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From the Stereo Club of Southern California

Volume LIII #9

May 2009

An overbusy life in 3D

I sit here briefly pondering my current life in 3D, stealing a bit of time from other projects to get this bit of writing done. At least for the moment I'm entirely overwhelmed. Having committed myself to finishing a crossview book, and to have it done and ready for the upcoming NSA, I spent the weekend days in Phoenix selling my books and cards to museum stores, and those nights responding to emails from contributors to the book, and conversing with my cousin on a seperate 3D Harley project. Deadline to have the digital files to my printer: tomorrow. And on the drive home from Phoenix early this morning, after careful consideration, I've decided to modify the basic format of the new book. Sound familiar? I hope not.

So please forgive me if this message is brief, and enjoy the picture.

Your frazzled president, Barry

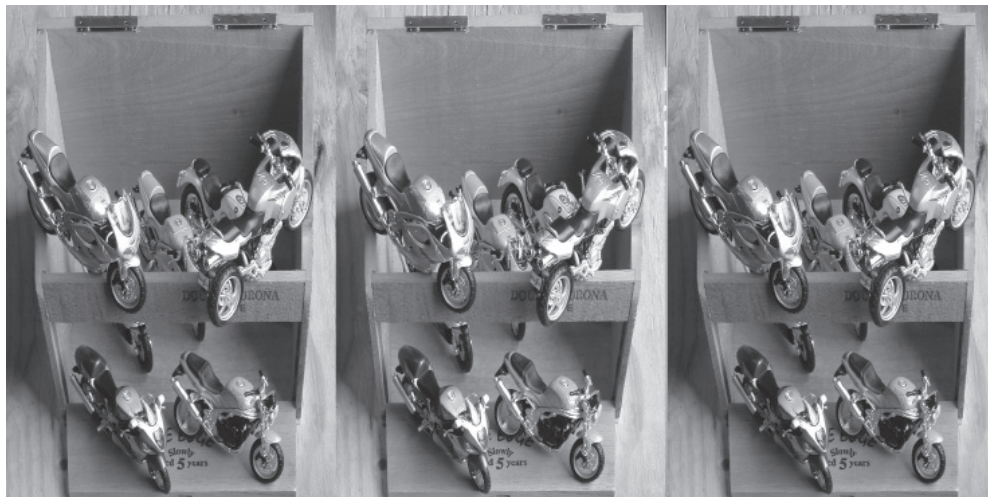


Photo by Barry Rothstein

Cross View

Parallel View

The Stereo Club of Southern California was founded in 1955 to promote the art, enjoyment and science of stereo photography. Meetings normally include 3D slide projection and are held monthly. Visitors are always welcome. Annual dues are \$30/single or \$40/dual (send to 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 Treasurer). Everyone is encouraged to submit stereo-related news items, art or photos and articles. Deadline is the 25th of the month. Send to: annaglyphic@gmail.com.

May 2009						
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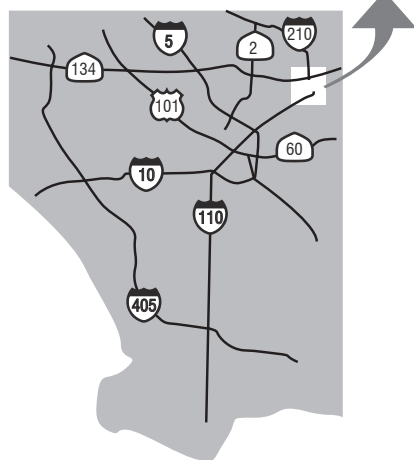
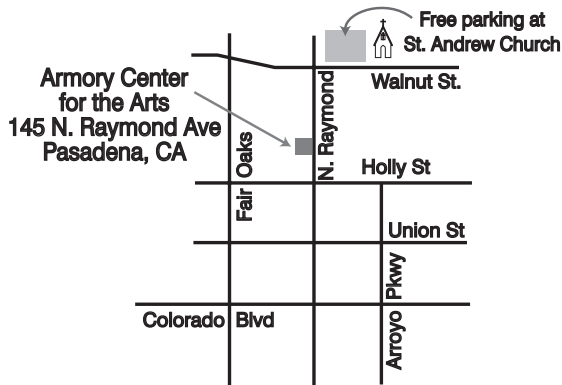
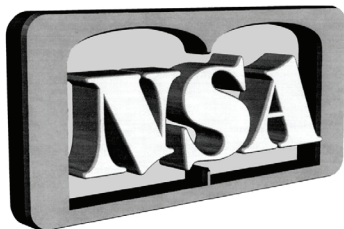
April kicks off new meeting place - page 6

