo image accepted (no cards). Closing date: August 3rd, 2002. US agent Larry Moor, 3169 Bolero Way, Atlanta, GA 30341-5762. North America \$8, Overseas \$8. UK \$4.

47th PSA Traveling Stereo Exhibition, 2002-2003. Format: Slides. Closing date: August 7, 2002. David W. Kesner, 12567 West DeMeyer Street, Boise, ID 83713-1409, USA, email: drdave@dddphotography.com. <http://www.dddphotography.com/psatravel> Fees: \$6.00 US/Canada \$8.00 all others

Seventh View-Master Int'l Stereo Sequence Exhibition. Format: View-Master reels. Mitchell Walker, 15480 Antioch st. #302, Pacific Palisades, CA 90272, email: res082f2@verizon.net See page 2 for more information.

39th Detroit Int'l Salon of Photography. Formats: ? Closing date: September 16th, 2002. Andrew M. Sims, 18075 Oak Drive, Detroit, MI 48221, email: andywims@yahoo.com. Fees: North America \$7. Overseas \$8.

PSA Stereo Division 10th Nonstar Individual Competition. Format: Most (a variety). Closing date: October 15, 2002. James Roy, FPSA, 2902 Peyton Randolph Dr., #202, Falls Church, VA 22044. email: jimroy@juno.com. Fees - ?. Open to stereographers who have not qualified for a star, acceptances do not count towards a star. Great for beginners – pass on the info.

(Continued from page 5)

flat English, all the atmosphere went out of it." Struss' stereo slide of "Anthony and Cleopatra" from the Rochester International Salon featured Sophia Loren in a behind-the-scenes shot that Struss had made while filming her in Italy.

Of the three 3-D films Struss photographed in Italy, only *Rustic Cavalry* was released in the United States, but in 2-D. Before leaving for Italy in 1953, Struss had photographed for producer Sol Lesser in Hollywood with "Stereo Cine," a dual 35mm system, the first segment of a film called *The 3-D Follies*. R.M. Hayes in *3-D Movies* (McFarland: 1989) calls this film "one of the great mysteries of 3-D history." *3-D Follies* was apparently filmed at the RKO Studios in Eastman Color and featured an array of performers that included Milton Berle and Lili St. Cyr.

There are several important questions that historians of Struss' work and stereoscopic cinema will ask. Was *The 3-D Follies* actually completed and released? Do the stereoscopic elements for Struss' three Italian feature films in 3-D still survive? And, most importantly, where are these films today?

"I never got bored," said Karl Struss. "Never wanted to photograph something differently after I'd done it." Struss passed away on December 16, 1981. "Photography was the *ne plus ultra* of Struss' life," writes Scott Eymann. "Whether it was the pictorial stills in which he began, cinematography, or the 3-D photography that was consuming him to-



On Saturday, June 8, at 12:15 PM, the California Collector's Conference will present a Retro 1950's 3D Show which will spotlight the history of Viewmaster, at Scripps College in Claremont, CA. Using a modified, one-of-a-kind 1950's 3D projector, rare vintage Viewmaster reels will be projected in 3D. The audience members will be provided with Polaroid 3D glasses.

The guide on this journey into the 3rd Dimension is 3D historian Christopher Perry, A.K.A "Doctor 3D". This show's audience will travel back in time to view such phenomena as 1950's movie stars, TV stars, the 1958 World's Fair, The 1939 New York World's Fair, Western stars such as Roy Rogers, Hopalong Cassidy, Gene Autry, scenes from 3D movies such as HOUSE OF WAX & IT CAME FROM OUTER SPACE, The Miss America Beauty Pageant, The Civil War, 1900's San Francisco, 1940's Hollywood, Coca-Cola, and "Barbie", all in eye-popping 3D.

In 1939, the New York World's Fair opened up to an optimistic and eager public. Amid the Art Deco/Streamlined Moderne splendor of the fair, a new product was being sold to the curious crowds. It was called Viewmaster.

The Viewmaster reels became an instant hit with children and adults alike. In the early 1950's, Viewmaster entered its golden age, and it went on to sell over a billion reels world wide.

