A taste of the late ‘40s through the early ‘60s found in amateur stereo slides

by Mark Wilke

More Magic Kingdom

Let’s keep the Disneyland theme going! The views shown here are courtesy of David Starkman and Susan Pinsky, and come from a large assortment of family slides shot by the late Samuel Biren. See the ‘50s Flavored Finds column in SW Vol. 36, #6 for the whole story of David and Susan’s chance meeting of Samuel’s son and the coincidental connections they shared.

These slides are labeled as being from the 1950s, so they are a little earlier than the ones shared in the last issue. But you can always count on Sleeping Beauty Castle as a good backdrop for a family photo!

The members of the family are wearing different clothes in the various views, so they apparently visited the park more than once—not surprising, since they resided in the Los Angeles area at the time.

This column combines a love of stereo photography with a fondness for 1950s-era styling, design and decor by sharing amateur stereo slides shot in the “golden age” of the Stereo Realist—the late 1940s through the early 1960s. From clothing and hairstyles to home decor to modes of transportation, these frozen moments of time show what things were really like in the middle of the twentieth century.

If you’ve found a classic 50s-era image that you would like to share through this column, please send the actual slide or a high-resolution side-by-side scan as a jpeg, tiff or photoshop file to: Fifties Flavored Finds, 5610 SE 71st, Portland, OR 97206. You can also email the digital file to strworld@teleport.com. If the subject, date, location, photographer or other details about your image are known, please include that information as well.

As space allows, we will select a couple of images to reproduce in each issue. This is not a contest—just a place to share and enjoy. Slides will be returned within 6 to 14 weeks, and while we’ll treat your slide as carefully as our own, Stereo World and the NSA assume no responsibility for its safety.
Volume 45, Number 5 • March/April 2020

2 Editor’s View
Comments and Observations
by John Dennis

3 Harry zur Kleinsmiede
1947-2020

4 PresKo, Keystone, and Black Devils
The 8th Illinois National Guard
by Ralph Reiley

12 Getting Even More from
StereoPhoto Maker
by David W. Kuntz

16 3D-Con 2020
Murano Hotel, Tacoma, Washington, August 11-17
by Phyllis Maslin

18 Crown Jewels
Favorite 3-D Images from Photographers & Collectors
by Douglas Heil

20 Unpeeling Top Banana
The 3-D Movie that Slipped Away
by Lawrence Kaufman

25 A 3-D High Road to Scotland
review by John Dennis

26 Stereoscopic Snippets:
Diving Down Rabbit Holes of Research
by Paula Fleming

28 NewViews
Current Information on Stereo Today
by David Starkman, Lawrence Kaufman & John Dennis

30 The Unknowns
Can You Identify the Subjects of these Views?
by Russell Norton

32 Classified
Buy, Sell, or Trade It Here

Front Cover:
A. Orr & Son #251, “Pleasant Point on St. John’s River, Fla.”
(c. mid-1870s). From the Crown Jewels column in this issue.
(Collection of William Jaeger.)

Back Cover:
PresKo Binocular Company No. 6123, “Men of the Eighth,
Chicago’s Colored Regiment.”
From our feature “PresKo, Keystone, and Black Devils:
The 8th Illinois National Guard” by Ralph Reiley.
(Stereoscopic courtesy of Doug Jordan)
Editor's View

Comments and Observations
by John Dennis

Graphic representations of the SARS-CoV-2 virus responsible for Covid-19 have been all over the media since early February, but most of the animated versions have shown the virus gyrating, bouncing or rotating in the wrong orientation to make possible grabbing any kind of stereo pair. I had about given up when I found a video by a company called Scientific Animations. One sequence shows the virus inside the cytoplasm of a cell, slowly rotating for a few frames. See tinyurl.com/uokcdrx. While this and many other images of the virus are scientifically accurate, they are CGI versions of the often less sharp Scanning Electron Microscope images of the actual virus. Such images can of course be captured in stereo by micro shifts of the stage between scans, but I’ve not seen any published yet in this case.

Canvassed and Delivered

Referenced in Ralph Reiley’s article “PresKo, Keystone, and Black Devils: The 8th Illinois National Guard,” the thesis by NSA member Leigh Gleason titled Canvassed and Delivered: Direct Selling at Keystone View Company, 1898-1910 is a fascinating and exhaustively researched study of stereoview sales in the early 20th century. The 277 page work covers Keystone’s business structure, training of the sales force, sales techniques and communication with its agents across the country. One particularly interesting chapter deals with Keystone’s women sales agents, of whom I had been completely unaware. Included are some color-coded maps showing numbers of agents state by state as well as company sales group photos and several views illustrating subjects in the text. See tinyurl.com/ub2d5uj.

Fighting on Both Fronts

One of the sources listed in our above article on the 8th Illinois National Guard is the video Fighting on Both Fronts: The Story of the 370th, produced by Chicago public television station WTTW. Through archival and reenactment footage and still photos, it tells the story of one of the few African-American regiments to have fought in World War 1, as well as the story of how those mostly Chicago men fought both the Germans in Europe and racism at home. Read the article, then watch the video at tinyurl.com/rlnjzt5.

Covid-19 and 3-D

It’s of course understandable for NSA members to wonder about the potential impact of the coronavirus/ Covid-19 pandemic on 3D-Con 2020, especially with the venue being so close to the first major hotspot in the U.S. To the extent there is any luck at all here, we may have the advantage of time as our event is in August. In fact many of the events around the country now being postponed are being rescheduled for around the period of late summer to early fall. Much could depend on what the rapidly changing situation looks like around late May or early June. For any changes, see 3d-con.com.
Author and 3-D Book publisher Harry zur Kleinsmiede died early this year and his loss to the international 3-D community is hard to measure. He was among the founders of the ISU in 1975 but his contributions to the spread of information about (and enthusiasm for) stereoscopic photography were only beginning.

Starting in 1985 with the publication of Wim van Keulen’s 3D Past and Present, Harry’s 3-D Book Productions published an amazing variety of View-Master illustrated books and 3-reel albums with text and/or images by accomplished and internationally recognized people like Wim van Keulen, Mark Blum, Hugo de Wijjs, Mary Ann & Wolfgang Sell, Stan White, Dr. Robert Chase, Pat Whitehouse and Harry himself. In 1987, 3-D Book Productions published the second (and later third) edition of Jac. G. Ferwerda’s The World of 3-D, A practical guide to stereo photography which was widely accepted as a standard text on the subject by both beginners and experienced stereographers around the world. To help with one of the most challenging aspects of stereo photography in those slide film days, Harry wrote 3-D Mounting Guide, A Practical Guide to Mounting Stereo Slides.

Each of the books and most of the 3-reel albums were reviewed in Stereo World, and it’s hard to pick favorites from among so many gems but one that I enjoy going back to is Wim van Keulen’s 3D Imagics, A Stereoscopic Guide to the 3D Past and its Magic Images 1838-1900. Condensed on its 78 pages and 12 View-Master reels is an impressively comprehensive and well illustrated history of 19th century stereography from cameras to subjects to viewers. Everything Harry published drew new people into some aspect of 3-D but 3D Imagics has a special power to seduce people into an appreciation (or even passion) for historical stereo imagery.

As a child, Harry had to spend several years in a hospital where in 1952 he was given a View-Master Model C, one of the few in the Netherlands at the time. More than just “open the world” to him, it inspired an interest that impacted the rest of his life. In 1994, he published a View-Master illustrated book about View-Masters, Mary Ann and Wolfgang Sell’s View-Master Viewers – An Illustrated History containing six reels documenting View-Master equipment over the years including some rare or one-of-a-kind examples.

But his most prodigious (14+ year) effort would appear beginning in 2001 in four volumes containing no reels or stereo images at all. His View-Master Reels and Packets, A Collector’s Guide would provide enthusiasts and collectors with a carefully researched and organized record of all reels and packets issued since 1939.

Accomplishing this required three large volumes plus a Supplement. Even the Supplement, at 448 pages, is a heftier book than some previous (Continued on page 30).
I am always amazed at the unlikely events, places, people and things that were documented during the First World War in stereoviews. Sometimes things in the photos are not mentioned in the usual histories of the war. Often the image in the stereoview is the only reference found for these unlikely events, places, people and things. Sometimes an interesting story is found when one looks beyond the usual sources for information.

About twenty years ago, I acquired an extremely unique Keystone view from a local Atlanta collector/dealer. The view was a portrait of some black soldiers in Chicago. They were posing behind a building, with some Model T trucks, and they had four Lewis Machine guns. I thought it was an unlikely and unusual photo.

At the time I had no idea if it was wartime photo or a post war photo. It is one of my favorite Keystone views. About fifteen years later, I picked up a different view of these same black soldiers, a close-up. They were posing with the Lewis machine guns. I now had the beginnings of a sequence. I was further intrigued, and another couple of years went by. A collector that I know provided me with copies of eleven other views of these black soldiers in Chicago. It was not the full sequence, but close. For collectors, Keystone war views are reliable most of the time. The views have a five-figure catalog number, and a lot of the time they have a number on the front or the back, showing where they fit into a set. Later sets came with guidebooks, so one can know exactly what does and does not belong to a complete set of views. From time to time, one finds some photos that don't fit into a known set. Often the back of the card is blank. Sometimes they have a set number stamped on the front, often they do not. I have been intrigued that many Keystone views of the war were never part of a regular set, but they exist. I have some of

Keystone No. 19169, "Fighting Colored men, 8th Illinois Infantry." Taken on South Giles Ave., looking north. The three-story building in the background is the 8th Illinois National Guard Armory, built in 1914. Today it's a Chicago high school, the Chicago Military Academy. Four NCOs stand in front of their platoons, making this a portrait of a company of riflemen, port arms position, where an officer could inspect their rifles. The soldiers are wearing the cotton uniform of 1917, with the lemon squeezer Stetson hat and canvas gaiters. (Stereo courtesy of Doug Jordan)
them in my collection. There was a Keystone series on the Mexican Border Patrol in 1916. Most views were never issued as a standard set of views. Some found their way into later Keystone history sets of the war.

