



**THE  
WORLD**

**OF  
3-D**

**MOVIES**

**EDDIE SAMMONS**

# **THE WORLD OF 3-D MOVIES**

**Eddie Sammons**

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## P R O L O G U E

One could be forgiven for thinking that 3-D movies were a short-lived sensation of the 1950s. It would be equally forgivable to think that Hollywood was responsible for most of them. The truth is that there were many films before that era and many since. Whilst over the years Hollywood can take credit for the lion's share of production, output from elsewhere is far from negligible.

It is the intention of this work to look at the output of the 3-D movies on an international scale. At this stage it is appropriate to emphasise particularly that the accent is on commercial movies, that is to say, films made with the intention of being shown to the public in cinemas, entertainment venues or, more recently, on video.

Such a constraint in scope automatically excludes the work of the amateur film makers except where a commercial release has resulted and, likewise, the technical side and the extensive work of still photographers receive scant mention. There is no lack of deference intended. For where would the film industry be without the skills of the technicians and the dedication in time, money and stamina of the pioneering amateur?

Frankly, these aspects of three-dimensional photography have been subjected to far more learned coverage in books and articles over the years. Rather, this is a book that, hopefully, can be delved into at will to gather some facts (maybe some fiction and trivia, too) about stereoscopic movies. Within its own terms the aim is to be complete. A hopeless wish, of course! Who knows what remains in some remote part of the world never to be seen elsewhere?

So, at best, this can only be termed a 'near miss' survey of one of the cinema's freaks - a novelty that, phoenix-like, persistently rises again to fascinate both film maker and viewer. Such rebirths find but short lives and are quickly considered dead. Dead? Perhaps, but somehow 3-D will not lie down!

Eddie Sammons  
La Drova,  
Valencia, Spain

1992.

### 3 - D . . . . THE F O R M A T S

As already stated, there is no intention to delve too deeply into the technical side of stereoscopic filming and projection. However, a brief insight into the basics is necessary for comprehension of the few technical terms and systems used.

There are many varieties on the same theme but essentially stereoscopic filming can be grouped as follows:

- 1) Using two cameras
- 2) Using one camera and two films
- 3) Using one camera and one film.

1) Two cameras. This system dates from the early days of still photography when the two cameras were placed side by side to represent the human eyes. Initially this produced incorrect 3-D since the distance between the two lenses was not always that of the eyes (about 2 1/2 inches <64mm.>) and is variable with the distance of the scene. As soon as this was realised, there were revised developments. Three basic systems grew from them.

- a) Two side-by-side synchronised cameras as seen in Fig.1. This format was used by Universal and Columbia for their own productions.

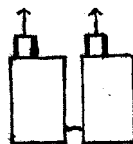


Fig.1.

- b) Two cameras facing each other with the scene selected into each one by means of a mirror as illustrated in Fig.2. This was used up to the late 1950s under such names as Natural Vision, Paramount, Stereo -Cine and its British parent, Stereo Techniques. The system was not without its limitations.



Fig.2.

- c) Two cameras at 90° to each other with a half - silvered 'beam splitter' mirror between them as in Fig.3. The critical placing of the mirror and the loss of light were draw-backs and it was mainly used by Warner Bros. and Technicolor.

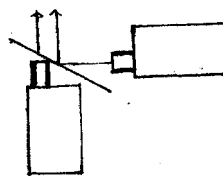


Fig.3.

2) One camera/two films. The concept of a single camera with two lenses and mechanisms operating two films dates from the 1920s.

- a) The principle is as set out above and as shown in Fig.4. The camera developed by John Norling was the most successful but the only other use of it was by R.K.O. The system of Carroll Dunning was used for, as far as is known, one short film only.



Fig.4.

3) One camera/one film. Again the idea of this dates back to the 1930s and 1940s with developments in Europe.

a) Two views are taken not only from the prescribed horizontal base but vertical height as well. This was the basis of the later Dutch VeriVision system as illustrated in Fig. 5. Very little commercial use, if any, was made of this.

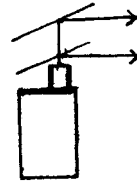


Fig. 5.

b) Two views are obtained by use of angled prisms to reflect the images. Bolex, Stereovision and SpaceVision employ this system, or variations of it, which is capable of good results and effects. See Fig. 6

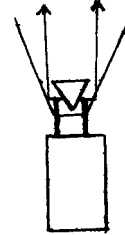


Fig. 6.

c) Two views are obtained using a single lens with coloured filters behind it which has the effect of splitting the image vertically. This is the basis of the Video West and Triangle 3-D systems. It is an anaglyphic format. See Fig. 7.



Fig. 7.

Other concepts of stereoscopic photography rely upon the film stock itself. One system involves the embossing of the film base with extremely small cylindrical lenses. This allows the camera to capture a multiplicity of viewpoints when the camera is used in certain ways moving laterally.

Any over-simplification such as the foregoing must inevitably do a disservice to the science and technology involved and to those striving for perfection. It is impossible to acknowledge even all of the known systems and the film makers using them. The intention has been rather to give a basic outline and a form of identification for the reader to apply throughout the book.

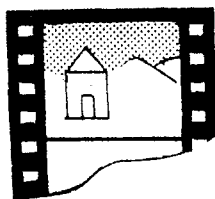
Indeed, the myriad of variations, past and present, have been both a blessing and a curse to 3-D. Of course improvements are always to be welcomed, but a lack of a norm from which to work can often lead to distrust and dissatisfaction. The number of systems used in the 1950s must have caused considerable frustration although the Natural Vision system perhaps came as near as anything to setting the required norm until the arrival of single-film format.

The problems that arise from the two-film systems and therefore the use of two projectors are numerous. The most obvious ones are:

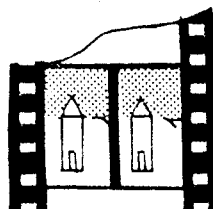
- a) careful matching required when rejoining after a film break.
- b) break required for change of reels.
- c) possible loss of left or right copy denies 3-D projection.
- d) breakdown of one projector renders 3-D projection impossible.

The arrival of the single-film systems obviously had advantages. Even then the theme still had a number of variations. In simple terms the two images are recorded on one frame. Sometimes side-by-

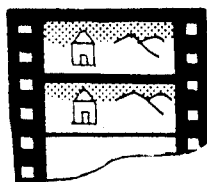
side, sometimes above and below. Variations include: the two images on their sides, that is, rotated 90° and 'squeezed' anamorphic images. Then there are the different film gauges used.....Perhaps the following illustrations will help.



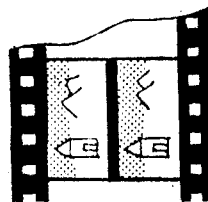
Standard 1.3 : 1 ratio as used in dual projection systems.



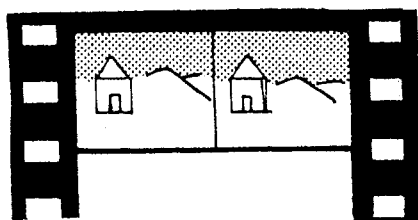
Anamorphic 'squeezed' vertically, projects as 1.3 : 1.



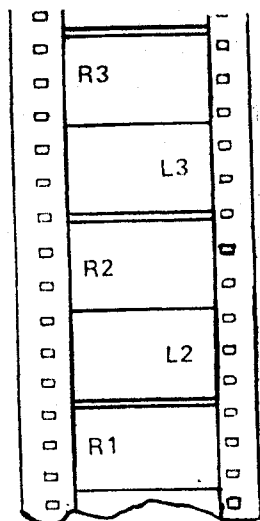
Stacked 'scope' which projects as 2.35 : 1.



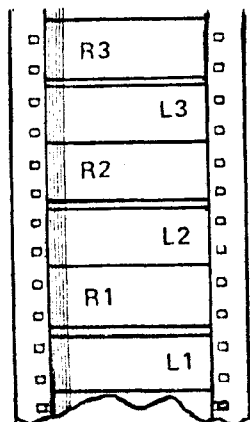
Anamorphic rotated 90°, projects as 1.85 : 1.



70 mm. side-by-side 35 mm. images, which could be anamorphic, for left and right.

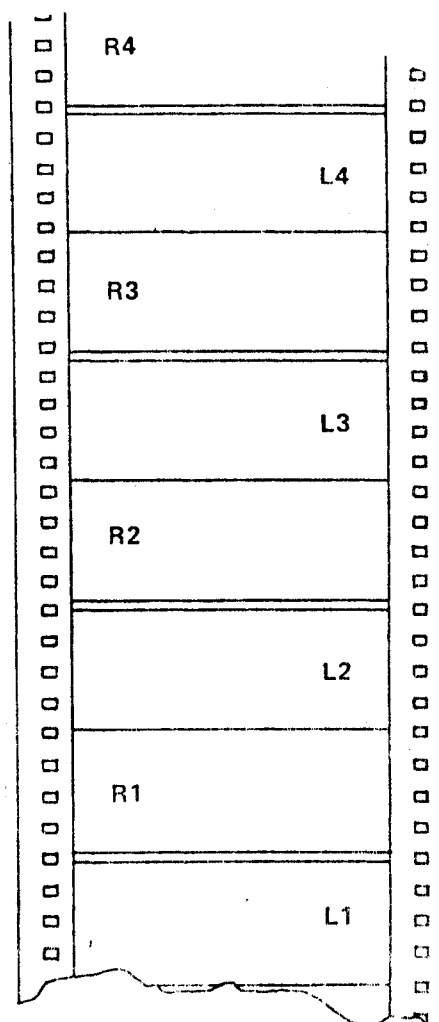


35 mm. four sprocket pulldown.

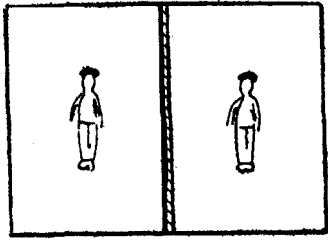


35 mm. six sprocket pulldown.

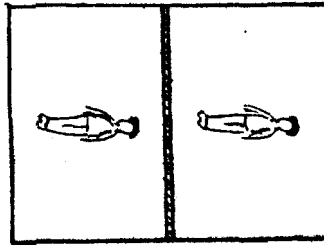
70 mm. eight sprocket pulldown.



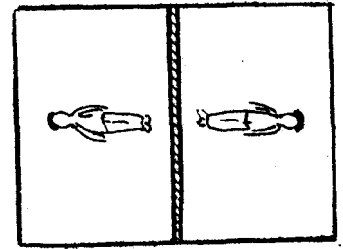
As can be seen, the variations, though not endless, are numerous. All that remains on the filming side is to add a few words of basic explanation of filming with images side-by-side rotated 90°. The images can be in the same sense (head to toe) or in the opposite sense (toe to toe).



Side-by-side  
Vertical.

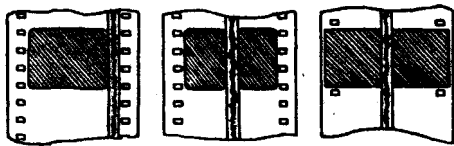


Vertical rotated 90°  
same sense.

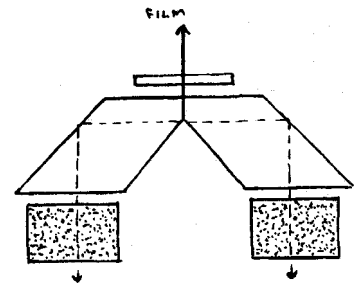
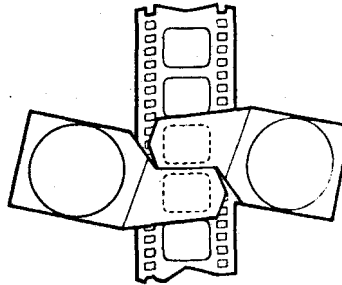


Vertical rotated 90°  
opposite sense.

For convenience and clarity, this is perhaps the ideal place to show the two Stereokino filming systems on single film.



The first system contrasted with normal (left), Ivanov's first stereo pairs (middle) and as later adapted (right) on sound film.



The second system. Using alternate frames but the double perforation system allowed the simultaneous projection of the pair.

Having established that two images are required for stereoscopic photography and how these can be achieved, how do these images come together on the screen?

There are five basic systems:

1) Stereoscope/Stereogram - the two images are presented side-by-side on the screen and viewed through a binocular apparatus. This is the same as the hand held personal viewing system which dates from the very start of stereoscopic photography. Ideal for pictures or slides, but impractical for movie making since the system places restriction on audience size.

2) Alternating View - the two images from two projectors appear as a double image on the screen. Each person has a personal viewing device. In this a small motor drives a shutter (similar to that in a projector) at some 1500 rpm. All the devices are linked to the projectors with an alternator thus keeping everything in synchronisation. Though effective, the system was costly to install when it formed the basis of the 1921 Televue development. Modern

technology and sophistication made a revival of the concept possible with the IMAX SOLIDO system.

3) Anaglyphic - this is probably the best known system if only because of the use of coloured glasses, usually red and green (see further note at the end of this chapter). In the early stages, the two images were projected through green and red filters, the similarly coloured glasses decoding the images for the appropriate eye. Alternatively they were printed on film stock with emulsion on both sides. The advent in 1921 of two-tone Technicolor was obviously fortuitous since the base colours were red and green. The anaglyphic format is capable of very good results and can be used for colour (poly/bichromatic anaglyphs). The television broadcasts of the 1980s were initially obliged to use this format.

4) Lenticular - though no glasses are required, little has been seen of this system other than still pictures. In the cinema, it was once favoured in Russia. A special screen is required to decode the images from the projector(s). This screen can comprise many little wedges which reflect what comes from the right to the right, and, conversely, what comes from the left to the left. There are a number of variations on the theme but the objective is for the viewer's left eye to see what is reflected from the left projector image and vice-versa when centrally stationed in front of the screen. It can be seen that the most obvious disadvantages are: limitation on viewing areas, cost, and precise screen construction. These far outweigh the advantages of glasses-free, colour 3-D.

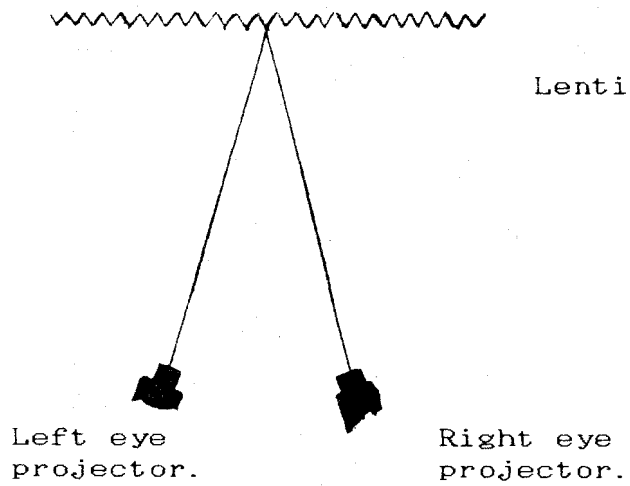
5) Polarized - similar in principle to the anaglyphic format, the method of coding and decoding the images is by means of polarizers. If we think of light as waves vibrating in two dimensions both at right angles to the path of waves, when a polarizing filter is introduced into that path, then only those parts of the waves in the same orientation as the filter will pass through. So it is possible by positioning of the polarizing filter to block light or allow it to pass unhindered.

In projection, the two machines are set up with filters at 90° to each other and a silver screen is used to retain the polarization of each image. The images are bounced back to the viewer's polarized glasses, each lens rejecting the image of opposite polarization. The neutral colour (grey) of the lenses allows full colour to be shown.

It will be realised that as the screen, machine or glasses are but decoders of images purposely projected, then there is a certain amount of interchange among systems. Such are the technical facilities available, that a two-film format film can be converted to a single one for release. Other variations are possible.

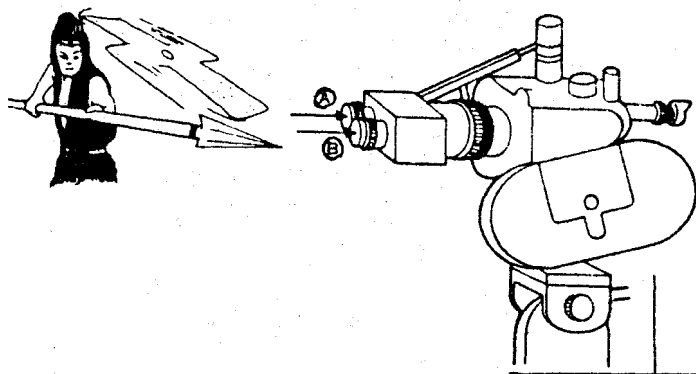
Now a little more on the anaglyph. Generally any film made in a two-film system is capable of projection in either anaglyphic with compensating coloured or polarized glasses format. Confusion often occurs. As already stated, in the years before polarization, 'glasses-style' 3-D presentation could only be achieved by means of compensating coloured glasses, irrespective of how the colour coding was achieved (by filters or in the film stock).

THE LENTICULAR SYSTEM - a basic example



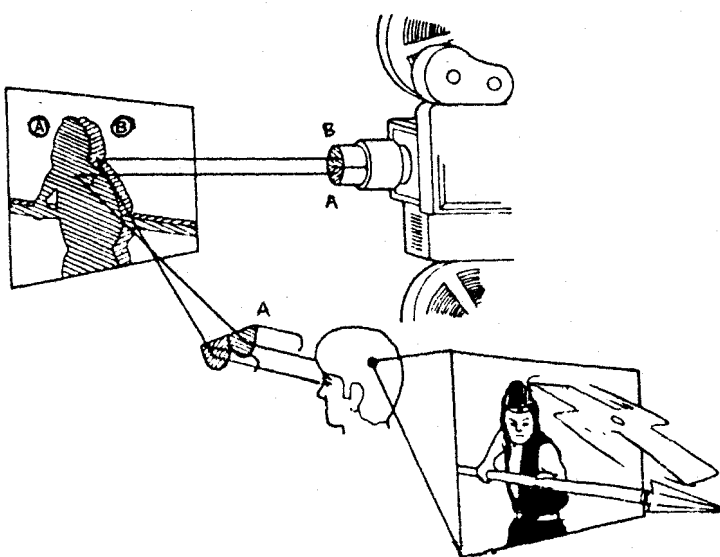
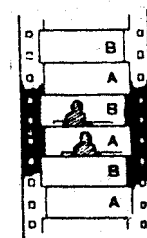
Lenticular screen (greatly magnified).

THE POLARIZED SYSTEM - an example of single film, dual lens camera.



The image is recorded by the dual lens camera. (A- right eye and B- left eye).

The images are stacked on a single film strip.



The projector, equipped with a polarizing filter, throws the images onto a metallic screen.

Polarized glasses decode the images so that the viewer thus receives the correct one for each eye.

# LE VÉRASCOPE RICHARD



**ENREGISTRE LA VÉRITÉ**  
**AVEC LA GRANDEUR ET LE RELIEF ABSOLUS**

*C'EST LE PLUS GRAND SUCCÈS PHOTOGRAPHIQUE DU MONDE*

USINE: 25, Rue Melinque · PARIS · Maison de Vente: 10, Rue Halévy  
et dans les principales maisons de fournitures photographiques

IMP. B. SIRVEN. TOULOUSE - PARIS.

The French were not afraid to add a little sex for an advertisement for the Richard "Vérascopé".



From early times man has been aware of binocular vision, that each eye sees a slightly different view of the same scene. Indeed, even in Ancient Greece, Euclid laid out the principles of it. Over the centuries science and art have been applied to the creation of the three-dimensional effect.

However, it is to the nineteenth century that we must move for the most positive developments. More precisely to 1833 when an English scientist Sir Charles Wheatstone produced a viewer constructed with mirrors to view two slightly different drawings in order to give a stereoscopic effect. Some six years later in France, Daguerre also produced a machine using photographs which were then new (called daguerrotypes) to the same effect. Both machines were limited in application and so research continued including the demonstration of a stereo camera in 1844, in Germany.

At the same time in Scotland, Sir David Brewster developed a much smaller viewer, replacing mirrors with prismatic magnifying lenses. Ironically he had to go to Paris, finding no support in Britain for production. Suddenly stereoscopic viewing became the rage, much boosted by Queen Victoria's fascination of it at the Great Exhibition of May, 1851, at London's Crystal Palace.

In 1854, brothers Frederick and William Langenheim, Frederick having studied Daguerre's work in Paris in 1850, became the first commercial producers of stereoscopic photographs in America. Though there was important competition there from the Anthony Brothers, it was Oliver Wendell Holmes in 1861 who really gave impetus to stereoscopy in America with the production of a practical, but inexpensive handviewer. His stereoscopes were produced up to 1939.

Stereoscopic viewing was indeed fashionable. As if by magic the world was available for all to see, as entertainment, as education, in startling realism in the comfort of the home. Europe particularly harboured a considerable number of stereoscopic photographers and show presenters.

In Europe, in 1858, Parisians were seeing slides coloured with two different hues, projected and rectified for three-dimensional effect by viewing through similarly coloured glasses. The pioneer Joseph D'Almeida was responsible for these anaglyphs.

A big step forward for photography in general came in the 1880s with the introduction of flexible film. Some ten years later Eastman Kodak began marketing products to make photography cheaper. In 1896 a French firm, Jules Richard, started selling a compact but rather clumsy stereo camera called the V erascope.

Then, in 1901, stereoscopic photography became available even to the casual photographer when Kodak produced simple cameras, the No.2 Stereo Kodak and the Stereo Brownie.

The advent of flexible film also led to experimentation with three-dimensional movies. Perhaps it was this or the movies in general that started the decline in this first era of still stereoscopy. It was soon over and after 1920 of all the big companies only the Keystone View Company continued to produce stereo cards and viewers. So it was over...for the time being. But memories and the results

of this glorious era remain, not just on collectors' shelves but to be purchased as any observant visitor to the Parisien "Marché Aux Puces" (Flea Market) will have discovered!

A major development came about in 1939 when a chance meeting brought together William B. Gruber and Harold Graves. The former was a German working on organs and pianos who had developed a system to produce colour slides from Kodak's 16mm. colour film and had constructed a stereo camera; the latter was the director of a plant for photographic processing and postcard company. They worked on a 3-D viewer system which was introduced to the market in that year and still remains as the only major stereoscopic home viewer - the View-Master. Even as we enter the last decade of this century, the little viewer strides on in the special form of a Mickey Mouse.

The same year was also that of the Vectograph, the brain-child of Land's Polaroid company. It was substantially used during the Second World War, its three-dimensional views being of great use in reconnaissance and manuals. These polarized photographs were hand prepared and costly and thus were too expensive even though some attempts were made to use them in advertising and marketing. In any case, Edwin Land's company was already moving to new fields - the instant photograph. Vectographs almost re-appeared commercially in 1954 in a proposed collaboration with Technicolor to make a film but 3-D movies were already on the decline.

This same era saw the re-birth of three-dimensional photography. In November of 1945 the Stereo Realist camera was announced by the David White Company. The product was the result of years of work and experimentation by Seton Rochwhite. White set up a service for slide mounting and sales of the camera, which was simple to operate and gave colour too, soared.

The Realist was the subject of a well produced manual and also received considerable support in club memberships, promotions and ownership from a host of luminaries. Not least of these was General Dwight D. Eisenhower and his camera recorded his path to the White House and after.

By 1952 stereoscopic photography was a commercial hot-cake. New projectors and cameras tempted the public as did lower and lower prices. There was even a camera to take your own View-Master format pictures!

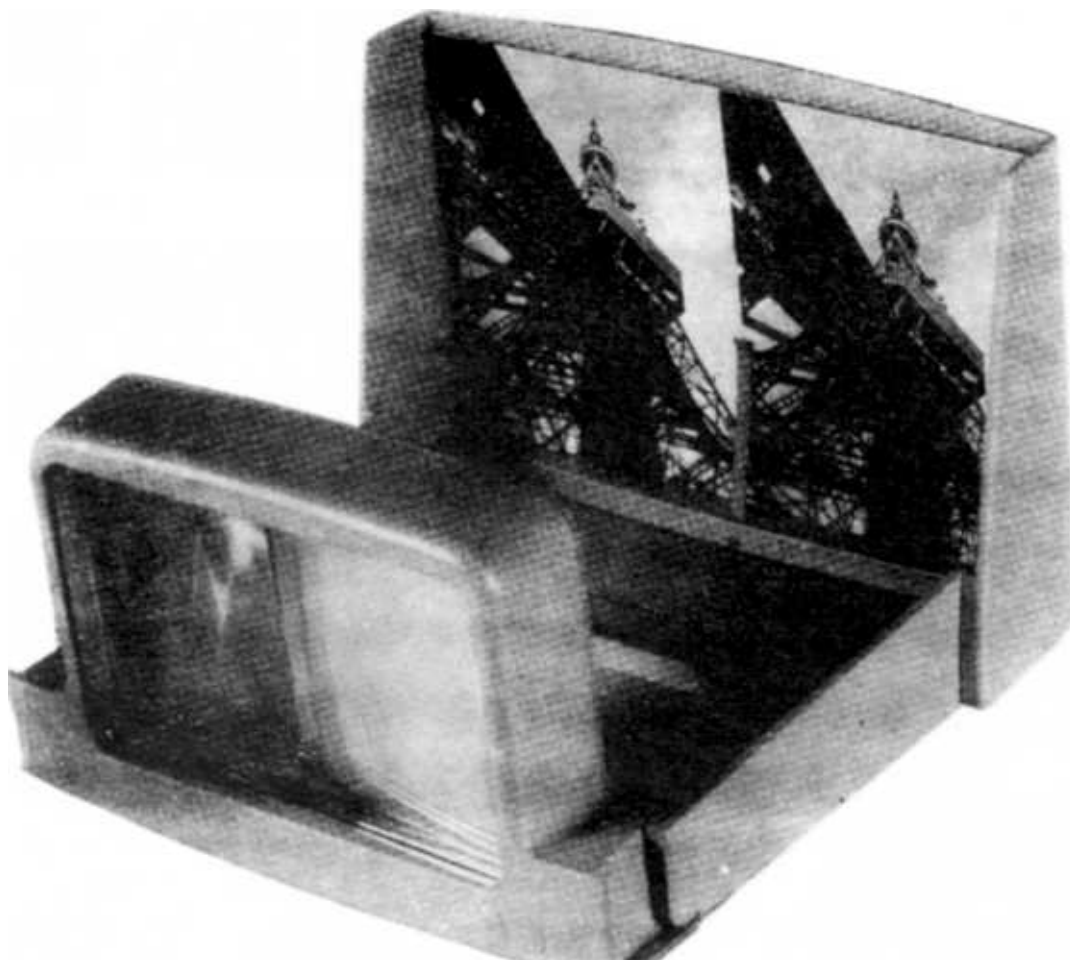
The demand flowed on with a flood of new equipment and even the giant Kodak entered the market. Having already introduced special stereo-length film rolls in 1953, Kodak produced its own stereo camera in the following year, the cheapest of reasonable quality available. It quickly took the market lead only to find that the market for the product was over.

By 1955, the boom was over. Even Kodak abandoned its slide mounting service to David White. Only that company's Stereo Realist survived until its demise in 1971.

Time moves on some thirty years for the next still 3-D camera. In the 1980s two Americans, Jerry Nims and Allen Lo, developed a four lens camera, named appropriately "Nimslo", for the taking of three dimensional photographs in a lenticular format. Introduced to the market in 1982, the project took just two years to fail with the



Two recent additions to the realm of still stereoscopic photography. Above the Image Tech 3-D 1000 cameras which uses the lenticular concept and, below, the viewer for the traditional side-by-side prints produced by the Loreo camera.



Scene: The Flea Market  
in Paris, France.  
Stars: A host of historic  
stereoscopic and  
other photographic  
equipment.  
Presenter: The stall owner,  
Giuseppe Carena.



camera being sold off at a fraction of its original price in photographic stores.

Despite this apparent finality, stereoscopic still photography and viewing is not dead. It simply does not have the commercial appeal to attract the photographic giants. Even so, there is news of a new stereo camera from Russia and Nishika of Japan has introduced one based on the Nimslo principle. A new camera, comparatively cheap, compact and easy to use, for taking stereoscopic pictures is on the market in America - the Loreo. While in England, David Burder has introduced a new SINGLE LENS 3-D camera.

Ironically, the ill-fated Nimslo has suddenly become a sought after item, commanding prices of up to £100. Some amateurs have discovered that by using slide film and accepting only the two outer images, stereo pairs can be achieved. Ironic? Yes, because Allen Lo has recently introduced a new THREE LENS stereo camera, the Image Tech 3D 1000, at a new price of not much more than that the Nimslo now attracts. It should be added that he has also introduced a highly sophisticated FIVE LENS professional model.

In truth though, the market is small but all is not lost for the devotee, the experimenter or enthusiastic amateur. Somehow, if there is a market, a supplier, however small in business stature, seems to be around to satisfy demand. New ideas, new products still seem to appear as necessity remains the mother of invention.

Typically, in England, a small firm, Spondon Film Services, has developed an attachment for both still and movie cameras using coloured filters and mirrors to give anaglyphic results. A similar gadget has been produced in Germany by Scoptimax. In America, beam splitter attachments are available for 35mm. cameras.

Again in England, in Birmingham to be precise, Creative Eye, could almost be a misnomer, for it has both eyes clearly on the stereoscopic market offering a whole range of products. In America, there are a number of companies offering similar services.

A Swiss company, 3-D Foto World, offers a novelty - a do-it-yourself 3-D camera. Self-assembly is from pre-punched card, with pin holes in metal foil in place of lenses. The camera, once assembled, looks like an Emmenthal cheese! For those seeking something a little more professional, a Düsseldorf, Germany, firm offers a service of cutting and joining together still cameras, the lenses being in correct relationship for stereoscopic photography.

Let us not forget also the stereoscopic societies which exist world-wide. The enthusiasm - and, in many cases the professionalism - of their members both in still and movie photography commands respect and is a continuing source of encouragement.

It is such spirit that has produced the results in still photography. Results that have often be the spring-board for the movie equivalent. The history of still photography is long, varied and often vague. In consequence, the names of many pioneers and experimenters in many lands are lost in time or overlooked. Known or unknown, named or unnamed, their efforts have been invaluable to photography in general and stereoscopy in particular.

.... or much ado about something, for this is the moment for the 'illusions of', the 'might have beens', the 'references to' and such trivia, some of which are serious, some not. Though not all may be important, they are, in respect of the first two, part of the film makers' efforts to bring dept, or the illusion of it, to their films.