Calendar of Events

- May 2nd - 3rd, 2009 Santa Fe Art Colony w/table for SCSC. All are invited!
- May 21, 2009 5th Club competition plus TBA slide show
- May 23, 2009 6th Ever 3-D Movie/Video Competition judging. High Noon (see page 3 for more information)
- May 30-31, 2009 Makers Faire www.makerfaire.com (see page 3)
- June 18, 2009 SCSC 3D Movie night!
- June (TBA), 2009 Possible 3-D Movie night at the Panorama, sponsored by SCSC (TBD Friday and Saturday night)
- July 8-13, 2009 35th NSA convention, Mesa, AZ. <http://2009.nsa3d.org/>
- August 20, 2009 SCSC Awards Banquet & Slide of the Year at Taix's Restaurant, 1911 Sunset Blvd. (one block east of Alvarado on Sunset), Los Angeles, CA. Ticket sales/price TBA.
- September 17, 2009 1st Competition of the Club year + TBA Stereo slide show.

Photo by David W. Kuntz

SCSC is a member of:



If not otherwise stated, the **Stereo Club of Southern California** meets at 7:30 pm, the third Thursday of every month in the newly refurbished downstairs auditorium at the Pasadena Armory for the Arts at 145 N. Raymond Ave., Pasadena, CA 91103. Free parking at St. Andrews Catholic Church parking lot.

Need Help Improving the Alignment and Picture Quality of Your Stereo Images?

For FREE (to SCSC members in good standing) personalized workshops on Stereo Photo Maker (SPM) and/or Adobe Photoshop (CS2 version) given by lifetime member Oliver Dean, just call Oliver at (310) 635-2400, or send him an email, including your phone number, at 3dimages@sbcglobal.net. He will arrange for a mutually convenient date and time for your workshop session(s). These workshops can help you get greater satisfaction with the quality of your work, and may even help to improve your competition scores.

SCSC Receives Contributions

The Board of Directors would like to acknowledge and thank the following individuals for their very generous contributions to the Stereo Club of Southern California:

Derek Cowie - \$500

Paul Wurzer - \$100

New Members

Mo' Feinblatt
Fairview, IL

James Honeycutt
Portland, OR

LAST COMPETITION FOR THE YEAR IS THIS MONTH!

If you haven't entered anything yet in our competitions yet, keep in mind that, even if this is the only month that you enter, any images you enter are eligible for the "Image of the Year Competition" in June! If you missed entering a month or two in a given category, you can submit "make ups" for the missing months, and qualify for the "100% Participation Awards" that are made in each category at the end of the year.

If you haven't taken all your pictures yet, you might want to consider taking a few in the subjects for which Special Awards are given in the "Image of the Year Competition." These Special Awards are for (1) Best Scenic, (2) All Creatures Great and Small (other than humans and plants), (3) Best People Picture, (4) Most Innovative, and (5) Most Promising New Member (this last Special Award requires 5 entries from a member who has entered for the first time during the last two competition years and has not already won the Award.) For more information, see page 2 of the January "3D News."

Brush up on the rules at: <http://www.la3dclub.com/info/comprules.html>

When you get ready to submit digital images, wait until the week before the meeting, then upload your images at: http://www.work-print.com/html/ubr_file_upload.php

SCSC Will Be At The World's Largest DIY Festival

Maker Faire is a two-day, family-friendly event to MAKE, create, learn, invent, CRAFT, recycle, think, play and be inspired by celebrating arts, crafts, engineering, food, music, science and technology. The "4th Annual Maker Faire Bay Area: Re-Make America" is following on President Obama's call to "begin again the work of remaking America". Maker Faire 2009 will be organized around the theme of Re-Make America. Held in the San Francisco Bay Area on May 30-31, Maker Faire celebrates what President Obama called "the risk takers, the doers, and the makers of things." The fourth annual Maker Faire will showcase individual creativity and grassroots innovation in the largest festival devoted to DIY culture and technology in the country. Featuring everything from Tesla coils, to a life-size Mousetrap game, to the Mentos & Diet Coke fountain, there is nothing else like Maker Faire.