I asked a question if anyone had post World War 1 era Keystone catalogs. For an answer I was sent a thesis submitted for a PHD degree about the corporate structure of Keystone and how Keystone managed its door to door sales force. As a collector and amateur historian, I have mostly only been interested in the photos, and sometimes the photographer. Out of my own curiosity, I have also been interested in how the photos were manufactured. I have not been too interested in how they were distributed to customers. After reading this thesis, I have found that how Keystone distributed views around the world is an interesting story as well, and I have a working theory that may explain why there are images of the war that are not part of standard sets.

All Keystone views were sold by door to door salesmen/women. There was no mail order catalog for customers to use, nor were there any Keystone views sold in stores. Every single Keystone view and viewer was sold by a door to door salesperson.
and then delivered by that same person, sometimes within three days of the order being placed. Underwood, H.C. White, and others also sold their photos by this direct marketing process.

Keystone published the *Keystone Review* as a guide for their sales staff. It was chock full of corporate instructions on how to close a sale in the approved Keystone manner. For more personal contact, home office supervisors wrote letters to the traveling salespeople out in the field, offering personal messages of encouragement and advice. One letter, dated July 12, 1902, advised the salesman who may have made a sale of six images, to take “four or five hundred views” with him to show the customer when delivering their order, and have them pick out views they liked and set them aside. In that way the original order was increased with a larger second sale.

---

Keystone No. 19183, “Stack Arms’—Company H, 8th Regiment of Colored Troops.” The 8th Illinois was mostly based in Chicago, which was the base for the Headquarters/Armory, the Headquarters Company, the Headquarters Company, Machine Gun Company, Supply Company, Detachment Medical Department, and Companies A, B, C, D, E, F, G and H. Company I was based in Springfield, Company K in Peoria, Company L in Danville and Company M in Metropolis. (Stereo courtesy of Doug Jordan)

Keystone No. 19184, “Lewis Machine Gun Equipment of the 8th Regt. Colored Troops.” This is the photo I acquired first, and lead to my search for more photos of the 8th Illinois. In the alley behind the armory are four Ford Model T trucks, the machine gun company and their four Lewis guns with boxes containing additional magazines and tools to maintain the guns. The army trained with the Lewis gun, but on arrival in France they were all put in storage and the French Chauchat gun was issued in its place. The Chauchat jammed when dirty, and when it was rechambered from the French 8mm round to the .30-06 round, it was prone to broken firing pins, making it mostly useless in combat.
If this sales technique was in use in 1902, I imagine that it was still in use from 1915-1922. After 1910, Keystone began moving away from selling door to door at houses, to selling door to door at schools and libraries. The same sales techniques would have been used. If one sold a standard set of views, and upon delivery, presented additional views for sale, that could account for these mystery views. Keystone salesmen/women also had a variety of bonus items and other perks to close a large sale. I believe that this explains the existence of the mystery views.

There is a group of mystery Keystone views of the 8th Illinois regiment in Chicago, taken around 1917. They do not belong in any standard Keystone set of war views. Keystone war view sets evolved from 1915 to 1923. The first set of war views in 1915 was made up of stock photos, all taken well before 1914, the year the war started. Each year the set of war views was expanded and improved. In 1918 one hundred war views were available. In 1919, the set was expanded to 200. In 1921, the set grew to 300 views. As these sets were growing, certain views were added, and others were removed. While this process was going on to establish a standardized set it seems that the salesmen/women were also selling photos that were never included in the standard sets.

It was a near impossible task to try and trace these photos, but others had done some amazing research, and kindly made it available to me. I have benefited from the research of Bob Boyd and Doug Jordan. Both have meticulously researched the WW1 views and the publishers. Doug Jordan has very extensive lists for the Keystone views that includes which photos belong in which sets, and the years they were published. These lists also include the mystery views. The lists, as well as copies of the images, are available for anyone to use at greatwarin3d.org/. The website contains a wealth of information on WW1 stereoviews and publishers. Their research has made my work of telling stories possible and I am greatly indebted to them both.

I often forget that the stereoviews were an entertainment medium and not actual historic documentation. They do not provide a reliable and factual account in a conventional manner. At best they provide a metaphorical account of the war. At times, they do record an obscure event. Before 1914, photos of wars sold as fast as they could be produced while the war was in progress, and sales plummeted as soon as the guns grew quiet. The stereoview publishers wanted to sell as many photos as fast as possible as they had done with the Boer War, the Spanish-American War, the Boxer Rebellion, and the Russo-Japanese war. From their sales experience, they needed to get the photos out for sale while the war was in progress, a war which everyone believed would be over soon.

They did not know that the war would drag on for years, or that sales of war views would continue long after the end of the war. During the war, military security and censorship kept a tight rein on commercial photographers. The photographers were forced to find something of interest to sell, which led them to creative avenues of endeavor. Recycling stock photos of previous wars, portraying training exercises as front line action, and supplying photos for niche markets were some of the tactics used by the wily stereoview publishers in WW1.

This was also the end of the era when a local photographer could earn a living selling stereoviews in their hometown. Competition from corporate publishers like Underwood, Keystone, and Sears put a strain on local photo shops. One of these local...
photographers was in Chicago, the PresKo BiNocular Company, founded in 1900. There aren’t a lot of details about PresKo, which may have been trying to compete with Keystone and Underwood with door to door salespeople of their own. I found one reference to an R. J. Soper, Univ. of Kansas class of 1913. In the Oct. 1915 Univ. of Kansas alumni magazine, Mr. Soper was listed as traveling for the PresKo BiNocular Co. of Chicago. Traveling for a company in those days usually indicated one was a door to door salesman, a profession with some dubious connotations. PresKo began selling war views from French sources in 1916. In 1917, when the U.S. entered the war, Chicago became a beehive of military activity. The Chicago area was home to the Naval Station Great Lakes, Fort Sheridan, and several Illinois National Guard units, including the 1st, 2nd, 7th and 8th infantry regiments.

Shortly after the U.S. entered the war, PresKo began selling views of U.S. Army soldiers, Illinois National Guardsmen, and U.S. Navy sailors, all training around the Chicago area. At the same time Underwood sent a photo team to Plattsburg, New York, documenting a private camp funded by the Preparedness Movement, an influential pro-allied group. The camp was set up in 1916 to train volunteers, to be prepared for the day when the U.S. entered the war. After the U.S. entered the war in April 1917, the army took over the camp. Keystone had a photo team based in Washington D.C. that went out to nearby military bases in Virginia and documented training exercises on army bases and the war time action of dignitaries and foreign war commissions in Washington D.C. Interest was high, and photos were selling like hotcakes.

Complete sets of PresKo photos are not known to exist. Without full sets to study, one is left to assume that the small publisher emulated the way the larger publishers sold views and provided sets of various sizes and various topics. I suspect that PresKo may have targeted a series of views for niche markets in Chicago. Views exist of the Chicago National Guard units, the 1st, 2nd, 7th and 8th infantry regiments. Photos exist of the large groups of soldiers at Fort Sheridan, and sailors at the Naval Station Great Lakes, all marching on the parade grounds. There are photos of thousands of soldiers marching down Michigan Avenue in Chicago, the sidewalks packed with spectators.

The Keystone photo in my collection states that the soldiers were from the 8th Regt. Colored Troops. The second view I acquired of these men stated that the 8th Regiment was from Chicago. I started to research the 8th Regiment and found that it was a National Guard Regiment and that it was a black unit, quite unique for the time. It is not possible to write about a black U.S. regiment in WW1 and not reference the inherent racism of the time. The history of the U.S. and racism are intertwined, and we have yet to come to terms with it here in the 21st century.

At the time, all black regiments had white officers, except for the 8th Illinois. Officers of the 8th Illinois were all prominent men from the black community of Chicago. This made it a unique regiment. Only one PresKo view of the 8th Illinois is known, but a series of Keystone views exist of this unique regiment. I suspect that the Keystone views originated with PresKo. In 1919, PresKo went out of business, and Keystone acquired their negatives. In 1920, PresKo photos of troops in and around Chicago began showing up in the standard Keystone war view sets.

1923 was a landmark year for Keystone war views. The revised set of 300 views came out, with a guidebook. This was the first time a stereo-view publisher attempted to provide an historical context for the photos. It was in keeping with Keystone’s move into the education area. All the other publishers just sold

---

Keystone No.19188, “Litter Bearers, Medical Detachment, 8th Regt. Colored Men.” The soldiers are posing in the alley behind the armory with their stretchers. Several prominent doctors of the Bronzeville neighborhood served in the 8th Illinois, and their medical detachment was second to none in the U.S. army. (Stereo courtesy of Doug Jordan)
groups of photos, letting the viewer provide their own context. In April 1923, the first edition of 300 views and guidebook was published. One photo in the set was of the commanding officer of the 8th Illinois and two of his lieutenants. In September 1923, the 2nd printing was published, that photo was replaced with one of General Pershing with General Joffre. The 2nd edition of the guidebook was also revised. This 2nd printing set was the Keystone standard for war views until 1932, when a revised 400 view set and guidebook came out.

I believe that the Bronzeville neighborhood was a niche market for Keystone after 1920. Bronzeville is a south side Chicago neighborhood, also known as the “Black Metropolis.” It was like Harlem in New York City. In both neighborhoods black people lived and prospered, despite the racism of the time. Bronzeville is where the Armory for the 8th Illinois National Guard Regiment was located, and where most of the men who made up the 8th Illinois lived. I suspect Keystone did this because there are photos of the
8th regiment, and there are no Keystone photos of the 1st, 2nd and 7th Illinois National Guard regiments. The army, as well as American society, was segregated at the time, with Jim Crow Laws in full force. White customers would not purchase photos of the 8th Illinois, but black customers would. There are other Keystone views of black soldiers of other regiments, mainly the 369th from New York City, better known as the Harlem Hell Fighters. In the photos, the black troops are shown lining up at the mess hall, training with their rifles, or marching. They are the same type of photos of white soldiers in the standard sets. This leads me to think that these views were sold in the black neighborhoods in cities like Chicago, St. Louis and New York City.