Before and after the show, vintage Viewmaster viewers, reels, and projectors will be on display and on sale to the public. During the show, the hobby of collecting Viewmaster will be covered as "Doctor 3D" will indicate values for different types of reels and viewers.

The 1950's Retro 3-D Show is presented one performance only on Saturday, June 8 at 12:15 PM. Scripps College is located at 1030 Columbia in Claremont, California. For information call (909) 620-9014. doctor3d@onemain.com

towards the end of his life, the challenge for Struss was always to express a

Competitions Report

by Philip Steinman

A Marvelous March Gathering

The March SCSC exhibition was a moving show of some great 3D photography being done by our stereo club. The judges gave scores of 22 or higher to 7 slides in the A Group Conventional category. Honorable Mentions (22 or 23) were awarded to:

Chris Olson for *Gone Fishin*, Lawrence Kaufman for *Bondi Lifeguards*, Robin Burks for *Jarvi + Friends*, and Scott Ressler for *Fat Guys in Tub#2*. The Awards (24 points) went to Kathy Day for *Climbing Treasure Falls* and *Columbine Peak* and to Robin Burks for *Gingko II*. In the B Group Conventional category the Award went to Mark Kernes for *Poor Eve* and Honorable Mentions was given to Sean Isroelit for *Better Days* and Mark Kernes for *Satanic*. In the Non-Conventional category, scores of 25 were given to 3 images that shared the award:

Lawrence Kaufman for *Redecorating*, Abe Perlstein for *Sand Snoozer*, and Philip Steinman for *Santa Monica Pier Hyper*. The Honorable Mention was given to Rick Sawyer for *Beach Seal*.

As we wrap up the competition year, it's time to start thinking of your 5 best/favorite images to submit by June 20th as candidates for the SCSC Slide of the Year. Be sure to pick up an entry form at the May 24th meeting.

In the *February* Inter-Stereo Club Competition, SCSC scored 48 points and finished 4th, but we are in 2nd for the season and only 4 points behind the leading club, Sydney (yes, Australia). Our own Mike McKinney and Robin Burks won HMs for *Napoli Coast* and *Ghost*, and Kathy Day's *Lone Pine Peak* won 5th place

overall! At the May 16th meeting I'll be keeping an eye out for 5 SCSC slides to submit to the final ISCC May competition (judging May 24th).

Below are the current SCSC 2001-2 Season Standings after 4 (of 5) competitions. Each of our 3 judges award each slide a score of 5-9, for a possible point range totaling between 15-27. After 4 SCSC exhibitions, full

participation by submitting 12 slides thus far means you'll have at least 180 points! The upcoming 5th competition is the last chance to submit makeup slides if you have not kept pace.

Don't miss this *May Mash*. It's a thriller seeing everyone scrambling to end the year with enough makeup entries. So arrive early, fill out one of our new entry forms, submit those