While the call for individual exhibits has closed, the SCSC will have a booth at Maker Faire, where we will be showcasing members' DIY stereoscopic 3-D photography,

video, cameras and displays, etc. We will also be presenting a number of hands-on workshops, where attendees can learn about 3-D photography, lenticular printing, phantograms, and much more. The SCSC booth will, in fact, be part of a larger "3-D Village" which includes individual exhibit booths by SCSC President Barry Rothstein, SCSC Vice President Eric Kurland, and SCSC member Perry Hoberman. We do need volunteers, both to man the booth, and to conduct workshops. If you are interested in attending Maker Faire, and would like to help for a few hours each day at the SCSC booth, please contact Eric Kurland at 3-D@RetinalRivalry.com

For more information about the Maker Faire, visit www.makerfaire.com

Judging of Sixth Ever International 3-D Movie/Video Competition

The judging of The Sixth Ever International 3-D Movie/Video Competition will take place at twelve noon, Saturday, May 23, in the Longley Way School auditorium, 2601 Longley Way, Arcadia, CA 91007. Our three illustrious judges are Thomas Jane, director and star of the upcoming 3-D feature Dark Country, Roger Maddy (Puppet Kite Kid), 3-D anaglyph expert and passionate 3-D advocate, and Katie Fellion, production manager par excellence.

We are excited that entries for this year's competition are truly international. They represent an incredible variety of formats and subject matter and will tax even our genius projectionist, Eric Kurland, to bring them to the silver screen.

The judging is open to the public. All are welcome. Winning entries will be featured at the June SCSC meeting, the Big Bear Film Festival, and the NSA Convention in Mesa, AZ.

For more information, please contact John Hart, Chairman of the 3-D Movie/Video Division at 818.437.2523 or movies3d@aol.com.

Societa Stereoscopica Italiana and SCSC Inter-Club Cooperation

by Thomas R. Koester

On April 4, as part of the Art and Migration: Sabato (Simon) Rodia and the Watts Towers of Los Angeles Conference in Genoa, Italy, there was a 3D presentation of my film "The Towers of Simon Rodia".

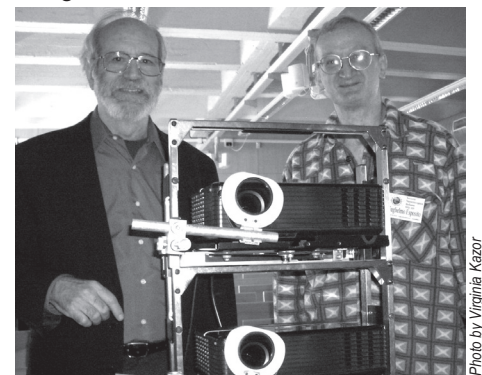
The 3 day event was held at the University of Genoa. Since the University had no 3D projection systems, the plan was for me to bring a laptop, appropriate cables, software, polarizers and glasses; the University volunteered use of a pair of Epson DLP projectors. What was lacking was a screen.

I emailed the Societa Stereoscopica Italiana to see if they could help. I boxed a small 40x40" screen to have as a back-up, but that would be a tiny image size for the projected audience of 30-75. Fortunately, the day before I left L.A., I received an email from Guglielmo Esposito, S.S.I. club president, saying he would be glad to supply a screen. The S.S.I. is the only Italian 3D club listed in the ISU roster, and it is located in Pordenone, a town I'd never heard of. I soon learned that it was located somewhere between Venice, Trieste, and the Austrian border (the far eastern side of the country); Genoa is a west coast port city. It was a lot to ask for, but Guglielmo came through ... in spades.

At 8:30AM the morning of the screening, Guglielmo arrived with a "2 meter" screen that seemed closer to 8 feet wide. Not a simple tripod and roll up screen, but a large aluminum, fold out, interlocking tubular frame that held the screen tight with a myriad of elastic bands. He also brought his own projectors, a chief stand, speakers, and his own polarizers. We had only one hour to get it all up, aligned, and tested, and it took every minute of that time.

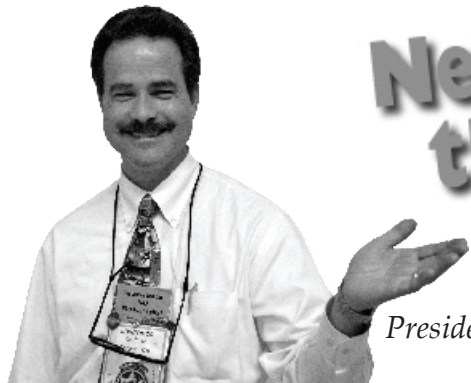
Then the screen was moved aside (with the help of 3 people) and the position marked on the floor. After the morning sessions, the screen was swiftly moved back into place and we had a successful glitch-free show at noon. After the screening, we packed it all back up into his Volvo and, at his request, he was on his way back to Pordenone by 1:30. I left him Interlaced copies of 3 of my films as a parting gift. It was a remarkable gesture on his part to go so far out of his way for the 3D brotherhood.

A simple thanks is not nearly enough!



Tom & Guglielmo Esposito of S.S.I.