There are similar photos of black soldiers in the Underwood & Underwood catalog of views. I suspect Underwood also targeted black neighborhoods. Both Keystone, Underwood, and other publishers sold genre photos that were extremely racist with condescending captions intended to be humorous. The

Keystone No. 19351, “Funeral Honors for a Gallant Infantryman of the 93rd (Colored) Division which served with the French.” Another view from the 1932 set, a good deal more respectful in tone than No. 19396. The 8th Illinois was part of the 93rd Division. Note that the men are wearing American uniforms, but French helmets and field gear.

Keystone No. 19396, “Husky American Negro Labor Troop Keeping Roads Smooth for Heavy Traffic to the Forward Dumps.” This photo is a bit of a mystery as to why it was included in the 1932 set of war views. It does show the reality of what most black soldiers in the U.S. Army experienced in WWI, as a manual labor force. Note that the men have their gas masks in the satchel on their chest, indicating that they were close enough to the front line where they might be needed.
views of the black soldiers are not of that sort, they carry respectful captions. Other than noting that the men are colored, or descended from slaves fighting for democracy, no other overtly racist language is used.

The history of the 8th Illinois is not well known, but it is very distinguished. Due to the persistent nature of racism, the history of non-white American soldiers is still overlooked. It is undeniable that non-white soldiers served with equal distinction and valor in combat as white soldiers. The 8th Illinois had its beginnings in 1870, but it was not officially recognized by the U.S. army until 1882. On June 28, 1898, the unit received its official title as the 8th Illinois Volunteer Infantry Regiment. The army chose not to activate the regiment when the war with Spain started. As time went on, replacements were desperately needed. The army put aside its racist policy against black units serving in combat out of necessity, and shipped the regiment out to Cuba on April 3, 1899. On June 30, 1916, the unit was again called up for service on the Mexican Border patrol, as again the army put aside racist policy over a need for troops in the field. On October 21, 1916, the unit was sent home, as were other National Guard units when their tour was ended.

On August 3, 1917, the regiment was re-designated as the 370th Infantry, assigned to the 185th Infantry Brigade, of the 93rd Division, a black division in the segregated U.S. Army. The 15th New York, better known as the 396th regiment from New York City was also in the division. Racism and segregation were policy in the army in 1917, including an official policy not to put black units in combat. There were riots when these black units were sent out of their home states for training with the army in Texas and Virginia. Despite all this turmoil, all the troops were trained and sent to France, not that any U.S. troops were fully trained for what they were going to face, but that is outside the scope of this article.

The army had a plan for the black units sent to France, where a manual labor force behind the lines was needed. On the home front, black leaders were concerned that black soldiers would not be used in combat. Fighting in combat would advance the cause of civil rights. There were protests about the treatment of black soldiers in the army on the home front that may have affected enlistment programs. The French and British armies were desperate for men and wanted American reinforcements. General Pershing was juggling the demands from the home front, orders from President Wilson, the racist policies of his army, and demands from the French and British high command for men.

Pershing grudgingly assigned some white American regiments to the British army, despite Wilson’s order to keep the U.S. Army intact. The French were also desperate for reinforcements. Solving two problems at once, Pershing gave the entire 93rd Division to the French Army. Pershing kept the 92nd Division, also a black division, and used these men as a rear area labor force. The only American black units that saw combat served with the French army. They kept their American uniforms, but were given French field gear, weapons and helmets. These black Americans greatly appreciated being treated the same as French soldiers, and not as second-class citizens as they were in the U.S. and by the U.S. Army. The French were happy to have American reinforcements, and all served with distinction, as testified by the number of medals and commendations they earned in combat, proving their worth as fighting men was second to none.

The 8th earned the nickname Black Devils, Schwarze Teufel, by the Germans they faced, due to their fierceness in combat. The regiment was assigned to the French 26th

(Continued on page 15)
Masuji Suto continues to expand the capabilities of his wonderful (free!) program, StereoPhoto Maker (SPM). In fact, the software contains so many features that even regular users may be unaware of everything that it can do. In this article, I’d like to review three features, which range from extremely useful to somewhat whimsical, of which many readers may be unaware.

**Grid**

I regularly view 3-D images on my 55 inch 3-D TV. I also frequently see 3-D projected on a large screen. It’s not uncommon that I encounter images from other photographers which have so much parallax (depth) that they’re uncomfortable to view under these circumstances. I think the problem is that the makers of these transgressive images are often producing them on small computer monitors, or even phones or tablet devices, and don’t realize how they’ll look when viewed on the large screen. But, even if you don’t have a large screen 3-D TV or access to a projector, SPM has a useful feature to help determine and control the overall depth in your images. Using it will help you to consistently create images that are comfortable to view upon projection.

First, it should be noted that SPM reports the disparity of the infinity points in an image (as a fraction, and also in pixels) after it performs an auto alignment, as shown in the graphic. While this can be a handy “reality check,” it’s not completely useful for a couple of reasons. First, it doesn’t tell you total image parallax, including any negative parallax (through the window elements). This influences how easy it is to view an image. Next, any subsequent image cropping will change this value. And, personally, I virtually always do some cropping on my images, so I want to know the parallax value after this has been performed. (Fig. 1.)

So, how can you determine the overall amount of parallax in your image after any cropping and windowing you have performed? You can accomplish this by using the “grid” feature as a ruler to visually measure the parallax. The “Grid Setting” feature is found on the “View” menu. This opens up a dialog box that allows you to set the grid spacing, and toggle it on and off (“Show Grid”). (Fig. 2.)

Here I’ve set the vertical grid line spacing (“V.Line”) to 29, which divides my image into 30 equal sized slices. I don’t need to use the horizontal grid line spacing, so I leave it at 1.

Now that I’ve set the grid, I use it to view an image in anaglyph mode. My first sample image has already been adjusted so that the closest object in the foreground (bottom left of the photo) is placed right at the stereo window (plane of the screen). With that done, the grid tells me how much stereo separation there is in elements farther back in my composition. Specifically, I know that features that are about one grid line apart are spaced 1/30th of the total image width, which is the “standard” amount of total image parallax for comfortable viewing on a large screen. So, ideally, nothing in the image should be spaced farther apart than this.

In my first example of an image with the grid overlaid, you can see that objects that are in the background are very much farther than one gridline apart (indicated with the yellow arrows). In other words, I’m looking at the number of grid...
lines that separate a given object in the left (red) and right (cyan) views. That tells me that this image would not work well at all on projection, since the overall parallax is way more than 1/30th of the image width. So, this image has too much depth (parallax). (Fig. 3.)

I took several versions of this same image, and the next graphic shows another stereo pair acquired with a much smaller spacing. In fact, in this case, the farthest objects (like the clouds) are almost exactly one grid line spacing apart between the left and right eye views. This version will project well. (Fig. 4.)

### Resize

I often resize my images to have specific pixel dimensions. For example, most image competitions require that your images be 1920x1080 pixels, or specifically 1080 pixels high (if they’re not in the 16:9 aspect ratio). Also, Instagram has very specific limitations on the pixel dimensions of posted images. Since my original images rarely have these exact dimensions, I have used Photoshop in the past to resize them. Maybe I’m the last person on earth to get the memo about this, but SPM has its own resize feature, which is extremely easy to use. It’s found under the “Edit” menu, as shown in the graphic. (Fig. 5.)

You fill in your desired final pixel values in the X and Y boxes. If you check “Keep Aspect-ratio,” the program will automatically supply the second value as you enter the first one. I virtually always use the “Keep Aspect-ratio” option.

Note that the program will display the actual pixel dimensions of the image the very first time you enter this dialog box (after starting the software). However, it will subsequently display the last used values if you open it again (without having exited SPM), rather than the actual pixel dimensions of the image you’re trying to resize.

There’s also a check box at the bottom of this dialog box labeled “Resample.” This can be slightly misleading, since the Resize command always resamples your image. But, according to the SPM help file, “the ‘Resample’ option performs a bilinear resize which is higher-quality than a pixel-resize but takes longer.” So, there you have it. I advise keeping “Resample” checked permanently.

### Titles

Have you ever wanted to add a title within one of your images? This can be useful when you’re making a show, for example. And, of course, SPM can do it. The option is found under the “Edit” menu, and is called “Add Text.” See the graphic. (Fig. 6.)

Selecting “Add Text” brings up a large dialog box with quite a number of options. I’ve shown the entire dialog box (full screen) here, and also blown up and inset the options.
section of it so that it's easier to read.

(Fig. 7.)

There are several different sections to this dialog box. In the “Text Position” section, you can specify if you want the text placed at the top left, top center, top right, etc., by clicking on the corresponding circle. Once you've selected the anchor point, you can then specify an offset from this position, in pixels, in the boxes at right (labeled X-offset, Y-offset). And, most important, you can set the depth of the title here (Depth). That is, the depth at which the title appears in (or in front of) the image, not the 3-D depth of the letters themselves; the type itself is always flat and parallel to the plane of the screen.

Instead of having the text right over your image itself, you might want to have a blank bar, or “Text Zone” at the bottom of your image. To get that, you select “Use Text Zone” in the next section, and then specify the height and color of it using the other controls found there.

The actual text you want to insert is entered in the “Text Setting” section in the “Input Text” field. All the other text characteristics (font, color, etc.) are also entered here. You click on “Font” to change type font, size and style. It's important to note that, while the drop down menu for font size only goes to a maximum of 72 points, you can enter any number manually in the “Size” box. Just click inside the box and start typing (shown in the next graphic). In fact, 72 points is almost universally way too small to be of any use; 150 to 200 points is usually better. Also notice that you can rotate your text here using the “Angle” slider in the “Text Position” section of the dialog box (it rotates the text within the screen plane, but doesn't tilt it in or out of that plane). (Fig. 8.)