As far back as 1896 the concept of wide-screen projection has been with experimenters. In that year Raoul Grimoin-Sanson used ten projectors for his Cinéorama system. As the new century came in, the Paris Exposition Universelle displayed wide-screen presentations, including those from Sanson featuring views from a balloon on 70mm., hand-coloured film on a circular screen, and the Lumière brothers with a 70mm., film system called Mareorama. A violent storm scene at sea produced an equally forceful audience reaction.

For the 1913 Italian epic "Gabiria", director Giovanni Pastrone used a slow moving sideways camera technique to create the illusion of depth. The effect is truly there though not really stereoscopic and the tracking-shot concept was given the name 'The Gabiria Movement'.

Another historical epic marked an important wide-screen moving picture development - the use of the triptych screen by France's Abel Gance in 1927 for "Napoléon". While in America, J. Stuart Blacton used a 62mm. camera for "The American" in the same year.

Later in that decade, in 1929, Captain Ralph G. Fear of the Cinema Equipment Co. of Hollywood applied to patent his invention that projected a picture two and a half times wider than that normally seen and which gave a stereoscopic illusion. There are no records of what happened to it but it may well have been overshadowed by wide-screen illusions from the more powerful companies in Hollywood. For in this year and in the next, Fox, M.G.M., Paramount, United Artists and Warner Bros., all produced films in this format. Nothing more than illusion was, however, claimed.

Fox used 70mm. film for the Grandeur system for which John D. Elms and William E. Waddell, experimenters in the field of 3-D filming, were responsible. "Fox Movietone Follies Of 1929", "Happy Days" (1930) and "Big Trail" were the films released. 56mm. was the film width used by Paramount for the Magnafilm system for the two-reel "You're In The Army Now" (1930). "Billy The Kid" found himself on 65mm. from M.G.M. in the 1930 Realife system. Warner Bros. used 65mm. Vitascope for "Kismet" (1930) and United Artists made "The Bat Whispers" in 65mm. also in 1930.

Paramount also used a system called Magnascope which was known to have been used in Paramount theatres in London, England, for the following films: "Chang" (an elephant stampede), "Old Ironsides" (sailing vessels) in 1926, the aerial sequence for "Wings" (1927) and "The Four Feathers" (final desert fight) 1928/9. The system, invented by Glen Allvine, used a supplementary projection lens which magnified certain scenes from the conventional screen to a much bigger one. The images seemed to emerge from the screen into the audience. The main problem was the placement of the scenes for which it could be used, because eye re-adjustment back to the normal screen took several minutes. Such scenes were thus destined to be prior to an intermission or the film's finale.

Considerable work was done on three-dimensional photography by George K. Spoor in association with Dr. Paul John Berggren. As early as 1921 they announced that they had practically perfected their process which they called 'Natural Vision'. The process was fairly complicated using two large screens for two pictures taken by a two-lens camera. No glasses were required and it was shown to the public on August 20, 1923. Despite promises of films nothing was shown though experimentation obviously continued for some samples were shown on July 15, 1925. The first Natural Vision (not to be confused with the stereoscopic system used in the 1950s) feature film was promised 'soon' according to publicity issued on Christmas Day, 1926. Again nothing appeared and four years had to pass for the next item of news that the process had been perfected and would be unveiled in Los Angeles on September 15. If anything happened then there is no record of it but two months later "Danger Lights", a feature film in Natural Vision, was shown. R.K.O. produced the film which was directed by George Seitz. It starred Louis Wolheim, Jean Arthur and Robert Armstrong and, against a railroad setting, tells the story of a man who saves the life of the man who stole his girl and later has the favour returned.

The public seemed to like it since it played to capacity audiences for a month in Chicago and then played seven weeks in New York all at a \$1 admission. The system was a wide-screen one using 63.5mm. film. The projection system was not without problems as the sound was on a separate reel. No mention is made of two screens and the effect was an illusion of depth only. Despite Spoor's later bitterness about the pressure by R.K.O. to release this, "Dixiana" and some shorts ("Campus Sweethearts" with Rudy Vallee and Ginger Rogers among them) in non-stereoscopic format, the possible three-dimensional effect must be questionable. Had Spoor changed direction in his experimentation bearing in mind the details available in 1923? If not, it had taken a fortune and many years to deliver a rival wide-screen process to those already mentioned of the same era. So much effort for just another grand three-dimensional illusion?

The 1920s were prolific years for experimentation, not least for the 1927 invention by Henri Chrétien of the anamorphic lens which would broaden the view of the film maker and the viewer though it would have to wait until the 1950s to find its place in the cinema. The American use of it was to be pre-dated by some twenty-six years for the system was used by director Claude Autant-Lara for the 1927 French feature film "Construire Un Feu". Not that Chrétien remained inactive for in 1937 in collaboration with the Compagnie de Distribution d'Électricité he presented a show on a 199 x 33 feet (60 x 10 m.) screen at the Paris Exposition of that year.

Though there were doubtless other experiences of this nature it is to the 1950s that the story jumps since most of the 1930s were more preoccupied with the development of colour and true stereoscopy, and most of the 1940s were taken up by war and its aftermath.

In 1952, Fred Waller claimed three-dimensional filming with his Cinerama (previously called Vitarama). Using an enveloping curved screen, it took in the peripheral vision of the human eyes. The three projectors used was one of the reasons for its lack of commercial viability. Visually, not all viewers got the same impact from the screen. Worst of all were the two joins, often less than perfect, which showed on the screen. It enjoyed some specialised

success (later in a single film format) and though a number of films were made in the system and some in a Russian equivalent (Kinopanoramic), it was destined to be no more than a freak.

A year later came, from 20th. Century Fox, CinemaScope using the anamorphic lens which squeezes the image when filming and when using a similar lens on projection widens out the picture. This was claimed to be three-dimensional ('3-D without the glasses') but such claims were soon dropped. Many other systems of squeezing were used using the single anamorphic lens but since Fox had the sole rights to the CinemaScope name, an international variety of others (Dyaliscope, TotalScope, SuperScope, Techniscope etc.) appeared resulting in a variety of projection ratios, anamorphic or otherwise.

Experimentation in realistic presentation found but few survivors. Among the casualties was the Pictoscope of that great innovator Abel Gance. His system using a 150° variable screen concept was demonstrated in Paris, France, in 1953. Promised production support was dropped. Gance also promoted, unsuccessfully, his 'perspective sonore', a stereophonic sound idea which he had used in 1935. Once again too many systems caused confusion both to the studios and the audiences.

Despite the success of CinemaScope, the search for wide-screen depth illusion continued on into the late 1950s. In Brussels in 1958 the Polycran system from Czechoslovakia was among others displayed. The following year at the first Moscow Film Festival, Charles Eam's "Seven Screen Magic" was presented, making use of simultaneous projection onto seven screens!

The same year saw the opening of Russia's first panoramic cinemas in Kiev and Moscow. The Russian system had proved successful and popular at the Brussels Exhibition the year before.

At the 1967 Festival in Moscow, the Russians came up with a 70mm. experimental vario-screen system presenting a fairy tale called "Dr. Aibolit 66". Then at Canada's Expo '67 multi-screen systems seemed to be the order of the day with "Labyrinth" from the National Film Board Of Canada projected on wall and floor plus a five screen showing. Additionally there was a six screen opus, "We Are Young", and - yes, there is more - a twelve screen, moving theatre opus, "Polar Life", plus multiple images and 360° offerings. The latter was courtesy of Walt Disney who had pioneered this concept back at the 1958 Brussels Exposition and which the Russians developed as Circlorama in 1960 with "Russian Roundabout". This Russian idea was also taken up by the British for "Circlorama Cavalcade". But to return to Expo '67, sadly, there were NO stereoscopic offerings.

In the late 1970s (1978?), reports came from Paris of work on a new stereoscopic projection system, the invention of Jules Hourdiaux, then some seventy years old. Apparently several Hollywood companies were interested in the system which produced 'the effect of a sharp three-dimensional image'. 'The picture seemed to exist in depth with the opening of the screen' according to reports. The screen was an 180° concave one of irregular shape with an apron curving overhead. No modifications to the projector and no viewers were required. What happened to the system? It was presumably another widescreen illusion concept similar to that of Monsieur Jaulmes.

In 1981, Philippe Jaulmes' Panrama was on display commercially at a



then new cinema complex in Montparnasse, Paris. The 180° 'fish-eye' system, which also apparently had been demonstrated in Brussels in 1958, seemed to envelope the viewer creating a new sensation in respect of perspective and distance. Again another wide screen system, effective within its own terms but not truly stereoscopic.

Though later wide-screen processes such as Todd-AO, Panavision etc. have made no claims to being three-dimensional, there is no denying the clarity and audience involvement that can be created by modern systems, film and techniques. Certainly the 180° screen shows at theme parks and the like with their superb stereophonic sound creates an almost too realistic sense of involvement. Perhaps the most spectacular system in this respect is the IMAX "Magic Carpet" system developed in Canada and featured at the Japanese Expo '90. With two simultaneous projections, one on a screen in front of the audience and another beneath its feet, wider spacing between seats allows viewing through the strengthened plastic floor to the second screen. To date the only film made in this system which employs two synchronised cameras filming in two directions, is a 20 mins. short on the life of the monarch butterfly and an unnerving flight over Niagara Falls is featured. Tests revealed no signs of vertigo for the audience but a spokesman for the company admitted restraint in filming in order not to frighten audiences, being more intent upon creating an illusion of flight through the real world. Very effective but not truly stereoscopic.

Equally realistic is the Cinaxe which saw its European début on May 15, 1991, in Paris, France. This sixty-seater cinema literally moves, thanks to three pairs of jacks, to simulate the screen action. Action which includes racing, space travel, underwater exploration and more to test the nerves!

Illusion of depth was not the sole prerogative of the wide-screen systems. There were certainly other ideas. The great animator Max Fleischer aimed for depth in some of his cartoons - mainly Popeyes - of the 1930s. These, in colour, were made with solid object backgrounds against animated foregrounds. Similar claims were made for the later 'Puppetoon' shorts and for the full-length puppet feature "Hansel and Gretel" of 1954. The concept of filming on various planes is said to have been used in some later animated features, including those from Japan and Australia.

Tricks were also used to create the sense of depth. In France, César Parolini experimented in ideas for stereoscopic illusion making a number of films about 1920, among them "Rêve D'Opium" which is generally credited as being the first sound, colour 3-D film. But his system was not true 3-D, it was.....well, let us have a look at what V. Guillaume-Danvers said about it in his July 28, 1922, "Cinémagazine" review of "Faust" (director: Gérard Bourgeois) with ? Wague, Maurice Varny, ? Reusy, Jeanne Leduc and Christine Kerf, which had opened in Paris on July 12 that year.

The article is entitled "A New Invention - The Film In Relief": 'Here is how the Parolini process works. It can be used with no matter what projection equipment. The ordinary white, opaque screen is replaced by a transparent cheese-cloth one, behind which are placed theatrical decor which can be simple or on successive planes. Then you can simply use normal theatrical lights which may be played upon the scenery to simulate movement or this can be left to the cinematographic screen alone.'

Onto the screen are projected moving images previously filmed against a black velvet back-drop. A false stage is placed in front so that the projected images appear to be supported. The impression of relief is perfect and the spectator is agreeably surprised by this illusion of life and truth. It is this filming of artists, devoid of studio scenery, seen to be moving among the decor which gives us the feeling of seeing them in flesh and blood.'

The above is a more-or-less literal translation of the relevant part of the report. The reviewer noted also that he had made visits to Parolini's studio in Rue Dussoubs and seen his work. He commented that Parolini had persevered against distributors' discouragement to reach this stage. His effort seemed to have been crowned with complete success. It was, however, a combination of cinematographic and theatrical effect, rather than a complete celluloid stereoscopic process. Seemingly effective and interesting, though, and colourful decor and added music would no doubt have enhanced its presentation.

In the American "Fireman Save My Child" in the 1920s the film proper was preceded by a film of flames projected onto a white velvet curtain. During the titles of the film, cartoon images of stars Wallace Beery and Raymond Hatton were shown appearing to fall down from floor to floor of a flame-filled building. This type of special effect was obviously not uncommon in that era.

In 1922 Robert Pulfrich noted an illusion that now bears his name - the Pulfrich Effect. Basically it takes advantage of a neural time shift making moving objects or planes appear to occupy different distances from the viewer. By reducing the light to one eye by means of a coloured or neutral density filter this effectively delays the view in the neural passage to the brain. The darker the filter, the more effective is the three-dimensional effect. The emphasis must be on moving objects or moving camera but the system has the advantage of being compatible in video and television for viewing normally.

William Castle's 1960 film "13 Ghosts" resorted to trick effects which, because a viewer with orange and blue filters was used, has given rise to the misconception that the film was in 3-D, though apparently a sort of stereoscopic effect was obtained. In fact the idea was not one colour filter for each eye but one colour filter for both eyes, a 'ghost viewer' or 'ghost remover'. Such was the choice for the audience offered by 'Illusion-0' as it was called.

Until the major boom of 3-D in the 1950s, the search for life-like filming systems seems to have been, as might be expected, the result of genuine scientific research, genuine desire to present films as visually true to life as possible and a genuine show-business greed to employ whatever necessary to bring in the money. It is as well not to be too cynical about the latter motive since without money there would be little research. The other two motives are, however, at the heart of the matter and for every system actually used in the production and showing of three-dimensional films, there are surely many others lost or forgotten along the way. In fairness to those, the next section acknowledges at least some of them.

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As with all products and services success or failure depends on a variety of factors - economic, social and political climate, public attitude, marketing, even the weather and sheer luck! Perhaps for

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the many researchers and experimenters whose work in stereoscopy never made more than an announcement, the magic mixture that means success just was not there. Lack of commercial success should not, however, negate the merit of their efforts. So let us look at the work, chronologically of some of the pioneers whose endeavours, for whatever reason, never materialised into production but did, as far as can be ascertained, produce three-dimensional moving images or made a contribution to that end.

The last century was prolific in the invention and production of stereoscopic still photography. There too are the foundations of the movie equivalent for even as far back as 1881 there exists an American patent for the use of polarized light in stereoscopic projection. Crude and expensive the polarizing materials may have been, but the concept was there. In England, J. Anderson also experimented with polarized light in stereoscopic projection (1891).

Also in England, about 1891, British pioneer William Friese-Greene produced a stereoscopic motion picture camera. The result was that two films projected side-by-side had to be viewed through a binocular viewer. The system's limitations are obvious and thus impractical for commercial theatre use though some films were shown in his system but probably not commercially.

Back over in America, Edison with his assistant, W.L. Dickson, filed joint patents for a stereo motion picture camera in 1891. Two years later Dickson acted similarly on his own.

At the start of the new century, Frederick Eugene Ives invented a 35mm. two-film, stereo movie camera. It had two fixed centre lenses, coupled together,  $1\frac{3}{4}$  inches (roughly 45mm.) apart. In 1908, a French patent was obtained by an Italian, A. Manuelli, for a sound camera which produced a stereoscopic effect using three separate films. About the same time one Jean Zafiropulo developed a three-dimensional film employing the lenticular principle. A little later, possibly in 1909, William Friese-Greene produced a colour film which gave three-dimensional effect but it never survived the experimental stage.

In 1918, an Irishman, P.A. Powers, claimed a new technique requiring only a small lens in the projector and no glasses! Three years later, New Yorker Charles V. Henkel announced a single-lens system called "Spectra". No glasses were again involved and the system was said to have used 'colour values'. Though films were claimed to have been made and projected, nothing further was heard of "Spectra".

The Spoor-Berggen developments of 1923 have already received mention and since the equipment involved differs from the later R.K.O. connected system, it may have been a truly three-dimensional development. The following year, Paris-based Roumanian inventor, D. Daponte, explained his three-dimensional system which seemed to follow the conventional two-lenses formula aided by modulating the pulsation of light waves. It had apparently been demonstrated in London, England, and 'had made a considerable impression'. The promise of a feature film in his process was unfulfilled.

On July 15, 1925, some sample reels from Essanay were screened. A new lightray invention was credited with producing the 3-D. Two years later in June, Tiffany Productions (U.S.A.) laid claim in "Motion Picture Herald" to a system to bring depth into photography

with no extra costs or equipment to install for the theatre owner. It was all done in the camera and in the development and printing. The invention was said to be the work of Emil and Jacques Burkhardt of Switzerland. In October that year, Tiffany Productions made another claim - 'The first picture in the Third Dimension photography will be on U.S. screens by 1st. January, 1928'. It wasn't and, of course, other stereoscopic movies had already been commercially shown!

As that decade drew to a close a number of other inventions were displayed. In July 1929, a Texan, Keating Randall, tried to negotiate with Vitaphone in New York on behalf of his process. Apparently this consisted of a screen built up of sets of parallel planes whose thousands of lines would cross one another diagonally. The two lenses of the projector would project images with ultra violet rays from one and with as deficient as possible in actinic rays from the other. The build up of the two sets of images on the screen would produce the third dimension.

August that year saw the offer for sale by British Filmcraft of a stereoscopic camera with two lenses and two mirrors which reflect into another lens. The result was a double picture and apparently the operation was reversed for projection.

It was reported also in 1929 that the then newly formed Radio Pictures had an invention for making stereoscopic films called the Stereopticon. Whether or not this was ever used is not known. Probably about the same time too inventor Donovan Foster used two light beams passing through a single film of two, slightly off-set in focus, superimposed images for his "Stereolite" system. This claim appeared in the late 1920s or early 1930s.

In the late summer of 1930, Spoor announced that a 3-D system had been perfected. It was to be unveiled in Los Angeles on September 15. There is no note that this ever happened.

The Optical Society of America in October 1930 heard from Dr. Herbert E. Ives that the problem of three-dimensional projection without the involvement of viewing glasses had been solved. Two years later he announced a different and very complex system for taking and projecting three-dimensional films.

In between Ives' announcements, a scientific convention in London in September 1931 heard one Dr. R.T.A. Innes declare that seeing in 'life-like relief' was possible, not with camera work, but with a special optical appliance fitted in front of the screen. Two months later, cinematographic engineer Douglas F. Winnek said that right and left eye pictures had been taken with a binocular camera and projected with a binocular projector onto a beaded, cellophane-coated screen. No glasses were needed according to him. This development was by Winnek in conjunction with Professor Van De Merwe, both of New York University. How each eye was to receive the correct image was not explained.

In Italy in 1932, Dott.Ing. Guido Jellinek noted in his treatise "Due Nueve Systeme De Cinematografica In Rilievo" (Two New Systems of Cinematography in Relief) - which is both long and very technical - systems through successive sequences and through central projection. The latter used a grid to create conical images. In America later that same year Ives announced a different, highly complicated,

system for taking and projecting 3-D movies.

On January 8 or 9, 1936, Spoor announced that within ninety days, work would start on 3-D film versions of plays and operas. These were to be in the new process which was the result of twenty years work by himself and Berggren and at a cost of \$4,000,000! There is no evidence that any films appeared. Nor did any appear in the system registered in 1936 by Belgian Noaillon. This used a grille format with the grille in an oscillating mount. The system appears complicated and restrictive and may have had the same basis as the lenticular systems later used or proposed in Russia, France and Holland.

The same year a concept of using a camera taking pictures at the speed of 128 frames per second was noted. The idea was complicated, dividing the depth of scene into eight zones, using narrow planes of light. Projection seemed to be on a moving screen. Even this brief, simple and incomplete outline will surely indicate why the system was not adopted!

Polarized 3-D films were apparently exhibited at the Massachusetts Institute of Technology in the Spring of 1937. Floyd A. Ramsdell, general manager of the Worcester Film Company, gave the exhibition.

Five years of experimentation appeared to come to fruition on July 14, 1938, for cameraman Joseph Valentine. He announced a device that would fit any camera to take 3-D films. A prism was placed behind the camera lens. This, in conjunction with 45° angle lighting of the set and actors, produced a roundness to all objects within camera range. Because of the angle of lighting, the prism was able to split the beam of light picked up by the lens. The two images were, it seems, merged again before they reached celluloid. No special projector was apparently required. The system was supposed to have been applied to the Deanna Durbin film "That Certain Age". There is no evidence to support this.

An attachment to record on film part of both sides as well as the front of an object was the claim of William Alder of Pasadena in April, 1941. The device consisted of a group of mirrors to fit over the camera lens and which revolved at high speed. No glasses or special attachment for projectors were apparently required. This may have been the basis of his system reported to have been used for part of the film "These Three".

In May of the same year, Mme. Suzanne Carre of Paris, France, applied to patent a system based on reciprocating movements of a grid. Apparently a normal screen was used with a grid of thin rods placed in front of it. Rear projection was used to send right and left eye pictures alternately on to the screen. A motor had to be synchronised with the projector's shutter to achieve the grid reciprocation.

Stereoscopic motion pictures of the sun's surface were shown to scientists at Pueblo, Mexico, on February 20, 1942. Dr. Robert R. McMath from the University of Michigan was responsible for the show, being the result of a new technique and a specially developed apparatus. Sadly, no details are available of the method used.

On January 4, 1944, the Technicolor Corporation was awarded a patent for an anaglyphic projection system. In 1944 too, the previously

mentioned Floyd A. Ramsdell joined with his brother, Arthur, to form the Ramsdell Corporation. It was noted in "Variety" that they hoped to produce 3-D films soon. Whatever was made certainly did not make the commercial cinema.

A British company, Deep Pictures, was said to have spent ten years researching a practical method of stereoscopic photography and had a system which gave proper depth and absolute reality. This was in 1946 and nothing further was heard of it.

On May 21, 1948, François Savoye patented 'an improved stereoscopic motion picture projection system' in Paris. This was called "L'Écran Cyclostéréoscope", a variation on the lenticular system and thus dispensed with glasses. The system, space consuming and probably costly to install, was a grille of a flattened cone shape which turned. Stereo sound was also a feature. Though M. Savoye had been working on this since 1937, albeit with interruptions due to the Second World War, there were still reservations expressed about it. There were limitations in audience size, installation required considerable work and two projectors were required. Nevertheless, this did not seem to deter the famous Clichy-Palace in Paris from adapting to the system. What films were shown is unknown though comment on the system stated that any film made in a dual film format could be shown, and, no doubt due to its limitations and the competition, it faded from favour despite being 'glasses-free'.

An announcement was made on April 6, 1949, in Copenhagen, by civil engineer Egon Wendelboe Schriwer that he had achieved overwhelming reality in some outdoor scenes using a 3-D plastic film based on a special optical system and a new type screen. Neither confirmation nor denial of a promised public showing of it or of the formation of an international finance corporation to exploit it can be traced.

With the arrival of the 1950s those ideas, devices and systems that might have been, quickly gave way to those that were with the first and perhaps the only major 3-D movie experience. Not that experimentation stopped. It didn't. In England, appropriately named H.W. English, advertised 3-D without glasses or any other equipment except in the case of movies when a small gadget was needed. He claimed to be able to create the third dimension from normal slides etc. simply based on a latent ability in our eyes to develop an additional visual sense and, strange as it may seem, there were reports that for some people the effect could be achieved. To find out more, the purchase of his book was necessary. A similar concept for obtaining a stereoscopic effect from a 'flat' image, details of which are unknown, was followed by Dutchman C. Frey and he obtained a patent for it. In Holland also, Frank A. Weber's research group was moving along similar lines.

In France in 1954 Pierre Boyer was said to be experimenting on a 3-D system without glasses. While Czech, Jan Wik claimed in 1953 to have solved all the inherent problems of 3-D with his Pantostereoscope of which no details are known. The non-use of special glasses was, according to reports, the object of efforts in Israel in 1958.

The avoidance of the use of special glasses was also the pre-occupation of a Roman, Alberto Betti. In the 1960s he projected in Italy images on to two screens between which rotated a huge disc composed of strips of glass of three alternating kinds (transparent, black opaque and mirrored). In the same decade Stu Sheldon from

Trotwood, Ohio, pronounced success with a single camera, single projector, glasses-free, 3-D system for projection onto a standard screen. Research by himself and others over eighteen years would enable 'a one-eyed man to see depth for the first time'. Nothing more seems to have been seen of either system.

Also in the 1960s and, indeed, in the 1950s, some experimentation was carried on in Sweden but without any definite production. There were, however, still more innovations to come elsewhere in the 1960s and after. The trend would partially be towards single lens cameras and twin and single cameras with a wider film guage.

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The cinema industry has often used scenes from other films to take a look at its own industry, using one to promote another, simply economising or to make comment on itself. It is not surprising that 3-D should be so treated and sometimes not without humour!

When 3-D came to the screens in the 1950s, so too did the films from Continental Europe. They were different and not only in language! Revealing young actresses gave censors problems in many countries. The generous figure of Italy's Gina Lollobrigida was featured in the 1952 Alessandro Blasetti's "Altri Tempi" (Infidelity). Seen also to equal advantage was the well proportioned Alba Arnova. The film came to the British screens in 1953 and its distributors craftily played on the 3-D vogue by describing the signorinas as 'the girls who make 3-D look flat'!

Such outstanding Italian assets would be lost to that badly-sighted cartoon character Mr. Magoo! It is even harder to imagine him going to see a 3-D movie. In the 1954 U.P.A. release "When Magoo Flew" that was certainly his intention. Being Mr. Magoo he ends up in an airline office and subsequently finds himself involved in a chase outside an airplane in full flight! No wonder he found it realistic!

Realism surrounded lovely Marie Wilson, who actually starred in a few true 3-D films, when an argument developed in a cinema in the 1953 R.K.O. film "Marry Me Again". The film, which also starred Robert Cummings, was all about a U.S. fighter pilot who returns home but refuses to marry his now rich sweetheart. An usherette found the resulting brawl realistic despite the cinema manager explaining that the film was in 3-D. Cummings lands in jail still wearing the special glasses, useful in this case, to cover a black eye!

Viewers in the cinema or at home in front of their television screen may well have been confused at an attempt of realism and could be forgiven if they felt a sense of 'déjà vu' when watching a 1956 episode of Cheyenne called "West Of The River" starring Clint Walker, Trevor Bardette and Lane Bradford. The story sends Cheyenne off to rescue two girls captured by Indians. When he finds them, one is about to become a squaw and the ending is, of course, a battle with redskins. If the tale was familiar so were the objects that seemed to come out of the screen. Yes, it was a condensed "Charge At Feather River" in story line, with actual footage from the feature film. Understandable since both came the Warner Bros. stable.

Not really a case of 'déjà vu' but certainly reminiscent of the 1950s' advertising trend of thought was spurred by the revival in the late 1960s of 3-D movies in the era of the permissive society

which had an effect outside its own field. In Germany an actress named Renate Larsen had a cast made of her bosom for a 3-D poster to advertise her 1970 film "Porno Baby" (directed by Wolfgang Frank). Though the film was made 'flat', the generously built Miss Larsen was obviously not!

Definitely made 'flat' despite its title, the Hungarian documentary "The Third Dimension" made in 1979 by veteran stereoscopic pioneer Félix Bodrossy was a light-hearted look through the eyes of a comic at the history of 3-D and the processes involved. This short was shown at the 1980 Berlin FilmFest as part of a 3-D retrospective. The film was shown in its English language version, though German and, naturally, Hungarian language versions were also available.

By its very nature, 3-D is wide open to exploitation and sex related connotations are probably only to be expected. However the one in the 1980 remake of "The Blue Lagoon" was less blatant and reached back to the earliest days of stereoscopy. Set in Victorian times, two children on a schooner view the ship's cook's stereocards, some of which are of a 'naughty' nature. The viewing must surely have been educational since when the two are shipwrecked and alone on a desert island both, as played by Brooke Shields and Christopher Atkins, are able to produce an infant in the course of events.

In 1984's "Batchelor Party", a comedy about a misfit youth and the girl he wants to marry against her parents' wishes, there is a mad chase sequence which climaxes in a movie theatre. Here the action on and off the theatre screen combine for the film being shown is in 3-D. A viewer exclaims that it is the best 3-D yet as a 'bus crashes through the screen! Directed by Neal Israel, even the girl in the '3-D' movie gets a credit listing - Linda Purcell.

Cult director John Waters in his 1989 'back to the fifties' movie starring Johnny Depp, "Cry Baby", used not only the dress and music of the time but included a visit to a 3-D movie - THE CREATURE FROM THE BLACK LAGOON. There they were - the viewers with the glasses!

Television comedy too has brought the occasional, light-hearted nod to 3-D. In that very popular series of the 1980s, "Moonlighting", the stars, Cybill Shepherd and Bruce Willis, announce that part of the episode "In God We Strongly Suspect" was to have been in 3-D but the glasses had not been delivered. The problem was, in truth, a writers' strike in America, though the intention was apparently genuine, the dream of stereoscopic television was as unrealised in fiction as in fact. The stars put on polaroid glasses and recall HOUSE OF WAX.

The same film was recalled by the mayor of Madrid in 1991 in a television interview with presenter Ana Obregón as she introduced the 3-D sequences in the show "Caliente". The memory of this film does seem to longer on! Justifiably so, too.

In one episode of the Australian family comedy series "Hey Dad", the decidedly dim secretary of Martin Kelly ('Dad') spends A\$29.99 on a Taiwanese survival kit just to get a 'free' pair of red and green 3-D glasses. Her concept of how to use them is both amazing and amusing.

British comic Benny Hill's shows have met with world wide success for his saucy humour and the attractive girls. It was one of these



that Benny said in a programme from the mid-1980s, that he would like to see in 3-D! He quickly added that this was the number of his dressing room!

An American family comedy, "Growing Pains", of 1988, also gave a gentle nod to 3-D. In one episode the whole family plans to be present at the mother's deliverance of a new addition to the family which leads the teenage son to liken the experience to "Aliens" in 3-D. Certainly no monsters and, to some, equally as lovable as a new baby are the Gremlins. One was featured in an edition of a Spanish television magazine "TV Plus" and just guess what it was looking through..... Sadly, the magazine never did say what 3-D movie it was watching. Perhaps it was IT CAME FROM OUTER SPACE!

Such references - and over the years the world must have experienced many of them - do serve, albeit often unintentionally, to remind us of that small area of the cinema world we call 3-D.



Renate Larsen who exploited her natural talents to promote the film "Porno Baby". See page 22.