Photo by Virginia Kazor



News & Notes from the SCSC Clubhouse

by Lawrence Kaufman
President, National Stereoscopic Association

NSA – Mesa in 2009

Have you made plans to attend this year's National Stereoscopic Association (NSA) Convention? The 35th NSA Convention & Trade Fair will be held from July 8, 2009 through July 13, 2009 in nearby Mesa, Arizona. You can drive or fly, it will be the 3-D event for the west coast this year and you won't want to miss the days of 3-D projection, big trade fair and other 3-D event and people in attendance. Sign up today! Website: <http://2009.nsa3d.org/> Chairman Tom Dory - tdory@cox.net



Another First 3-D TV Channel

You might remember the c3D channel; SCSC had an outing to their local studio, shortly before they went under. Seeds for another 3-D broadcast network have been planted. Signet Intl. Holdings, a publicly traded company led by former NBC and PBS exec Tom Donaldson and boxing promoter Ernie Letiziano, is buying AMG TV, a modestly sized net that feeds syndicated programs to some 200 terrestrial station affiliates, some of them carrying programming only part of the day. Simultaneously, Signet has pacted with Kerner Broadcast Corp. for exclusive use of Kerner's 3-D TV technology. Kerner, a spinoff from Lucasfilm's Industrial Light and Magic, is also taking an equity position in Signet.

They plan to have the first full-time 3-D network in the country, after they acquire a library of 3-D programming. The company expects to receive a capital infusion of around \$14 million, to be used for personnel expansion, technical development and an advertising and PR campaign. They plan to introduce two solutions for 3-D broadcasting: an add-on box for cable and satellite subscribers; and an "enhancement" that will turn any HD television into a 3-D TV for about \$50, including the cost of glasses.

Unfortunately, Yuska Siuicki, CEO of Kerner Broadcasting, said "on a one to 10 scale, it's a five" in terms of 3-D picture qual-

ity, but it would make home 3-D TV affordable and widely available for the first time. To fill the schedule, They plan to convert existing programming to 3-D. AMG will also make its 3-D network available to other content providers that want to try 3-D but are not yet ready to upgrade their own systems. Japan's Nippon Broadcasting launched a limited schedule of 3-D programming over a satellite channel in 2008. The plan is for AMG to be broadcasting in 3-D several hours a day by year's end.

Mitsubishi Announces Relationship With NVIDIA and Aspen Media Products

Mitsubishi Digital Electronics America, Inc. announced a new relationship with NVIDIA(R) Corporation and Aspen Media Products, LLC, to provide the first complete 3-D solution for the home entertainment market. For the first time ever, high-value 3-D content will become available to the consumer at home in one convenient package.

Mitsubishi, NVIDIA and Aspen Media Products have each developed unique technologies that take us to the next level in realizing 3-D home entertainment. For years, NVIDIA's successful GeForce FX Go series of graphics processing units (GPUs) have delivered breakthrough 3-D imagery primarily for the PC Gamer. Its GeForce 3D stereoscopic technology is a driver for Windows Vista(R), which renders two views for stereoscopic display systems to show depth with Microsoft(R) DirectX(R) games. The 3D stereoscopic driver is compatible with all GeForce 7 series and higher GPUs, which in turn are compatible with Mitsubishi's 3D-ready Home Theater TVs.

Mitsubishi's entire product line of Home Theater TVs feature 3D-ready technology. The company continues to lead the competition with the largest Home Theater HDTV available at 73". This year's product line includes three new 73" models along with 60" and 65" sizes - all featuring thinner frames, increased brightness and 3D-ready capability.

Winning Bid For Polaroid



Polaroid was sold off pretty much piece by piece and the remaining company has filed bankruptcy twice in seven years. A St. Paul, Minn. bankruptcy judge Monday rejected Polaroid's decision to sell itself for \$59.3 million to private equity firm Patriarch Partners. Polaroid had accepted Patriarch's bid in early April, but after hearing complaints from PLR Holdings, a joint venture between Hilco Consumer Capital of Toronto and Gordon Bros. Brands of Boston, Judge Gregory Kishel ordered that a \$61.5 million bid by PLR should have been given stronger consideration.

Petters Group Worldwide owned Polaroid's trademark and assets since 2005 until founder, Thomas Petters, was accused last December of running a \$3 billion Ponzi scheme. His trial is scheduled to be heard in June.

A federal bankruptcy court finally approved the acquisition of the assets of Polaroid by a joint venture led by Gordon Brothers Brands (GBB) and Hilco Consumer Capital, which includes private equity fund Knight's Bridge Capital Partners and other institutional investors.