You can view your text in 3-D by selecting the “Anaglyph” button at the top of the main dialog box. This gives you an easy way to make sure that your title doesn't bump into anything within your image in terms of depth.

And, guess what? Once you've entered your text, you can just grab it and move it horizontally and vertically (but not in terms of depth) within the image window with the mouse. This is performed by positioning the cursor within the image window, and then moving the mouse while holding down the left mouse key. Sometimes this is easier than entering values in the “Text Position” section of the dialog box, although I usually use a combination of both. Specifically, I'll often adjust the vertical position of the text using the mouse, but then go in and change the “X-offset” value manually to 0 (assuming I've checked either the top center or bottom center button in “Text Position”) after this in order to horizontally center the title perfectly within the frame.

Once you've got everything the way you want, you click “OK” at the bottom of the dialog box to apply your title. There's one really important caveat about the “Add Text” feature, though. It's permanent! In other words, once you've hit “OK,” you can't go back into the dialog.
A rm y and French civilians. The story of these bands has also been nearly forgotten, but at the time the effect they had was much like the Beatles coming to the U.S. in 1964.

Division, part of the French 2nd Army. After some training by the French army, the 8th was in combat from Sept 15, 1918 to Nov. 11, 1918. During that time the 8th Illinois, suffered 655 casualties, including 90 men and one officer killed in combat, and 15 more died of wounds in the hospital. The 8th lost one man as a prisoner of war, and earned twenty-one American Distinguished Service Crosses, sixty-eight French Croix de Guerre crosses, and one Distinguished Service Medal. The French awarded the 8th regiment with the fourragère, a braided cord worn on the uniform, an honor for distinguished valor in combat.

Black units from Chicago, St. Louis, and New York City brought Jazz to France with their regimental bands. This was a sensation in France and did much to spread Jazz into the world and into the mainstream in the U.S. General Pershing made great use of the 8th Illinois Regimental band, and other bands from the black regiments, by organizing concerts for the U.S. Army, the French Army and French civilians. The story of these bands has also been nearly forgotten, but at the time the effect they had was much like the Beatles coming to the U.S. in 1964.

When the war ended, some of these black soldiers chose to stay in France, rather than returning home to become second-class citizens again. The men that did return home in 1919 found that the racial tensions had not changed, and in many ways racism was worse than when they left for France. There were race riots in Chicago and New York City when these soldiers who had fought for the U.S. returned home. Some decorated black veterans were murdered by lynch mobs. A sad way to greet returning veterans, especially by those who did not go to France to fight for their country. After the war, the men of the 8th Illinois regimental band, now discharged from the army, went on tour, calling themselves the Black Devils. The bands of other black regiments also stayed together and toured, spreading Jazz around the country.

The legacy of these second-class citizens fighting for democracy in France contributed to the birth of the Negro Renaissance and the civil rights movements, according to Spender D. Crew, interim director of the Smithsonian National Museum of African American Culture in Washington. Crew stated that “They went to war fighting for democracy abroad, they returned fighting for democracy at home.”

The 8th Illinois served in WW2 and the Korean Conflict, with different regimental numbers and different missions that included infantry, field artillery, tank destroyer and medical units. Today the tradition of the 8th Illinois is carried on by the 1st Battalion of the 178th Infantry, Illinois National Guard.

There is one known example of a PresKo photo and a Keystone photo of the 8th Illinois being identical, Keystone view K-19189 and PresKo P-6123. Keystone photos of the 8th Illinois have catalog numbers that run from 19169 to 19188. All the photos were taken in Chicago, near the 8th Illinois National Guard Armory. The 8th Illinois spent time training in Texas and Virginia before shipping out to France. I believe these photos were taken in the summer of 1917, before the regiment was sent to Texas. These eleven views provide a unique portrait of the regiment. I know of no other U.S. regiment that was documented as fully as the 8th Illinois. These images provide a rare look at a little-known American Regiment.

I am indebted to John Dennis and Doug Jordan for some editorial advice. As usual, I am indebted to Doug Jordan for providing most of the images. For anyone interested in how a cottage industry of selling stereoviews became a corporate giant,
Welcome to

3D-Con 2020

Murano Hotel, Tacoma, Washington August 11-17

3d-con.com

We have planned an all day tour on Monday August 17th to the Seattle Center. Built for the Worlds Fair in 1962, it has grown through many changes to be a destination for a variety of events from music, (pop to opera), ballet, sports, science, education, art, food and community events.

Included in our tour is the opportunity to immerse yourself in a glass garden where curiosity, creativity and color come to life through the innovation and passion of Dale Chihuly. You are invited to photograph to your hearts content (however, no tripods, go pros or selfie sticks are allowed). You will receive a complimentary digital photo download portrait of yourself in the exhibit,

(Continued on Inside Back Cover)

A Chihuly glass work hangs right below the Space Needle.
(Stereo by Walter Hughson)

The very reflective piece “Pierre’s Ventaglio III” by Beverly Pepper is among the wide variety of gems in Seattle’s Olympic Sculpture Park.
(Stereo by Stewart Turley)
### Convention Registration Form

**RETURN REGISTRATION FORM TO:**

2020 NSA 3D-Con c/o Barb Gauche
12550 Lake Drive, Suite #1003
Lakewood, OH 44107 USA
OR BGauche@msn.com

**FOR OFFICIAL USE ONLY**
- **DATE RECEIVED:**
- **AMOUNT RECEIVED:**
- **CHECK # / PAYPAL:**
- **DATE EMAIL SENT:**

**PLEASE TYPE OR PRINT CLEARLY - ONLY ONE NAME PER FORM**

**NAME (ONE NAME ONLY):**

**NICKNAME FOR BADGE (E.G. BILL FOR WILLIAM, LIMIT 10 CHARACTERS):**

**ADDRESS:**

**CITY: **

**STATE / Prov.: **

**ZIP / POSTAL CODE:**

**COUNTRY:**

**TELEPHONE NUMBER:**

**E-MAIL ADDRESS:**

**IS THIS YOUR FIRST NSA CONVENTION?**

**YES**

**ARE YOU OPENING YOUR ROOM FOR ROOM HOPPING?**

**YES**

### Fees

<table>
<thead>
<tr>
<th>Registration Type</th>
<th>Fee</th>
</tr>
</thead>
<tbody>
<tr>
<td>Full Convention Early Registration</td>
<td>$110</td>
</tr>
<tr>
<td>Full Convention Registration</td>
<td>$125</td>
</tr>
<tr>
<td>Single Day Registration(s)</td>
<td></td>
</tr>
<tr>
<td>(Sunday, August 16 - No Charge)</td>
<td></td>
</tr>
<tr>
<td>Wednesday August 12</td>
<td>$30</td>
</tr>
<tr>
<td>Thursday August 13</td>
<td>$50</td>
</tr>
<tr>
<td>Friday August 14</td>
<td>$50</td>
</tr>
<tr>
<td>Saturday August 15</td>
<td>$50</td>
</tr>
</tbody>
</table>

**MAIL REGISTRATION FORMS MUST BE RECEIVED BY JULY 31, 2020**

**MEALS AND EXCURSIONS ARE NOT INCLUDED IN REGISTRATION FEES.**

The following activities (SSA Dinner, NSA Banquet, President's Breakfast and Excursions) are open to non-registered guests. Please indicate the number of tickets you would like to purchase for yourself and non-registered guests (do not include other registered attendees). Please see the "Meals" and "Excursions" information on the convention website for details.

**Stereoscopic Society of America (SSA) Dinner**

- **Thursday, August 13:**
  - 6:00 PM
  - **$65 / Ticket x**
  - **Tickets = $**

**NSA Annual Banquet and Awards Ceremony**

- **Saturday, August 15:**
  - 6:00 PM
  - **$65 / Ticket x**
  - **Tickets = $**

**President's Breakfast**

- **Sunday, August 16:**
  - 8:00 AM
  - **$30 / Ticket x**
  - **Tickets = $**

**Excursion #1 - Mt. Rainier**

- **Tuesday, August 11:**
  - 8:30 AM
  - **$70 / Ticket x**
  - **Tickets = $**

**Excursion #2 - Harbor Cruise - Maximum 60 People**

- **Wednesday, August 12:**
  - 5:00 PM
  - **$75 / Ticket x**
  - **Tickets = $**

**Excursion #3 - Seattle Center/Chihuly Glass Garden**

- **Monday, August 17:**
  - 8:30 AM
  - **$70 / Ticket x**
  - **Tickets = $**

**GRAND TOTAL (PLEASE CHECK YOUR MATH CAREFULLY)**

**PAYMENT (IN US$) MAY BE MADE BY CHECK OR MONEY ORDER PAYABLE TO "HSA", OR MADE BY A PAYPAL PAYMENT ([www.PayPal.com](http://www.PayPal.com) TO [HSA.StereoscopicAssociation@gmail.com](mailto:HSA.StereoscopicAssociation@gmail.com) (PLEASE SPECIFY THAT IT IS FOR REGISTRATION FOR THE 2020 HSA CONVENTION).**

**PLEASE DIRECT ALL REGISTRATION INQUIRIES TO: BGauche@msn.com OR BY PHONE AT (586) 322-7530.**

Hotel reservations at the [Hotel Murano](#) should be made by calling 1-253-591-4145 or 1-866-986-8083 or at the link provided on the convention website. Specify you are with the "HSA Convention" or "3D-Con". The room rate is $149 per night plus tax. The cut-off date to obtain the special convention rate is July 15, 2020. We have a contract to fill a minimum number of room nights, so we encourage you to stay at the beautiful Convention Hotel.
When I first grew bewitched by stereoviews, I was an Underwood & Underwood type of guy. You could count on them to pack their landscapes to the nines with people, and that’s what I wanted: flash me a glen being upstaged by Edwardian fashion, and I was all in; my wallet was out with my Lincolns on the table.1

If U&U was the street on which I lived, William Jaeger’s website The Stereoview in the U.S. was a marvelous lagoon I magically stumbled upon—well beyond my neighborhood. With insight and humor, Jaeger shared his passion for the “more idiosyncratic turn” of American stereography from the 1860s and 70s, and frankly, it was infectious. In the end, I dove deep into the Jaegerian waters of “the esoteric, the mundane, and the spectacular,” and when I surfaced for air, I had a brand new favorite stereographer (Charles Bierstadt) and a far wider range of images that fascinated me. Simply stated, I would never want to do a project like Crown Jewels without Jaeger onboard.