# WATCH FOR *the* DARING! UNBLUSHING! SAUCIEST SCANDALS of a NAUGHTY ERA!

REGENT FILM DISTRIBUTORS present

## ALESSANDRO BLASETTI'S "INFIDELITY"

GINA (ALTRI TEMPI) Alba LOLLOBRIGIDA · ARNOVA and VITTORIO DE SICA

"...LIKE A NAUGHTY POSTCARD"

DAILY MAIL

THE GIRLS WHO MAKE 3-D LOOK FLAT!

A CINES PRODUCTION

Note above the 3-D tag to promote this 'naughty' film's biggest assets! Such films were to be found in specialised cinemas in Great Britain such as the Eros chain. Seemingly to repay the compliment, the same cinemas also featured some 3-D films themselves.

### EROS CINEMAS

CROYDON 1941

**NORTH END, CROYDON**

OCTOBER 12th—  
Cecile Aubry in **MANON** (X)  
Raimu in **FEMME DU BOULANGER** (A)

OCTOBER 12th—**CLOCHERLE** (X)  
Jose Ferrer in **CYRANO DE BERGERAC** (A)

OCTOBER 19th—**THE SNIPER** (X)  
**INVASION U.S.A.** (X)

OCTOBER 26th—  
South London Premiere of  
**SANGAREE** (3-D film)

### EROS CINEMAS

CROYDON 1941

**NORTH END, CROYDON**

NOVEMBER 2nd—  
3D FILM. **IT CAME FROM OUTER SPACE** (A)

NOVEMBER 9th—  
**LIFE AFTER DARK** (X)  
Simone Signoret in **DEEDEE** (X)  
Raimu in **MARIUS** (A)

NOVEMBER 16th—  
**BEHIND CLOSED SHUTTERS** (X)  
Raimu in **FANNY** (A)

### EROS CINEMAS

CROYDON 1941

**NORTH END, CROYDON**

DECEMBER 7th—  
**THE MAZE** (in 3D) (X)  
Eric von Stroheim and Franchot Tone in  
**FIVE GRAVES TO CAIRO** (A)

DECEMBER 14th—  
**IT CAME FROM OUTER SPACE** (in 3D) (A)  
Dorothy Lamour in **HER JUNGLE LOVE** (A) (Technicolor)  
Cecil B. de Mille

DECEMBER 21st—  
**THE GREATEST SHOW ON EARTH** (U) (Technicolor)  
Preston Foster in **GERONIMO** (U)

So much for the systems that, despite their claims, were not stereoscopic and for those that were but never found commercial viability. But what of those systems which were used to make films and the films intended for the commercial public?

No doubt, most systems, successful or not, were shown to a public. It would be a strange inventor indeed who did not display the invention! However, the demonstration of an invention to friends and neighbours is a far cry from putting it to practical use before paying audiences.

Such audiences have had much to wonder at and be confused by in the development years of the stereoscopic film. The chronology of the systems and the films can be conveniently placed into three eras:

- a) The Formative Years - from birth to about 1950.
- b) The Boom Years - the early 1950s.
- c) The Re-births and Revivals - from about 1956 to date.

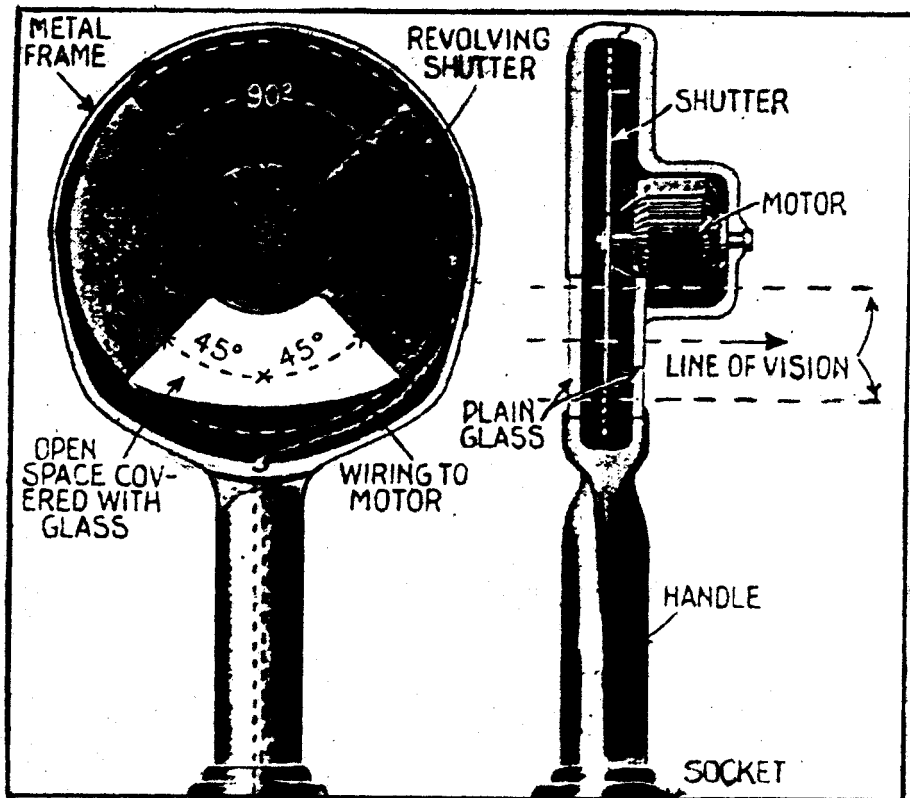
In examining these periods in greater detail, cross reference for film titles under the chapter "3-D.....The Movies" will provide further information.

a) The Formative Years

Although Louis Lumière is noted as having invented machines for the taking and the showing of stereoscopic films in 1900 (but thereafter devoted his efforts to colour) and there are reports of a Paris, France, showing by the famous Lumière brothers of anaglyphic shorts (which included a version of "Arrival Of A Train" which will be discussed later) in 1903 at the Paris Exposition, the first key date, as far as can be ascertained, is 1915. More precisely, June 10. The place? The Astor Theatre, New York City. The anaglyphic programme was the work of William E. Waddell and Edwin S. Porter (of "The Great Train Robbery" fame) and featured a travelogue of the area, shots of Niagara Falls plus scenes from a play, JIM, THE PENMAN. Porter claimed: 'The long sought after third dimension of photography has been gained.'

Six years later there were reports of successful presentations of 3-D films in Vienna. In France, too, there was experimentation. But in America it was actually happening for, in January, the Televue concept was on show - a shadow dance, film of Hopi Indians and the feature film "M.A.R.S." were shown. Not all were in the system, the work of Laurens Hammond and William F. Cassidy, which was expensive to install (an estimated cost of \$30,000 for the Rivoli) and although "M.A.R.S." was shown again in an expanded version called "Radio Mania" at New York City's Selwyn Theatre on December 27, 1922, to a good reception from the public, nothing more was heard of it. One of Televue's advantages according to one source, was that either print could be used for conventional projection. This is basically confirmed by another source which states that two prints were indeed used, projecting one film one frame behind the other ("Scientific Cinema"). Yet another sources state that the images for each eye were stacked on alternate frames on a single film.

On September 27, the Ambassador Hotel Theatre, Los Angeles, screened the first 3-D feature - THE POWER OF LOVE. Preceded by a short on Yosemite Valley, both were in anaglyph format with one image in red, the other in green. They were produced by Harry K. Fairall. Reviews were apparently favourable, though scant, considering the import of



The  
**TELEVIEW**  
and how to use it.



# TO-NIGHT

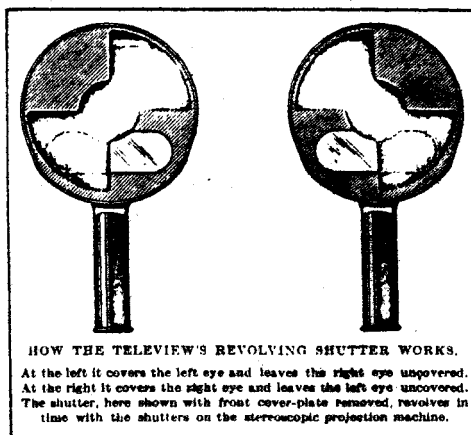
Initial Presentation of  
the Greatest Invention  
Since Motion Pictures

# "TELEVIEW"

Beginning Promptly at 8:30:  
Positively No One Seated After  
8:30 Until End of Prologue.

## SELWYN THEATRE

42nd St., West of Broadway  
First Matinee TOMORROW  
Twice Daily: 2:20 and 8:30  
Seats Four Weeks in Advance



HOW THE TELEVIEW'S REVOLVING SHUTTER WORKS.  
At the left it covers the left eye and leaves the right eye uncovered.  
At the right it covers the right eye and leaves the left eye uncovered.  
The shutter, here shown with front cover-plate removed, revolves in  
time with the shutters on the stereoscopic projection machine.



LOOKING THROUGH THE TELEVIEW.  
To see the figures on the screen take form as pictured above.

All about the Teleview system including the the programme cover for the film's première, an advertisement for the show and notes about the use of the personal mechanical viewer.

the event in relation the the cinema's history.

1922 saw the first of the anaglyphic shorts from the Fort Lee, New Jersey, studios of Frederick Eugene Ives and Jacob Leventhal at the Cameo Theatre, New York City, as the première venue. PLASTIGRAMS was released by Educational Pictures and enjoyed nearly a two-year run in New York though not necessarily at the same venue. In September, 1924, it was playing again with a Phonofilm soundtrack.

Christmas 1922 year found MOVIES OF THE FUTURE, anaglyphic shorts from William Van Doren Kelley in his "Plasticon" system showing at New York City's Rivoli Theatre. The two films consisted of trick effects and a trip around New York City. Reports on the show found it impressive.

1923 saw two more anaglyphic travelogues on the screens - another Plasticon about Washington D.C. and GRAND CANYON from Parkes.

In 1925 the feature HEARTBOUND came to the screen and the other four "Plastigrams" - LUNACY, OUCH, A RUNAWAY TAXI and ZOWIE - were released by Pathé under a collective "Stereoscopiks" title during the year. LUNACY, like PLASTIGRAMS had an added soundtrack. The year ended with the opening on December 20 with the feature SHIP OF SOULS from the Stereoscopic Film Company.

Controversy exists about SHIP OF SOULS. Some sources quote it as being an anaglyphic presentation, others as being illusion system. One American source quite clearly states that Max O. Miller's process was "pseudoscopic" and did not give true depth!

Though Abel Gance used anaglyph 3-D for part of his epic NAPOLÉON, this was not seen by the public so it is 1932 that marks the next important event. It was the turn of pioneer Louis Lumière to patent (no. 760.405 on November 22) a tinted screen which featured in his system of horizontal projection and blue and yellow glasses. Both the 35mm. camera and projector had two lenses and appears to have been a single strip system. According to French sources, the prototype film presented in this new system on February 27, 1935, to the French Académie Des Sciences was the remake of L'ARRIVÉE D'UN TRAIN EN GARE DE LA CIOTAT. This makes nonsense of views that this film was exhibited in 1903 unless there was an earlier remake. But the French authorities on the Lumière brothers completely deny this.

Following this presentation Louis Lumière founded a society - Société d'exploitation des procédés cinématographiques en relief Louis Lumière (SEPCER.L.L.) - to promote the system. As a result, two shorts were made and commercially shown in Paris. L'AMI DE MONSIEUR and RIVIERA opened on May 1, 1936. The show's success was based on curiosity for the films faded into history, the system suffering the curse of the special glasses which dulled enthusiasm.

The same year, 1935, a short dual 16mm. film was prepared by Zeiss-Ikon with slow-motion cameras for the Olympic Games of the following year. It was silent and featured German athletes. It was the only time the company used a dual film system for a commercial showing.

In January of the following year the Waldorf Astoria Hotel, New York City played host to the Society of Motion Picture Engineers. They saw the latest development of Edwin Land and his associates

- 16mm. polarized stereoscopic films on the recently introduced Kodak stock. A polarized 3-D movie was shown later at the New York Museum Of Science And Industry. Scheduled for a five week run, it played to capacity for months, maybe even years!

In Russia the trend was towards the compensating colour anaglyphic style of presentation. Though in the early 1930s A.K. Kaufman had worked on a stereoscope presentation using his purpose-built viewer and both S. Mikhailov and S. Bryukhonenko had worked on a shutter system, the anaglyphic format came first from N. Anoshchenko. More successful was the refinement carried out on it by E.M. Goldovskii and A.L. Levinton in 1936.

Just what system was used in the 1936 feature "These Three" is not known. The sole source stating that it contained a stereoscopic sequence noted that it was a three camera system developed by William Alder. He has already received prior mention.

The same year saw the presentation of the first feature in polarized 3-D - NOZZE VAGABONDE in Italy, for which Gualtierotti used, and patented, a two-lens camera recording the images on an undivided 63mm. negative. Thus he was, as near as possible, able to conserve normal screen projection ratio.

Germany, presumably, saw the Olympic Games promotional short and on June 5, Dr. Max Haase talked about "Diochroic Crystals And Their Usage As Polarizing Filters" to the German Society For Photographic Research in Berlin's "Haus Der Technik" showing two Zeiss-Ikon test films, one a 35mm. and the other a 16mm. lenticular-based film. Both were in single film format in black and white.

Meanwhile in America, more films in the anaglyphic format were made. Leventhal had left Ives and joined up with John A. Norling. They shot some unrelated material which they induced M.G.M. to buy. This was promptly handed over to Pete Smith, then head of the studio's shorts department, who assembled the footage into the short AUDIOSCOPIKS for January 11 release.

Over in Europe, on May 27, 1937, Professor Dr. Ferdinand Bernauer gave a presentation on "3-D Projection With Polarizers In Teaching" to the German Stereoscopic Society and the German Society Of Cinematographic Technicians. The programme also included the two Zeiss-Ikon films of 1936 plus the first colour sound stereoscopic film in single film format. This little film was shown again at Berlin's "Haus Der Presse" on January 26, 1938, under the programme "Strength Through Pleasure" sponsored by the NS Association.

Passing time has caused confusion but the facts have been clearly set out by German stereoscopic authority, Walter Selle, and Dr. Otto Vierling who laid down the basis of the Zeiss-Ikon 3-D system. More of this in the filmography but, in short, ZUM GREIFFEN NAH was not the first colour 3-D sound film. It wasn't even in colour!

ZUM GREIFFEN NAH was seen by the German public, preceded by DER RAUMFILM, a brief introduction to 3-D and the special glasses, and a normal format movie, "Freunde Am Leben", on December 5, 1937, at Berlin's UFA-Palast am Zoo and from February 27, 1938, at UFA-Palast, Hamburg. Both these cinemas seated about two thousand people allowing many people to see this important programme. Zeiss-Ikon were also the manufacturers of the polarized glasses from 1936

though there were known to be at least two other independent German producers at this time, J. Mahler and E. Kasemann.

1937 also saw the first tests of Semyon Pavlovich Ivanov's lenticular presentation in Russia, something he had been working on since 1935. The following year there saw a polarized demonstration by fellow Russian inventor Nikolai A. Valyus to NIKFI (All-Union Motion Picture And Photography Scientific Research Institute).

NEW AUDIOSCOPIKS released on January 15, 1938, in America was more material from the same source as AUDIOSCOPIKS. It was again in compensating colour anaglyphic format.

1939 was the year that saw the outbreak of the Second World War. It was also the year of more important polarized 3-D films. In Germany SECHS MÄDELS ROLLEN INS WOCHENEND in the Zeiss-Ikon system was made but not premiered until March 20, 1941, in Berlin. Over in America, the Chrysler Motor Corporation commissioned PLYMOUTH AUTOMOBILES for the New York World's Fair (May 4 opening). Polaroid and Norling made the short which was seen by an estimated 1,500,000 people in its first year. It was remade in colour for the second year of the Fair and the viewing glasses of which there were two varieties were appropriately shaped as fronts of cars with the 'headlights' as the lenses. A special film was also made for the Petroleum Industries exhibit at the same Fair.

Though not truly commercial cinema offerings, these two latter films and the one that follows initiated a sporadic but interesting relationship of 3-D with special venues and exhibitions. The next year saw another polarized 3-D short made for an exhibition. This time it was the turn of the Pennsylvania Railroad. The film, THRILLS FOR YOU, was featured at San Francisco's Golden Gate Exposition.

In view of the specialist nature of such films, unless of special interest, no further detailed reference will be made to them in this chronology. Let them bask in their own glory in "3-D...The Movies".

In Russia the encouragement in experimentation in the cinema continued and Ivanov's lenticular system dispensing with special glasses was displayed. The system, later to be modified a number of times, required a six ton transparent screen made up of thirty thousand closely spaced wires placed in front of the regular screen. Two views of the same thing when projected on to the screen and reflected back at slightly different angles through the grille ensured that the viewer's eyes each received the intended view. A test film partly in colour which was probably a composite of short items, was shown at Moscow's specially designed cinema with three hundred and eighty-four seats - the Vostokkino - for stereoscopic films on January 25, 1941. The "Frankfurter Zeitung" of Germany reported this show for diplomatic personnel and the foreign press through its correspondent Dr. Porzgen on January 27, 1941. The cinema opened to the public on February 4 that year.

Considering the importance of this event in the history of the cinema, the actual programme of this theatre's initial and immediately subsequent shows is a matter of some conjecture. Though a cartoon is noted as being shown, Russian authorities deny this. KONSERT is confirmed by a number of varied sources other than Dr. Porzgen. To add to the confusion is the title "Land Of Youth" often noted quite erroneously as another film or as the proper title for

KONSERT. Contemporary sources of the time are sure on this point - "Land Of Youth" was the working title only. The matter is more thoroughly examined under the KONSERT entry in the filmography.

For filming, 35mm. film was used with the stereo views stored side-by-side and the soundtrack in the 2mm. middle dividing area. This system was awkward in shape and used only for the initial films. It was then modified using less sprockets so that the views could spread into that area for use in making the two immediate post-war features. Then, an alternate frame system on single film with the soundtrack in the conventional area, based on proposals by N.B. Berishtein and A.G. Boltyanskiy, was used until Stereokino was abandoned in favour of polarized presentation. For precise descriptions of Ivanov's systems, N.A. Valyus' "Stereoscopy" and Walter Selle's "The Stereo-Film According To Ivanov" ("Foto-Kino-Technik" Nos.3,4 and 5,1947) will reveal all.

Valyus himself was also active at this time using a Russian camera designed by V.I. Omelin for recording on two films. This was used to make VYCHADNOII DYENI V MOSKVYE, the only other film shown at the Vostokkino before its closure. Other films were, according to Valyus, made with this camera but probably not shown.

To add yet more confusion, in 1940 Valyus, made for the first time there, a three-colour stereoscopic film with a two camera system. Valyus points out: 'To make a colour stereoscopic film the six colour-filter negatives were exposed at the same time, a set of three constituting one unit of the stereogram'.

However, to return to the Vostokkino of 1941, some five hundred thousand spectators saw this small but important show before the cinema closed in June of that year because of the Second World War.

That mighty conflict curtailed any further development until after its cessation. Only one other item appeared at that time, also in 1941. On March 1, M.G.M. released THIRD DIMENSIONAL MURDER. A send-up of the horror movies of the day, it was made by Pete Smith, obviously encouraged by the success of his two earlier releases, at a said cost of \$3000, in an anaglyphic system called "Metroscopix".

During the war both sides employed stereoscopic photography. The Americans used the Vectograph and the Germans the Raumfilm system. It is reported that some 397,925 feet (100,000 m.) of film were shot for use in the German war effort. The system was also used for scientific and medical purposes at this time.

After the War, the Russians again persevered with stereoscopic films. MACHINE 12-22 was made but was not shown until after ROBINSON KRUSO (whose production cost 20,000,000 roubles and was spread over from 1945 to 1947, the latter being the year to which production is credited). ROBINSON KRUSO, which is said to be very effective, was used to re-open Moscow's re-established Vostokkino on February 20, 1947. Other showings were probably limited to Russia. Its director, Andreyevskiy, announced on April 22, 1949, at The House Of Culture Of The Soviet Union in Berlin, that the development of stereoscopic filming in Russia had entered its third phase.

The screen was replaced by one of 81 square feet (7.29m<sup>2</sup>) made up of two thousand, five hundred needle shaped prisms suspended vertically which reflected the dual images from the projector so



that each eye saw only one image. Seating was limited in the theatre (one hundred and eighty-six) since the effect was restricted to a small viewing area and head movement by the viewer could cause loss of effect to be regained only after the eyes had re-adjusted. Views on the system's effectiveness are conflicting.

According to the late Ivor Montagu ("The Cinema", 1950) who visited the cinema, it was small with one hundred and fifty seats. Though this conflicts with the above, this could well have changed in the interim years. It was also part of a complex of three cinemas (the others for cartoons and newsreels), interestingly predating by many years current trends in multi-unit cinema complexes. It was very popular despite an entrance fee of double that of a normal cinema top rate admission. The waiting area comprised stalls, reading rooms, a buffet restaurant, a library, exhibitions and there were sometimes concerts. Generally, there seemed to be little problem of loss of effect due to head movement for him and his colleagues.

The type of economic society then existing in Russia makes it impossible to judge the financial viability of this cinema. There is no denying its popularity since another one was opened in Kiev, the concept much improved, in early 1954 with two others in Leningrad and Astrakhan opened subsequently. The flexibility of it seemed in some doubt, however, for it later conceded to the polarized glasses system and then changed to a different width film base.

Russia dominated the remainder of the 1940s for stereoscopic film production, features and shorts (see "3-D...The Movies"). No sooner had the Vostokkino re-opened, than, ironically, Russia's main developer of stereoscopy, Ivanov, who had won the State Laureate Award for his work, was dismissed one month later as head of the Stereoscopic Film Laboratory in Moscow.

Russia cannot solely take all the glory, however. In Holland, Dr. F.H. Reijnders developed and lodged a number of patents in various European countries for a stereoscopic system which was adjusted and refined by the late Frank A. Weber whose pedigree in 3-D goes back to his father's work in the earlier part of this century with Louis Lumière's experimentations. A number of systems were devised both 16mm. (dual camera) and 35mm. (latterly as a single camera). The name VeriVision was adopted. This later caused a legal conflict in Holland with Paramount, due to the similarity with the "VistaVision" name, a settlement subsequently being made in Weber's favour.

Although quite an amount of newsreel-style footage was taken on 16mm., by VeriVision, it is the footage in this gauge of the parades following H.M. Queen Juliana of the Netherlands' investiture that is usually recalled, erroneously, under the title "Queen Juliana".

The VeriVision test films were shown on numerous occasions at exhibitions but not commercially despite efforts to do so in The Musica Theatre, The Hague, Holland. Insufficient screen brightness together with the then lack of facilities in Europe to blow up 16mm. to 35mm. were the reasons given for abandoning a proposed release by the Cineac Newsreel Theatres Co.. Commercial efforts were probably also not helped by a dispute between Weber and Reijnders, the latter maintaining his 3-D filming patent until June 16, 1962. The dispute, started in 1949 and not resolved until 1964, covered the most prolific years of 3-D film production.

There are references to a 3-D commercial showing in London in 1946. This was the Pete Smith American anaglyphic presentation under the "Audioscopiks" banner. But Britain was about to make its own mark on the world of 3-D.

#### b) The Boom Years

Came the 1950s and the winds of change blew. The War was over and gradually life was regaining some form of normality. Prosperity slowly returned and a new generation looked for new ways to spend its money. New amusements attracted the public, the most exciting of which was television. It was technically crude but it was different and immediate. Why, for example, should the public wait two or three days to see only highlights of the coronation of Queen Elizabeth II of England when it could be seen as it happened in the comfort of home? The Americans had already had television for a number of years which was causing a crisis in the film industry.

Cinema attendances fell. Hollywood had its problems for the McCarthy witch-hunt and taxation had sent much of its talent into exile. The S.O.S. went out - Save Our Studios!

Daring films from Europe, mighty epics and well endowed young actresses were all used to entice back dwindling audiences. European films were generally appreciated only by aficionados, epics still drew the crowds but took a long time to recoup their vast costs and the talents of the sexy actresses were, with a few exceptions, confined to their anatomy.

Something innovative was required and there were new ideas seeking support. In Britain, the British Film Institute sought out Raymond Spottiswoode who was then working for the National Film Board of Canada to take charge of the production of special films for the theatre of the future, the Telecinema, or Telekinema (there is some debate as to the exact spelling but as the British Film Institute used the former and as it was run by that organisation, then so be it), designed by architect Wells Coates, for the 1951 Festival Of Britain. Spottiswoode, assisted by brother Nigel, decided and acted upon an ambitious programme of stereoscopic films. The concept was certainly progressive and in the spirit of the Festival and the Telecinema which, even though it was not the first cinema equipped for three-dimensional projection, was certainly well advanced. It was able to accommodate both polarized and lenticular 3-D, TV projection and stereophonic sound. Four experimental films in 3-D were shown there and more followed. The Spottiswoodes were responsible for the Stereo Techniques system used in virtually all the British stereoscopic short films of this time.

The BFI commissioned a camera for the making of the special films under the guidance of Spottiswoode based on an analysis by Prof. J.T. Rule of Massachusetts in 1941 of the optical requirements of stereoscopic projection. The inventor L.P. Dudley was responsible for the camera's construction though two Technicolor ones were used for DISTANT THAMES. The contributors to these shows did vary and caused some minor verbal fisticuffs in the local trade and specialised press of the time.

Whichever companies or individuals were responsible for the Festival Of Britain film programme it was certainly a success. Charles W. Smith says: "Building the necessary equipment and producing the film programme had taken fourteen months" ("The Stereoscopic Society

Bulletin No. 97", July, 1987). The efforts were well rewarded with some one thousand, two hundred and twenty performances during the Festival season and there were queues for the shows with full houses all the time. With these and subsequent shows, the interest was certainly kindled. In Britain itself, the first programme was well received at the Edinburgh Film Festival, 1951, also. A flurry of showings followed with the first commercial screening at Liverpool's Tatler Cinema on January 13, 1952, with further shows in Blackpool (Ritz Cinema, June 16, 1952), Southampton and at the Curzon Cinema, Brighton, on a conventional rather than a specialised basis.

On May 24 the Riverside Theatre, Battersea, under Stereo Techniques' management, opened and the second batch of 3-D shorts which included AROUND AND ABOUT, ON THE BALL, NORTHERN TOWERS, THE BLACK SWAN from Britain and two from Canada - O CANADA, which was also shown at the Edinburgh Festival, 1952, and TWIRLIGIG. Of the programme "Today's Cinema", May 27, 1952, said: 'With studied care of the photographic value of the new technique there is room for improvement in the efforts provided but, at the moment, the programme cannot fail to succeed on its novelty value alone.'

In other parts of the world, the British films enjoyed success. Although even by 3-D standards screenings were sporadic in America, they were at least shown on Hollywood's doorstep in Los Angeles in February, 1953, albeit slightly re-edited and given another process name. In Europe the story was rather different. There was a successful show at Berlin's October, 1951, International Industrial Fair and also normal commercial showings in Belgium and Holland. These other latter commercial showings in Holland and some of the other European countries were at the instigation of Frank A. Weber of VeriVision. At cinemas in The Hague, Amsterdam and Rotterdam some ninety four thousand people saw the show in three weeks in the Cineac group of cinemas. An estimated 10% to 12% of the population of each city saw the shows despite increased admission charges. The success was similarly repeated in W. Germany, Belgium (again the Cineac cinemas) and in France.

In Paris, two cinemas - the Broadway and the New York - were converted in July, 1952, to accommodate the British films which were greeted well and, of the later releases, THE BLACK SWAN found particular favour. November, 1952, saw the Copenhagen, Denmark, start of the Scandinavian showings.

The previously mentioned L.P. Dudley, through Dudley 3-D Films, later planned and made a film of the coronation of Queen Elizabeth II and also a 16mm. colour short which was demonstrated on July 9, 1952, at a social function held by M.G.M.

Elsewhere in Europe, in Hungary, experimentation in 3-D also came to fruition. "Magyar Technica" announced that Jean Barabas and Félix Bodrossy had overcome the many problems of satisfactory three-dimensional filming and presentation with a system that gave good light on the screen, colour, stereophonic sound and elegance! Known as Plasztikus Film, it employed a single film above-and-below format and viewing was through an individual polarized frame and, thanks to the ratio of filming, was basically wide-screen format.

A number of shorts and a featurette were made enjoying local success in a specialised cinema, the Toldi, in Budapest. Even a Russian film was converted to the system for showing in Hungary. Such were the

politics of that era that these films had but limited local showings in the years 1951 to 1954. The denial of wider showings of these films is surely a loss to cinema audiences of the world. Especially so since this system and a contemporary, virtually identical one in single film above-and-below concept developed by P. Juillet of the Relief-Lyon-France Company, predated similar American systems by a good number of years. The French system even employed anamorphic lenses in filming and, obviously, in projection.

In Sweden, too, experimentation was also taking place yet nothing was to come from that country in 3-D. However, in Switzerland, the Paillard-Bolex company was making progress in the 16mm. field with shooting rules laid down by E. Millet. Though this gauge is normally associated with amateur film making, a number of films were made in the Bolex 3-D system which enjoyed commercial showings and more were made for industrial, educational and promotional viewing.

It is all too easy, because of specialist appeal, language and political barriers, to relegate the European and Russian efforts in the light of what was to follow in America. To do so is a grave injustice for the efforts, the technology and the results were - and are - impressive not least for an area that had suffered the physical and financial ravages of a terrible war. Whilst not intending to deny the American achievements, much of the foundation work for the stereoscopic cinema that was to follow came from Europe. Even the generally used '3-D' label was born in England!

But things were happening in America. On May 29, 1951, Milton Gunzburg with his brother Julian, George J. Schaefer, Friend Baker and Ray Russell Heinz (the members of this consortium seem to vary from source to source with O.S. Brhyn and Lothrop B. Worth and/or included) demonstrated black and white and colour polarized stereoscopic movies in Hollywood. They called their system "Natural Vision" but none of the studios was interested in what was an untested system.

Strangely, Fred Waller did find a market for his Cinerama despite the cost of the huge screen and extra projectors. The public were enthralled by "This Is Cinerama", which, though not stereoscopic, did create a sense of involvement and excitement for the viewer. Proof, indeed, if it were needed, that there was a public very receptive to something new and exciting. However, the drawbacks of the system soon became apparent. The technical side apart, it was found that once a theatre was Cinerama equipped it was limited to films so made. At that time there was only one available!