After multiple rounds of bidding over the company, Judge Gregory Kishel ruled the liquidator partners made the highest and best offer at \$87.6 million. The creditors, which will keep 25 percent of the business, reportedly preferred the group's bid due to its history of operating other brands like Polaroid. Losing bidder Patriarch Partners reportedly offered \$88.1 million and may appeal the decision. Polaroid's 70 remaining employees had rallied behind Patriarch in hopes of keeping their jobs.

The assets involved in the acquisition include the Polaroid brand, intellectual property, inventory and other assets. The company currently uses the brand for Chinese-made consumer electronics, including digital cameras and LCD TVs, and other products.

The joint venture partners also recently acquired assets of The Sharper Image, Linens 'N Things and Bombay brands.

The winning bidders said they plan to develop "a full-scale global licensing and marketing strategy for wholesale, direct-to-retail and e-commerce businesses to leverage Polaroid's innovative and pioneering heritage." The firm said the Polaroid brand "offers limitless potential to embark on additional product opportunities, ranging from consumer electronics to commercial imaging." The joint venture said in a statement that it intends to partner with global institutions in the ongoing development of the Polaroid brand.

SD&A 2008 presentation videos now online

Two videos are available on the SD&A website: www.stereoscopic.org. "Beowulf 3D: a case study" by Rob Engle, Sony Pictures Imageworks, and "The digital stereoscopic cinema: the 21st Century" by Lenny Lipton, REAL D.

These are recordings of two technical presentations given at the 2008 SD&A conference during the popular "Digital 3D Stereoscopic Entertainment" session. Several more of the technical presentations and events at the 2008 conference were video recorded and these will be progressively be made available for viewing on the conference website: www.stereoscopic.org/2008/videos.html

World's First 4K 3-D Digital Cinema Camera System

Liquid Pictures, a pioneer in 3-D production and cinematography announced the world's first camera system utilizing RED(TM) Digital Cinema cameras capable of shooting 4K 3-D footage on land, underwater, and macro 3-D.

The proprietary Liquid Pictures 4K 3-D Digital Cinema Camera System(TM) is uniquely built with an unprecedented range of acquisition options, including the world's first Digital 3-D underwater beam splitter housing. After months of rigorous test shoots, the camera system proved itself last fall on a seven-week expedition to Micronesia during principal photography of a soon-to-be-announced 3-D film co-produced by Liquid Pictures. The production team shot over a hundred hours of 4K 3-D footage on location in jungles, aboard camera boats, and under water with the new camera system. Other industry firsts for the camera system include acquisition of 4K 3-D macro footage, live real-time 3-D monitoring

and full wireless microwave control of camera functions--all underwater.

For more information and images, visit <http://www.liquidpictures3d.com/>

Nat Geo's 'Sea Monsters: A Prehistoric Adventure' reaches \$30 million at box office

"Sea Monsters: A Prehistoric Adventure" has become one of the fastest giant-screen films to hit the \$30 million mark since its release on Oct. 5, 2007, and is one of the highest grossing original giant-screen films of 2008.

Sea Monsters: A Prehistoric Adventure, narrated by Tony Award-winning actor Liev Schreiber, with an original score by longtime musical collaborators Richard Evans, David Rhodes and Peter Gabriel, takes audiences on a remarkable journey into the often overlooked world of the "other dinosaurs," those reptiles that lived beneath the water. Funded in part through a grant from the National Science Foundation, the film delivers a vision of some of Earth's grandest ocean creatures.

An audience and critics' favorite, Sea Monsters: A Prehistoric Adventure was recently honored with awards in the categories of "Best Film," "Best Film for Learning" and "GSCA Marketing - Big Idea," by the Giant Screen Cinema Association. The film has also been awarded the Visual Effects Society's award for Special Venue Project and a Golden Reel award from the Motion Picture Sound Editors Association for Best Sound Editing - Special Venue.

Fox Wants Theaters to Foot the Bill for 3D Glasses

Hollywood studios and movie theaters are seeing double over a new dispute that could determine how quickly consumers will be able to enjoy the fast-growing number of 3D films in all their multidimensional glory. At issue: Who will pay for millions of disposable 3D glasses? Thus far, studios have picked up the tab in theaters that use technology from RealD, which has about 90% of the 3D market.

But Fox wants to shift that charge to exhibitors for its first 3D release, Ice Age: Dawn of the Dinosaurs, which opens on July 1, prompting a strong protest from Regal Entertainment, the largest theater owner. Other studios are watching this very intently to see whether Fox prevails. If it does then other

studios will say they also want to have the exhibitor pay.

There's a lot at stake. The glasses cost as much as \$1 apiece. That can amount to about 20% of a theater's take from a \$10 movie ticket. To stop Fox's idea from spreading, Regal said it might just show Ice Age in conventional 2-D, forgoing the opportunity that 3-D offers to tack an additional \$3 or so on to the ticket price. If exhibitors break ranks, Regal could lose business to theaters offering Ice Age in 3-D.