Over three decades ago, Jaeger, a photographer, discovered some stereoviews in an antique shop in Saugerties, New York and recognized the handwritten name on them: C.W. Watkins. He had no idea if they were worth anything, but was taken by the fact they were actual Watkins images, in his hands. And for $3 each. That set off a love affair with the genre, with or without a stereo viewer. At the time, Jaeger had just begun teaching History of Photography in Albany, New York. He currently teaches a two semester History of Photography sequence at the University at Albany, as well as Art Criticism, and Curatorial Studies. He continues to make unapologetically Modernist photographs via purist black and white large format photography. His work is in several corporate and private collections, and has been shown in dozens of area exhibitions, including a large show at the Albany Institute of History and Art. He was the winner of the 1986 Center for Photography at Woodstock “Photographer’s Fund” competition (Andres Serrano, juror). He is art critic for the Times Union, and continues to write non-fiction and fiction alongside his photography. His website stereoviewmadness.com includes four additional web links: The Golden Age of Stereoviews 1860s and 70s, The Pool in Stereoview Photography Franconia, New Hampshire 1853-1887, A.F. Styles, and Golden Age vs. Commercial.2

His look at Orr follows:

Based in little Glens Falls, New York, along the tourist trail between
A. Orr & Son #251, “Pleasant Point on St. John’s River, Fla.” (c. mid-1870s). This was possibly located between Green Cove Springs and Jacksonville.
Saratoga Springs and Lake George, Alexander Orr is at first blush just another competent photographer who added stereoviews to his stock in trade. He had as local competition a slew of other good or great photographers, including the well-known and tireless Seneca Ray Stoddard. Orr’s images, of which there might be 100-200 different views extant, range from the routine to the exceptional. It is those exceptions that make him worth noting. The best images are among the best anywhere.

I still regret not spending the big bucks needed on eBay for his frontal, bold—and purely photographic—confrontation with a locomotive. Here I draw attention to one of his less common Florida views to point out another interesting trend of the times—heading to the Sunshine State. The list of photographers from the Northeast who made photographic trips to Florida in the 1870s is large, and no surprise, as Florida was becoming a destination for growing hoards of the winter-wary. Orr was drawn to the truly unique ecological exceptions of the place, and his numerous albumen print stereoview studies of tree forms and figures in the watery landscape of the St. John’s River are, for the 1870s, masterpieces of composition and place.

Even with the growing number of photographic collections being posted on the internet, it remains difficult to trace many good photographers like Orr (or his mysterious son, A. Orr, Jr., who has some portraits to his name). Besides a series of a couple hundred views around Glens Falls, Saratoga Springs [see the example], and Lake Luzerne, New York, and then a couple dozen views in Florida, there seems to be little. I’ve seen two views by “C. W. Yates and A. Orr” from Wilmington, North Carolina, and though I can’t confirm it’s the same guy, the photographs look like they are by our man. And I can find no larger images by A. Orr & Son, no singular works meant for the wall. The stereoviews were his chosen genre.

If you aren’t paying attention (or aren’t from New York State), you might miss the clever twist on his name in the top center of the card. “XL see Orr” translates to the state motto: Excelsior!

So Orr came and went. His stock of negatives and remaining prints passed on to a Glens Falls colleague (C. L. Lovejoy) by 1878, and little remains about him or his son beyond the images themselves.

Notes

1. In my book The Art of Stereography, pages 220-27, I compare two views taken of Niagara Falls from the same angle with the same lens and the same frame: one is by a Keystone photographer and one is by a U&U photographer. The former is unsullied by human contact; the latter highlights the interplay between tourists and waterfall. I then contrast the unique, couples-clogged Underwood views of Watkins Glen (they turn the place into an “adult playground”) against their people-free rivals.

2. The portal to The Stereoview in the U.S. is stereoviewmadness.com. While there, make sure you also click on the links along the top bar to The Golden Age of Stereoviews 1860s and 70s, The Pool, A.F. Styles, and Golden Age vs. Commercial.

3. The following list is a sampling of “Yankee” stereographers who poured into Florida between the mid 1870s and the mid 1890s in order to add Sunshine State inventory to their catalogs: E. & H. T. Anthony & Co. (based in New York), George Barker (Niagara Falls), Charles Bierstadt (Niagara Falls), R. K. Bonine (Tyrone, Pennsylvania), C. H. Graves (Philadelphia), T. W. Ingersoll (St. Paul, MN), J. F. Jarvis (Continued on page 31)
Unpeeling Top Banana
The 3-D Movie that Slipped Away

This article is only possible due to the extensive research by film historian Robert Furmanek. Thank you Bob for all the research and restorations by you and the 3-D Film Archive. Check out their website for some very well documented 3-D film history at 3dfilmanchive.com.

Forty-three of the fifty 1950s 3-D movies were shown over the three World 3-D Film Expos in Los Angeles (2003, 2006 and 2013). Of the movies not shown, only about half of Southwest Passage (1954) exists in 3-D and Top Banana is a completely lost 3-D movie. I was truly surprised when World 3-D Film Expo founder Jeff Joseph stated Top Banana only remained in one 16mm print. Even though the film had run endlessly on television for decades and the movie had been released on VHS in 1996 by MGM/UA, these have all been edited versions. You can find VHS copies, both new and used, in a search of the Internet. Fortunately the VHS release proved the R.M. Hayes 3-D Movies book wrong when it stated existing prints are available only in black-and-white. According to Jeff Joseph “Yes the film played on TV for years. The 16mm negative that MGM/UA has is the B/W TV negative. MGM/UA has no color elements of the film and no 35mm elements of any kind...of course, one can hope that other elements will surface on the film.”

Bob Furmanek has posted some Top Banana history on the 3-D Film Archive website under “Lost 3-D.” See 3dfilmanchive.com/lost-3-d. He had begun posting this history on Rec.arts.movies.tech as early as August 26, 2003 and other movie discussion lists since. The film was photographed in Eastman color, and processed by the Color Corporation of America laboratory (formerly SuperCinecolor/Cinecolor) in Burbank. The lab went bankrupt the following year, there was a bankruptcy auction. But there is no record of what happened to the original elements from Top Banana. They may have been junked at that time. (The negatives were probably labeled under the production company name, Roadshow Productions.) Sadly, the material in the United Artists archive today is the edited 35mm release print of one side. That is the version which had been released on home video and it’s missing about 15 minutes of footage.

According to Furmanek and other sources, the “lost” footage does survive in an uncut 16mm Kodachrome print struck in 1954 and an original, faded 35mm release print in the UCLA Film and Television archive. It was offered to the studio when they were planning the home video release, but they weren’t interested. So much for archival consideration. It would be very nice for a special feature on a DVD/blu-ray release (MGM are you listening?) The VHS version of the movie is very choppy. Scenes change abruptly, with characters changing clothes and locations with no explanation. There are a few places were items get thrown at the camera, but any other “3-D moments” have been cut out. “Flash” Hogan the Singing Dog gets screen credit, but is only seen at the end of the film after all the performers have made their bow and the curtain re-opens. Flash and other acts that were part of the TV show within the show are missing from the VHS version. The film was reportedly 100 minutes when it was released in 1954, but the VHS version only runs about 84 minutes. Also missing from the original theatrical release are the songs sung by Rose Marie. Prior to her 2017 passing, Rose Marie told the story that only on one occasion was she not treated with respect. When she was wrapping filming on Top Banana she explained. “The producer of the film came up to me after I’d run through the song called I Fought Every Step of the Way, which had boxing references and said that he could show me a few positions. He wasn’t referring to boxing, I laughed it off, but he said he was serious and the picture could be mine. Well, in front of everyone on stage, I said, ‘You son of a bitch, you couldn’t get it up if a flag went by.’ Needless to say, that didn’t go over well with him and all my musical numbers were cut from the film. I had no idea his reaction to my refusal would be so bad. I realized then that the rumors of the casting couch weren’t jokes and why some actresses were getting breaks and why others, sometimes way more talented, weren’t.” This may be one reason why the film seems so choppy.

You may recall a 3-D anaglyph version of the trailer on the World 3-D Expo DVD. The trailer is mostly flat, but then it was checked against the surviving 16mm print and enough snippets were discovered that it was possible to reconstruct the trailer in 3-D for the Expo trailer DVD. According to Jeff Joseph “The trailer on the DVD has about 20-30 seconds of 3-D footage; only parts of the trailer were from the other ‘eye’ of the film.” The 3-D reconstruction was done expertly by the late Dan Symmes.

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.

by Lawrence Kaufman
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), 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 Phil Silvers Show, it was a long battle, but 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 but 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. 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 her 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 Dike 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 paped 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 Theater (known from 2002 - 2006 as the Cadillac Winter Garden Theater.) 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). 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.

Milton Berle was at the Broadway opening laughing it up. Berle had planned a surprise. As the cast took the last bow, Silvers would be holding Ted (Sport) Morgan on a leash. 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. Silvers would work for a token salary, in return for 25 percent of the profits; the rest of the company would receive four weeks salary.

Top Banana as a 3-D motion picture must have seemed like an interesting experimental project, a stage play shot in color and 3-D in an attempt to recreate the experience of seeing a Broadway show from the front row for the moviegoer. The production company must also have figured filming the Broadway play was probably a very inexpensive way to produce a film. The producers envisioned this format as a new way to inexpensively film stage shows, and present them in theaters across the country. Film-goers would be able to see a Broadway show for movie theater prices. While movie prices were little more than pocket change, Top Banana Broadway tickets had been $6.60 weekdays and $7.20 weekends, Wednesday and Saturday matinee tickets had been bargain priced at only $3.60.