Then Gunzburg's system came to the notice of radio-writer-turned-film maker Arch Oboler who responded with enthusiasm to it. Filming on "The Lions Of Gulu" started on June 18, 1952, and the film under the revised title of BWANA DEVIL opened in two Los Angeles theatres on November 22 that year. The success of the film which was accompanied by a short in the same system - TIME FOR BEANIE - led to United Artists handling the film both nationally and internationally, and found it had a box-office hit on its hands as the success was soon repeated elsewhere. Critically, the film was a disaster. But the public cared not for the critic's scribblings. It showed its response at the ticket offices. Such was the success that "Variety" was moved to call 3-D the 'next big thing' for the film industry! This, of course, would be proved to be wrong. Wrong too was Milton Gunzburg though it would be churlish to deny him his

moment of euphoria when he said: "The next five years will be golden ones. Within this period all films will come to be in the third dimension". But in the short term his elation was well founded.

With \$100,000 takings in its first week "Bwana Devil" showed that the proof of the pudding was certainly in the eating and other studios rushed to avail themselves of the Gunzburg system. Warner Bros. led the way. Columbia, who had already made a short in Natural Vision - DOWN THE HATCH - which was released flat, followed quickly while other studios either developed their own systems or used others. Ironically the Stereo Techniques system which had been taken up in the United States was all but discarded.

1953 was to be the key year for 3-D activity in the cinema. What follows is basically a month-by-month listing of commercial cinema releases in America then a round-up of activity elsewhere. Dates are often suspect with confusion between premières and general releases. Though not all films made stereoscopically were released in that format, particularly so in Europe, it was certainly Hollywood's year for production in quantity, though not necessarily in quality.

The British shorts were already showing under the title 3-DIMENSION; another specialist show of shorts, TRIORAMA, had opened on February 10; M.G.M. dusted off the old Pete Smith shorts and released them under the title METROSCOPIX in March in some cases with the Clark Gable film "Never Let Go" as supporting feature! But which major company would put on the screen the 3-D film to follow BWANA DEVIL?

Warner Bros. chose André de Toth to direct a remake "Mystery Of The Wax Museum" with a limit on time and money to make it. Production started on January 19, 1953, and finished on February 20. The film was premièred in New York City on April 10 under the title HOUSE OF WAX with WarnerPhonic Sound. However, Columbia beat that date by two days with MAN IN THE DARK, a production which had been hastily re-shot in 3-D.

Not that the Columbia effort was in the same league as HOUSE OF WAX. It wasn't. A good, sinister performance from Vincent Price, WarnerPhonic Sound and intelligent direction justified the studio's promotional 24 hour "Premathon" in Los Angeles on April 16. The film became one of the biggest money takers of the year.

Columbia tried again with FORT TI which was in colour. Though a marginally better attempt, the film was only average but still the public flocked to see it. The day before this show opened in May, 1953, American viewers saw the Marciano-Walcott big fight but only as a short as the bout didn't last very long! Walt Disney's first try in 3-D, MELODY, opened towards the end of the month also.

Universal International entered with a science fiction movie and when shooting started in February, 1953, all involved were pledged to secrecy until the film's première in Los Angeles on May 27. Using a custom made dual camera system, Universal made one of the more intelligent 3-D movies, IT CAME FROM OUTER SPACE, pleasing both the critics and the public. A musical short with Nat 'King' Cole was also on the bill.

Tepid reviews but a good box office response greeted Paramount's first stereoscopic release - SANGAREE. Released in late May or early June, this undistinguished film took nearly \$2,000,000 before the

end of the year. It seemed as though the public would accept an inferior film if it were in 3-D. Well, for the moment, anyway.

June also saw M.G.M.'s ARENA hit the screens made in the wake of the success of METROSCOPIX but it did not do particularly well. Like Universal, M.G.M. had put together its own system. This month, too, the dreadful ROBOT MONSTER also stalked onto the screens from Medallion, courtesy of Warner Bros. releasing.

It was something of a half-year peak for 3-D. HOUSE OF WAX ran out of theatres in which it could be stereoscopically shown. With less than two thousand equipped so to do this was not surprising. The peak also came with warning signals. The public began to voice complaints about the quality of films; the exhibitors became hostile about the harsh financial terms of distribution and costs of theatre conversion; unions pressured for a second projectionist in theatres. Most worrying was the anamorphic process which 20th. Century Fox had bought - CinemaScope. There was still plenty of life left in 3-D but the warning signs were there.

Warner Bros. released in July a rather gimmick-laden but quite enjoyable western, THE CHARGE AT FEATHER RIVER which found favour with the public and, despite the uncertainty, July and August saw another minor flood of 3-D movies - the shorts BANDIT ISLAND, DOOM TOWN, COLLEGE CAPERS and two from The Three Stooges plus features SECOND CHANCE and DEVILS CANYON (R.K.O.), I, THE JURY (United Artists), HANNAH LEE (Realart), Columbia's THE STRANGER WORE A GUN, THE MAZE (Allied Artists) and, as if in self contradiction, 20th. Century Fox's critically well received INFERNO. Only I, THE JURY did reasonably well at the box office for the competition was strong from a batch of quality films in the conventional format.

With a sagging market, the studios thought again, and many titles promised in 3-D were abandoned. Warner Bros. changed its mind over making "East Of Eden" and "A Star Is Born" in 3-D. "Invaders From Mars" suffered a similar fate. Though obviously conceived, maybe even started stereoscopically, it was born 'flat'.

As enthusiasm cooled, though R.K.O. released the short MOTOR RHYTHM only one truly 3-D feature was released in September - Warner Bros.' THE MOONLIGHTER. It was not a memorable film. Neither was I WAS A BURLESQUE QUEEN (an older film with added 3-D footage). Both were easily over-shadowed by the first CinemaScope feature, premiered on September 16 at New York City's Roxy Theatre. The staggering success of "The Robe" was another nail in 3-D's coffin and the studios exercised further reticence to commit themselves to more 3-D films.

Paramount was the first to stage a comeback with THOSE REDHEADS FROM SEATTLE but with caution. Previously only after the stereoscopic possibilities had been exhausted were 3-D movies made available for conventional showing. Now both formats were offered simultaneously. The only other 3-D features released in October were R.K.O.'s LOUISIANA TERRITORY and Universal's WINGS OF THE HAWK.

Both Popeye and Woody Woodpecker also made 3-D appearances. So too did Donald Duck in November in WORKING FOR PEANUTS. This was billed with SON OF SINBAD which enjoyed only a short circuit life re-emerging two years later in SuperScope.

To test the market, M.G.M. had trial runs of KISS ME KATE in 3-D in

Columbus, Dallas and Syracuse and 'flat' in Evansville, Houston and Rochester. The former three reported 40% better business and other theatres switched to the 3-D format. Though critics tried to negate the results because of Polaroid's extensive advertising and, on the other hand, Radio City Music Hall showed only the flat version to New Yorkers, a point had been made. That it was also a superior film must also have helped.

The good that the quality KISS ME KATE had done was almost destroyed by the release of Columbia's GUN FURY. This month also saw FLIGHT TO TANGIER, THE GLASS WEB and the short CARNIVAL IN APRIL unveiled none of which was classic material. Fortunately, the situation was somewhat redeemed by John Wayne's HONDO.

To end 1953, Columbia came up with the mediocre THE NEBRASKAN and one of its best efforts, MISS SADIE THOMPSON, which was made with equipment of the company's own design. Though it suffered censorial criticism, the public liked it. CEASE FIRE!, an intelligent semi-documentary style, war movie, may have also been released late in the year though some sources note it as for the first day of 1954 release.

Whilst stereoscopic production focused mainly on Hollywood, the rest of the world was also active. Over in Italy, one Signor Christiani presented his Colorama 3-D system in the form of a short film. The camera was originally designed for beam-splitting colour film-making using four colour filters and a black and white negative (an intent pursued by Roux in France as well). Details of its stereoscopic function are a little vague but appeared to split the image into four part images. The two left and two right images had to be superimposed in projection. Obviously considerable precision in production was necessary but the Americans seemed impressed by it saying that it was as good as the American equivalent and without eye strain. Producer Victor Pahlen stated that he planned to make the film which eventually ended up with the title "Eterna Femmina" in the system. This expensive, much troubled, production was not so destined and audiences were denied the beauty of Hedy Lamarr in 3-D though this is further discussed in the filmography.

In fact, possibly only two films seem to have been made in the system - the short film mentioned above and the feature "Bella Su Misura", a film whose details seem impossible to trace but may well relate to the "Eterna Femmina" proposal. Italy's other stereoscopic films of 1953 (CAVALLERIA RUSTICANA and UN TURCO NAPOLETANO, though some doubt exists about the latter's stereoscopic filming) and of the next year, were made under licence from America in a system with cameras designed by the Richardson Corporation of North Hollywood, California, U.S.A. There is no evidence of Christiani's involvement in these or any other films.

In Britain, in May, a further season of stereoscopic films was shown at the Riverside Theatre in Battersea Pleasure Gardens, London. Naturally the coronation films received wider distribution as did VINTAGE 28, SUMMER ISLAND and THE OWL AND THE PUSSYCAT. The commercial THE REAL THING accompanied BWANA DEVIL in Britain.

The Coronation of H.M. Queen Elizabeth II was marked by two films in 3-D, the one from Dudley and ROYAL REVIEW which used, among others, the new Spacemaster camera also constructed by the American Richardson Corporation for Stereo Techniques. This camera was also

used for the filming of THE DIAMOND which was released 'flat' in Britain even though most of the British cinemas were, or would be, equipped to deal with the flow of stereoscopic movies.

France was also preparing for 3-D and by mid-May, 1953, some fifteen cinemas had been equipped to handle the new format films. To be fair, twelve of these were to be found in Paris and they were mainly the ones owned by the production companies Columbia, United Artists and Warner Bros. The other three cinemas so equipped were in Lyon, Nancy and Marseille.

In the Far East THE FORTUNE HUNTERS from Hong Kong fared poorly, not helped by language problems. Japan also a number of shorts with mixed reaction - KETTO, WATASHI WA NERAWARETE IRU and TOBIDASHITA NICHIOBI.

West Germany proposed limited production; Spain made EL FESTIVAL DE LA 3-D with English equipment and technicians and a wholly Spanish ballet short which was shown 'flat'. In Austria, Paula Wessely, an actress who rose to fame there in the 1930s and went on to form her own production company in the 1950s, was scheduled to make in January, 1954, a 3-D movie starring Ms. Wessely and using foreign technicians utilizing the French Roux system. Reports came from Poland that the first 3-D film was about to go into production but nothing further was heard of it or the Austrian project.

A number of Russian films are said to have been shown in Russia in this year. Information on them is slight even though some were shown outside of Russia in 'flat' format including two musicals - ALEKO and MAYSKAYA NOCH.

Elsewhere, Mexico produced EL CORAZÓN Y LA ESPADA and a short - EL REPORTERO, T.D.. In Brazil, the Vera Cruz Film Company planned co-production in Technicolor with the American Stillman Co. Inc.. The plan ran into business difficulties and no more was heard of it.

DRUMS OF TAHITI from Columbia was not an auspicious release for early 1954. It was teamed with the cartoon THE TELL-TALE HEART. Similarly, neither was Universal's TAZA, SON OF COCHISE in February despite being a sequel to the highly regarded and highly successful "Broken Arrow" (not a 3-D movie). The public cared little for it. February also saw the release of Paramount's JIVARO and MONEY FROM HOME, the latter with the comedy team, Martin and Lewis.

Released in normal format (it had been shown thus in Europe at the end of 1953) as well as 3-D, it did well. From R.K.O. came the controversial THE FRENCH LINE. The physical assets of its star, Jane Russell, were well promoted and though banned in many places, this only served to add to its notoriety and its takings.

March saw the last of R.K.O.'s 3-D movies, DANGEROUS MISSION and one of the best films in the format from Universal - CREATURE FROM THE BLACK LAGOON. The film was distinguished by some fine underwater photography and still remains one of the most popular of the era.

According to one source CAT-WOMEN OF THE MOON was also released this month. Other sources put the release towards the end of 1953. Whenever it was, it is of little importance since it is generally agreed to be a dreadful film. DRAGONFLY SQUADRON took off from Allied Artists and Warner Bros. returned to the horror field with



the mediocre PHANTOM OF THE RUE MORGUE.

The death knell for 3-D was definitely being sounded. Columbia rode out of its involvement with an April western, JESSE JAMES VS. THE DALTONS and THE MAD MAGICIAN (in May), a blatant and sorry attempt to cash in on the 'evil' reputation Vincent Price had earned through HOUSE OF WAX. SOUTHWEST PASSAGE, an unusual western, also saw release this month.

May, 1954, was not without minor success. Despite the achievement of its CinemaScope format, 20th. Century Fox still seemed uncertain about 3-D and released GORILLA AT LARGE. This and the previously mentioned THE MAD MAGICIAN did well. Warner Bros. closed its books on 3-D with a film at least as good as its first in the medium - Alfred Hitchcock's DIAL M FOR MURDER. It was very successful but sadly only a few were at that time privileged to appreciate the master's use of the system. The decline of 3-D had accelerated and the film was shown 'flat' in all but a few places.

June saw only one 3-D movie, GOG and July fared the same with the American release of the British film THE DIAMOND. Shown 'flat' in Britain, it was probably mostly shown thus in America too.

Only two shorts, LUMBER JACK RABBIT and A WAY OF THINKING, which was shown in mobile theatres, were shown. All the other films made stereoscopically at this time were destined to be 'flattened'.

The story was much the same elsewhere. In France, in May, François Savoye's Cyclostéréoscope (which has been noted elsewhere) found its way into a French cinema but what was shown is not known and nothing else was forthcoming from this source. Not that Savoye was alone in pursuing the lenticular concept since in Holland F.B.A. Prisen was working on a system using a rotating circular grid in front of the screen. Both systems were partly based on the principles developed by E. Noailon of Belgium.

France's first stereoscopic feature opened in Paris on May 19. The slim story of SOIRS DE PARIS was an excuse to act as a travelogue / revue. Nothing more was to come from France for many years.

In West Germany, the co-production THE CARNIVAL STORY had been made in English and German versions with the leading players changed for each version. They do not appear to have been seen outside of West Germany stereoscopically and, as happened elsewhere, other proposed 3-D productions suffered a change of view. Among the victims was "Feuerwerke", a film noted for an early appearance by Romy Schneider and its theme song "O My Papa".

In Mexico, one more 3-D film appeared - EL VALOR DE VIVIR - seemingly to little effect and in Italy Toto, the comedian, appeared in his second (or maybe his first and only) 3-D film, IL PIU COMICO SPETTACOLO DEL MONDO released in February, 1954. Italy's other stereoscopic films of this period were possibly "Due Notti Con Cleopatra" (not yet proven) and certainly the epic ULISSE which reached the screens when the interest in 3-D had faded and was released 'flat'.

Only Russia seriously persevered with 3-D with a couple of films in 1955, a short and a feature. The latter, THE WHITE POODLE, was shown outside its homeland but in 'flat' format.

The programme of the German Society for Stereoscopia's 1954 presentation in Köln at PHOTOKINA.

Note the various contributions of a number of European stereo researchers, specialists and inventors: Frank A. Weber of VeriVision; F. B. A. Prinsen (later an advisor to Agfa on camera research); Walter Selle, (later author of the book "Bibliographie Der Stereoskopie 1939-1970").

Subjects included: 3-D photography and the amateur; stereo filming with an electron microscope; 3-D on one film; 'View Master' show; stereoscopic viewing tests aiming towards glasses-free stereoscopic projection; and picture/screen problems in stereoscopic projection.

Incidentally, at this time the Society was already about twenty-six years old!



# Deutsche Gesellschaft für Stereoskopie e. V.

Berlin-Charlottenburg 5, Kantstraße 87 · Fernruf 34 55 01

## EINLADUNG

zur Tagung der Stereoskopiker in Verbindung mit der PHOTOKINA  
in Köln am 7. und 8. April 1954  
im kleinen westlichen Kongreßsaal der Kölner Messe.

## Veranstaltungsfolge

Mittwoch, den 7. April 1954:

- 17 00 Uhr: Eröffnung und Begrüßungsansprache durch den Ehrenpräsidenten Ministerialrat a. D. Dr.-Ing. Lüscher.
- 17 30 Uhr: Stereo-Projektions-Vortrag von Herrn Haro Schumacher, Oberammergau: „3-D-Foto und Foto-Amateur“.
- 18 30 Uhr: Dr. Helmcke von der Forschungsstelle für Mikromorphologie in der Max-Planck-Gesellschaft, Bln.-Dahlem: „Stereo-Aufnahmen mit dem Elektronenmikroskop“.
- 19 30 Uhr: Herr Prinsen und Dipl.-Ing. Weber, Holland: „Panorama-3-D auf einem Film“ und Vorführung eines Farbfilms mit 2 gekoppelten 16 mm-Apparaten.

Donnerstag, den 8. April 1954:

- 16 00 Uhr: Mitglieder-Versammlung: (Aussprache über Organisationsfragen, Ortsgruppen-gründung, Zeitschriftengestaltung etc.)
- 17 00 Uhr: Firma Kilfitt G. m. b. H., München: „View-Master-Stereoskopie- und Foto-Handel“ mit Demonstrationen.
- 18 00 Uhr: Dr.-Ing. Walter Hesse, Wien: „Versuche über plastisches Sehen zur Verwirklichung brillenloser plastischer Projektion“.
- 19 00 Uhr: Walter Selle, Oberaudorf: „Das Bildwandproblem bei der plastischen Projektion“.
- Ab 21 00 Uhr: Zwangloses Beisammensein (Ort wird bei der Tagung bekanntgegeben).

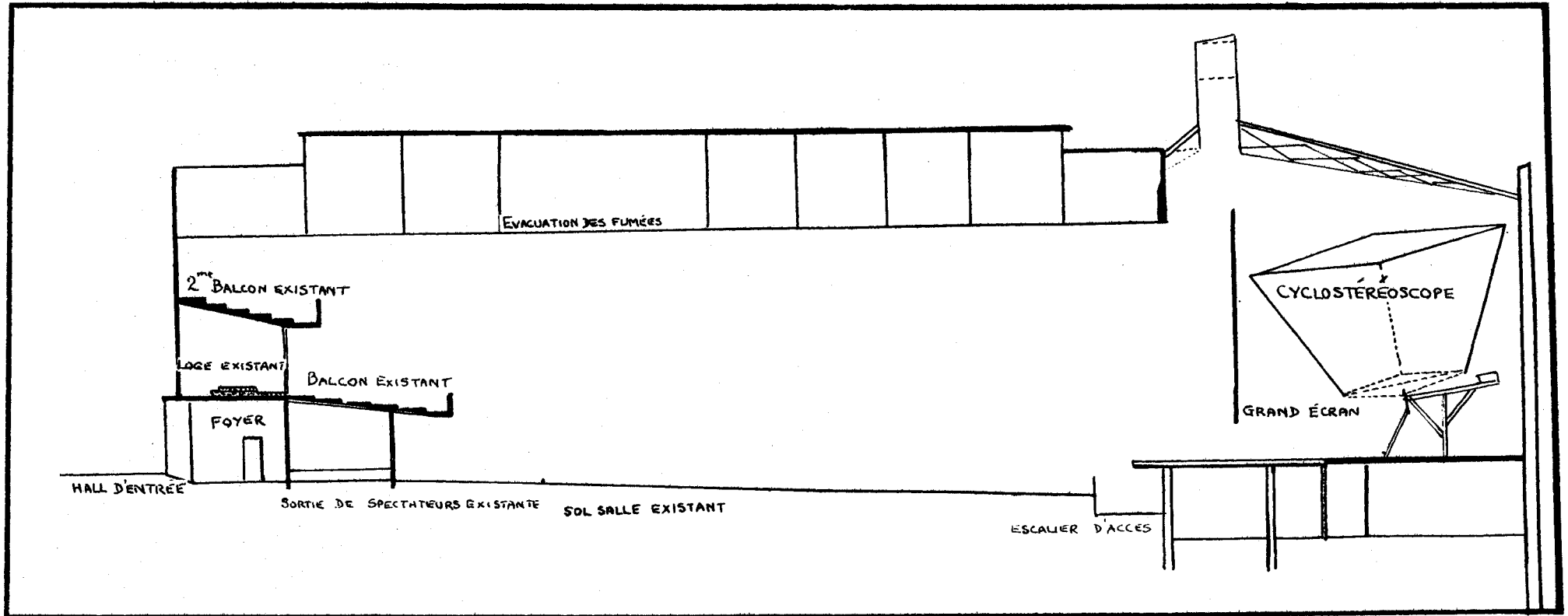
Diese Einladung berechtigt zur Teilnahme an sämtlichen Veranstaltungen. - Programmänderungen bleiben vorbehalten!

In Halle II, Stand 224 (View-Master-Stand) liegt ein „Treffbuch“ bereit, in dem die Teilnehmer hinterlassen können, wann und wo sie erreichbar sind.

Eingeführte Gäste willkommen!

Der Vorstand der  
Deutschen Gesellschaft für Stereoskopie e. V.

gez. Dr.-Ing. Lüscher      Dr. Böhme



A cross sectional plan of the cyclostéréoscope installation in the Clichy Palace cinema, Paris, for which the architect Georges Peynet was commissioned by owner A. Kozlowski. Although the apparatus appears as a truncated pyramid, it was in fact a truncated cone. It was housed in an area behind the main screen measuring 52 feet 6 inches (16m.) high, 40 feet 9 inches (12.5m.) wide and 49 feet 3 inches (15m.) deep. The screen itself was concave measuring 26 feet 6 inches (8.10m.) high by 35 feet 6 inches (10.80m.) wide.

In Britain, a camera financed by the National Research Development Corporation was built in 1954 by W. Vinton Ltd. under the supervision of the Spottiswoode brothers. It was the first camera for Stereo Techniques to be individually built and not a combination of two existing cameras. It was used for the making of the 1955 short POWER IN PERSPECTIVE. Sadly, there was little call upon it despite its obvious quality. It was used once more only (THE MASK) before being placed in hibernation in London's Science Museum.

This classic era of stereoscopic cinema came to an end in 1955 with but brief showings of the enigmatic 3-D FOLLIES and a reasonably good film, Universal's REVENGE OF THE CREATURE. The film had some good photography and the 3-D was effective. Too late, though, for the age of the 'funny glasses' in the cinema was, for the moment, over.

Why did this happen? The answer is compound rather than simple but can be summed up as follows:

- 1) Financially, the costs were too high for theatre owners who not only had to bear conversion costs but extra high rentals and union pressure to employ extra projectionists. Then there was the cost of the glasses!
- 2) Artistically the studios forgot the golden rule that no matter how you disguise it, if the story is bad then generally the film is bad. It is true that initially the public can be fooled with gimmicks but once it has seen a good film it soon avoids the bad.
- 3) Technically not all the films made the best use of the medium and failed to exploit its capabilities, resorting solely to tricks. On the viewing side, audiences complained of headaches attributed to the special glasses. Contributive these may have been, but it could be well argued that poor projection, aided by inexperience and lack of understanding in the field of stereoscopic projection, did not help. Then, of course, there were the annoying breaks to change reels before single strip became available.
- 4) Rivalry from CinemaScope was also a major factor. 20th. Century Fox was astute enough not only to have an impressive film to open with but was able to follow up with good quality ones too.
- 5) Contributory, too, must have been the multitude of systems, however similar, causing much confusion. Whilst individuality was quite understandable, commercially, standardisation was needed.

### c) The Re-births And Revivals

The stereoscopic screen was all but extinct and for a few years nothing much was seen or heard. A brief moment occurred when 3-D was shown on March 7, 1956, as part of an experimental day at the International Animated Film Festival in England hosted by the National Film Theatre, London. The Russians continued with a steady release programme of features - three, in fact, in this brief span of years up to 1960. Then 3-D began to stir again.

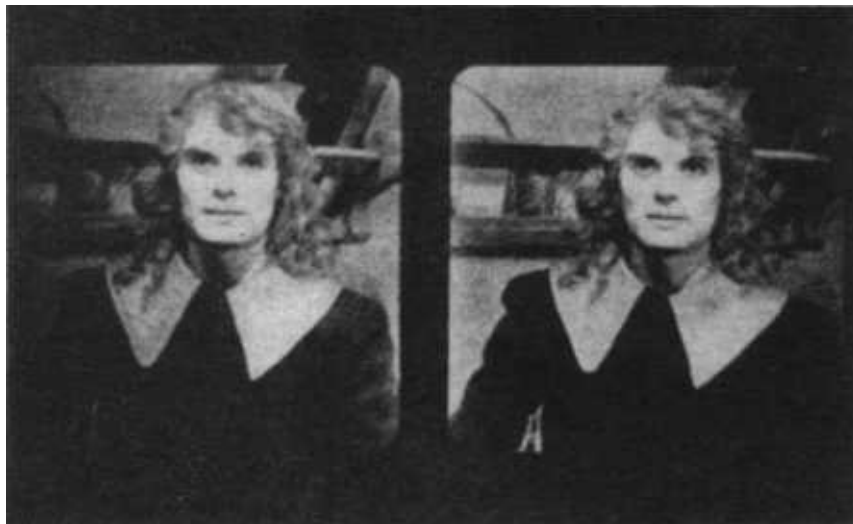
A new system was said to have been tried out in Italy called Spazialvision but nothing further was heard of it. It was different in America. Surprisingly it was 20th. Century Fox that rekindled some interest. SEPTEMBER STORM was in 3-D and converted CinemaScope though it had only limited showing thus. As support there was a cartoon, SPACE ATTACK which had lain dormant for seven years. Russia offered RAZNOTSVETNIE KAMESKI as its 3-D programme continued.

1961 was marked by the release of the horror film THE MASK. Not a great film, it did have some three fine 3-D sequences. Perhaps the



Above: A vampire gets the point in the LA MARCA DEL HOMBRE LOBO, a Spanish production.

Below: Two frames from ROBINSON KRUIZO made in Ivanov's Russian Stereokino system. Note the odd picture size.



Right: From the screen adaptation of I, THE JURY.



Left: The floating beer tray sequence from the Indian KUTTICHATHAN.

Right: What terror awaits those who put on THE MASK ?



producers expected a revival of interest in 3-D. If they did, then the measure of their judgement was, sadly, small.

The following year saw only two releases, albeit following the example set by THE MASK with short sequences in 3-D. One was BELLBOY AND THE PLAYGIRLS, again a film of no great importance save for the involvement of Francis Ford Coppola. PARADISIO was the other which suffered not only poor 3-D but a poor story as well.

1962 saw the release of the first Chinese film in 3-D, WONDROUS ENCOUNTERS OF A MAGICIAN in its homeland to where viewing was restricted. Also restricted was the Russian VECHER V MOSKVE. It is unlikely that the 1963 Russian films -NEOBIKNOVENNIE ETYUDI and NEOBIKNOVENNUY GOROD were also seen in 3-D outside that area.

3-D then went into hibernation again until 1966 when THE BUBBLE appeared in Chicago on December 21. Arch Oboler of BWANA DEVIL fame was the man responsible though the late Robert V. Bernier must take credit for the system used. It was the first commercially viable stacked system. In this, the stereo images are stacked one above the other on 35mm. film. Though a technical break-through and a better picture than Oboler's first, the audiences found it too long. So THE BUBBLE burst rather quickly and it fared only a little better on re-issue despite some trimming and a new title. The Spacevision system used for its filming did bring something else new. The system permitted objects to appear to float out into the audience.

Spain, in co-production with France, Italy and West Germany, made a re-entry into the stereoscopic cinema world with an adventure known as CON LA MORTE ALLA SPALLE in 1967. Two years later, a vampire/werewolf horror - LA MARCA DEL HOMBRE LOBO - filmed in Hi-Fi Stereo 70 - was released in Spain. This was probably made in 1967 and spawned a series (not in 3-D) on a similar theme with the same lead actor. The only other stereoscopic offering from Spain at this time was CHICO, CHICA,¡BOOM!

The Stereo 70 system was an important technical development. It marked a change in direction and improvement in one country in particular - Russia. The Russians were moving in a similar direction to other countries in stereoscopic movie making with the intent of making use of the under-employed 70mm. projectors in use in the Russian cinemas. The National Institute Of Cinematograph Research developed its Stereo 70 system to replace the Ivanov one. Introduced in 1965, it was to become the basic format for three-dimensional filming there. The Russians have long devoted time and money to research new ideas in cinematography. At this time they were certainly among world leaders in the concept of stereoscopic films, keeping notes on audience reaction and supporting both technically and financially. The films made in the Stereo 70 format which incorporates side-by-side 35mm. pairs on the 70mm. frame, are said to have been shown in the then Communist bloc countries.

The latter part of the 1960s saw a continuing flow of films from Russia in 3-D. NET I DA, a musical comedy, and CHEKLOVEL V ZELENOY PERCHATKE were made in 1967. TAINSTVENNAY MONAKH ("The Mysterious Monk" - international title) put in an appearance in 1968 and the animal film VASHU LAPU, MEDVEDI and the musical RUSSKIE ETYUDI were 1969 productions.

Another factor had come into the 1960s 3-D films - SEX. A couple of

earlier films had been only partially stereoscopic and ADAM AND SIX EVES had been shown 'flat'. SWINGTAIL, shown in 1969, partly in 3-D, found restricted release. However, there are tales that in 1968 a short sex film was made and may have had occasional showings in that and the following year. Be these tales true or not, what is true is that a new landmark was to be made in 3-D history in 1970.

If there was ever any doubt that the statement 'sex sells' is true, then THE STEWARDESSES dispelled it! This intended short film, is the subject of much conjecture about added or re-shot footage and equipment used. Suffice to say it was released as THE STEWARDESSES for test runs in San Francisco and Los Angeles. Sex had found a new dimension and the public was prepared to see it irrespective of quality. A film cost of around \$100,000, saw an eventual return of over \$26,000,000. An investment to create euphoria among the Hollywood moguls had been made by a small independent company!

This success ended one decade and heralded in not only a new one but a series of sequels and spin-offs about young ladies prepared to offer more than the usual in-flight services. More importantly, it sparked off a revival of 3-D which though it may not have had the concentration of production that marked the 1950s, it certainly had a flow of releases on an international scale throughout it. Not a year went by in the 1970s without a 3-D movie release somewhere.

In Britain in 1970, the Amicus company attempted a 3-D movie but the concept was aborted. The resulting film I, MONSTER received generally good comment on its performances, especially Christopher Lee's, and Stephen Weeks' direction. One can but wonder at what the proposed system was and what might have been had it been successful.