Yet Hollywood studios have strong incentives to stand tough. Their big investments in 3-D productions may not pay off as theaters, grappling with frozen credit markets, delay plans to install digital projectors and other equipment needed for 3-D.

Could that lead to even higher ticket prices or even the return of cardboard glasses, time will tell. 3-D systems from Imax and Dolby still require moviegoers to hand in glasses for cleaning and reuse.

Changes for Upcoming camera shows



Bagnall's Camera Expo is still California's Largest Camera Show. Bill Bagnall's daughter Tracy is continuing with the production. They've moved back to where it all started, the Brookhurst Community Center in ANAHEIM. The show schedule is now every other month: No show scheduled for May, JUNE 21, No show scheduled for July, AUGUST 16, No show scheduled for September, OCTOBER 18, No show scheduled for November DECEMBER 13 (The 2nd Sunday) and No show scheduled for January 2010. Show hours are 10am to 3pm. For more information call: (925) 253-0466. Check their website: www.cameraexpo.com or email them at: cameraexpo@aol.com.

The SCSC Club Library

Did you know that SCSC has a club library of stereo slides? Well it does and it is incredibly easy to check out boxes of slide sets. All you need to do is check in with the SCSC club librarian (hey that's me) 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. SCSC is always looking for donations of slide collections or anything else stereo related.

I will see you at the meeting!

SCSC Initiates New Home in April

The program for April included both a movie (by Tom Koester) and slide show (by Franklin Londin) featuring Christo and Jean Claude's 2005 Central Park art installation, "The Gates" and the judging of a traveling PSA slide show.

After the meeting, David Kuntz complimented Franklin Londin on his slide show, which, in turn, triggered the following email exchange:

Hi David,

You mentioned my Gates show restored your faith in stills. Thanks again. I plan to add motion to my shows in the future.
cheers,
Franklin

Dear Franklin,

The great thing about digital technology is that it has eliminated the distinction between still and moving images, and between individual images and multi-image shows. Those distinctions arose because of the limitations of traditional display technologies, which were each constrained to deliver just a single image format. But technology should empower the artist, not limit him. It should expand his palette, and offer the tools to realize fully his vision. Digital technology has just begun to put those tools into the hands of the 3-D artist. I encourage you to utilize them to the fullest.

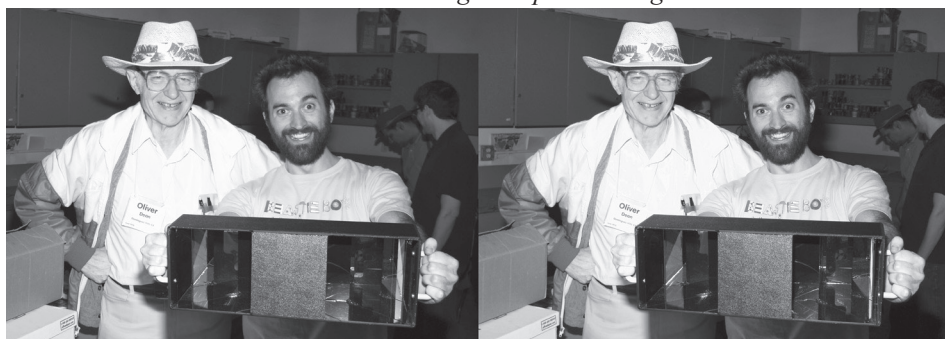
I joined the Club during the age of the great pictorialists - Jerry Walter, Stergis Stergis, Russ Terrill, Sylvia Sykes and so on. Those folks routinely produced images that simply took my breath away. Great photographs that often used the beauty of nature to reveal in a flash the unity of all things, and that connected me with the source of creation and joy. The PSA competition we saw last night showed me just how far we've moved away from those days; largely ordinary images in which composition and lighting rarely came together to deliver that wonderful moment of spiritual connection which I consider to be the ultimate aim and highest purpose of art.

There are just a few people I still see producing images of that caliber. Kathy Day, Robin Burks (who put in his first appearance at the Club last night in a year) and you come to mind. Several images in your Gates show really worked that magic on me, and that's why I spoke to you after the show. It's been too long since I had a jolt of that drug, and your show was a much needed fix. - David



(Left to right) Jeff Amaral, Barry Rothstein and Bob Kneisel judged the PSA Traveling Exhibition during the April meeting.

Photo by David W. Kuntz



Oliver Dean (left) and Jon Schnitzer (right) view large format stereo prints with an all mirror viewer.

Photo by David W. Kuntz



Robin Burks returned to the April meeting after a long absence.