According to Silvers in his autobiography This Laugh Is On Me—The Phil Silvers Story (by Phil Silvers with Robert Safron), “I worked out a camera concept to bring the movie audience into the stage show. During the overture, the camera, moving like a play-goer, picks up two tickets at the box office, strolls down the aisle, crosses into the center of the third row, looks over the pro-
gram. Then the curtain rises. Well, the curtain couldn’t rise because Justman’s studio ceiling was too low.” The film does contain a curtain that closes at the end of show, the reason the elaborate opening was abandoned in favor of a static shot of the theater marquee was a budgetary one. The music might not have happened for the film either. The conductor brought in by producer Al Zugsmith was a flautist who specialized in background music for westerns. This conductor could not read the music. Luckily the show’s original music conductor Harold (Hal) Hastings was in town to lead a show at the Civic Center and he visited the studio to say hello. The union gave him a special dispensation to take over or the film might never have been finished.

The motion picture has incorrectly been reported as having been photographed at the Winter Garden on Broadway, Los Angeles’ Biltmore Theater and at least one source mentions filming to have taken place at ZIV Studios, located at 7950 Santa Monica Boulevard, West Hollywood, California. Less than two miles away at Joe Justman’s Motion Picture Center Studios is where the filming actually took place. This was mentioned in the Hayes 3-D Movies book and established by a Phil Silvers interview discovered by Bob Furmanek. The interview was in the July 29, 1953 Hollywood Reporter done on the set of the five day shoot. Unfortunately, twenty years later in his autobiography, Silvers wrote “There was so little money that the entire picture was shot in a day and a half.”

That Hollywood Reporter article also enlightens us on some other facts about the filming. The writer Joe Hyams states that after four days of shooting the producers were receiving both condolences and congratulations. Stating the announced budget of $300,000 had been doubled due to unexpected expenses, yet filming had proceeded at record speed and they were hoping for an October release date. He noted that the original sets and costumes had been freshened up and even painted a little brighter for the color cameras. It is also discovered that they used two Natural Vision cameras, which required three men to operate, plus three color consultants plus a battery of nine electricians operating forty-eight 5,000 watt or greater electric lamps. This was noted as one reason for the increased budget. Noted also that on the first day of shooting there were 400 people on the set, including the cast, crew and special technicians. Since most of the cast had been performing the show for two years, only one rehearsal was used prior to each scene so the technicians had an idea of the action.

In the Hollywood Reporter article we also learn about the shooting. The average length of each “take” was nine minutes, while for most movies the average take is two minutes. After three days they had shot 106 minutes of film which compared to a previous high of 36 minutes during normal shooting. Scenes were filmed in continuity as they would appear on stage, with one camera focusing on close-ups and the other on long shots. The length of the film was shortened to under two hours and a few deletions were made because of censorship requirements. The Broadway cast was now under the Screen Actor’s Guild (SAG) instead of Actor’s Equity so they would receive the SAG minimum of $250 a week instead of $125. Phil Silvers is quoted as saying the lack of audience originally drove him crazy “No laughs, no audience, no realism, luckily I remember when the audience should laugh and I time myself.” Rose Marie hadn’t gone on the road, so had taken a year off said she found herself overplaying too much, “You have to underplay for the film because you don’t have to worry about the guy in the balcony. The film audience is the man in the front row center.” Other actors said they thought the movie would be a snap, but the bit about getting to work at seven in the morning and staying until seven at night was wearing them down.

Top Banana was released flat on February 22, 1954. As early as late October 1953 the press was reporting that 3-D was being dropped and the approximate $30,000 cost to film it in 3-D would be chalked up as a loss. Also the press was reporting that 3-D was being dropped from producer Albert Zugsmith’s upcoming American Pictures feature, Great Green Og. Also from Bob Furmanek, “It was photographed with Natural Vision cameras, the same rigs that filmed Bwana Devil, House of Wax, Fort Ti, Charge at Feather River, Devil’s Canyon, and Gog. Plus the Natural Vision camera was used later on September Storm. The film was in post-production in September 1953 just as The Robe and CinemaScope hit theaters, and 3-D was starting to decline at the box office. While shopping the property around for a distributor (the film was independently financed) the producers announced they would release Top Banana flat only, citing the public’s lukewarm response to the current 3-D releases. In early December, they signed a distribution deal with United Artists. Later that month, the success of some new 3-D releases (Kiss Me Kate, Hondo, Cease Fire and Miss Sadie Thompson) prompted UA to announce in the trades that a 3-D version would be available for exhibitors. Unfortunately, that is the last reference to a stereoscopic version of this film. When it sneak previewed, was shown to the trades and released in February 1954, it was only shown flat. Despite UA’s claim, there is no concrete documentation that the camera negatives were ever edited for a 3-D release.”

This was true until Bob Furmanek made another interesting discovery, a “…replacement leader at the end of a 35mm release print of Shark River, another United Artists release from November 1953. Taken from the right eye of reel five, definite proof that Top Banana was at least edited for 3-D. This doesn’t prove that both eyes were ever printed in 35mm, but it does prove that editing in 3-D was completed.”

Top Banana is veteran film director Alfred E. Green’s final theatrical fea-
March-April 2020 (v45#5)  3/24/20  8:54 PM  Page 24

Silvers made nothing on the picture. At the last minute the production needed “finish money,” which came from B-picture expert Harry Popkin. Popkin claimed most of the profit for his contribution, plus he took his entire family, including his brother-in-law, on a promotion tour of Europe and Israel and charged it all to the picture. While Silvers was promoting the film at an exhibitor’s convention in Philadelphia he asked “if Mr. Popkin and his family do not have a good time on their tour—can they sue me?”

Of the 14 songs in the score, only seven survived in the film and VHS version. Mercer is credited with additional music score for the film. The full Broadway score was originally released on LP in 1952 by Capitol Records. It is still available on CD from DRG Records (and elsewhere on the Internet). Among the songs on the CD, you’ll hear two interesting songs (both mentioned earlier) that were not used in the film: I Fought Every Inch of the Way, a clever, slightly sardonic song about love songs by Rose Marie and Word a Day, a jauntily literate song about improving a person’s vocabulary sung by Rose Marie and Silvers. These two songs probably had been filmed, but suffered from Rose Marie’s shunning the producer’s advances.

Top Banana also had a revival and it has a 3-D connection! Nightclub comedian Slick Slavin had performed in the 1953 3-D short Stardust in Your Eyes before giving up stand-up comedy and becoming a writer and later a producer. Slick was also known as Trustin Howard—he was born Howard Trustin Slavin. He was the head writer on the Joey Bishop show. Howard covers much of his involvement with the revival of Top Banana in his book My Life with Regis and Joey (And Practically Everyone Else). Howard sent along this additional information prior to his passing.

I met Johnny and all the Mercers and ended up co-owning a record company with Johnny Mercer Jr. Somehow I learned they had a script called Top Banana which Johnny Mercer owned, it had lain dormant in a drawer for over 50 years. After its initial run on Broadway with Phil Silvers, no one was able to do anything with it. I said “Let me try.” I made some changes and eventually turned it over to top agents and producers, and came up empty. I decided to put the script under my arm and try Las Vegas. Also, I wrote in new scenes for every one of Mercer’s hits replacing those that didn’t make it.

Through a twist of fate, I ran into an old friend who was the Entertainment Director of the Tropicana and later the Union Plaza. He saw the possibilities and we were off and running for a great run. This eventually led a year later to HBO saying, “if you can bring it up to date—we may do it.” I wrote a completely new script just using the title and 26 of Johnny’s hit songs. And we did a two hour movie special.

Prior to the HBO deal Howard’s updated version played around the country. I found very little information about the HBO movie but it did include a heavy dramatic scene that was a counterbalance to all the comedy and singing. Jack Carter (in the title role) reportedly handled the comedy and pathos expertly.

As far as the original 1954 film, we are very fortunate to have this record of one of Phil Silvers’ greatest triumphs. Top Banana on Broadway won many awards. Silvers himself won both the Tony award (1952 best actor in a musical) and the Donaldson Award for his Broadway performance. Unfortunately it appears that the film will never been seen as it was originally shot and intended—in 3-D.
A 3-D High Road to Scotland

review by John Dennis

It's hard to think of a book devoted to vintage stereography of a specific country that has accomplished its goal as well as Peter Blair's SCOTLAND in 3D - A Victorian Virtual Reality Tour. The first thing you notice on opening it is the horizontal layout of the 11.3 inch wide pages with all the full size stereos positioned at the outside edges. They're as far from the gutter and the curved area of the page as possible with any standard binding, and very little effort is needed to completely flatten the pages for perfect viewing with the included Loreo Lite viewer. In fact, the high resolution reproduction makes the book's stereos ideal for more magnified viewing with an OWL stereoscope.

The chapters divide Scotland into nine regions, each introduced with a map showing the part of Scotland covered as well as a detail map of that region showing, where known, the location of each numbered image. To help set the stage for the numerous historical notes in the text, a timeline of Scottish history is included following the introduction. Another list, in the Edinburgh chapter, identifies Scottish inventors and their most famous inventions. It's an impressive list for a relatively small country, and ranges from James Watt (condensing steam engine, 1765) to penicillin (Alexander Fleming, 1928) and radar (Robert Watson-Watt, 1935). Only two are listed for more than one invention; James Clerk Maxwell for color photography (1861) and laws of electrodynamics (1865) preceded by David Brewster for the kaleidoscope (1815) and, rather significantly, the lenticular stereoscope (1848).