Osaka, Japan, entered the decade by having a girating screen for 3-D movies installed in a cinema. What was shown is not known but it would appear that a lenticular format was in use. This may have been for the Russian system without glasses which was tested in January, 1971, at Moscow's Institute of Cinematography. Ivanov was again behind the invention. Shortly after a short revue film PARADE OF ATTRACTIONS was shown.

Unfortunately, in America particularly, the all too familiar lack of quality prevailed in films, not only technically but artistically as well. ASYLUM OF THE INSANE was another of those hybrids to which Americans seem addicted (well, the producers anyway). It was simply new material in 3-D added to an easily forgettable 'flattie'. Partial 3-D was also the feature, besides the sex, of ECSTACY 72, which ran on a trial basis in Boston and other cities in December. The film, the release of which was probably instigated by a re-release (see below), was withdrawn due to projection problems if United Producers are to be believed.

It seemed that terror and sex were to be the mark of dubious distinction of many of the 3-D films of the coming years. As William Paul noted in a 1970s article for "The Village Voice": 'This sense of things emerging from the screen has always been the most exploitable aspect of stereoscopy..it is this element which makes the process so suited to horror and pornography...'

However, quality film making was to be found in a re-issue - HOUSE OF WAX. The makers of THE STEWARDESSES, StereoVision, purchased the rights from Warner Bros., had it printed in a single strip, side-



by-side format in Technicolor and, probed the market with trial engagements in Ohio during October, 1971. The previous month, Toronto, Canada, held a film festival (September 10-19) and devoted some time to the screening of some 3-D shorts and features. These were BWANA DEVIL, INFERNO, MISS SADIE THOMPSON and PHANTOM OF THE RUE MORGUE. Though those features were all American, two of the 1950s British shorts were revived - AROUND IS AROUND and ROYAL RIVER - as was the American SPOOKS. But HOUSE OF WAX was the key!

Its success led to a 'première' at the famous Grauman's Chinese Theatre in Hollywood on November 16. It scored a number of 'firsts' for the theatre: first 3-D film shown there, first re-issue to play there and the first 70mm. 3-D with stereophonic sound there. It did well enough for local schools to send classes to see it for educational purposes.

The Spanish entry LA MARCA DEL HOMBRE LOBO which had done well in Europe fared only reasonably when released in 1972 in America. The film was unmercifully butchered there even to the title which had nothing to do with the original. Two British partial anaglyphic releases (THE FLESH AND BLOOD SHOW and THE FOUR DIMENSIONS OF GRETA) were also fated to wait until later -1974- for U.S.A. release though they failed to arouse much excitement anywhere.

Sex and horror had become almost synonymous with 3-D and the German LIEBE IN DREI DIMENSIONEN of 1972 followed true to form with sexy escapades and young ladies revealing all initially for Europeans since the Americans had to wait until March 1974 for it. THE CHAMBER MAIDS was another sex opus released with the short TWO GUYS FROM TICK RIDGE and United Producers' November release, PRISON GIRLS combined violence with the sex.

THE BUBBLE, now 18 mins. lighter, floated around briefly only to disappear again. The year ended with a Star Theatre, Hollywood (a theatre that specialised in novelty programmes), showing of IT CAME FROM OUTER SPACE and CREATURE FROM THE BLACK LAGOON in anaglyphic format, the result of Universal's work in 1972, on December 21. The two-week run was a moderate success.

In 1973 the public found out "What The Swedish Butler Saw" (U.K. title for A MAN AND A MAID), a hybrid put together from pieces filmed in a number of countries. The lovely, sexy ladies of the air landed again in INTERNATIONAL STEWARDESSES and horror prevailed in ASYLUM OF THE INSANE. More pornographic movies also found limited release. Limited in release also was Arch Oboler's third 3-D film DOMO ARIGATO playing only Los Angeles and Seattle on a test basis.

The European co-production CARNE PER FRANKENSTEIN (1973) had its share of sex and horror. Linked to the name of Andy Warhol, it had a good story, good photography and good 3-D effects. The result met with great success when it was released in America in 1974 despite an initial 'X' rating and a low production budget, later becoming something of a cult movie. It was the only recorded release of that year and 1975 fared little better with only a few pornographic films finding the usual limited release.

The same trend flowed into the following year though there were other films to be found. Russia produced the colour feature S.O.S. NAD TAYGOY. Towards the end of 1976, in November, Mike Findlay's pornographic FUNK IN 3-D was released.

THE UNPUBLISHABLE NOVEL IS NOW  
AMERICA'S MOST CONTROVERSIAL FILM!

THE SCREEN COMES ALIVE IN.  
STEREOVISION  
**3D**  
EASTMANCOLOR

**The Stewardesses**

WITH  
CHRISTINA HART • MICHAEL GARRETT  
ANGELIQUE DEMOLINE  
DONNA STANLEY

EXECUTIVE PRODUCER  
LOUIS K. SHER • ALF SILLIMAN JR.

WRITTEN AND DIRECTED BY  
ALF SILLIMAN JR.

Well, at least the publicity boys avoided the obvious 'sex-sational' come-ons such as 'in-flight services' and 'stewardesses taking off'!

PLAYBOY says: STAGGERING — MAONIKINI! — MIGHTY  
SENSATIONAL MEASUREMENTS (43-22-36)

June  
Wilkinson

THE  
**PLAY GIRLS  
AND THE  
BELL  
BOY**

in  
COLOR

• BOB FELD •  
Ladies Magazine's  
"FAVORITE FIVE"  
rank the beauty  
featured in the  
bookings.

• LOUISE  
LAWSON •  
Ladies Magazine's  
"FAVORITE FIVE"  
rank the beauty  
featured in the  
bookings.

• LOUISE  
LAWSON •  
Ladies Magazine's  
"FAVORITE FIVE"  
rank the beauty  
featured in the  
bookings.

• APRIL MYERS •  
Ladies Magazine's  
"LOVE GIRL"  
ranked the  
beauty in the  
bookings.

• LAURA  
CHAMBERS •  
Ladies Magazine's  
"TOP BEAUTIFUL"  
ranked the  
beauty in the  
bookings.

• JAN  
RAYSON •  
Ladies Magazine's  
"TOP BEAUTIFUL"  
ranked the  
beauty in the  
bookings.

• BELLE  
RAY •  
Ladies Magazine's  
"TOP BEAUTIFUL"  
ranked the  
beauty in the  
bookings.

• DON KENNEL • KAREN DOR • MILLY FRITZCH •

It would be interesting to see a poster for the movie on the left advertising it in its 3-D format. Statistically (43-22-36, that is) the opportunities abounded to do for June Wilkinson in the 1960s what was done for the well-endowed Jane Russell in the previous decade.

How many unpublishable novels are there? No matter, the author(s) seems to have provided the basis for at least two adult 3-D movies. Either there was some blatant plagiarism by the publicity agents for either the film at the top or the one at the right or ideas were getting short!

THE NEW SENSATIONAL  
LAZARVISION **3-D**

The Most  
Extraordinary  
Visual  
Experience!

**The CAPITAL  
HILL Girls**

THE UNPUBLISHABLE NOVEL IS NOW  
AMERICA'S MOST CONTRAVENTIAL FILM!

COLOR •• RATED X

The film itself found little support and quickly disappeared. Findlay, however, did not. Rather he found himself shooting QIAN DAO LI ZHUI ("Dynasty"), claimed to be the first Kung Fu movie in 3-D, and SHISHAN NUNI ("13 Nuns") in Taiwan. The first was much superior to the second technically though both had but limited release in America in 1977. Both were shown in Europe, the former successfully, and the latter re-appeared in 1982 under the title "Revenge Of The Shogun Women". Regrettably, Findlay died in a helicopter accident in 1977.

The Orient was also used as part location for 1976's TIGER MAN and A.P.E., a low budget 'King Kong' type adventure, was filmed in Korea and it enjoyed reasonable success, deliberately playing upon its famed predecessor in its advertising.

Of the 1976 sex films, THE STARLETS was the first nationally released pornographic movie in America. It received good comments from its particular audiences. The supporting short, EXPERIMENTS IN LOVE, also received good comments not solely for its content but also for its effective use of experimental 3-D. Other sex films of this year were WILDCAT WOMEN and LOLLIPOP GIRLS IN HARD CANDY. There was no let up in the stream of sex film releases varying in degrees of permissiveness, stereoscopic formats and, as usual, quality. MANHOLE was a hardcore homosexual movie as was HEAVY EQUIPMENT. "The Groove Room" was the American title for A MAN AND A MAID and THE CAPITOL HILL GIRLS also appeared. For the last two mentioned films, they were but the first of a number of titles attributed to them for more were to follow on re-release.

"Fantastic Invasion Of Planet Earth" was also a re-issue title for a shortened THE BUBBLE. It was teamed with a short from StereoVision, THE WILD RIDE.

1977 did fortunately contribute something more than sex to the 3-D screen. Russia made its first puppet short, SUVENIR, in the format and in America the biggest 3-D system yet with stereophonic sound was announced - Stereo Space 80 (the '80' was subsequently dropped in favour of Stereo Space 70) by United Artists Theatres. Two 65mm. negatives were produced by Douglas Fries's system. Two 70mm. projectors were needed for the end result. The brain-child of Richard Vetter, United Artists postponed his projected trip to Egypt to make a film about Tutankhamun there. It does appear that some footage was shot in Egypt which was incorporated into a later film.

The system was said to have cost £1,500,000 in research over four years. According to reports there was no eye strain or fuzziness and the colour, depth and definition were flawless. Probably costs restrained its use to special venue shorts which were to become a popular show-ground for 3-D.

With the arrival of 1978, it looked as though America had forsaken 3-D other than the now common run of sex films (THE SURFER GIRLS and THE DISCO DOLLS IN HOT SKIN) and SEA DREAM in Florida's Marineland, for most of the releases came from other countries.

Two films from Hong Kong appeared - THE NORTH AND SOUTH CHIVALRY and THE MAGNIFICENT BODYGUARD, both indulging the demand for the popular martial arts movies. Their release was limited outside of the Far East. In Russia a short travelogue, ZDRAVSTVUY, SOCHI and the feature ZAMUROVANNYUE V STEKLE were made.

As the decade neared its close, a small rekindling of interest was seen, not so much in new productions for only four can be traced for 1979 (America's REAL LIFE trailer, the Russian puppet short VOLZHEBNOE OZERO, Japan's WHITE EAGLE and Italy's THE HOSTESS), but by revivals.

The most important of these was to herald in - well, almost - the new decade - the Berlin FilmFest 3-D Retrospective (February 19 to 29, 1980, inclusive). The films presented took on an international flavour with over twenty films shown, some shorts, some features, with representation from U.S.A., Germany (pre-war and more recent), Britain, Taiwan, Italy and Canada. Of the American selection, BWANA DEVIL, IT CAME FROM OUTER SPACE, HOUSE OF WAX, MISS SADIE THOMPSON, CREATURE FROM THE BLACK LAGOON and THE MAD MAGICIAN were among those featured. Some of the British Stereo Techniques shorts of the early 1950s were shown as were some of Germany's own shorts in the Raumfilm system. It was reported as being a very successful experiment.

Many of the 3-D films of the 1950s found themselves on the screen again as a number of cities in America such as New York, San Francisco and Boston held 3-D revivals. Of them, perhaps the most important from the cinematographic history point of view, was on November 1 at the Tiffany Theatre in Los Angeles. Warner Bros. had been convinced that it was worth making new prints of Hitchcock's DIAL M FOR MURDER as they had found originals marked 'left' and 'right'. It had long been believed that a matched pair no longer existed. At last, this highly regarded thriller was available for the public to appreciate how carefully and effectively Hitch had worked with the stereoscopic format.

With the arrival of the 1980s production in 3-D movies saw a further surge, not least from Russia. In 1980, one nature short (IGRYA ZHIVOTNYACH), another puppet short (KOGDA POYUT MUZHCHINYA) and two features, ONA S METLOY ON V CHERNOY ZSLJAPE and VSADNIK NA ZOLOTOM KONE (international title: "The Man On The Golden Horse") were made.

At the Cosmos Cinema in Paris, France, Wednesdays, Saturdays and Sundays were devoted to special screenings of stereoscopic films, many of them Russian, for children and this continued for some years. It was estimated that some one thousand, two hundred children attended each week.

Revivals continued with New York City's Greenwich Playhouse featuring a season of famous 3-D movies including DIAL M FOR MURDER and HOUSE OF WAX. Even the New York Film Festival had 3-D films showing. In Italy the Milan Film Trade Fair (Mifed) had a 3-D Day and featured COMIN' AT YA!.

It seemed as though the "Bwana Devil" experience was being repeated almost thirty years later. COMIN' AT YA! was no masterpiece, more like an attack upon the eyes! It started out as "H.H.Hart And The Cajun Queen" and was soon in trouble but grim determination and a European crew helped make it to American screens for August, 1981. The critics loathed it but it was a surprise hit and did excellently at the box office taking some \$8,000,000 (the figure varies up to 50% more than this) in its first year of release. The success was not limited to America. With a December 15 release, it did well in France where it followed hot on the successful, though belated (March 1981), heels of QIAN DAO LI ZHUI which had been shown



## Retrospektive Astor-Filmtheater

	15.00	18.00	20.30
<b>DI</b> 19. 2.	Wegen technischer Umbauarbeiten für 3-D geschlossen. Wir möchten besonders darauf hinweisen, daß aufgrund der verschiedenen 3-D-Techniken nach jeder Vorstellung eine technische Umrüstung vorgenommen werden muß. Bei den im Programm gezeigten Filmen handelt es sich oftmals um die letzte noch existierende Kopie. Technische Fehler und Programmänderungen sind daher nicht auszuschließen. Die 3-D-Brillen für die Filme können nur direkt vor Beginn der Vorstellung an der Kasse erworben werden.		
<b>MI</b> 20. 2.	<b>Bwana Devil</b> USA 1952, Om franz. UT Regie: Arch Oboler mit Robert Stack, Barbara Britton Abenteuerfilm	Filmdokumente des deutschen Systems Zeiss Ikon: <b>Sechs Mädels rollen ins Wochenende</b> (1939), <b>VW-Commercials</b> (1953), <b>Wiesenbummel</b> (1953, Regie: Werner Jacobs, mit Margot Hielscher) Im Vorprogramm: <b>The Third Dimension</b> Dokumentation zur 3-D-Filmgeschichte Ungarn 1979, Engl. Fassung	<b>Das Kabinett des Professor Bondi</b> (House of Wax) USA 1953, DF Regie: André de Toth mit Vincent Price, Charles Buchinsky = Bronson Horrorfilm
<b>DO</b> 21. 2.	<b>Klassische Experimente in 3-D</b> Großbritannien 1951-1953, OF Kurzfilmzyklus ( <b>Around is around</b> von Norman McLaren; <b>Royal Review</b> – Krönung Elisabeth II; u. a.)	<b>Dynasty</b> Taiwan 1977, Amerik. Originalfassung Regie: Chang Mei-Chung mit Bobby Ming Historischer Kung-Fu-Film – Deutsche Erstaufführung	<b>Rosemaries Liebesreport in</b> <b>3 Dimensionen</b> (4 Dimensions of Greta) Großbritannien 1972, DF Regie: Pete Walker / mit Leena Skoog Sexfilm, nur teilweise in 3-D
<b>FR</b> 22. 2.	<b>It Came from Outer Space</b> USA 1953, OF Regie: Jack Arnold mit Richard Carlson, Barbara Rush Science-fiction-Film, nach einer Story von Ray Bradbury	<b>13 Nuns</b> Taiwan 1976, Amerikan. Originalfassung Regie: Chang Mei-Chung mit Chang Zu-Yu Historischer Kung-Fu-Film – Deutsche Erstaufführung	<b>Inferno</b> USA 1953, OF Regie: Roy Baker mit Robert Ryan, Rhonda Fleming Kriminal- und Abenteuerfilm – Deutsche Erstaufführung in 3-D
<b>SA</b> 23. 2.	<b>Creature from the Black Lagoon</b> USA 1954, OF Regie: Jack Arnold mit Richard Carlson, Julia Adams Horrorfilm	<b>Gorilla At Large</b> USA 1954, OF Regie: Harmon Jones mit Cameron Mitchell, Anne Bancroft Kriminalfilm – Deutsche Erstaufführung in 3-D	20.30 <b>Miss Sadie Thompson</b> , USA 1953, OF Regie: Curtis Bernhardt, mit Rita Hayworth, José Ferrer Melodram nach der Novelle von W. Somerset Maugham 23.00 <b>Andy Warhols Frankenstein</b> (Carne per Frankenstein), Italien 1973, DF, Regie: Paul Morrissey mit Joe Dallesandro, Udo Kier; Horrorfilmparodie
<b>SO</b> 24. 2.	<b>Sonderveranstaltung</b> in Zusammenarbeit mit dem Deutschen Trickfilmverband <b>Zur Geschichte des deutschen</b> <b>Werbefilms</b> Wiederentdeckte und seltene Filmdokumente aus den Jahren 1910 bis 1956. Teilweise in 3-D.	<b>The Mad Magician</b> USA 1954, OF Regie: John Brahm mit Vincent Price, Mary Murphy Horrorfilm	<b>Dynasty</b> Taiwan 1977, Amerik. Originalfassung Regie: Chang Mei-Chung mit Bobby Ming Historischer Kung-Fu-Film
<b>MO</b> 25. 2.	<b>13 Nuns</b> Taiwan 1976, Amerik. Originalfassung Regie: Chang Mei-Chung mit Chang Zu-Yu Historischer Kung-Fu-Film	<b>House of Wax</b> USA 1953, OF Regie: André de Toth mit Vincent Price, Charles Buchinsky = Bronson Horrorfilm	<b>Liebe in drei Dimensionen</b> BRD 1972 Regie: Walter Boos mit Ingrid Steeger, Achim Neumann Sexfilm
<b>DI</b> 26. 2.	<b>The Mad Magician</b> USA 1954, OF Regie: John Brahm mit Vincent Price, Mary Murphy Horrorfilm	<b>Andy Warhols Frankenstein</b> (Carne per Frankenstein) Italien 1973, DF Regie: Paul Morrissey mit Joe Dallesandro, Udo Kier Horrorfilmparodie	<b>It Came from Outer Space</b> USA 1953, OF Regie: Jack Arnold mit Richard Carlson, Barbara Rush Science-fiction-Film, nach einer Story von Ray Bradbury
<b>MI</b> 27. 2.	<b>Cartoons und Comedies:</b> Großbritannien/USA 1953 Kurzfilme und The 3 Stooges in: <b>Spooks und Pardon My Backfire</b>	<b>Inferno</b> USA 1953, OF Regie: Roy Baker mit Robert Ryan, Rhonda Fleming Kriminal- und Abenteuerfilm	<b>Creature from the Black Lagoon</b> USA 1954, OF Regie: Jack Arnold mit Richard Carlson, Julia Adams Horrorfilm
<b>DO</b> 28. 2.	<b>Die teuflische Maske</b> (The Mask) Kanada 1961, DF Regie: Julian Roffman mit Paul Stevens, Claudette Nevins Horrorfilm, teilweise in 3-D	<b>Miss Sadie Thompson</b> USA 1953, OF Regie: Curtis Bernhardt mit Rita Hayworth, José Ferrer Melodram nach der Novelle von W. Somerset Maugham	Filmdokumente des deutschen Systems Zeiss Ikon: <b>Sechs Mädels rollen ins Wochenende</b> (1939), <b>VW-Commercials</b> (1953), <b>Wiesenbummel</b> (1953, Regie: Werner Jacobs, mit Margot Hielscher) Im Vorprogramm: <b>The Third Dimension</b> Dokumentation zur 3-D-Filmgeschichte Ungarn 1979, Engl. Fassung Anschließend: Publikumsgespräch
<b>FR</b> 29. 2.	<b>Sonderveranstaltung</b> in Zusammenarbeit mit dem Deutschen Trickfilmverband <b>Kaleidoskop des deutschen</b> <b>Trickfilms</b> Wiederentdeckte und klassische Filme der Jahre 1912 bis 1943. Nicht in 3-D.	<b>Dynasty</b> Taiwan 1977, Amerik. Originalfassung Regie: Chang Mei-Chung mit Bobby Ming Historischer Kung-Fu-Film	<b>Das Kabinett des Professor Bondi</b> (House of Wax) USA 1953, DF Regie: André de Toth mit Vincent Price, Charles Buchinsky = Bronson Horrorfilm
<b>DF</b> <b>OF</b>	<b>DF = Deutsche Fassung</b> <b>OF = Originalfassung</b>	Filmhistorische Vorführungen in Zusammenarbeit mit der Stiftung Deutsche Kinemathek. Für Ihre Unterstützung danken wir dem British Film Institute, London, dem Bundesarchiv Koblenz, dem Kommunalen Kino Frankfurt, den Firmen Anschutz & Co., Columbia Pictures International Corp., New York, Hungaro Film, Jad Films International, Polaroid, Amsterdam, Rapid-Film, Rex-Film Zürich, Scotta-Film, 20th Century Fox-Film Corp., Los Angeles, Warner Columbia, sowie Professor Dr.-Ing. Rudolf Burkhardt, John Kobal, Walter Selte, Charles W. Smith, Fritz Zapletal.	

in fifty French towns and had attracted one hundred and forty-five thousand viewers.

The momentum was there. In France it came from Pierre Benichou and Herve Clerc who formed Tridis, a company solely for the distribution of 3-D films. Three more films came from Russia - ZHEREBENOK Y JABLOKAKH, a cartoon; V BOLGARIYU ZIMOY, a travelogue; and POKHIZHENIE VEKA, a feature. China had its own local release - LAUGHING, LAUGHING. In America, Earl Owensby linked up with Stereovision for a series of movies. The first, ROTTWEILER, was made in the summer of 1981. A few re-releases were also to be found in America - THE STEWARDESSES, THE SURFER GIRLS (as "Kahuna!"), THE CAPITOL HILL GIRLS (as "The Best Little Whorehouse On Capitol Hill") and SHISHAN NUNI (as "Revenge Of The Shogun Women").

As 1981 drew to a close the ICA cinema in London was converted to show the Spacevision stereoscopic system which at that time had just enjoyed a \$2,000,000 injection for a programme of further refinement and was currently owned by E.M.I..

THE BUBBLE was chosen, receiving mixed comment on both its technical and artistic qualities, plus a matinée season which included old favourites IT CAME FROM OUTER SPACE, CREATURE FROM THE BLACK LAGOON and REVENGE OF THE CREATURE. Inventor Tim Hunkin also talked about 3-D techniques in the ICA Children's Cinema.

1982 saw the release of Japan's SUPESU ADOBENCHA KOBURA, an animated feature. Details of this are few unfortunately and it may not have been truly stereoscopic.

The Stereovision system was used by Charles Band for his 1982 PARASITE which was produced by Irwin Yablans who seems to have been tagged 'The Merchant Of Menace'. Again it was not a particularly good film though in France alone in the three months following its July, 1982, release two hundred and eighty thousand people saw it. DIAL M FOR MURDER had also found success in its original format in France, attracting full houses and long queues for its showings at Paris' L'Action Christine, the only cinema there equipped to project Natural Vision 3-D.

Tridis who handled PARASITE in France promised France's first pornographic 3-D film for the end of the year, a promise kept with the opening of LE PENSIONNAT DES PETITES SALOPES in Paris on December 8, 1982. It was released in America, probably tamed down, as "Ménage À Trois". COMIN' AT YA! was also promised for December, 1982, and Owensby's ROTTWEILER as "Les Chiens D'Enfer" for 1983. The French also looked forward to re-issues of HOUSE OF WAX, CARNE PER FRANKENSTEIN and newcomer FRIDAY 13th. PART III.

Still in France, the Cosmos cinema in Paris continued its 3-D policy with a screening of Russian films (starting October 6) including VSADNIK NA ZOLOTOM KONE under its French title "Le Chevalier Au Cheval D'Or".

The most significant move came from one of the giants, Paramount, to make the third of a successful series of horror tales in 3-D. FRIDAY 13th. PART III came out in the summer of 1982 in America and was a box office hit taking about \$9,000,000 in the first three days of its release. Despite bad reviews from the critics, its novelty value helped it out-gross its two 'flat' predecessors to become perhaps

the most financially successful 3-D movie to that moment. This was no mean achievement considering that the film could not be shown in drive-in theatres to which the horror genre is staple fare.

In England HOUSE OF WAX was shown at the ABC Fulham Road, London, in October, 1982, successfully. England as with other countries enjoyed too most of the new American productions in 3-D and Russia's contribution for the year was three short travelogues, MOYA MOLDOVA, VAYKAL, KRASOTA -TO KAKAYA and O SIBIRI S LYUBOVYU.

A number of previous issues were again on American screens among them: THE MASK both in its original title and as "The Spooky Movie Show", SHISHAN NUNI again retitled as "Shogun Women", CAT-WOMEN OF THE MOON, TIGER MAN and THE MAZE as "Creature Of The Maze". Even the all-but-forgotten short DOWN THE HATCH opened up in 3-D format thanks to Columbia.

The revivals continued into 1983 with a January showing at London's ICA cinema of "Blood For Dracula" and CARNE PER FRANKENSTEIN. It was, of course, more of an homage to Warhol than a 3-D event since the first named was not in 3-D. However, the second was and included previously censored footage restored. The same cinema gave British audiences their first chance to see DIAL M FOR MURDER in its correct format when the film was run for a short August /September season. 3-D film festivals were also held in America in Atlanta and Detroit. At the latter, eleven films were shown.

Production in 1983 was also prolific following Paramount's success. Not surprisingly, horror was used as a theme linked to the third in a series. JAWS 3-D and AMITYVILLE 3-D were both put into production. ROCK AND ROLL HOTEL also went into production just ahead of JAWS 3-D and was the first to use the ArriVision system. For more general entertainment, Disneyland's Epcot Centre also moved into the third dimension with a presentation at the Kodak Pavilion of MAGIC JOURNEYS which was to be joined some years later by a revival of WORKING FOR PEANUTS, the Donald Duck short. Two more films came from Russia - the features UCHENIK LEKARYA and O STRANNOSTYAKH LYUBVI and a nature short, KOGDA OZHIVAYUT OSTROVA and from France came a sex film - VENUS. On the other side of the world, ABRA CADABRA, an animated feature, was in production using the Triangle 3-D anaglyphic system in Australia.

The Germans continued with their never ending line of sex films, one of which was in 3-D - SUPERGIRLS IN 3-D which enjoyed limited European showings in its stereoscopic form and was released thus in America as "Beauty Girls To Love". In Japan THE 3-D MOVIE, a documentary, was said to have been released but never seems to have moved beyond there.

The first actual release of the year in America came from the team that made COMIN' AT YA!. This time it was an 'Indiana Jones' style adventure, TREASURE OF THE FOUR CROWNS, which did good business initially with European showings but soon declined. Two of the Owensby films, ROTTWEILER and HOT HEIR were shown at the March American Film Market in Los Angeles as was a seven minute clip from REFLECTIONS OF HORROR which was then in production. In order to steal a march on a much discussed rival from Universal, Columbia released the Canadian made space adventure SPACEHUNTER two months before JAWS 3-D could take a bite at the market. But take a bite it did and most successfully too in the world film market to become the

biggest box-office 3-D film success. Not that JAWS 3-D producer Alan Lansburg was perturbed by the prior release of SPACEHUNTER saying : "Spacehunter" will be the perfect trailer for our film.' In Germany, its merchandising allowed potential viewers to exercise their own jaws with chewing-gum plus a free anaglyphic card as well!

The "Jaws" success story was not the same for Paramount's THE MAN WHO WASN'T THERE for neither were the audiences. The company's 3-D follow-up film decidedly flopped and METAL STORM: THE DESTRUCTION OF JARED-SYN, a feature-length space adventure, was not exactly a big audience attraction either. It had been promoted at the Cannes Film Festival in an 18 mins. promo to which both director Charles Band and actor Jeff Byron received encouraging response. It was intended to follow in the wake of JAWS 3-D for Universal. It didn't and another horror film, AMITYVILLE 3-D, similarly failed to raise enthusiasm.

Other reissues for the year were : "Dogs Of Hell", the re-named ROTTWEILER, MAGNIFICENT BODYGUARD (as "Magnificent Guardsmen"), HOUSE OF WAX back under Warner's auspices and A MAN AND A MAID bearing two different titles - "Tickled Pink" and "Teenage Tickle Girls", both titles having little to do with the film.

1984 saw a big box office success in India with the first 3-D film made there - KUTTICHATHAN. The film owed much to American technology and even borrowed the floating beer tray sequence from THE BUBBLE. It was very popular in its homeland playing to full houses in some forty cities. It is still being shown in that part of the world and its success spawned two further Indian productions.

From France came EMMANUELLE IV with Sylvia Kristel following her previously well laid track except she did not disrobe. The 3-D was barely noticeable as well. The American BLONDE EMANUELLE had nothing to do with Miss K. though another sex film released in America, the previously mentioned VENUS, was at least French.

The year could with some justification have been called "Owensby 3-D" for a number of releases from that studio found their way onto the screen. HOT HEIR started the ball rolling followed by HIT THE ROAD RUNNING as an April release as was TALES OF THE THIRD DIMENSION. Half way through the year, CHAIN GANG came along followed by the final production for the year from that studio, HYPERSPACE in September though it would not see a première until 1990. With that quantity of out-put, Owensby could perhaps be justified in his boast: 'I am the most experienced film maker working in 3-D today'.

There were, of course, other American releases - SCORING! and SILENT MADNESS and THE CAPITOL HILL GIRLS came to life again as "Capitol Hill". From Russia came only SHUTKI V STORONU while Italy made a horror movie ZOMBI 3-D, following the American pattern of the third in a series in 3-D.

This re-birth of the 1980s had but a short life in the broader spectrum of the cinema. As in the 1950s, many promised titles in 3-D were quickly abandoned.

For the rest of the decade 3-D went again into semi-hibernation and only a few films were made with most of those receiving only 'flat' release. For 1985, the French offered a charming children's story - J'AI RENCONTRÉ LE PÈRE NOËL - and the accent was on sci-fi



adventure in America with 3-D PLAN FROM OUTER SPACE, the animated feature STARCHASER:THE LEGEND OF ORIN which was not successful, and IT CAME FROM INNER SPACE.

1985 saw also a flood of stereoscopic shorts in Japan where special films had already been made for three museums. The Expo '85 event at Tsukuba was a veritable flood of technology with 3-D slide shows, 3-D television, holograms and a number of pavilions boasted 3-D short films.