Photo by David W. Kuntz



(L-R) Visitor Mike Ballew, Cassie Kaufman and Jeff Amaral share a (flat!) baby photo at the April meeting.

Photo by David W. Kuntz

The Making of Doggone

by John Hart, Chairman 3D Movie/Video Division

Thanks to the dedication of my cast and crew, my entry for the 6th Ever Movie/Video Competition completed shooting "Doggone" in two intensive days: Friday, April 3 and Saturday, April 4. I'm sure most, like me, felt exhausted but also elated. We didn't cut any corners and reshot repeatedly until we were satisfied that we had the best performances possible. Jack Keidatz, Shannon Benna, Ray Zone, Lawrence and Cassie Kaufman, and our beloved Susan Pinsky and David Starkman all proved to have great comedic skills. Jack was a riot as a self-important bum who regretted that he couldn't build a fire in the wilderness because he preferred sautéing mushrooms in a dry sautéer. Shannon made a terrific French maid, accent and all. She is a spontaneous and fresh talent. She also made work sacrifices to help us out. I very much appreciate it. I really didn't want anyone but Shannon for this challenging role. Susan had the key role of Daisy and was required to conjure up a range of emotions, including repeated scenes of shock and despair. David proved to be a natural. He always had his lines, and turned out to be a gifted ad-libber as he tried to eat dinner under intense lights and camera. Ray was the uber-doctor. He was awarded an honorary degree by the SCSC Movie Division: Doctor of 3Dology, and should technically, hereafter, be addressed as Dr. Zone. I am very grateful that Dr. Zone recorded many behind-the-scenes highlights with his trusty Canon rig. These stills will be critical for titles and promotions. Cassie's performance, following a hideous medical procedure, was one of the funniest movie moments I have ever seen. Just seeing her emerge after this ordeal put me into such convulsive laughter that I was responsible for repeated takes until the crew could calm me down. Lawrence underwent the same procedure, but chose to play the persona of a



David Starkman mans the reflective bounce light by the creek bed

Photo by Ray Zone



Susan Pinsky and Shannon Benna in the kitchen with Rusty, canine star

Photo by Ray Zone

swaggering Texan going into the procedure, only to emerge, clutching his pants draped over his arm, as a whimpering victim of Dr. Zone's machinations.

Making these stellar performances possible were:

- Rich Collado, unflappable as our stereographer. Rich's enthusiasm and willingness to reshoot from every possible angle were major driving forces in our success.
- Andrew Gage, who provided his lighting set, lit most of our scenes, dressed most of our sets, and always had fresh suggestions for enhancing humorous moments. Hunter kindly lent two large reflectors to Andrew's set.
- Chris Hart. I can't begin to tell you how proud I am of my son, Chris. Although

he had no previous experience working with sound equipment, after a ten minute tutorial from Rich Collado (who, by the way, could only convey what he had learned about the equipment from a short tutorial from Tom Koester shortly before Tom and Ginny left for Italy) spent many hours supporting the boom mike above the thespians and twirling mysterious dials to make everyone audible. Chris' good friend, Crystal, slated every scene for us and was on top of continuity issues. Thank you, Crystal.

- Rusty. Eric and Jodi were kind to share their photogenic dog, Rusty, who wasn't at all impressed that he had a key role in Doggone's success. Rusty had a tendency to walk out of the scene seconds before his "big moment". While Rusty was emoting and Jodi was helping him hold his spot, Eric, of course, repaired a music mechanism in one of our side tables. If Rusty's scene had only been longer, Eric could probably have gotten our belligerent ceiling fan operating. This guy is really handy to have around the house!

I certainly have some wonderful video clips on a bunch of HD cassettes. The big challenge now is to edit all of this into an entry worthy of everyone's outstanding contributions.



Director John Hart with boom, Chris Hart and DP Rich Collado with Slate Girl Chrystal

Photo by Ray Zone

Boomers versus Gen Y'ers Monsters vs. Aliens rekindles the Future's Past in Shiny New 3D

A Review by Ray Zone

Digital 3D Cinema has few stalwart supporters as vocal and enthusiastic as Jeffrey Katzenberg at Dream Works Animation (DWA). This stereo-prophetic animation executive has committed the entire DWA slate of movies to 3D and has been touting digital 3D as the next innovation by which cinema itself will be transformed. As such, the release of *Monsters vs. Aliens* (MvA) on March 27, 2009 on 7330 screens with 2000 of those screens 3D) marked the day Katzenberg planted a 3D flag in the sand and a watershed for stereoscopic cinema.