In several cases, text covering the stereoview subjects includes quotations from writers more or less contemporary with the views. One good example seems to reveal some of the class and regional prejudices of the time. Next to two views of small cottages and boats on the Scottish island of Iona, an 1857 essay by William Maxwell includes observations like; "It is impossible to conceive the impertinence and pertinacity of the urchins of Iona in their attempts to effect a sale of their trifling curiosities... On no day do they appear more ragged or dirty than on 'steamboat day...' Woe betide the hapless tourist whom they find alone... Unlike bashful Highland Edinburgh Stereographic Company, "The Trossachs Hotel" c. 1858 shows the influence of tourism. The text quotes Alexander Smith in 1865 on Sir Walter Scott, "He wrote The Lady of the Lake and next year a thousand tourists descended on the Trosachs... Where his muse was one year, a mail-coach and a hotel were the next."
Stereoscopic Snippets: Diving Down Rabbit Holes of Research

by Paula Fleming

“Mrs. Thornton Does NOT Live Here”
by F. F. Thompson

Stereos can produce a multitude of emotional responses, but a few make us scratch our heads and wonder what’s going on. Thus it is with this wonderful view which made me want to find out exactly who Mrs. Thornton was, where her house was, and, other than for amusement, why would a photographer take this image? Diving down several rabbit holes of research, let me share what I found.

First a few basics. Charles McCormick Reeve (1847-1947), was born close to Canandaigua, NY to a wealthy family. After going to the prestigious Canandaigua Academy, he went to Yale, graduating in 1870. Immediately afterwards he went on a fossil hunting expedition with his professor, Othniel C. Marsh. Then he decided to move to California, but he didn’t get there. Half-way across the country, he stopped to visit some friends in Minneapolis, which changed his life. He had the opportunity to buy the Thornton farm of 250 prime acres on the West shore of Lake Harriet, a beautiful and popular recreational place. Knowing a good thing when he saw it, he and his father purchased the property.

I doubt they knew exactly how popular the lake was, nor that it was a short-cut to a local village. I am sure, however, that they were aware of rather recent events at the Thornton house, of which more below. Perhaps the property had been vacant for some time and day trippers to the lake were finally happy to see the house occupied. In any case, Reeve quickly got fed-up with people bothering him for one reason or another and by Sept. 1st of 1871! he erected the following sign:

Mrs. Thornton Does NOT Live Here.
Boarders Cannot Be Accommodated,
Neither Can You Get Dinner At This House.
No BOATS To Let, Or Live Bait For Sale.

There is No Road to RICHFIELD Through These GROUNDS. This PROPERTY Contains 250 Acres. It is Not For Sale. I Do Not Know Where Mrs. THORNTON Lives.

Having solved where and when the sign was erected, what about the photographer? The mount identifies him as “F. F. Thompson, Amateur Photographer, Sonnenberg, Canadaigua, N.Y.” But who was he, and why did an amateur New York photographer go to Minneapolis and photograph the sign? Solving the “who” was easy. Thompson was, in fact, Frederick Ferris Thompson (1836-1899). His claim to fame was as a Wall Street banker. In 1857 he and his father (John) and brother (Samuel) founded their first bank. Then in 1863 they opened the 1st National Bank of the City of New York (today called Citibank). In 1873 two of the Thompsons left that bank and...
to form Chase National Bank (today, “JP Morgan Chase”) named after their
friend and Secretary of the Treasury, Salmon P. Chase. As a banker
Thompson had bags of money, property and time. His five estates included
an opulent mansion in New York City and “Sonnenberg,” a massive
40-room mansion on 300 acres in Canandaigua, NY, where he loved to
spend his leisure time making photographs.

In fact, Thompson was one of the original seventeen or so members of the
Amateur Photographic Exchange Club which was formed in 1861 by
Henry T. Anthony (of E. & H.T. Anthony & Co. and also publisher of
the American Journal of Photography), Thompson and Charles Wager Hull.
The club’s members were mostly from Pennsylvania and New York.\(^2\)
In the 1860s Thompson was Secretary of the American Photographic Society, which consisted of leading photographers of New York. Under the name, “The Straggling Amateur,” he also contributed to various photographic journals.

But why did Thompson go to Minneapolis? Was Reeve a friend? Possibly since their paths could easily have crossed in Canandaigua, but they did not go to the same schools. The answer takes a bit of digging but also provides a probable date for the

Thompson stereoview. Charles McC. Reeve would eventually follow in his
father’s footsteps and become a famous General in the Army, but in the early 1870s he was an officer of the City Bank of Minneapolis. In Oct.
of 1872 the officers and stockholders decided to reorganize as the bank
needed additional stockholders and funds. Thus the bank was purchased and stocks offered to New York capitalists including none other than
Frederick F. Thompson who became the new Vice President of the Minneapols bank, while Charles McC. Reeve became an officer. I have little
doubt that as a result Thompson made a trip to Minneapolis, perhaps even staying with Reeve.\(^3\) Any self-respecting photographer would not
miss a chance to photograph this wonderful sign and exchange it with other members of the APEC. Thus I would date this view to late 1872-1873.

But what about Mrs. Thornton? To be honest there were several
Thormans in Minneapolis and Richfield and I’m not sure which one owned the property. Maybe she sold bait, rented rooms and boats, and served dinners, but the house was the scene of a pre Civil War racial episode of note.

Eliza Winston was a slave from Liberia. In 1860 she was acquired by
Richard Christmas, and lived in Mississippi caring for him and his family. That summer Eliza and the Christians traveled to St. Anthony, Minneapols for their summer holiday, staying in the Winslow House for a short time and then moving to the Thornton property. While Minnesota banned slavery, an enslaved person could not become free simply because they lived in the state. While there she met Emily and

Ralph Grey, a free African couple who were respected community leaders and abolitionists. In August, Emily and other white friends filed a legal complaint stating that Eliza was being restrained of her liberty by her master. The county sheriff, accompanied by a rowdy crowd of abolitionists, went to the Thornton house in investigate. Mrs. Christmas ordered Reeve to flee, but she stayed telling the sheriff that she wanted to be legally granted her freedom. The sheriff then took her to the courthouse so a judge could rule.

The scene at the courthouse on August 21st was volatile. Regardless of the fact that slavery was illegal, many people in the area had an economic interest in slavery. If Eliza was freed, future slaveholders would be less likely to visit the area. Local businessmen sent laborers and rabble rousers to disrupt the courthouse. The judge ruled in her favor, and the courthouse erupted into a mob scene. Her life in danger, one of her friends helped her to escape. When they moved from the Winslow to the Thornton house, Eliza’s trunk full of clothes was left behind. All she had was one calico dress and an old washing dress which she was wearing. As she had no money, Mr. Christmas gave her $10. That evening when the gang came after her, she was already gone, eventually making her way to Canada. The Thornton house thus gained a bit of notoriety as the place where she had stayed. Mrs. Thornton, however, remains anonymous.

\textbf{Notes}

1. Star Tribune (Minneapolis, Minn., Sept. 1, 1871, p. 4
2. APEC was reorganized in 1975 and 1997 for the exchange of amateur stereoviews. Contact steve@shughes.com or tdory@cox.net
3. No doubt things were cordial between Reeve and Thompson in the early years, but things turned sour for Reeve—at least with Thompson’s bank, the Chase Bank. Thompson died in 1899, but Reeve lived to the age of 99. In 1929 he alleged that Chase improperly handled a trust fund. The case went to the Supreme Court.

\textbf{Acknowledgement}

Thanks to Brandt Rowles for selling me that wonderful image. \(\ddot{\text{O}}\)
Warner Bros. released *The Lost Boys* in 1987. It was a low budget horror movie, shot in only three weeks and would become a cult classic. It featured numerous young actors getting their start in motion pictures and was the fourth theatrical feature directed by Joel Schumacher. Originally written about a bunch of 5th or 6th grade vampires, Schumacher re-envisioned it as a sexier teenager story and added humor against the studios wishes. Shot in Santa Cruz, CA and featured the Atlantis Fantasyland Comic Book store, a plot point involves two Vampire comic books used to warn one of the teenagers of the existence of vampires in town. The original comic book store and a stage used in the movie burned down in a fire, but the comic book store moved and is still operating.

Prop comics were produced for the movie, but were never released—until now.

Bottleneck Gallery has produced a set of two prop replica comic books based on those seen in the *The Lost Boys*. The comics, titled *Destroy All Vampires* and *Vampires Everywhere* comically predict the plot of the movie. Bottleneck Gallery has faithfully reproduced these props in both a 2-D and a 3-D comic book with lenticular covers, color and black-and-white. The 24-page comic books include custom 3-D glasses. The 3-D set is $25 plus $5 postage in a limited print run edition of 750. The artwork is drawn by Chris Miller.

The comic books are replicas of what is seen in the movie. With a comic needed for the movie and DC Comics (owned by Warner Bros.) unable or unwilling to make one in time, production reached out to Steve Schanes or Blackthorne Publishing for help. Since it was a rush job, Shanes commissioned Chris Miller to create the pages of original vampire art based on instructions, the script and “a handful of torn out pages from Gene Colan/ Marv Wolfman ‘Tomb of Dracula’” that were overnighted to them for reference. The art was drawn, inked and then hand colored and a total of five “comics” were created for the film.

The new books contain rarely and never before seen art obtained from the original source materials used to print the comic(s) for the movie. With no real narrative to the pages, they were placed in the most logical order for the new book. Pages 3, 4, 5 and 6 were seen in *The Lost Boys*, while pages 1, 2, 7 and 8 were made for the movie, but never seen on screen. The covers were seen and used in the movie and one of the original comics was even gifted to the actual comic book shop in the movie. It apparently survived the fire, so you can ask to see it, if you are in Santa Cruz.

The 2-D books are both sixteen pages, both containing eight pages of color art and eight pages of black and white. The 3-D books are both twenty-four pages, both containing the same art as the 2-D titles, but also eight pages of 3-D anaglyph art and 3-D lenticular covers. The 3-D art is not great, but this is a very rare title available at tinyurl.com/swvsas1.