There was, however, quite a prestigious event at Disneyland on September 19,1986. CAPTAIN EO received its first showing. Prestigious? Well, although only a short, it boasted the services of producer George Lucas (he of "Star Wars" etc. fame) and director Francis Ford Coppola (of "The Godfather" fame) who doubtless found the modern stereoscopic equipment rather different to that used in BELLBOY AND THE PLAYGIRLS in which he was earlier involved at the start of his directing career. Add to those the talents of super-star, 'pop' idol, Michael Jackson, and 'prestigious' seems almost an understatement.

It seemed that 3-D was finding a real home, not quite the cinema but still available for public view. This indeed was the age of the special venue productions. The IMAX Corporation became an impressive force in this field.

The ill-fated STARCHASER:THE LEGEND OF ORIN seemed relegated to an almost similar specialist situation being given two special presentations (October 11 and 12) for children at Britain's National Film Theatre in London.

1986 was a lean year for 3-D with only NA ZLATOM KRULVZE SIDELI from Russia as a new release. In America, HOT HEIR rose again under the title "The Great Balloon Chase". The year cannot, however, be passed over without mention of the 3-D IMAX Expo '86 presentation in Vancouver, Canada.

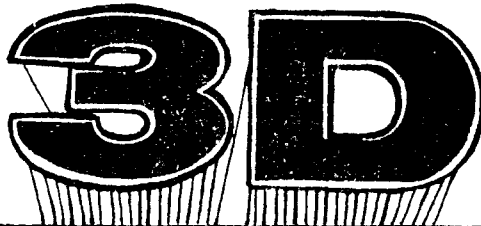
TRANSITIONS, with its communications theme, had an impressive stereophonic soundtrack and dual 70mm. presentation. It is said to have cost \$10,000,000, including the special theatre construction, to produce.

THE STEWARDESSES PART III was the only new American film of 1988 and it probably did not receive very wide distribution. Receiving no American distribution was the only Russian stereoscopic film of the year - PEREKHVAT.

The next year saw another one from Russia, the short documentary KOLOKOLA. Although a number of productions elsewhere are said to have been started, 1988 saw only a couple of revivals in America - SCORING! as "M 3-D" and THE CAPITOL HILL GIRLS yet again as "Behind Closed Doors".

SEA DREAM was entered as a new attraction at the Europa Park, Rust/Baden, a family entertainment venue conveniently situated near Strasbourg for at least three European countries. March 24, 1989, was the date noted in the press as the opening date for this first public showing of the film in Europe. It was later featured at Futuroscope, a theme park near the French town of Poitiers. Also new in this year was a Russian thriller, SUVENIR DLYA PROKURORA.

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 USING THE LATEST DE-LUXE POLAROID PLASTIC FRAME 3-D GLASSES. NO RED-GREEN GLASSES!  
 ADULTS \$6.50 CHILDREN & SENIORS \$4.00

**TWO WEEKS** FRIDAY, APRIL 6th THROUGH THURSDAY, APRIL 19th **TWO WEEKS**

**Ultimate REALISM!** **THE MOST POPULAR 3-D FILM OF ALL TIME!**  
 BEST 3-D YOU'VE EVER SEEN! Our Polaroid System Features Twin Interlocked Projectors and Clear Viewing Glasses: NO RED-GREEN GLASSES! MAXIMUM DEPTH & BRIGHTNESS!!  
 IN PERSON: VINCENT PRICE AND ANDRE DELOTT  
 FRIDAY APRIL 6th at 8:15 p.m.  
 HOUSE OF WAX IS A HOWLING SUCCESS...!  
 Time Inc. TECHNICOLOR A Mind Bending Adventure

**HOUSE OF WAX**  
 SPECIAL EQUIPMENT HAS BEEN INSTALLED IN THE THEATRE!

CHARLES BRONSON  
 PHYLLIS KIRK  
 CAROLYN JONES  
**PRICE AT YOUR RISK**  
 The hand is at your throat...  
 The horror that chills the spine!

PLUS 3 STOOGES 3-D SHORT "SPOOKS"

FRIDAY, APRIL 20th THROUGH THURSDAY, APRIL 26th

As to Star Wars what Airplane did to Airport.  
**UNCOCCOED**  
 WORLD PREMIERE!  
 CHRIS ELLIOTT  
 PAULA POUNDSTONE  
 SURPRISE GUEST  
 April 26 8-12  
 FEATURETTE:  
 TALES FROM THE 3rd DIMENSION  
 PART 3: VISIONS OF SUGAR PLUMS PG

FRIDAY, APRIL 27th THROUGH THURSDAY, MAY 3rd

HOLLYWOOD'S FIRST ORIGINAL 3-D MUSICAL PERFECTED 3-D ORIGINAL 3-STRIP TECHNICOLOR PRINT  
**KISS ME KATE**  
 KATHRYN HOWARD  
 GRAYSON-KEEL  
 ANN MILLER  
 IN PERSON: Keenan WYNN - Bobby VAN James WHITMORE - Kurt KASZNAR  
 KATHRYN GRAYSON  
 IN PERSON  
 SUNDAY AFTERNOON AT 1 pm

FRIDAY, MAY 4th THROUGH THURSDAY, MAY 10th

Andy Warhol  
**FRANKENSTEIN**  
 THE MOST OUTRAGEOUS EPIC EVER -- Newsweek  
 A PERVERSELY FASCINATING ORIGINAL MOVIE -- Newsweek  
 JOE DELASSANDRO  
 MONIQUE VAN VOOREN

FRIDAY, MAY 11th THROUGH THURSDAY, MAY 17th

**3-D!**  
 IT'S BACK!  
 IT'S BIGGER!  
 IT'S BETTER!  
 And it's...  
**COMING AT YA!**  
 PLUS SELECTED 3-D SHORT SUBJECTS

FRIDAY, MAY 18th THROUGH THURSDAY, MAY 24th

**The Stewardesses**  
 SANDY JOHNSON  
**HAWAIIAN FANTASIES**  
 BOTH IN 3-D  
 In search of the legendary Ghost Kahuna of Hawaii!  
 STARRING THE BEAUTIFUL SURFER GIRLS  
 SURPRISE GUEST  
 May 19 8-12

FRI, SAT, SUN MAY 25th, 26th & 27th 3 DAYS ONLY

KELLY PRESTON RICHARD MOLL  
 It's High Noon at the End of the Universe.  
**METAL SLURM**  
 THE DESTRUCTION OF JARED-5TH  
 PG  
 THE BEST YET OF ALL 3-D'S!  
 TECHNICOLOR SHEILA BENSON, L.A. Times  
 FEATURETTE:  
 TALES FROM THE 3rd DIMENSION  
 PART 1: YOUNGLOOD

MON TUES, WED, THURS MAY 28th, 29th, 30th & 31st

Is this the man she was waiting for... or the man who was waiting for her?  
**"dial M for Murder"**  
 ALFRED HITCHCOCK'S  
 WARNERCOLOR  
 PERFECT 3 DIMENSION IN THE HITCHCOCK MANNER!  
 RAY MILLAND - GRACE KELLY - ROBERT CUMMINGS  
 DIAL M FOR MURDER  
 JOHN WILLIAMS - TECHNICOLOR - ALFRED HITCHCOCK

FRI SAT SUN MON 4 DAYS JUNE 1st, 2nd, 3rd & 4th

MEET MARIE WINDSOR FRIDAY, 8:15 pm  
**WINDSOR JOY**  
 THE CULT 3-D MOVIE OF ALL TIME!  
**CAT-WOMEN OF THE MOON**  
 SEE THE LOST CITY OF LOST STARRING CAT-WOMEN  
 HOLLYWOOD'S QUINCY DILLON - CAT WOMEN  
 SEE THE HORN THUSBY BUTLER OF HOOD MURDER!

TUESDAY, WED THURS JUNE 5th, 6th & 7th  
 SPECIAL GUEST: June 5, 8-12

**"FAST-MOVING... 3-D"**  
**JAWS**  
 PLAYS LIKE A SATURDAY MATINEE CLIFFHANGER!  
 Kevin Thomas, LOS ANGELES TIMES  
 A NEW LANGUAGE - JAWS 3-D  
 BEING SHOWN BY JAWSTOP  
 PG  
 SMITH AND GIBSON'S "JAWS" IS THE MOST SENSATIONAL AND MOST TERRIFYING MOVIE EVER MADE!  
 JOHN WILLIAMS - TECHNICOLOR - JAWSTOP  
 SURPRISE GUEST: JOHN WILLIAMS - JAWSTOP

FRIDAY, JUNE 8th THROUGH THURSDAY, JUNE 14th

YOU LIVE THIS EXCITEMENT IN STATE OF THE ART 3-D  
**ROTTWEILER**  
 ACTION AND TERROR  
 LEAP FROM THE SCREEN INTO YOUR SEAT  
 U.S. Army trained killing machines loose in a mountain resort!  
 FIRST TIME ON ANY L.A. THEATER SCREEN!  
 FEATURETTE:  
 TALES FROM THE 3rd DIMENSION  
 PART 2: THE GUARDIANS  
 STEREOVISION IS A REGISTERED TRADE-MARK OF STEREOVISION INTERNATIONAL, INC.

The revivals still continued, their programmes indicative of the few truly good 3-D movies made. In Britain, the country's National Film Theatre in London ran sporadically some of the better 3-D movies in 1989 into 1990. 1989 saw CARNE PER FRANKENSTEIN featured a number of times in June and October; mid-August brought back KISS ME KATE. January 24 and 25, 1990, had a presentation at the Museum Of The Moving Image, an adjunct of the National Film Theatre both of which fall under the auspices of the British Film Institute, on stereoscopic vision entitled "Reflections Of A Golden Age (3-D)" by David Burder and Carole Reeves while British expert Charles W. Smith at the same venue spoke on the last day of the month of "3-D Production Techniques, 1951 To The Present" which was illustrated with film extracts. The next day, HOUSE OF WAX was shown at MOMI.

The Vagabond Theatre, a StereoVision theatre, held Los Angeles' first big 3-D film festival starting April 6. Many of the old favourites were screened including HOUSE OF WAX and KISS ME KATE plus some of the more recent films such as JAWS 3-D and ROTTWEILER. The short season also marked the belated premiere of HYPERSPACE and the whole programme, which included a two day seminar in May and featured twelve features and three short films, was adorned with the presence of Kathryn Grayson, Marie Windsor and Vincent Price. StereoVision's Chris Condon was the organiser.

"The Chicago Tribune" newspaper heralded in a short revival of KISS ME KATE. at the City's Music Box Theater from June 17 to June 23, 1990. The theatre had installed a special silver screen and used two synchronised projectors. The paper stated that the system was not 'the discount, single-projector 3-D process that turns up every few years but the elaborate...real thing'. It also noted that the film was being shown in its full 3-D version for the first time since its initial release. Well, maybe in Chicago, but it had been shown in Los Angeles and London, England, but a short while before.

Attention was again focused on the Vagabond Theatre, Los Angeles, for another season of 3-D films from August 31 to September 6. It was something of a tribute to the late Arch Oboler and featured his three films. The first of these, BWANA DEVIL was available courtesy of Jerri Kay, Oboler's right-hand woman and estate administratrix. She lent Oboler's own print, the only known copy, to the organizers. The lady recalled the financial problems in making the film and was moved to say: 'You know, Mr. O would be so pleased and honoured by this tribute'. HOUSE OF WAX and DIAL M FOR MURDER were also shown.

Over in England the Society Of Fantastic Films held its first festival over the October 12-14, 1990, weekend in Manchester screening some thirty-eight films. Those attending voted REVENGE OF THE CREATURE and IT CAME FROM OUTER SPACE, both in 3-D, as the first and second most popular films of the show. Wrote show organizer Harry Nadler in "Film For The Collector": 'The audience wearing those red and green glasses was a sight to behold...bringing back memories of that classic "LIFE" magazine photo of a 3-D audience from the '50's!'

The last year of the decade brought news of a new 3-D system from IMAX Systems of Canada. Called SOLIDO, its development and testing came to fruition in the early part of the next decade.

The Spring 1990 at Expo '90 in Japan claimed the world's first 3-D presentation of 3-D images in a wraparound screen cinema. The

screen used in this system reaches 180° around the cinema and fills 123° from the bottom of the screen to the ceiling. As this reaches around the back of viewers' heads, there is a sensation of walking into another, but very real, world and of sensing things floating about you but a few feet away. The special glasses are of liquid crystal with lenses that open and shut alternately. Electronically controlled and synchronised with the projector, each eye receives the intended images. The system recalls the 1920s' "Teleview" concept with all the advantages of improved technology.

Visitors to Expo '90 saw the only film made for the system ECHOES OF THE SUN, a documentary with computer-generated sequences and animation, it explains how sunlight is converted into energy for animals and plants. 70mm. film turned horizontally is used for projection. A SOLIDO cinema is planned for Tokyo and the system is planned for exhibition at Expo '92 in Seville, Spain. Some sixty eight venues existed at the end of 1990 for the IMAX/OMNIMAX presentations in fifteen countries worldwide.

Chicago, U.S.A., held its 26th. International Film Festival and featured a 3-D Retrospective. The programme was one of old favourites with a special tribute to Arch Oboler with the showing of his three films. Others featured were: HOUSE OF WAX, GUN FURY, MISS SADIE THOMPSON, PHANTOM OF THE RUE MORGUE, FORT TI, THE CHARGE AT FEATHER RIVER, KISS ME KATE, DIAL M FOR MURDER, THE MAD MAGICIAN and MAN IN THE DARK. Though the rest of the Festival may have been international, the 3-D part was wholly American!

The only new full stereoscopic film for the commercial cinema came from Russia - VANIKA VSTANIKA. The same Russian studio also gave another feature for 1991, a musical called VLIUBLENNIY MANEKEN.

1991 also saw the 40th. anniversary of London's Festival of Britain and, of course, the Telecinema. To mark this occasion special showings were held in London's Museum Of The Moving Image on February 6 and 7 of the special stereoscopic programme of 1951.

So revivals and festivals continue but what of the overall scene for 3-D? Of course, the 1980s' revival had produced financial successes and a few good films. With an erratic cinema attendance graph, new generations of viewers and a new breed of celluloid idols, 3-D could have been that extra boost needed to bring back the audiences. Sadly, despite the technical progress that had been made in filming equipment, non-descript films in commercial cinema terms had done little to enhance 3-D's reputation beyond that of a gimmick to thrill people from time to time. It seemed that many of the producers turned to 3-D in an effort to wring the last ounce of life from played-out themes rather than add it intelligently as an extra dimension to a work of quality. Indeed, the technical aspects aside, the story of this third era of 3-D is a virtual repeat of that of the 1950s.

Perhaps deceived by some big successes at the box-office, film makers seemed to ignore the fact that progress was there too in the art, technique and standard of its rival, television and the subordinate, video. New and better television receivers, often with stereo sound in some countries, more viewing channels, cable and satellite systems, video libraries and cheaper videograms, all were there to induce the viewer to enjoy home entertainment. It is, of course, true that finance from these sources has helped feed the

film industry and an overall different concept of film making and film markets has evolved.

Not that 3-D is dead. IMAX has shown that it is not. The expenditure that a new IMAX cinema incurs plus, of course, the films' cost (ECHOES OF THE SUN reputedly cost £16,000,000) puts in question the commercial and practical viability in normal cinema circuit terms other than as a gimmick. Indeed even as this chronology draws to a close, evidence of this is provided with the last of the "Nightmare On Elm Street" horror series - FREDDY'S DEAD:THE FINAL NIGHTMARE - which has a gory 3-D finale of about fifteen minutes. The film opened in New York City, U.S.A., on September 13, 1991, and was soon among the box office successes there. It seems to have done well elsewhere, at least in the short term, supported by marketing adjuncts such as an official magazine (partly in anaglyphic 3-D). In Great Britain, "The Sun" newspaper issued tokens exchangeable for admission tickets to the film. The January 14, 1992, issue also displayed a 3-D scene of "Freddy" and a 3-D advertisement for the film, offering a distinct contrast to the topless model on Page 3 also in 3-D!

The chance of seeing a repeat of the box office bonanza in 3-D of the 1950s is now rare though revivals will surely continue. Indeed, Britain closed 1991 as it had opened it in 3-D terms - with a retrospective. The London Film Festival revived the three Arch Oboler films in 3-D showing them in production order on November 11, 12 and 13 respectively.

It is, however, the special-venue items that have been most prolific with the new Muppet film and the like. Typically, a short Spanish film has been made for Expo 92 in Sevilla - RELIEVE NAVARRO; a new spectacular called HEIDELBERG HISTORY opened in the city of the title in 1991 and a new French short 3-D SAFARI replaced SEA DREAM in May, 1992, at Futuroscope in France.

This would seem to echo the thought that, realistically, 3-D has now found new and more consistent outlets in the specialist fields of industry (an area being explored by two companies in Sweden and, doubtless, elsewhere), science, medicine, exhibitions and family entertainment centres. Certainly science and technology in 3-D were well displayed at the first Festival of 3-D Images in September, 1991, in Paris, France. But in terms of the cinema proper, it could well be asked, albeit somewhat rhetorically: 'Quo vadis, 3-D?'

### 3 - D . . . . THE MOVIES

...and so to the 'raison d'être' - the filmography. This is in three parts:

- 1) Short films generally of up to 40 mins. duration -
  - a) Documentary, advertising and entertainment films shown in or intended for cinemas.
  - b) Animated films similarly so intended.
  - c) Test films of historical interest, films made for special events, promotions and training, and entertainment venues. Strictly within the self-imposed guide-lines of this book, only the latter genuinely merit inclusion but as we all indirectly pay for the others, this tenuous argument allows entry to some interesting films which are an integral part of the subject.
- 2) Feature films of all types made for the commercial cinema.
- 3) Unclassified -
  - a) Films said to have been made but lacking in information.
  - b) Recent productions again lacking information.
  - c) Doubtful and unconfirmed releases.

The following format is used throughout:

FILM TITLE. The original title, alphabetically, ignoring the article irrespective of language, has been used wherever possible. In the case of foreign films this has meant Anglicizing letters and words. This is, of course, fraught with danger and apologies are proffered for any unintentional abuse in this field.

(Country and year of production)

p.c. production company

d. director.

ph. director(s) of photography and/or camera operator(s).

l.p. leading players. Correct or internationally accepted names are used wherever possible. Many performers prefer pseudonyms for reasons of contract, publicity and anonymity (particularly so in the case of sex films).

b.w. black and white film.

sepia sepia-toned film.

c. colour film. When possible the name of the film stock used is given. From its introduction in the 1950s, Eastman Color has been commonly used but processing facilities are extended by a large number of laboratories world-wide. With Russian films, unless known to the contrary, Sovcolor is assumed. Similar to German Agfacolor, it may actually be that stock or a derivative thereof.

c.c. the compensating colours - usually red and green - used for anaglyphic monochrome presentation.

.mins. running time to the nearest minute. Generally the longest noted time by any source is given. In the case of sex films, it is a guide only since a number of versions may exist. With silent films, due to the variations prevalent in both filming and projecting, the number of reels may be quoted.

..v preceded by a number indicates the number of versions that may exist. It is used solely for sex films so issued in varying degrees of explicitness from softcore to graphic.

Sil. a silent film.

S stereophonic sound.

S\* the multi-speaker WarnerPhonic Sound system.

Q quadrasonic sound.

.. trade name of the 3-D filming system(s) used.

WS widescreen.  
(c) indicates cropping of the film in projection.  
(ana) indicates use of an anamorphic process in filming.  
(..) name(s) of any stereoscopic consultant(s)/supervisor(s) etc.  
(if known) employed unless obvious from the system name.

A synopsis of the film content follows.

Next come any facts of interest about the film or its makers.  
References to box-office takings refer solely to America.

On occasions, critical comment from various sources may follow.

aka. also known as. Indicates other titles to the film and, if on re-release, the year the new title was created. Such titles may not be for release in stereoscopic format.

pet. possible English translation. If a foreign film has not been distributed in English speaking areas and thus not acquired an English title this will act as a guide. If such a film has received wider release, then the title will normally be found under 'aka' irrespective of the correctness of translation.

The trade names of the stereoscopic systems are as follows, grouped initially under film gauges then into dual or single film formats. Others are noted individually under the filmography entry.

16mm.

Dual film -

Optovision, Parrish 3-D, Ramsdell 3-D, VeriVision.

Single film -

Bolex Stereo, Nord 3-D, Tri Delta Stereo, Wolff 3-D.

35 mm.

Dual film -

Burton 3-D, Cinedepth, Columbia 3-D, Depth Dimension, Dimension 3, Disney 3-D, Dynoptic 3-D, Fairall 3-D, Future Dimension, Lantz 3-D, Loucks and Norling 3-D, McNabb 3-D, Metroscopix, Metrovision Tri-Dee, Miller, Monogram 3-D, Natural Vision 3-Dimension, Norling - Leventhal 3-D, Paravision, Parkes 3-D, Plasticon, Plastigram, Pola Lux, Porter-Waddell 3-D, PSC 3-D, 'Richardson (I)', Spacemaster 3-D, Stereo Cine, Stereoscopic, Stereoscopic Clear-Vision, Stereoscopiks, Stereo Techniques (BFI), Stereo Techniques (NRDC), Stereotoon, Stereovision, Television, Tercera Dimension Briceno, Todd-Dunning 3-D, Tovision, Tri-Optique, Tru-Stereo 3 Dimension, Universal 3-D, UPA 3-D, WarnerVision 3-Dimension.

Single film -

ArriVision, Cosmovision, Deep Vision, Digital 3-D, Dimension 3 (1), Dudley 3-D, Future Dimensions, Horroscope 3-D, Impact 3-D, Optimax 111, Plasztikus Film, Polarized LazerVision, Quadra-Vision 4-D, Raumfilm-System Zeiss-Ikon, Shochiku Natural Vision, Space Camera 3-D Wondavision, Spacevision, Stereokino, StereoScope, Stéréoscopique Lumière, StereoVision, StereoVision 4-D, SpaceVision Trioptiscope 4-D, Super Touch 3-D, 3-Depix, 3-Dimensions, Triangle 3-D, Tridimensionale Christiani (Colorama).

63mm.\*, 65mm (projected 70mm) and 70mm.

Dual film -

Disney 3-D(1), IMAX SOLIDO, IMAX 3-D, NBFC 70mm., StereoSpace 70, Stereovision 70, 3-Dynavision.

Single film -

HiFi Stereo 70, OMNIMAX, 70mm. Triarama, Sistema Gualtiero Gualterotti\*, Stereo 70, StereoVision 70, Super Cinema 3-D.

As has previously been pointed out, the dual film format is capable of being shown in a variety of presentations. However, prior to the introduction of polarizing filters, the anaglyphic system with the compensating coloured glasses would have been used with the exception of the Teleview concept. In later years, the polarized form was commonly used but some systems were specifically used for the compensating colour poly/bichromatic anaglyphic systems especially for colour films. The names of these systems are, as relative to the filmography, - Cosmovation, Deep Vision, HorrorScope 3-D, Optovision, 3-Dimensions, 3D Video and Triangle 3D.

Again as already noted, the single film format offers a variety of ways of recording the images and companies and individuals sometimes change these ways within their own brand names. As a guide, the following applies to the films listed in the filmography solely in relation to the filming and conversion to another format for presentation is common.

Left and right eye images stored above and below -

ArriVision, Digital 3-D, Dimension 3(1), Future Dimensions, Impact 3-D, Optimax III, Plasztikus Film, SpaceVision, Spacevision Tri-optique 4-D, StereoScope, StereoVision, Super Touch 3-D, 3-Depix.

Left and right images stored on alternate frames -  
Stereokino.

Left and right eye images stored side-by-side -

Bolex Stereo, HiFi Stereo 70, Nord 3-D, Polarized LazerVision, QuadraVision 4-D, 70mm.Triarama, Sistema Gualtiero Gualterotti, Stereokino(1), Stereo 70, StereoVision (1), Stereovision 70., StereoVision 4-D, Wolff 3-D.

Left and right eye images stored side-by-side rotated 90° (same sense) -

Dudley 3-D, Raumfilm-System Zeiss-Ikon, Shochiku Natural Vision, Space Cinema Camera 3-D Wondavision, Tri-Delta Stereo.

Left and right eye images stored side-by side rotated 90° (opposite sense) -

Raumfilm-System Zeiss-Ikon (only for the colour, sound test film).

If there are differing opinions on any system, it has generally been allocated to a section based on the strongest evidence. When no allocation has been made above, details will be found either in the context of the individual film or in the general text.



SHORTS

Section a.

**ADOLPH ZUKOR INTRODUCES VISTAVISION (U.S.A., 1953)**

p.c. Paramount. ph.  
d.  
l.p. Documentary. Presented by Adolph Zukor.  
Eastman Color. 3 mins.?  
Paravision and WS(c).  
Promotional trailer for Paramount's then new VistaVision system.

**AIR JUNCTION (G.B., 1952)**

p.c. Stereo Techniques/Anglo Scottish.  
d. Leonard Reeve. ph. Bernard Davies.  
l.p. Documentary.  
b.w. 4 mins.  
Stereo Techniques(BFI). (Charles W. Smith).  
Short study of London Airport.

**ÁLLATKERTI SÉTA (Hungary, 1952)**

p.c. Mafilm.  
d. Félix Bodrossy, József Györfly. ph. Félix Bodrossy.  
l.p. The Nadas.  
Orwo Color. 14 mins. S  
Plasztikus Film.  
Two children take a walk in zoological gardens and wonder at the many animals there.  
pet: A Walk In The Zoological Gardens.

**AMERICAN LIFE (U.S.A., 1953)**

p.c. Paillard.  
d. ph. Ernst Wildi?  
l.p. Documentary.  
Kodachrome.  
Bolex Stereo.  
Scenes from the American way of life including baseball and tennis.  
(Part of the TRIORAMA show.)

**L'AMI DE MONSIEUR (France, 1936)**

p.c. SEPCER.L.L.  
d. Pierre de Cuvier. ph. Georges Clerc\*.  
l.p. Pierre Stephen, Ginette Leclerc, Hamilton.  
c.c.  
Stéréoscopie Lumière.  
Comedy.  
(Louis Lumière's 1936, 44 mins. programme in Paris, France, comprised this and RIVIERA. \* Though Georges Clerc was cameraman, Louis Lumière virtually doubled in this role, never satisfied and dismantling the camera every night.)  
pet: The Gentleman's Friend.

**AROUND AND ABOUT (G.B., 1952)**

p.c. Christine Bruce Productions in association with Stereo Techniques.  
d. Danny Carter. ph.  
l.p. Documentary.  
b.w. 10 mins.  
Stereo Techniques(BFI). (Raymond Spottiswoode).  
Short film featuring square dancers in action.

(This, with THE BLACK SWAN, NORTHERN TOWERS, ON THE BALL, O CANADA and the cartoon TWIRLIGIG, comprised the programme for the Riverside Theatre, London, England, 1952.)

**AROUND IS AROUND** (G.B./Canada, 1951)

p.c. National Film Board Of Canada in association with British Film Institute.

d. Norman McLaren. ph.

l.p. Documentary.

Technicolor.

10 mins.

S

Stereo Techniques (BFI). (Raymond Spottiswoode with Norman McLaren).

Experimental examination of: 3-D abstract form, abstract form and stereo sound, 3-D from 2-D images etc.

(This was featured with DISTANT THAMES, the cartoon NOW IS THE TIME and A SOLID EXPLANATION in the Festival of Britain, 1951, show at the Telecinema, London,)

**AUDIOSCOPIKS** (U.S.A., 1936)

p.c. Leventhal-Norling. A Pete Smith Novelty.

d. John A. Norling. ph. John A. Norling.

l.p. Documentary. Narrator: Pete Smith.

c.c. 9 mins.

Norling-Leventhal 3-D.

This and THE NEW AUDIOSCOPIKS contained information on how to use the special glasses, trick effects such as ladders and musical instruments being thrust at the audience, and a roller-coaster ride. (The producers induced M.G.M. to buy some of their 3-D work. This was given to Pete Smith to edit and the two films evolved. This one received an Academy Award nomination for the Best Novelty Short.)

**BANDIT ISLAND** (U.S.A., 1953)

p.c. BeBe. A Robert L. Lippert presentation.

d. Robert L. Lippert Jr. ph. Gordon Pollock.

l.p. Glenn Langan, Lon Chaney Jr., Jim Davis, Jay Lawrence.

AnsoColor. 25 mins.

Stereovision and WS(c). (Gordon Pollock).

Policeman thwarts escaping pay-roll robbers.

(It is reported that this was incorporated into the 60 mins. feature "The Big Chase" <b.w.; d. Arthur Hilton> with the addition of Adele Jergens to the cast. One American source quotes the colour as Eastman Color but Lippert favoured AnsoColor at this time.)

**BARGE DWELLERS** (U.S.A., 1978)

p.c. Lenny Lipton?

d. Lenny Lipton. ph. Lenny Lipton.

l.p. Non-professional cast.

Kodachrome. 25 mins.

Lipton dual Super 8mm.

Documentary about Dredgetown, California.

(Though an amateur venture, this has seen commercial showings. Lipton, author of "Foundations Of The Stereoscopic Cinema", later came into the cinema proper as consultant on ROTTWEILER.)

**THE BLACK SWAN** (G.B., 1952)

p.c. Anglo Scottish/Stereo Techniques.

d. Leonard Reeve. ph. Bernard Davies.

l.p. Beryl Grey, Margaret King-Farlow, David Paltenghi, Peter Brinson, John Field.

b.w. 13 mins.

Stereo Techniques (BFI). (Charles W. Smith).

Ballet film which features music from Tchaikovsky's "Swan Lake".  
(See note after AROUND AND AROUND.)

**CARNIVAL IN APRIL (U.S.A., 1953)**

p.c. Universal-International.

d. ph.

l.p. Carlos Molino and His Orchestra, Toni Arden, The Robinsons.

b.w. 18 mins.

Universal 3-D and WS(c).

Music and speciality acts revue.

**COLLEGE CAPERS (U.S.A., 1953)**

p.c. Jezebel. A Robert L. Lippert presentation.

d. ph.

l.p. Dolores Fuller.

AnsoColor. 15 mins.

Stereovision.

Three freshmen steal the lingerie of the girls on the campus.