Southern California Stereo Club 2001-2 Competition Standings

| A Group Conventional | Sep | | | Nov | | | Jan | | | Mar | | | | | | |
|-----------------------------|-----|----|----|-----|----|----|-----|-----|----|-----|----|-----|----|----|----|-----|
| Kathy Day | 19 | 22 | 21 | 62 | 23 | 23 | 24 | 132 | 20 | 21 | 25 | 198 | 20 | 24 | 24 | 266 |
| Robin Burks | 21 | 26 | 19 | 66 | 23 | 19 | 21 | 129 | 21 | 21 | 23 | 194 | 21 | 24 | 23 | 262 |
| Scott Ressler | 23 | 22 | 22 | 67 | 21 | 23 | 22 | 133 | # | | | 189 | 20 | 21 | 22 | 252 |
| Abe Perlstein | 19 | 21 | 22 | 62 | 22 | 22 | 21 | 127 | 21 | 19 | 24 | 191 | 20 | 20 | 19 | 250 |
| Mitch Walker | 21 | 23 | 19 | 63 | 20 | 22 | 24 | 129 | 20 | 22 | 18 | 189 | 20 | 18 | 18 | 245 |
| Lawrence Kaufman | 19 | 19 | 23 | 61 | 21 | 23 | 20 | 125 | 19 | 20 | 21 | 185 | 18 | 22 | 18 | 243 |
| Mike McKinney | 23 | 23 | 21 | 67 | 22 | 21 | 23 | 133 | 22 | 20 | 23 | 198 | | | | 198 |
| Chris Olson | 21 | 18 | 23 | 62 | 21 | 21 | 24 | 128 | | | | 128 | 21 | 22 | 19 | 190 |
| Earl Colgan | 24 | 22 | 17 | 63 | 22 | 18 | 22 | 133 | | | | 133 | | | | 133 |
| Tom Koester | | | | | | | | | 20 | 18 | 19 | 57 | 21 | 19 | 19 | 116 |
| Franklin London | | | 23 | 23 | 24 | 25 | 23 | 95 | | | | 95 | | | | 95 |
| Lee Pratt | | | | 0 | 19 | 22 | 22 | 63 | | | | 63 | | | | 63 |
| Gary Schwartz | | | | 0 | | | | 0 | 20 | 18 | 22 | 60 | | | | 60 |
| John Ladd | 19 | 20 | | 39 | | | | 39 | | | | 39 | | | | 39 |
| B Group Conventional | | | | | | | | | | | | | | | | |
| Bob Phillips | 22 | 19 | 23 | 64 | 22 | 21 | 22 | 129 | | | | 129 | 19 | 18 | 19 | 185 |
| Sean Isroelit | 21 | 19 | 20 | 60 | 20 | 21 | 20 | 121 | | | | 121 | 21 | 18 | 19 | 179 |
| Randy Koenig | | | | 0 | | | | 0 | 18 | 20 | 18 | 56 | 18 | 18 | 20 | 112 |
| Mark Kernes | | | | | | | | | | | | | 21 | 20 | 22 | 63 |
| Yan Adams | | | | 0 | | | | 0 | 19 | 18 | 22 | 59 | | | | 59 |
| Rick Sawyer | | | | | | | | | | | | | 15 | 16 | 17 | 48 |
| Non-Conventional | | | | | | | | | | | | | | | | |
| Philip Steinman | 19 | 22 | 22 | 63 | 26 | 24 | 23 | 136 | 23 | 23 | 24 | 206 | 19 | 21 | 25 | 271 |
| Lawrence Kaufman | 22 | 22 | 25 | 69 | 22 | 24 | 26 | 141 | 20 | 23 | 22 | 206 | 19 | 19 | 25 | 269 |
| Abe Perlstein | 23 | 22 | 23 | 68 | 22 | 23 | 22 | 135 | 24 | 21 | 22 | 202 | 21 | 17 | 25 | 265 |
| David Saxon | 23 | 18 | 25 | 66 | 26 | 22 | 19 | 133 | 23 | 21 | 22 | 199 | 18 | 22 | 23 | 262 |
| Jim Long | 16 | 17 | 19 | 52 | 21 | 21 | 20 | 114 | 21 | 19 | 22 | 176 | 20 | 18 | 19 | 233 |
| Mike McKinney | 23 | 25 | 21 | 69 | 21 | 23 | 23 | 136 | 21 | 21 | 21 | 199 | | | | 199 |
| Lee Pratt | | | | | 24 | 24 | 25 | 73 | 23 | 21 | 21 | 138 | | | | 138 |
| Earl Colgan | 21 | 23 | 22 | 66 | 24 | 22 | 24 | 136 | | | | 136 | | | | 136 |
| Steve Berezin | | | | 0 | | | | 0 | 22 | 21 | 20 | 63 | 22 | 21 | 20 | 126 |
| James Comstock | | | | | 25 | 26 | 22 | 73 | | | | 73 | | | | 73 |
| Rick Sawyer | | | | | | | | | | | | | 19 | 24 | 23 | 66 |
| Mitch Walker | | | | | | | | | | | | | 19 | 18 | 21 | 58 |
| John Ladd | 19 | | | 19 | | | | 19 | | | | 19 | | | | 19 |

bold italic=
makeup slides
Award