A Group HM
Matterhorn
Carl Wilson
This schedule is subject to change. Check 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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Eric Kurland
David Kuntz
George Themelis

Prepress
Anna, Gina and Tommy 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 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.
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
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 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 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.

news & notes
from the LA3D Clubhouse
by Lawrence Kaufman, Contributing Editor 3d News
Check out the Jump Start comic strip from Sunday, April 24th. [http://www.gocomics.com/jumpstart/2019/03/24?fbclid=IwARZ2EfIoQpsJb_AjeAx71xiozZFHK-qHNU65hAxeZ5cE_C8ARTmXsLEd8](http://www.gocomics.com/jumpstart/2019/03/24?fbclid=IwARZ2EfIoQpsJb_AjeAx71xiozZFHK-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. There is also a 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, 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 longtime 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 (NAC) in 1981, and received an NAC Service Award in 1978 and the NAC Founders Award in 1995. Mary Ann will be missed by her many friends and co-workers in PSA and in her region, and by her extended 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 (RealID); and consultant of Germany’s first high-end luxury movie theater, ASTOR Filmounge 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/

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.
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-

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<tr>
<th>Name</th>
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<td>David Kuntz</td>
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<td>Eric Kurland</td>
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<td>Steve Berezin</td>
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<td>Lee Pratt</td>
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<td>Barry Rothstein</td>
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<td>Lawrence Kaufman*</td>
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<td>Andrea Shetley</td>
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<td>Anna Berezin</td>
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<td>Chris Casady</td>
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<td>43</td>
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<td>Eric Kurland</td>
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*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.

<p>| March 2019 |</p>
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<thead>
<tr>
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<td>Chris Casady</td>
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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
La3dclub.com

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 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.
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), or by contacting David Kuntz.

Price:
$35 until June 30, $40 thereafter, Visit la3dclub.com to purchase and make your meal choice, or contact David Kuntz at 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
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).


Medals and small prizes awarded.

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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 satirize 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 tryouts 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 performing 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 ppered 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. "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 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.