(Though listed by "Monthly Film Bulletin" <MFB> as 'being made in an anaglyph system', probably it was the c.c. anaglyphic version also released that was under review. In the film, a girl pops out into the audience and asks 'Has anyone seen my panties?'.)

'It does everything in bad taste.' - "Monthly Film Bulletin", August, 1953.

**THE CORONATION OF THE QUEEN (G.B., 1953)**

p.c. Christine Bruce Productions.

d. Danny Carter. ph.

l.p. Documentary.

Gevacolor. 22 mins.

Dudley 3-D.

Record of the coronation of H.M. Queen Elizabeth II of England.

**A DAY IN THE COUNTRY (U.S.A., 1937 and/or 1953)**

p.c. Trinity. A Robert L. Lippert presentation.

d. Jack Rieger. ph. Gordon Pollock.

l.p. Narrator: Joe Bessor.

AnsoColor? 13 mins.

PSC 3-D. (Gordon Pollock).

Two naughty children on a day out in the country get into mischief and hurl things at the audience.

(A puzzling film since MFB clearly states that the film was made around 1937 'in anaglyphic format'. William K. Everson in F. Maurice Speed's "Film Review 1954-55" noted that it was made about the same time as AUDIOSCOPIKS. Two American sources note that it is in colour and one quotes it as 15 mins.; the other agrees with 13 mins. and notes a c.c. anaglyphic release also. Was this some repackaging of some older material with the colour print by AnsoColor and new material in that colour?)

'Primitive alike in subject matter and technique..' - "Monthly Film Bulletin", June, 1953.

**DISTANT THAMES (G.B., 1951)**

p.c. International Realist for British Film Institute.

d. Brian Smith. ph. Stan Sayer.

l.p. Documentary.

Technicolor. 9 mins. S

Dual 35mm. Specially assembled twin 3-strip Technicolor cameras. (Raymond Spottiswoode).

A brief look at Britain's famous River Thames.

(See note following AROUND IS AROUND. Shown under this title, comment at the time noted that it was to form part of ROYAL RIVER. The film is stated as being no more than stereoscopic sequences. The difference between this release and the later one in film length by some 40 feet <12m.> - 780 feet <238m.> the first, 820 feet <250m.> the second, - can largely be attributed to a shot of the Exhibition site at the end since it could not have been filmed prior.)

**DOOM TOWN (U.S.A.,1953)**

p.c. B.Swarz-L.Savin-A.Miner.

d. ph.

l.p. Documentary.

Eastman Color. 17 mins.

Todd-Dunning 3-D.

Record of the March 17, 1953, atomic bomb test in Nevada, U.S.A.

aka: ASSIGNMENT A-BOMB.

**DOWN THE HATCH (U.S.A.,1953)**

p.c. Columbia.

d. Jules White. ph.

l.p. Harry Mimmo, Philip Van Zandt, Rita Conde, Maxine Gates, Emil Sitka, Joe Palmer, Johnny Kascier.

b.w. 17 mins.

Natural Vision 3-Dimension.

Comedy.

**DYENI CHUDESHIKH VPECHATLENIY (U.S.S.R.,1949)**

p.c. Stereokino Film Studio.

d. Aleksandr A. Rou. ph. S. Rubashkin.

l.p.

Sovcolor.

Stereokino.

pet: A Day Of Wonderful Impressions.

**EXPERIMENTS IN LOVE (U.S.A.,1976)**

p.c. Alpha.

d. ph.

l.p.

Eastman Color.

QuadraVision 4-D (ana).

Soft-core comedy sex film in which actresses experiment in three dimensional filming as well as love!

(Billed as '4-D', the fourth dimension being 'sensual involvement'.)

**EL FESTIVAL DE LA 3-D (Spain,1953)**

p.c. ?

d. Luis Torreblanca. ph. Manuel Hernandez Sanjuan.

l.p. Documentary. Narrator: Antonio 'Antoñete' Garcia Quijada. Conchita Ledesma and the Ballet De Pilar Monterde.

b.w. 30 mins.

Stereo Techniques(BFI). (Godfrey Jennison).

Three sketches: 'Al Alcance De La Mano' (various effects) - 'Desde La Barrera' (bullfighting in Madrid) - 'Baile Español' (dances in 'El Retiro').

pet: The Festival Of 3-D.

**FLYING CARPET**

This, it has been discovered, is a test print filmed in an extensive zoological park in Eastman Color in a twin anamorphic

system. More likely to be American rather than British (though it is normally so credited), it probably dates from the late 1950s, the time when dual format filming seems to have started. For what it was intended remains a mystery and will probably continue to do so since the leader to the film offers the only clue and source of identity - "Flying Carpet" - Test. Prodn. no.16674. '

**FORD ADVERTISING FILM (Spain,1982)**

p.c. Triex.  
d. Ricardo Sanz De Heredia. ph. Fernando Arribas.  
l.p. Documentary.  
Eastman Color. 2 mins. S  
Optimax 111. (Bill Bukowski).  
Commercial for the motor company with some thrilling driving scenes. (This and a commercial for Polaroid were made about the same time as COMIN' AT YA! using the same equipment. The running time is approximate and was probably a half a minute less. It was probably untitled.)

**FUN,FUN,FUN (Japan,1988)**

p.c.  
d. ph.  
l.p.  
c. 28 mins. S  
StereoVision.  
Tale of a little girl enjoying the thrills of an amusement park.

**GRAND CANYON (U.S.A.,1923)**

p.c. Devel Walter Parkes.  
d. Devel Walter Parkes. ph. Devel Walter Parkes.  
l.p. Documentary.  
c.c. 1 R. Sil.  
Parkes 3-D.  
Travelogue of one of nature's magnificent wonders.

**HARMONY LANE (G.B.,1954)**

p.c. Harry Reynolds.  
d. Byron Gill. ph. Adrian Jeakins.  
l.p. Max Bygraves,Beverley Sisters,Dora Bryan,Svetlana Beriosova,  
Jack Billings Trio,Television Toppers,David Paltenghi.  
b.w. 24 mins.  
?

Revue with comedy, singing, ballet, skating and dance routines. (The MFB credits contradict those in the advertising. To confuse matters more "The British Film Catalogue" <Denis Gifford> lists Lewis Gilbert and Daniel M. Angel as co-producers with Morris Talbot, the latter being MFB's choice, as producer. All three sources as well as trade press comment at the time suggest that it was made in 3-D despite contrary opinions but still leaves doubt as to whether or not it was made stereoscopically or not.)

**IGRYA ZHIVOTNYACH (U.S.S.R.,1980)**

p.c. Zentrautchfilm.  
d. Nelli Gultchik. ph. D. Masurenkov:  
l.p. Documentary.  
Sovcolor. 38 mins.  
Stereo 70 and WS.  
Wild-life film about baby animals and how they train for their future by copying their parents.  
pet: Animal Play.

**INDIAN SUMMER (U.S.A., 1953)**

p.c. Paillard.  
d. Ernst Wildi. ph. Ernst Wildi.  
l.p. Documentary.  
Kodachrome. 3 mins.  
Bolex Stereo.  
Travelogue.  
(Part of the TRIORAMA show.)

**JIM THE PENMAN (U.S.A., 1915)**

p.c. Famous Players. A Daniel Frohman presentation.  
d. Daniel Frohman. ph. Edwin S. Porter.  
l.p. John Marston, Maria Doro.  
c.c. 1 R. Sil.  
Porter-Waddell 3-D.  
Scenes from the play of the same title.  
(Part of the Astor Theatre, New York City, U.S.A., programme that included NIAGARA FALLS and RURAL AMERICA and was reputedly the first showing of stereoscopic films before a paying audience.)

**KARANDASH NA LIDU (U.S.S.R., 1948)**

p.c. Stereokino Film Studio.  
d. Vladimir V. Nemolyaev. ph. S. Rubashkin.  
l.p. Rumyantsev (Karandash), Ludmilla Tselikovskaya.  
Sovcolor.  
Stereokino. 23 mins.  
Karandash gets involved in a hockey match when he is made substitute goal-keeper in a women's ice-hockey team captained by his love.  
(With KRUSTALLY and SOLNECHNIY KRAI this made up an 80 mins. programme shown at Moscow's special Vostokkino in 1950. According to the late Ivor Montague, the character, Caran D'Ache <Karandash> was described as 'favourite Moscow comic...a slightly tubby, tooth-brush-moustached and amiable figure...like a better-natured and less sophisticated Max Linder'.)  
pet: Karandash On the Ice.

**KETTO (Japan, 1953)**

p.c. Shochiku.  
d. Tsuneo Tabata. ph. Masao Kosugi.  
l.p. Yuji Kawakita, Tatsuya Mihashi, Ayuko Fujishiro, Shiro Osaka.  
b.w. 33 mins.  
Shochiku Natural Vision.

pet: Duel.

**KOGDA OZHIVAYUT OSTROVA (U.S.S.R., 1983)**

p.c. Zentrnauchfilm.  
d. Nelli Gultchik. ph. R. Voronov.  
l.p. Documentary.  
Sovcolor. 37 mins. S  
Stereo 70 and WS.  
Fauna, wild life and sea life of the Bering, Mednom, Moneron and Tyulen islands in the Pacific Ocean are the topics featured in this.  
pet: When The Islands Wake.

**KOLOKOLA (U.S.S.R., 1988)**

p.c. Moldovafilm.  
d. Nikolai Fomin. ph. Nikolai Fomin.  
l.p. Documentary.  
Sovcolor. 10 mins.

Stereo 70.

This is dedicated to a thousand years of Christianity in Russia and various churches, their bells and master bell ringers are featured.

pet: Bells.

**KONSERT (U.S.S.R., 1940)**

p.c. Lenfilm.

d. Aleksandr N. Andreyevskiy. ph. Dmitri V. Surenskiy.

l.p. Various artistes.

b.w. and Sovcolor. 30 mins.

Stereokino(1). (Semyon Pavlovich Ivanov.)

Mixture of ballet, wild life, scenery, opera and folk dances.

(Premiered at Moscow's special 3-D theatre films on February 4, 1941, and part of the test show on January 25, 1941. Some confusion exists over its directors and content. Some sources note I. Menaker, Sergei Timoshenko, M. Shapiro, Adolf Minkin and Herbert Rappoport as directors. As a number of sources state that the film consisted of six sketches, even with individual titles, then it is feasible that they should have been independently directed with Andreyevskiy taking over-all control. Sources also differ on the production studio with the above and Soyusdetfilm as the contenders.

As to the content, "In The Park" has been quoted which may be the same as "Garden Of Birds" noted in "Histoire Illustrée Du Cinéma" Vol.2 by René Jeanne and Charles Ford. As Valyus mentions scenes of birds and fishes, then it would seem that this was part of it. A masked ball sequence in colour is also noted by others, plus scenes of dancing and opera.)

aka: CONCERTO : LAND OF YOUTH (Working title) : RUSSIAN SALAD

**KRUSTALLY (U.S.S.R., 1948)**

p.c. Stereokino Film Studio.

d. Ya. Kaplunov.

ph. A. Astafiev.

l.p. Documentary.

Sovcolor and b.w..

Stereokino.

Instructional film in which an explorer introduces crystals into his walking, climbing and caving activities.

(See note after KARANDASH NA LIDU.)

pet: Crystals.

**EL LAGO DE LOS CISNES (Spain, 1953)**

p.c. Cinefoto and others.?

d. Francisco Rovira Beleta.

ph.

l.p. Ballet Mona English B.

Cinefotocolor (a two-strip colour system).

20 mins.

Dual 35mm. camera (face to face) of Spanish construction.

Interpretation of Tchaikovsky's "Swan Lake" made in Barcelona, Spain.

pet: The Lake Of Swans.

**LONDON TRIBUTE (G.B., 1953)**

p.c. Stereo Techniques.

d. Robert M. Angell.

ph. Arthur Wooster.

l.p. Documentary. Narrator: Jack Ralph.

b.w.

3 mins.

Stereo Techniques(BFI). (Godfrey Jennison.)

Record of the funeral of H.M. Queen Mary of England.

**LUNA-CY (U.S.A.,1925)**

p.c. Ives-Leventhal Stereoscopiks.  
d. Jacob F. Leventhal. ph. Jacob F. Leventhal.  
l.p. Documentary.  
c.c. 1 R. Sil.(see note)

Stereoscopiks.

A display of 3-D effects, this trip through Luna Park, Coney Island, uses some of the entertainments there - roller-coaster ride, a snake charmer pointing her snake towards the audience - for shock effect. (Originally planned as one of the Plastigram shorts for distribution by Educational Pictures, the release was taken over by Pathé under the Stereoscopiks label. A De Forest Phonofilm sound version was also available.)

**MASTYERA SPORTA (U.S.S.R.,1950)**

p.c. Stereokino Film Studio.  
d. ph. Dmitri V. Surenskiy.  
l.p. Documentary.  
b.w.  
Stereokino.  
Sports documentary.  
pet: Masters Of Sport.

**METAL STORM-THE DESTRUCTION OF JARED-SYN PROMO (U.S.A.,1983)**

See features section for credits of this 18 mins. promotional film made for the Cannes Film Festival.

**METROSCOPIX (U.S.A.,1936,1937 and 1940)**

p.c. Various.  
d. Various. ph. Various.  
l.p. Various.  
c.c. 24 mins.

Norling-Leventhall 3-D and Metroscopix.

Compilation of AUDIOSCOPIKS, NEW AUDIOSCOPIKS and THIRD DIMENSIONAL MURDER.

(To join the 1950s 3-D boom, M.G.M. dusted off the three above titles and released them as a featurette under the title of the filming system of the last named title.)

**MOTOR RHYTHM (U.S.A.,1953)**

p.c. Loucks-Norling in co-operation with Polaroid and Technicolor.  
d. John A. Norling. ph. John A. Norling.  
l.p. Documentary. Narrator:Edward Bowes.  
b.w. and Technicolor. 8 mins.  
Loucks and Norling 3-D.  
Commercial release culled from the two promotional shorts made for Chrysler - MOTOR RHYTHM and NEW DIMENSIONS.

**MOVIES OF THE FUTURE (U.S.A.,1922)**

p.c. William Van Doren Kelley.  
d. William Van Doren Kelley. ph.  
l.p. Documentary.  
c.c. 2 R. Sil.

Plasticon. (William Van Doren Kelley).

This is the programme title of NEW YORK CITY and PLASTICON.

**MOYA MOLDOVA (U.S.S.R.,1982)**

p.c. Moldovafilm.  
d. A. Bujanov. ph. Nikolai Fomin.  
l.p. Documentary.



c.  
Stereo 70.  
Travelogue about Moldavia.  
pet: My Moldavia.

**NALIM (U.S.S.R., 1953)**

p.c. Gorki Film Studio.  
d. A. Zolotnitskiy. ph. Dmitri V. Surenkiy.  
l.p.  
Sovcolor. 27 mins.  
Stereokino.  
Based on Anton Chekov's 1885 treatise on fishing with reference to  
the 'heavy, awkward, phlegmatic' burbot.  
pet: Burbot.

**NAT 'KING' COLE AND RUSS MORGAN'S ORCHESTRA (U.S.A., 1953)**

p.c. Universal International.  
d. Will Cowan. ph. Clifford Stine.  
l.p. Nat 'King' Cole, Russ Morgan.  
b.w. 18 mins.  
Universal 3-D and WS(c).  
The famous singer/pianist sings "Pretend" and one other song. Russ  
Morgan's Orchestra plays and accompanies a female vocalist who  
performs "Blue Moon".  
'..3-D can scarcely be said to add anything..' - "Monthly Film  
Bulletin", October, 1953.

**NEW AUDIOSCOPIKS (U.S.A., 1937)**

p.c. Norling-Leventhal. A Pete Smith Novelty.  
d. John A. Norling, Jacob Leventhal. ph. John A. Norling, Jacob F.  
l.p. Documentary. Narrator: Pete Smith. /Leventhal.  
c.c. 8 mins.  
Norling-Leventhal 3-D.  
Tricks and effects.  
(See AUDIOSCOPIKS.)

**NEW YORK CITY (U.S.A., 1922)**

p.c. William Van Doren Kelley.  
d. William Van Doren Kelley. ph.  
l.p. Documentary.  
c.c. 1 R. Sil.  
Plasticon. (William Van Doren Kelley).  
Scenes in and around New York City.

**NIAGARA FALLS (U.S.A., 1915)**

p.c. Edwin S. Porter. A Jesse L. Lasky and Adolph Zukor presentation.  
d. Edwin S. Porter. ph. Edwin S. Porter.  
l.p. Documentary.  
c.c. 1 R. Sil.  
Porter-Waddell 3-D.  
Travelogue of the famous Falls.  
(See JIM THE PENMAN.)

**NORTHERN TOWERS (G.B., 1952)**

p.c. Shell Film Unit in association with Stereo Techniques.  
d. Roy Harris. ph. Alan Fabian.  
l.p. Documentary.  
b.w. 4 mins.  
Stereo Techniques (BFI). (Charles W. Smith).  
Promotional film of a tour of the then new Stanlow oil refinery on

the Manchester Ship Canal, England.  
(See note after AROUND AND ABOUT.)

**O CANADA** (Canada, 1951)

p.c. National Film Board Of Canada.

d. Evelyn Lambert. ph.

l.p. Documentary.

Technicolor. 2 mins.

? Dual 35mm. Possibly Stereo Techniques(BFI) equipment.

A coast-to-coast flight across a 'miniature' Canadian landscape with a patriotic soundtrack.

(See note after AROUND AND ABOUT. Shown also at the Edinburgh Festival, Scotland, 1952. This may have been an animated film.)

**ON THE BALL** (G.B., 1952)

p.c. Pathé Documentary Unit/Stereo Techniques.

d. Peter Bradford. ph. Reginald W. Cavender.

l.p. Documentary. Narrator: John Arlott.

b.w. 12 mins.

Stereo Techniques(BFI). (Charles W. Smith).

A look at ball sports including interviews with some sports personalities of the era.

(See note after AROUND AND ABOUT.)

**O SIBIRI S LYUBOVYU** (U.S.S.R., 1982)

p.c. Central Studio For Documentary Films.

d. Eugeny Legat, Arkadiy Levitan. ph. Eugeny Legat, Arkadiy

l.p. Documentary. /Levitan.

c.

Stereo 70.

Short film about Siberia.

pet: About Siberia With Love.

**OUCH!** (U.S.A., 1925)

p.c. Ives-Leventhal Stereoscopiks.

d. Jacob F. Leventhal. ph. Jacob F. Leventhal.

l.p. Documentary.

c.c. 1 R. Sil.

Stereoscopiks.

A display of stereoscopic effects.

(See LUNACY for distribution notes.)

**PARAD ATTRAKTSIONOV** (U.S.S.R., 1970)

p.c. Gorki Film Studio.

d. Aleksandr N. Andreyevskiy. ph. Dmitri V. Surenskiy.

l.p. Documentary.

Sovcolor. S

Stereo 70.

Entertainment and sports revue.

(This apparently was released in America where it was presented with a choice of versions - StereoVision (ana) or Stereovision 70.)

aka: PARADE OF ATTRACTIONS.

**PARAD MOLODOSTI** (U.S.S.R., 1948)

p.c. Stereokino Film Studio.

d. Matvey Volodarskiy. ph. N. Filippov.

l.p. Documentary.

Sovcolor.

Stereokino.

Content implied by title.

70

pet: Parade Of Youth.

**PARDON MY BACKFIRE (U.S.A., 1953)**

p.c. Columbia.

d. Jules White.

ph. Henry Freulich.

l.p. The Three Stooges (Moe Howard, Larry Fine, Shemp Howard), Benny Rubin, Frank Sully, Phil Arnold, Fred A. Kelsey, Ruth Godfrey.

sepia. 16 mins.

Columbia 3-D and WS(c).

Garage mechanics get involved with crooks and their moll.

(Re-issued in single strip 16mm. c.c. anaglyphic version in 1979.)

**PLASTICONS (U.S.A., 1922)**

p.c. William Van Doren Kelley.

d. William Van Doren Kelley.

ph.

l.p. Documentary.

c.c. 1 R. Sil.

Plasticon. (William Van Doren Kelley).

Demonstration of 3-D effects including two possible endings to the same film by using different colours in the coding of each scene.

(See MOVIES OF THE FUTURE.)

**PLASTIGRAMS (U.S.A., 1922)**

p.c. Ives-Leventhal.

d. Jacob F. Leventhal.

ph. G.W. Blitzer.

l.p. Documentary.

c.c. 1 R. Sil. (see note)

Plastigram.

Special effects etc.

(A DeForest Phonofilm sound version was made available in 1924.)

**PLASTISCHER WIESENBUMMEL (W. Germany, 1953)**

p.c. Boehner Film.

d. Werner Jacobs.

ph. Kurt Gewissen.

l.p. Margot Hielscher, Wastl Witt.

Agfacolor. 9 mins.

Raumfilm-System Zeiss-Ikon. (Hans Sauer).

Travelogue of the Munich, W. Germany, Oktoberfest.

pet: Graphic Stroll In The Meadow.

**POLAROID ADVERTISING FILM (Spain, 1982)**

p.c. Triex.

d. Ricardo Sanz De Heredia.

ph. Fernando Arribas.

l.p. Documentary.

Eastman Color. 1 mins.

Optimax 111. (Bill Bukowski).

Commercial for the camera company in which a girl takes an 'instant' photograph and hands it to the audience.

(Another commercial made about the same time as COMIN' AT YA! with the same equipment. It probably had no title and ran for just over a minute.)

**POWER IN PERSPECTIVE (G.B., 1955)**

p.c. Shell Film Unit in association with Stereo Techniques.

d. Alan Pendry.

ph. Stanley Beadle, Maurice

l.p. Documentary.

/Picot, Ronald Whitehouse.

b.w. 8 mins.

Stereo Techniques (NRDC) and WS(c). (Raymond Spottiswoode.)

Promotional demonstration film about machinery in action.

(Made with the Spottiswoode equipment developed under sponsorship

of the National Research Development Corporation, U.K.)  
'..brilliantly sharp shots of machinery in action..' - "Monthly Film Bulletin", May, 1956. (Many of the shots were, in fact, of models.)

**DER RAUMFILM (Germany,1937)**

p.c. Zeiss-Ikon.

d. ph. Karl Schroder.

l.p. Documentary.

b.w. 1 min.

Raumfilm-System Zeiss-Ikon.

Demonstration film of the stereoscopic system being used and which preceded ZUM GREIFEN NAH in order to familiarise the viewers with the glasses.

pet: Spatial Film.

**REAL LIFE PREVIEWS (U.S.A.,1979)**

p.c. Paramount.

d. Albert Brooks. ph.

l.p. Albert Brooks.

Eastman Color.

Dimension 3 and WS(c). (Daniel L. Symmes).

A trailer for the film "Real Life" intended humourously since the film it trailed was not in 3-D.

**THE REAL THING (G.B.,1953)**

p.c. Stereo Techniques for Theatre Publicity.

d. Ralph Thomas. ph.

l.p. Dora Bryan.

Eastman Color. 2 mins.

Stereo Techniques(BFI). (Charles W. Smith).

A nervous job applicant gains friendship and the job since both the employer and prospective employee smoke Capstan cigarettes.

(Probably the first commercial in 3-D. This is often listed, erroneously, as "Capstan Cigarettes", the name of the product advertised.)

**RENAULT (France,1982?)**

p.c. ? for Renault.

d. ph.

l.p. Documentary.

Eastman Color. 7 mins. S

StereoVision 70 (ana).

Commercial for the French car manufacturing company.

**EL REPORTERO T.D. (Mexico,1953)**

p.c. Producciones Aguila Azteca.

d. Rosa Elena Cabiedes.

l.p. Documentary. ph.

Kodachrome.

Bolex Stereo.

General interest short of ballet, Chapultepec Zoo and a military college.

pet: The Reporter T.D.

**RING UP THE CURTAIN (G.B.,1954)**

p.c. Theatre Publicity for Thomas French and Sons.

d. ph.

l.p. Arthur Askey.

Eastman Color. 2 mins.

Stereo Techniques(BFI). (Charles W. Smith).

Commercial for Ruflette, a tape made for curtains.

(The running time is a guess in line with the then running times of commercials.)

**RITMO A TRE (Italy, 1953)**

p.c.

d. Guido Guerrasio.

ph.

l.p. Documentary.

c.

Tridimensionale Christiani (Colorama).

Probably a travelogue with Alpine setting and skiing.

pet: Rhythm At (On, In) Three.

**RIVIERA (France, 1936)**

p.c. SEPCER. L.L.

d. Pierre de Cuvier.

ph. Georges Clerc.

l.p. Documentary.

c.c.

Stéréoscopie Lumière.

A travelogue of the French Riviera filmed in and around Nice with impressive mountain scenes.

(See note after L'AMI DE MONSIEUR. After its commercial showing at the Imperial Pathé Cinema in Paris it was also shown at the Paris Expo, 1937.)

'The vision in relief is perfectly bright, not eye-fatiguing... the sensation of space is remarkable.' - "La Technique Cinématographique" No. 76, April, 1937.

**ROCKY MARCIANO, CHAMPION VS. JERSEY JOE WALCOTT, CHALLENGER**

(U.S.A., 1953)

p.c. Nathan L. Halpern in association with Sol Lesser Productions.

d. Nathan L. Halpern.

ph. John W. Boyle.

l.p. Above named boxers and their teams, plus referees.

b.w. 17 mins.

Stereo Cine. (Raphael G. Wolff).

The fight lasted 2 1/2 mins.! Feature plans were abandoned, some padding was done from 'flat' footage to produce the above.

**ROYAL REVIEW (G.B., 1953)**

p.c. Associated British-Pathé/Stereo Techniques.

d. Robert Angell.

ph. Charles W. Smith.

l.p. Documentary. Narrators: Duncan McIntyre, James Hayter.

Eastman Color. 19 mins.

Stereo Techniques (BFI), Spacemaster, Pathé Dual 35mm. (Charles W. Smith) Newsreel covering the coronation of H.M. Queen Elizabeth II of England, the Derby horse race, the Royal visits to Scotland and the City of London in Britain's coronation year.

'...a competently produced newsreel record, with the advantage of technical novelty.' - "Monthly Film Bulletin", September, 1953.

**ROYAL RIVER (G.B., 1951)**

p.c. International Realist for British Film Institute,

d. Brian Smith.

ph. Stan Sayer.

l.p. Documentary.

Technicolor. 9 mins.

S

Dual 35mm. Specially assembled twin three-strip Technicolor cameras. (Raymond Spottiswoode).

DISTANT THAMES re-issued from what was probably a trial print with new material and possible re-editing.

**A RUNAWAY TAXI (U.S.A., 1925)**

p.c. Ives-Leventhal Stereoscopiks.  
d. Jacob F. Leventhal. ph. Jacob F. Leventhal.  
l.p. Documentary.  
c.c. 1 R. Sil.  
Stereoscopiks. (Jacob F. Leventhal, Frederick Eugene Ives).  
A taxi runs away out of control.  
(See LUNA-CY.)

**RURAL AMERICA (U.S.A., 1915)**

p.c. Edwin S. Porter. A Jesse L. Lasky and Adolph Zukor presentation.  
d. Edwin S. Porter. ph. Edwin S. Porter.  
l.p. Documentary.  
c.c.  
Porter-Waddell 3-D.  
Travelogue of implied content.  
(See JIM THE PENMAN.)

**RUSSKIE ETYUDI (U.S.S.R., 1969)**

p.c. Gorki Film Studio.  
d. Yekaterina Stashevskaya. ph. A. Panasyuk.  
l.p. Documentary.  
Sovcolor. 20 mins S  
Stereo 70.  
A film concert.  
pet: Russian Sketches

**SAMOUVERENNIY KARANDASH (U.S.S.R., 1955)**

p.c. Gorki Film Studio.  
d. Vladimir Sukhobokov. ph. B. Gokke.  
l.p. Rumyantsev (Karandash).  
Sovcolor. 19 mins.  
Stereokino.  
Comedy short  
pet: The Self-Assured Karandash

**SEA DREAM (U.S.A., 1978)**

p.c. MLF Productions for Marineland.  
d. Murray Lerner. ph. Murray Lerner with Billie  
Steiner, Bill A. Stensvold, Ernest McNabb, Jordan Klein.  
l.p. Documentary. Narrator: Alexander Scourby.  
Eastman Color. 23 mins. Q and S  
Spacevision.  
A frisby flies into the hand of a beach player...it flies out to the  
audience...chased it changes its shape...the audience is taken on an  
impressionistic experience of nature and life.  
(Made especially for Marineland, Florida, U.S.A., limited  
commercial showings have occurred. The film was apparently the first  
official 3-D film ever shown at the Cannes Film Festival.)

**SECHS MÄDELS ROLLEN INS WOCHENEND (Germany, 1939)**

p.c. Boehner-Film.  
d. ph. Kurt Gewissen.  
l.p.  
b.w. 13 mins.  
Raumfilm-System Zeiss-Ikon.  
Light comedy about a group of girls who go on a camping holiday.  
pet: Six Girls Get Away Into the Weekend. Normally listed as "Six  
Girls Drive Into The Weekend", a not unrealistic translation as the  
German verb 'rollen' has implications of mechanical assistance.

**A SOLID EXPLANATION (G.B.,1951)**

p.c. Pathé Documentary Unit for British Film Institute.

d. Peter Bradford. ph. Reginald W. Cavender.

l.p. Documentary. Narrator:Desmond Walter Ellis.

b.w. 10 mins.

Stereo Techniques(BFI). (Raymond Spottiswoode).

Between visits to a zoo, 3-D is explained with examples of items extended out into the audience.

(See note after AROUND IS AROUND. A stereophonic track may have been added later.)

**SOLNECHNIY KRAI (U.S.S.R.,1950)**

p.c. Stereokino Film Studio.

d. Matvey Volodarsky. ph. S. Rubashkin.

l.p. Documentary.

Sovcolor.

Stereokino.

A travelogue of the Crimea, Russia, this features scenery, rest-homes and children's camps.

(See note after KARANDASH NA LIDU. The late Ivor Montagu was impressed by a scene in which two children balanced astride a log joust at each other remarking 'one's own eyes seem in sudden physical jeopardy from the...pole-end'.)

pet: Sunny Land.

**SPOOKS (U.S.A.,1953)**

p.c. Columbia.

d. Jules White. ph. Lester H. White.

l.p. The Three Stooges, Philip Van Zandt, Norma Randall, Tom Kennedy, Johnny Kascier.

sepia. 16 mins.

Columbia 3-D and WS(c).