By April 18, MvA had blasted off to boxoffice outer space as the highest-grossing 3-D film of all time by pulling in 153 million dollars and recouped its production cost. MvA opened on hybrid 3D platforms including Real D, Dolby Digital 3D and IMAX 3D as premium prices were charged for the glasses and the privilege of the stereo experience (\$3 at most digital theaters and \$5 additional at IMAX).

High powered voice talent gives life to Susan (Reese Witherspoon) a young woman about to be married who turns into the 50-foot tall "Ginormica" when she makes contact with a meteor that crashes to earth, B.O.B. (Seth Rogen) a quivering blue "blob" with monocular vision, multi-tentacled alien lord Galaxhar (Rainn Wilson), the insect-headed scientist Dr. Cockroach (Hugh Laurie) and the Missing Link, a shy ambulatory aquatic mammal (Will Arnett). These classic monsters are rich with implication for baby boomers (like this author) who saw the originals they are based on the first time around during the classic cycle of 1950s science fiction films with *Attack of the 50 Foot Woman* (1958), *The Blob* (1958), *The Fly* (1958) and the classic 3D film *The Creature from the Black Lagoon* (1953).

Using most of the narrative tropes of 50s science fiction, MvA adds a nice updated motif with the self-empowerment of Susan as she saves the world with the help of her monster buddies and avoids a disempowering marriage to the narcissistic newscaster Derek



Dr. Cockroach and B.O.B. give the 3D audience the eye.

(Paul Rudd). The central story arc, of course, pits the earthlings against the planetary invaders with extended battle sequences that serve as kinetic spatial eye candy, particularly with dimensionally-rich devastation on the Golden Gate Bridge in San Francisco, a direct reference to *It Came From Beneath the Sea* (1955), one of Ray Harryhausen's finest 50s efforts.

Critical reception to MvA has been mixed with the 3D receiving its typical share of blows from stereo-averse cynics like Roger Ebert who characterized the 3D as "a distraction and an annoyance" and Patrick Goldstein of the Los Angeles Times, a self-appointed movie industry "insider" who writes "For all of the tub-thumping about its potential, 3-D is designed to be a cash machine, not a cinematic marvel."

These critics are simply unaware of the stereographic inroads that 3D cinema continues to make under the aegis of workers like Phil McNally, Global Stereoscopic Supervisor at DWA, known popularly under the moniker "Captain 3D." With MvA, McNally and his stereoscopic team at DWA have refined 3D devices such as the floating stereo window and "multi-rigging" and animation of interaxial values (within a single shot) while instituting safeguards for stereo that is comfortable to view and stays within conservative onscreen limitations for parallax to minimize eyestrain.

With a brief paddle-ball sequence at the outset of MvA, an homage to *House of Wax* (1953) is made and it is the likely the single instance in which the film uses the greatest amount of off-screen negative parallax. Otherwise, MvA is a model of stereoscopic restraint that dynamically varies the 3D over the course of the narrative in a rich and fluid manner. One would expect no less from the man whose guiding spirit shaped the 3D in *Chicken Little 3D* (2005) and *Meet the Robinsons* (2007).

With a March 22 profile in the Los Angeles Times, McNally once again explained 3D for the masses, just as he has been educating the production crew on the "stereo campus" at Dreamworks. "People talk about 3-D being a gimmick," noted McNally, "but the reality is, moviemaking is a gimmick. If you really want to focus on stories, just write books or tell stories around a campfire." This serves as a nice rebuttal to Ebert's caustic remark comparing 3D to "a constant nudge in the ribs saying 'Never mind the story, just see how neat I look.'"

As Susan grows to outsize scale in MvA, there is a creative use of different hyper and hypostereo parallax values, often within a single shot. "There's a sequence," observes McNally, "where Giant Susan is talking to her fiancée on the rooftop, and it's the breakup scene. His problem is that she's this giant 50-foot woman now." To refine the use of 3D in the narrative, McNally creates a "depth script" for every scene in the movie, indicating volume and placement in stereo space. "Placement is related to how you want the audience to relate to the characters," he says. This preparation and volumetric thoughtfulness pays off with 3D in MvA that not only is more comfortable to view, but generates greater emotional engagement with the crew of motley transhuman creatures in their battle to save the earth.



The Missing Link, Susan and Dr. Cockroach are working hard to save planet earth.

SCSC Nominating Committee Announce Board Line-Up for Upcoming Year

A nominating committee comprised of the last three SCSC Presidents, Barry Rothstein, Jeff Amaral and Sean Isroelit, announced the Board line-up for the upcoming new SCSC year:

- President: Barry Rothstein
- Vice President: Eric Kurland
- Secretary/Librarian: Lawrence Kaufman
- Treasurer/Membership: Jeff Amaral