This column depends on readers for information. (We don’t know everything!) Please send information or questions to David Starkman, NewViews Editor, 4049 Coogan Circle, Culver City, CA 90232. Email: reel3d@aol.com.
Dinosaurs of Antarctica 3D

Dinosaurs of Antarctica, Giant Screen Film’s (GSF) latest production, launched at giant screen and other immersive theaters worldwide. With over 75 museum-based theaters signed on thus far, the film promises to be one of the most successful giant screen releases of 2020 and beyond. Featuring top-tier computer graphics from the studio responsible for visual effects in Blade Runner 2049, Life of Pi and other blockbuster Hollywood titles, Dinosaurs of Antarctica brings to life a fascinating cast of dinosaurs.

The film takes audiences to the south polar landscapes of Antarctica hundreds of millions of years ago from the Permian through the Jurassic. It roams the primitive forest and thick swamps with bizarre dinosaurs and colossal amphibians, entering a surreal world of bug-eyed giants and egg-laying mammals, where survival means enduring the sunless, six month polar winter surrounded by meat-eaters with night vision. It features scientists on a quest to understand the ice continent’s profound transformation over deep time, investigating the parallels and differences between prehistoric climate events and human-triggered warming today. See vimeo.com/380374758.

League of Extraordinary Gentlemen Vol. 4

Subtitled The Tempest, this series of six comic books is now available in a hardbound set. Previously reported, books 3, 4 and 5 contained some 3-D pages, with glasses in #3. This hardbound version also includes 3-D glasses. After an epic twenty-year journey through the entirety of human culture, the biggest cross-continuity “universe” ever, Alan Moore and Kevin O’Neill conclude both their legendary series and their equally legendary comic-book careers (maybe) with the final volume. Opening simultaneously in the panic-stricken headquarters of British Military Intelligence, the fabled Ayesha’s lost African city of Kor and the domed citadel of We on the devastated Earth of the year 2996, the dense and yet furiously-paced narrative hurtles across the fictional globe for mature readers.

Charles Barnard and Christian LeBlanc teamed up and converted several sections of the League of Extraordinary Gentlemen: Tempest comic series to 3-D. The new book can be found on Bud Plant’s website as well as Amazon and other book-sellers. See tinyurl.com/s77ukcm.

3-D Film Archive 2020

The 3-D Film Archive has announced its next 3D Blu-ray projects. We’ll have a very dimensional 2020 with the stereoscopic gems below coming out on 3-D Blu-ray. (For more about the 3-D Film Archive, see SW Vol. 45 No. 1 page 18.)

- 3-D Rarities II
- Taza, Son of Cochise
- Wings of the Hawk
- Revenge of the Shogun Women

Previous 3D Blu-ray releases from the 3-D Film Archive and by the studios include:

- 3-D Rarities
- The Bubble
- Cease Fire
- Creature from the Black Lagoon
- Dial M for Murder
- Dragonfly Squadron
- Gog
- House of Wax
- Inferno
- It Came From Outer Space
- Jivaro
- Kiss Me Kate
- The Mad Magician w/the Stooges shorts
- Man in the Dark
- The Mask
- The Maze
- Revenge of the Creature
- Sangaree
- September Storm w/Harmony Lane
- Those Redheads From Seattle
Asteroid Hunters

IMAX has announced that Daisy Ridley (Star Wars films) will narrate the latest IMAX educational film, Asteroid Hunters, a fascinating look at asteroids, their cosmic origins and the potential threat they pose to our world. The film will be released in select IMAX and IMAX 3D theatres starting April 17, 2020.

The film introduces asteroid scientists, the best line of defense between Earth and an asteroid’s destructive path, and reveals the cutting-edge tools and techniques they use to detect and track asteroids, and the technology that may one day protect our planet. The effects of an impact could be catastrophic and while the current probability of an event in our lifetime is low, the potential consequences make the study of asteroids an incredibly important area of scientific research into the world’s most preventable natural disaster. Asteroid Hunters was filmed using IMAX cameras and features immersive IMAX 12.0 channel sound. See asteroidhunters.imax.com.

Harry zur Kleinsmiede (Continued from page 3)

Many readers will be familiar with this image as the final lot (#250) of the ‘wonderfully eclectic Wes Cowan Stereoview Auction’ 3/30/2015. Quoting the catalog description “A Stunning Studio Pose of Two Friends.”

His pants are unbuttoned at the fly, yet a hankie hangs limply from his pocket, as if he knows the mark of a gentleman. While the exposure isn’t precise enough to determine the style of his hat, it appears to be straw, and decorated with flowers. The young boy wears well-worn and patched rolled up pants; his head is topped with a worn, soft felt hat.”

The verso has a single word in manuscript that may read “mayor,” and the mount and print seem a bit familiar along with the floor covering... perhaps a Philadelphia photographer? A nice mystery in any case.

Can you identify this stereo? Your interesting and challenging Unknowns submissions and ideas are eagerly awaited. Please email, call, or write Russell Norton at oldphoto9@earthlink.net, (203) 281-0066, PO Box 1070, New Haven CT 06504.

The Unknowns

Can You Identify the Subjects of these Views?

by Russell Norton

“Anonymous, circa 1860s regular size, square cornered yellow mount studio portrait of a seated, disheveled older man who stares vacantly away from the camera, his arm draped around a bare-footed young companion who in contrast, strikes a jaunty pose and confidently looks at the photographer.”

“The older man holds a wooden sword, and his civilian jacket is decorated with the shoulder scales of an artillery officer from the 1850s or 60s.

Harry zur Kleinsmiede

(Continued from page 3)

efforts at listing View-Master reels, and Volume 3 (Showtime and Education) is over two inches thick. Combined, the volumes provide 1,964 pages of lists, background information and reel face images plus packet covers, which are illustrated in color. Even after the 2015 Supplement, an Index to the four volumes was published the following year.

Harry zur Kleinsmiede was an ideal combination of a person knowledgeable, helpful, interesting, friendly and just basically a delight to meet and talk with at NSA cons and ISU congresses. He was one of those individuals who’s departure can truly be said to leave the world a bit flatter, and as a View-Master historian and reel publisher, even a bit less round!

– John Dennis
The 8th Illinois National Guard (Continued from page 15)

Leigh Gleason’s *Canvassed and Delivered* is highly recommended. See tinyurl.com/ub2d5ui.

[The exhibit “We Return Fighting: World War I and the Shaping of Modern Black Identity” is on view at the National Museum of African American History and Culture through June 14, 2020. See tinyurl.com/wqnlv9w.]

This article is dedicated to Doug Jordan, who passed away recently from a long illness. His research of World War One stereoviews has made it possible for me to write my articles about the war views. I will miss his friendship, advice and encouragement. (See *SW* Vol. 45 No. 4 page 30.)

Sources


Crown Jewels

(Continued from page 19)

(Washington D.C.), B. W. Kilburn (Littleton, NH), Littleton View Company (Littleton), Chas. Pollock (Boston), William H. Rau (Philadelphia), Schlattman Bros. (St. Paul), Strohmeyer & Wyman (New York), and Universal Stereoscopic View Co. (New York).

Explore the World of 3-D Imaging, Past & Present, in

**STEREOWORLD**

Only $38 a year from

P.O. Box 86708
Portland, OR 97286

www.StereoWorld.com

- Vintage and New Stereoviews
- Stereo Slides
- 3-D Comics
- 3-D Magazines & Rare 3-D Collectibles

Own a piece of Fake 3-D History!

*S30* 3-Reel Set

*S45* Gift Box Set with viewer (+ shipping)

Orders & Questions: rgb3d@comcast.net

Limited Edition!
**3D-Con 2020** (Continued from page 16)

and will have access to daily Gallery Talks and live glass demonstrations. Lunch will be on your own at various food courts and nice restaurants in the Center. I would suggest the restaurant in the Chihuly Garden complex where you can enjoy Dales’ eclectic collections throughout the restaurant while feasting on NW cuisine.

The Space Needle is still an icon for the city and if you are not afraid of heights it has spectacular views of the surrounding area. The revolving restaurant allows for a 360-degree viewing experience while enjoying a variety of NW food. Step onto the Loupe, the world’s first and only revolving glass floor. Float over the city on tilt-rod glass benches, a new interactive technology allows you to enjoy an immersive virtual reality experience. There is a charge to take the elevator up to the viewing areas.

Also at the Seattle Center you can experience the Pacific Science Center where you can photograph in the Tropical Butterfly House, experience the latest immersive technologies in the What is Reality Building, explore galaxies in the Planetarium, or watch a 3-D or laser show. Additional entrance fees are required.

MOPOP or the Museum of Pop Culture in the unique Frank Gehry building (that began its life as the Experience Music Project) showcases NW musicians including Jimmie Hendrix, Nirvana, etc. adding Science Fiction and other explorations into pop culture. Additional entrance fees are required.

The Monorail connects the Seattle Center to downtown Seattle.

We also have a cruise on the My Girl boat touring Puget Sound, scheduled for Wednesday evening August 12th where we will enjoy a buffet. The boat is limited to 60 people, so be one of the first 60 to register for this tour. There is only one boat available.

Please visit our convention web site at 3d-con.com as I will be adding updates frequently and the registration forms can be found here.

I look forward to seeing you on these adventures!

3DDingly Yours!

– Phyllis Maslin
Your Convention Chair

---

**A 3-D High Road to Scotland** (Continued from page 25)

children in general, for barefacedness and impudence the youngsters of Iona might stand side by side with Glasgow juvenile criminals.”

A final chapter includes a concise and well illustrated history of stereoscopy as well as brief biographies of 12 leading Scottish stereographers. The views chosen to represent their work are among the best in the book, and their geographic locations can be found by their numbers on a large introductory map on page 4. The chapter concludes with an index of the 137 known Scottish stereographers (plus six English stereographers who toured Scotland) active between 1845 and the early 20th century.

There are too many wonderful views included throughout the book to even mention all my favorites, but among them is a great anony-