Detectives are hired to find their employer's daughter who is held captive by a mad doctor.

(A c.c. single strip 16mm. anaglyphic version was issued in 1979.)  
'..an amusing novelty, but not..enough to send theaters into uproar.' - Leonard Maltin, "Movie Comedy Teams".

**SPORTOLÓ FIATALOK (Hungary,1953)**

p.c. Mafilm.

d. Tibor Préda. ph. Félix Bodrossy.

l.p. Documentary.

b.w. 21 mins.

S

Plasztikus Film.

Documentary about theoretical and practical education at the School of Physical Education.

pet: Sporting Youth.

**SREDI ZVEREI (U.S.S.R.,1949)**

p.c. Stereokino Film Studio.

d. Ya. Kaplunov. ph. A. Astafiev.

l.p. Documentary.

Sovcolor.

Stereokino.

Nature film about Moscow's zoo.

pet: Among The Wild Animals.

**STEREO HIRADÓ EGY (Hungary,1952)**

p.c. Mafilm.

d. Félix Bodrossy. ph. Félix Bodrossy.

l.p. Documentary.  
Orwo Color. 11 mins. S  
Plasztikus Film.  
Record of the May Day celebration in Budapest, Hungary.  
pet: Stereo Newsreel One.

**STEREO HIRADÓ HAROM (Hungary, 1954)**

p.c. Mafilm.  
d. Félix Bodrossy. ph. Félix Bodrossy.  
l.p. Documentary.  
Orwo Color. 13 mins. S  
Plasztikus Film.  
Newsreel of political events of the time.  
pet: Stereo Newsreel Three.

**STEREO HIRADÓ KETTO (Hungary, 1953)**

p.c. Mafilm.  
d. Félix Bodrossy. ph. Félix Bodrossy.  
l.p. Documentary.  
Orwo Color. 7 mins. S  
Plasztikus Film.  
Newsreel of political events of the time.  
pet: Stereo Newsreel Two.

**SUMMER ISLAND (G.B., 1953)**

p.c. Film Partnership/Stereo Techniques.  
d. Robert Angell. ph. Wolfgang Suschitzky.  
l.p. Documentary. Narrator: Jack Ralph.  
Ferraniacolor. 18 mins.  
Stereo Techniques(BFI). (Charles W. Smith).  
Travelogue of Madeira's local produce, scenery and folk dances.  
(Charles W. Smith notes the narrator as James Cameron which  
conflicts with information supplied by MFB.)

**SUNDAY IN STEREO (U.S.A., 1953)**

p.c. Paillard.  
d. ph.  
l.p. Documentary.  
Kodachrome.  
Bolex Stereo.  
A look at life on Sunday in America.  
(Part of the TRIORAMA show.)

**SUNSHINE MINERS (G.B., 1951)**

p.c. National Coal Board in association with Stereo Techniques.  
d. Jack Chambers. ph. Wolfgang Suschitzky.  
l.p. Documentary.  
b.w. 6 mins.  
Stereo Techniques(BFI). (Raymond Spottiswoode),  
Report on open-cast coal mining in Britain and the miners made for  
the National Coal Board.

**SZÍNES SZÓTTES (Hungary, 1954)**

p.c. Mafilm.  
d. Félix Mariassy. ph. Félix Bodrossy.  
l.p. Folk dance groups.  
Orwo Color. 26 mins. S  
Plasztikus Film.  
Selection from the Second National Festival Of Folk Dance Groups.  
pet: The Merry Competition.



**TÉLI REGE** (Hungary, 1953)

p.c. Mafilm.

d. Félix Bodrossy.

ph. Félix Bodrossy.

l.p. Marianne Nagy, László Nagy, Gyorgyi Botond, Éva Szőlósi,  
Orwo Color. 25 mins. S

Plasztikus Film.

Short story about two young lovers who are separated which is but a chance for Hungarian figure skaters to perform an ice-ballet on Stalin's birthday.

pet: Wintertime Tale.

**THIRD DIMENSIONAL MURDER** (U.S.A., 1940)

p.c. M.G.M. A Pete Smith Metroscopix Special.

d. George Sidney.

ph. Walter Lundin.

p.c. Edward Payson, Dave O'Brien. Narrator: Pete Smith.

c.c. 7 mins.

Metroscopix.

A detective is trapped in a spooky house full of monsters in this parody of the horror films popular at this time.

(Known by a variety of titles, the above is from the film.)

**THIS IS BOLEX STEREO** (U.S.A., 1953)

p.c. Paillard.

d.

ph.

l.p. Documentary.

Kodachrome.

Bolex Stereo.

A travelogue including a roller coaster ride.

(Part of the TRIORAMA show.)

**3-D MANIA** (France, 1982)

p.c.

d.

ph.

l.p.

c.

30 mins.

Unknown system. Probably anaglyphically presented.

Pornographic short.

(This was a video release which also enjoyed specialist cinema release - it was reportedly shown in Greece in cinema venue(s).)

**TIME FOR BEANIE** (U.S.A., 1952)

p.c. Gulu. An Arch Oboler Productions presentation.

d. Arch Oboler.

ph. Josef Biroc, Lothrop B.

l.p. Lloyd Nolan, Bob Clampett.

/ Worth.

AnscoColor. 6 mins.

Natural Vision 3-Dimension. (Milton L. Gunzburg).

Promotional film to explain Natural Vision 3-Dimension to the public using puppets from a television show of the era, an ophthalmologist assures that there will be no eye-strain and a suitably proportioned Miss 3-D explains: 'So much space, it's a new sense of freedom'.

**TOBIDASHITA NICHIIYOBI** (Japan, 1953)

p.c. Toho Kukushiki Kabuski Kaisha.

d. Takeo Murata.

ph. Jun Yasumoto.

l.p. Daisuke Inoue, Kyoko Aoyama, Takeshi Ueda, Kazuyo Mochida, Kaiko Mori, Masamichi Hida, Chigusa Soda.

b.w.

11 mins.

Tovision.

pet: Runaway Sunday.

**TRIORAMA (U.S.A., 1953)**

p.c. Paillard.

d. Various.

ph. Various.

l.p. Documentary.

Kodachrome.

37 mins.

Bolex Stereo.

Composite of AMERICAN LIFE, INDIAN SUMMER, SUNDAY IN STEREO, and THIS IS BOLEX STEREO.

(This played at the Rialto Theatre in New York City, U.S.A. The venue was more noted for its programmes of sex and gore!)

**TWO GUYS FROM TICK RIDGE (U.S.A., 1972)**

p.c. United Producers.

d.

ph.

l.p.

Eastman Color.

20 mins.

Optovision. (Richard Kay).

Sex film.

**UNKNOWN TITLE (France, 1953)**

François Savoye's Cyclostéréoscope was installed in a Paris cinema and could be used with any two-strip system. Just what was shown is not known but available stills and logic suggest that a travelogue film was possibly produced and directed by Savoye to demonstrate his rather complicated system. It may possibly bear the same name as the system and would have been filmed in a twin film - probably 35mm. - system.

**UNKNOWN TITLE (Holland, 1953)**

p.c. Filmfactory 'Profilti'.

d.

ph.

l.p. Documentary.

c.

Dual 35mm. based on F.H. Reijnders' principles. (Dr. Frans H. Reijnders).

(This short, more details of which are unknown, was commercially shown at the Apollo Theatre, The Hague, Holland, on July 8, 1953.)

**UNKNOWN TITLE (U.S.S.R., 1940)**

p.c. Nikolai V. Ekk.

d. Nikolai V. Valyus.

ph. F. Provorov.

l.p. Probably a documentary.

c. (three colour system).

Dual film/twin camera.

(Claimed by Valyus as Russia's first three-colour stereoscopic film. It may not have had a true commercial showing for there was a steady flow of experimentation in Russia at the time. As a landmark in the Russian history of 3-D, it merits inclusion here.)

**UNTITLED (U.S.A., 1922)**

p.c. Televue.

d.

ph.

l.p. Documentary.

b.w.

Sil.

Televue (part).

The prologue of an 85 mins. show including M.A.R.S., this consisted of effects including a dragon rising from the orchestra pit, experimental drawings, still pictures, film of the Hopi and Navajo Indians, and a travelogue of the Canadian Rockies and Arizona.

'The Televue Corporation has made and exhibited genuinely stereoscopic motion pictures...which may mark an epoch in the

development of cinematography.' - "New York Times", December 28, 1922.

**V ALLEYAKH PARKA (U.S.S.R., 1952)**

p.c. Gorki Film Studio.  
d. Andrei G. Boltyanskiy. ph. Dmitri V. Surenskiy.  
l.p. Documentary.  
Sovcolor. 9 mins.  
Stereokino.  
Fun in Moscow's Luna Park.  
pet: Pathways In The Park.

**VASHU LAPU, MEDVEDI (U.S.S.R., 1969)**

p.c. Mosfilm Studio..  
d. Tamara Lisitsian. ph. A. Panasyuk.  
l.p.  
Sovcolor. 27 mins. S  
Stereo 70.  
Story about a tame bear.  
pet: Give Your Paws, Bear

**VAYKAL, KRASOTA-TO KAKAYA (U.S.S.R., 1982)**

p.c. Central Studios for Documentary Films.  
d. Eugeni Legat. ph. Eugeni Legat.  
l.p. Documentary.  
Sovcolor. 38 mins.  
Stereo 70.  
Lake Baikal, famed for its salmon, is explored both historically and geographically with emphasis on wild life.  
pet: Baikal, What Beauty.

**V BOLGARIYU ZIMOY (U.S.S.R., 1981)**

p.c. Mosfilm Studio.  
d. Yu. Pritula. ph. A. Melkumov.  
l.p. Documentary.  
c. 10 mins.  
Stereo 70.  
Travelogue of Bulgaria in wintertime.  
pet: To Bulgaria In Winter.

**VINTAGE '28 (G.B., 1953)**

p.c. Film Partnership/Stereo Techniques.  
d. Robert Angell. ph. F. Gamage.  
l.p. Desmond Montgomery, Julian Orchard.  
b.w. 14 mins.  
Stereo Techniques (BFI). (Godfrey Jennison).  
A young American explains his love for and experiences with vintage cars.

**VYCHADNOII DYENI V MOSKVYE (U.S.S.R., 1938)**

p.c. A.L. Ptushko.  
d. Nikolai V. Ekk. ph. Nikolai S. Renkov.  
l.p. Documentary.  
c.c.  
Dual 35mm. anaglyphic. (Nikolai Valyus).  
Possibly a travelogue of Moscow.  
(One of a number of films that Valyus claims to have made with the same camera as used for this. It is likely that this was the only one to have received a commercial showing. Production year also claimed as 1940.)

pet: Day Off In Moscow.

**WASHINGTON D.C. (U.S.A.,1923)**

p.c. William Van Doren Kelley.

d. William Van Doren Kelley. ph.

l.p. Documentary.

c.c. 1 R. Sil.

Plasticon. (William Van Doren Kelley).

Travelogue of the area of the title.

**WATASHI WA NERAWARETE IRU (Japan,1953)**

p.c. Toho Kukulai Kabushiki Kaisha.

d. Shigeru Tajiri. ph. Jun Yasumoto.

l.p. Akiko Sasaki, Yuriko Tashiro, Akiko Shima, Ichiro Chiba.

b.w. 19 mins.

Tovision.

pet: Someone's After Me (with intent to kill).

**THE WILD RIDE (U.S.A.,1977)**

p.c. SVI for Monarch Releasing. An Allan Shackleton presentation.

d. Daniel L. Symmes. ph. Chris J. Condon, John A.

l.p. / Rupkalvis.

Eastman Color. 17 mins.

StereoVision and StereoScope.

Keystone Kops style chase.

(Re-released by StereoVision International with '4-D' advertising.)

**THE WINNERS (U.S.A.,1981)**

p.c. StereoVision International?

d. ph.

l.p.

Eastman Color. 4 mins.

StereoVision (ana).

Short about a black uni-cycling, basketball playing circus act.

**YOSEMITE VALLEY (U.S.A.,1922)**

p.c. Harry K. Fairall.

d. Harry K. Fairall. ph. Harry K. Fairall.

l.p. Documentary.

c.c. 1 R. Sil.

Fairall.

Travelogue of the area of the title.

(This preceded THE POWER OF LOVE.)

**ZDRAVSTVUY, SOCHI (U.S.S.R.,1977)**

p.c. Mosfilm Studio.

d. Genrih Brenner. ph. Sergei Rozhkov.

l.p. Documentary.

Sovcolor. 13 mins.

Stereo 70 and WS.

Dedicated to Russia's famous sanitorium and the beauty of the health resort area.

pet: Greetings, Sotchi.

**ZIEGFELD MIDNIGHT FROLIC (U.S.A.,1929)**

p.c. Paramount Famous Lasky. A Jesse L. Lasky and Adolph Zukor presentation. A Ziegfeld Follies Film.

d. Joseph Stanley. ph.

l.p.

80

b.w. and c.c. 16 mins.?  
Musical comedy.  
Porter-Waddell 3-D (part).  
(Contains a few scenes in 3-D.)

**ZOO SNAPSHOTS** (G.B., 1953)

p.c. Peak Films.  
d. J.S. Frieze. ph. J.S. Frieze.  
l.p. Documentary.  
Kodachrome. 3 mins.  
Bolex Stereo.  
Contents implied by title.

**ZOWIE** (U.S.A., 1925)

p.c. Ives-Leventhal Stereoscopiks.  
d. Jacob F. Leventhal. ph. Jacob F. Leventhal.  
l.p. Documentary.  
c.c. 1 R. Sil.  
Stereoscopiks. (Jacob F. Leventhal, Frederick Eugene Ives).  
A display of trick effects with items being thrown at the audience.  
(See LUNA-CY)

**ZUM GREIFEN NAH** (Germany, 1937)

p.c. Boehner-Film.  
d. Kurt Engel. ph. Karl Schroder.  
l.p. Documentary.  
b.w. 11 mins.  
Raumfilm-System Zeiss-Ikon.  
Promotional film for life assurance with a story set in a fairground.  
(The first of the Zeiss-Ikon films to have a story-line.)  
'Not since the advent of sound film has any technical innovation in the cinema taken on a character so sensational...so keenly sounded the attention of the general German public as that presentation of "Zum Greifen Nah".' - "La Technique Cinématographique", March, 1938.  
pet: You Can Nearly Touch It.

**ZUR GESCHICHTE DES DEUTSCHEN WERBEFILMS** (Germany/W. Germany, Various years)

p.c. Various.  
d. Various. ph. Various.  
l.p. Documentary.  
c. and b.w.  
Probably Raumfilm-System Zeiss-Ikon (part).  
A look at German advertising films 1910-1956 including rediscovered and unusual items, some in 3-D (probably the Volkswagen shorts).  
(This was shown at the Berlin FilmFest, 1980, and was presented in association with the German Cartoon Film Association.)  
pet: On The History Of German Advertising Films.

**EROS**  
FILMS

# FIRST BRITISH 3D MUSICAL HARMONY LANE

STARRING  
**MAX BYGRAVES**  
BEVERLEY SISTERS · SVETLANA BERIOVA  
(By permission of the Covent Garden Ballet Co.)  
Produced by Daniel M. Angel.  
Directed by Lewis Gilbert.

IN COLOR BY **TECHNICOLOR** AND **3D**

# CASPER

THE FRIENDLY GHOST  
A PARAMOUNT  
SHORT

"BOO-MOON"

**COMING SOON!**

**METROSCOPIX**

**3-DIMENSION**

**METRO-GOLDWYN-MAYER presents METROSCOPIX**  
 consisting of Audioscopiks produced by  
 J. F. LEVENTHAL and J. A. NORLING  
 and Third Dimensional Murder

You'll  
 LAUGH  
 ... You'll  
 GASP  
 ... You'll  
 SCREAM

**EXTRA!**

**BUGS BUNNY**  
 in **3D!**  
 'LUMBER JACK-RABBIT'

**WB**

**A WARNER BROS.  
 LOONEY TUNE CARTOON**

© Warner Bros.

Section b.

**ADVENTURES IN MUSIC - MELODY (U.S.A., 1953)**

p.c. Walt Disney.

d. Charles A. Nichols, Ward Kimball. ph. Art Cruickshank.

l.p. Animated characters - Professor Owl.

Technicolor. 10 mins.

Disney 3-D.

Professor Owl and his students explore the field of melody and find, eventually, the epitome of symphonic presentation.

**THE ADVENTURES OF SAM SPACE (U.S.A., 1954)**

p.c. Volcano. An Edward L. Alperson presentation.

d. Arthur C. Pierce, Paul G. Sprunk. ph.

l.p. Puppet characters.

Eastman Colour. 20 mins.

Dual 35mm. and SuperScope. Presented in Stereo-Vision and CinemaScope  
Science fiction adventure set in the year 2001 when Earth is at war with pirate planets.

(This has a strange history. Though Pierce wrote, co-produced and co-directed this children's film which featured some eighteen puppets each 8 inches <20 cm.> tall, it never found distribution at the time of its production and had to wait until the release of SEPTEMBER STORM for a showing. The film was believed lost and only a shortened version, 11 mins., in black and white now exists.)

aka: SPACE ATTACK.

**BOO MOON (U.S.A., 1953)**

p.c. Famous Studios.

d. Seymour Kneitel.

ph. Leonard McCormick.

l.p. Animated characters - Casper.

Technicolor. 8 mins.

Stereotoon and WS(c).

Ghosts travel across the skies to the Moon.

'...took the opportunity to try an offbeat, science fiction type story.' - Leonard Maltin, "Of Mice And Magic".

**FOREST (U.S.A., 1978)**

p.c. Larry Cuba.

d. Larry Cuba.

ph. Larry Cuba.

l.p. Animation.

Kodachrome.

Lipton dual Super 8mm.

Computer generated dimensional shapes.)

(Another amateur film that has enjoyed commercial showings.)

**HYPNOTIC HICK (U.S.A., 1953)**

p.c. Walter Lantz.

d. Don Patterson.

ph.

l.p. Animated characters - Woody Woodpecker, Buzz Buzzard.

Technicolor. 6 mins.

Lantz 3-D and WS(c). (William E. Garity).

Woody tries out his hypnosis technique on Buzz.

**KELLOGG'S CORNFLAKES (G.B., 1953)**

p.c. Theatre Publicity for the Kellogg Company.

d.

ph. Charles W. Smith.

l.p. Puppet characters.

Eastman Color? 2 mins.

Stereo Techniques(BFI). (Charles W. Smith).



Advertising film for the famous cereal company using stop-motion. A little puppet jumps out of the packet onto a bowl of cornflakes and delivers a short speech.

(The above may not be the correct title. The running time is an estimate based on those prevalent then.)

**KOGDA POYUT MUZHCHINYA (U.S.S.R., 1980)**

p.c. Tallinfilm.

d. Heino Pars.

ph. Arvo Nuut.

l.p. Puppet characters.

Sovcolor.

26 mins.

Stereo 70.

A film dedicated to the Men's Academic Chorus of Estonia and its founder, the chief conductor, Gustav Ernesaks.

pet: When Men Sing.

**LUMBER JACK RABBIT (U.S.A., 1954)**

p.c. Vitaphone/Warner Bros.

d. Charles M. Jones.

ph.

l.p. Animated characters- Bugs Bunny.

Technicolor.

7 mins.

Burton 3-D and WS(c).

Bugs finds himself in the land of the giant tree-feller, Paul Bunyan. Everything around him is enormous. He soon gets into BIG trouble but gets out of it as only Bugs can!

'This cartoon does not seem to take full advantage of the 3-D medium.' - "The Motion Picture Exhibitor".

**NOW IS THE TIME (TO PUT ON YOUR GLASSES) (G.B./Canada, 1951)**

p.c. National Film Board Of Canada in association with the British Film Institute.

d. Norman McLaren.

ph.

l.p. Abstract animation.

Technicolor.

3 mins.

S

Stereo Techniques(BFI).

Animation experiments on a grid of receding planes with simple forms planted on each plane.

(See note after AROUND IS AROUND.)

**OEDIPUS AT COLONNUS (U.S.A., 1978)**

An Italian source notes four animated films made by David Erlich between 1978 and 1984 stating that they are among the 'more convincing results in the field of holography'. It is logical to assume **RANKO'S FANTASY** (1983), **PHALLACY** (1983) and **STABILIA** (1984) were also made stereoscopically (moving holography is not as yet with us). Certainly the title above was shown at both Annecy, Switzerland, and Zagreb, Yugoslavia, film festivals. A Greek source also confirms it as being made in 3-D.

**OWL AND THE THE PUSSYCAT (G.B., 1953)**

p.c. Halas and Batchelor Cartoon Films in association with Stereo Techniques.

d. Alan Crick or John Halas.\*

ph.

l.p. Animated characters. Singer: Maurice Bevan.

Technicolor.

6 mins.

Stereo Techniques(BFI). (Charles W. Smith).

Animated version of Edward Lear's famous poem.

(\* An American source quotes the former, MFB the latter as director.)  
'The extra dimension, the colour and the design are all used with discretion and taste.' - "Monthly Film Bulletin", July, 1953.

**PLAN 3-D FROM OUTER SPACE (U.S.A.,1985)**

p.c. MLF/Digital.  
d. Murray Lerner. ph.  
l.p. Animated characters.  
Eastman Color. 3 mins.  
Digital 3-D (Computer generated).  
Sci-fi short.

**POPEYE, ACE OF SPACE (U.S.A.,1953)**

p.c. Famous Studios.  
d. Seymour Kneitel. ph. Leonard McCormick.  
l.p. Animated characters - Popeye.  
Technicolor. 7 mins.  
Stereotoon and WS(c).  
Popeye is captured by Martians and is subjected to torture by them.  
Unfortunately for them, they do not know about spinach!

**STEREO FILM (U.S.A.,1952)**

p.c. Oscar Fischinger.  
d. Oscar Fischinger. ph. Oscar Fischinger?  
l.p. Abstract animation.  
c. 1 min.\*  
Dual 16 mm.  
Different coloured brush strokes create rectangles which gradually fill the screen, hanging in space at different distances. One set forms a perfect V alignment with the arms forming exact perspective close to the viewer.  
(\* The running time is about a half minute, in fact. This has not found commercial release doubtless due to its experimental nature. It has had public showings, understandably so in the light of the maker's standing and his previous work with Walt Disney.)

**SUVENIR (U.S.S.R.,1977)**

p.c. Tallinfilm.  
d. Albert Tuganov. ph. Arvo Nuut.  
l.p. Puppet characters.  
Sovcolor. 11 mins.  
Stereo 70.  
Propaganda film condemning imperialist aggression against the freedom-loving peoples of the world.  
(First stereoscopic puppet film made in Russia.)  
pet: Souvenir.

**THE TELL-TALE HEART (U.S.A.,1953)**

p.c. United Productions of America,  
d. Ted Parmelee. ph. Jack Eckes.  
l.p. Animated characters. Narrator: James Mason.  
Technicolor. 8 mins.  
UPA 3-D. Presented in Nord 3-D.  
Animated version of the Edgar Allan Poe short story.  
(Nominated for an Oscar for Best Animated Short Subject. Strangely, this cartoon was distinguished by an 'X' certificate from the British Board of Film Censors on initial British release, thus restricting it to over sixteens. It was also released in a dual film and WS(c) version.)  
'The technique involved ..is original, daring and expressive.' -  
"Motion Picture Exhibitor".

**TWIRLIGIG (Canada/G.B.,1952)**

p.c. National Film Board Of Canada.  
86

d. Evelyn Lambert. ph.  
l.p. Abstract animation.  
Gevacolor. 3 mins.  
Stereo Techniques(BFI).  
An essay in abstract animation by Norman McLaren.

**VOLZEHEBNOE OZERO (U.S.S.R.,1979)**

p.c. Sojuzmultfilm.  
d. Ivan Ivanov-Vano, Iosif Boyarski. ph. S. Khlebnikov, Sergei /Rozkhov.

l.p. Puppet characters.  
Sovcolor. 21 mins.  
Stereo 70.  
Story of the beautiful Maria, an expert weaver, and her love, Danila, who has to rescue her from the Dream Forest by the Magic Lake.  
(Ivanov-Vano, a veteran director of animated film in Russia, started his career in the 1920s.)  
pet: The Magic Lake.

**WEDGES (U.S.A.,1978)**

p.c.  
d. Richard Hollander. ph. Richard Hollander.  
l.p. Animation.  
Kodachrome.  
Lipton dual Super 8mm.  
Computer-generated geometrical shapes.  
(Commercially shown amateur film.)

**WORKING FOR PEANUTS (U.S.A.,1953)**

p.c. Walt Disney.  
d. Jack Hannah ph. Art Cruickshank.  
l.p. Animated characters - Donald Duck, Chip 'n' Dale.  
Technicolor. 6 mins.  
Disney 3-D.  
Chip 'n' Dale steal peanuts from an elephant and, despite efforts by Donald and the elephant, they trick the latter into giving them more.

**ZHEREBENOK Y JABLOKAKH (U.S.S.R.,1981)**

p.c. Tallinfilm.  
d. Albert Tuganov. ph. E.S. Tyuyur or Arvo Nuut.  
l.p. Animated characters.  
Sovcolor. 13 mins.  
Stereo 70.  
A spotted foal, alone and confused in a strange city, is helped by some children to find his place in life.  
pet: The Spotted Foal.

Section c.

Aerosmith, 1983

**AEROSMITH** (U.S.A., 1982)

p.c.

d. Jonas McCord. ph.

l.p. Aerosmith.

Eastman Color. S

Optimax 111. (Bill Bukowski).

(Used by the rock music group of the title to introduce its concerts in 1983.)

Alton Towers, U.K., 1988?

A 12 mins. colour film of thrills and excitement, produced by the Swiss Meier Vergnugungsbetriebe in the company's Super Cinema 3-D (ana.) with stereophonic sound, was shown at this British theme park.

ASPEX, U.S.A., 1988

**UNKNOWN TITLE** (U.S.A., 1988)

A demonstration film was used using the ASPEX system which involves a shutter installed in the camera with colour fringing encoded on the film when exposed in the camera, here a modified Panavision one. Pale-coloured anaglyphic glasses are required. The film comprised the almost obligatory car chase, action and a musical number from Gladys Knight And The Pips - "Love Overboard". For television purposes it can be viewed without the glasses after conversion to video. The musical item was shown on MTV, though the 3-D aspect was unmentioned.

Automobile Show, Frankfurt, W. Germany, 1953

**PLASTISCHE VORSTELLUNG** (W. Germany, 1953)

p.c. Boehner Film for Volkswagen.

d. Kurt Engel. ph. Kurt Gewissen.

l.p. Documentary.

Agfacolor. 5 mins.

Raumfilm-System Zeiss-Ikon. (Hans Sauer).

Introduction to the Volkswagen car by Erich Witte.

pet: Though open to a number of interpretations, Graphic (vivid) Introduction is the most logical in view of the film's content.

**DER WAGEN UND SEIN WERK** (W. Germany, 1953)

p.c. Boehner Film for Volkswagen.

d. Kurt Engel. ph. Kurt Gewissen.

l.p. Documentary.

Agfacolor. 6 mins.

Raumfilm-System Zeiss-Ikon. (Hans Sauer).

Volkswagen car production at the company's Wolfsburg works.

pet: The Car And Its Works (Factory).

**DER WEISSE TRAUM** (W. Germany, 1953)

p.c. Boehner Film for Volkswagen.

d. Kurt Engel. ph. Kurt Gewissen.

l.p. Documentary.

Agfacolor. 5 mins.

Raumfilm-System Zeiss-Ikon. (Hans Sauer).

A Volkswagen 'beetle' driven by Cordula Grun and Armin Dahlen travels through the snowy Bavarian Alps.....the audience has snow balls thrown at it in this commercial for the car production group.

pet: The White Dream.

Bermuda Tourist Board, Bermuda, 1953

**BERMUDA, ISLAND OF DREAMS** (U.S.A., 1953)

p.c. Paillard for Bermuda Tourist Board.  
d. Ernst Wildi. ph. Ernst Wildi.  
l.p. Documentary.  
Kodachrome.  
Bolex Stereo.  
Tourism promotional film.

Bessie Schoenberg Theatre, Manhattan, New York City, U.S.A., 1983

**? DANCE FILM** (U.S.A., 1983)

p.c.  
d. Tom Mangravite. ph. Tom Mangravite.  
l.p. Glenn-Lund Dance Company.  
c.  
Tri-Delta Stereo.  
Experimental dance routines.  
(Possibly made in silent format for live musical accompaniment.)

Chevrolet, U.S.A., 1986?

**UNKNOWN TITLE** (U.S.A., 1986)

p.c. Gail and Rice for Chevrolet.  
d. ph.  
l.p. Documentary.  
c. 4 mins.  
?  
Promotional short shot partly in California's Magic Mountain Theme Park.

Chicago Museum, Chicago, U.S.A. 1985

**SPACE JOURNEY** (U.S.A., 1985)

p.c.  
d. ph.  
l.p. Documentary.  
c.  
StereoVision.  
Short, probably space travel orientated.  
(Made for the Chapman facility at the Museum.)

La Cité Des Sciences Et De L'Industrie, Paris, France

**HOUSE BUSTERS** (France/U.S.A., 1990)

p.c. OMNI Films/SCVS Production/Cité des Sciences et de l'Industrie.  
d. Siegfried Baldzuhn. ph. Siegfried Baldzuhn.  
l.p. Documentary. Baldwyn, Jacques Deshayes.  
Eastman Color. 12 mins. S  
ESI-3D (ArriVision).  
Jim and Bob attempt to repair a derelict house and meet all sorts of accidents and scares, eventually fighting amongst themselves.  
aka: LA MAISON EN FOLLIE

**RÉCIF** (France/U.S.A., 1989)

p.c. OMNI Films/SCVS Production/Cité des Sciences et de l'Industrie.  
d. Siegfried Baldzuhn. ph. Siegfried Baldzuhn.  
l.p. Documentary.  
Eastman Color. 20 mins. S  
ArriVision.  
A fascinating trip into the world of coral reefs in the company of a manta ray, a moray and other fish.  
pet: Reef.

Conti-Gummi-Werke, W. Germany, 1953.

**EINFACH CONTINENTAL** (W. Germany, 1953)

p.c. Boehner-Film for Conti-Gummi-Werke.

d. ph. Kurt Gewissen.

l.p. Documentary.

Agfacolor. 13 mins.

Raumfilm-System Zeiss-Ikon.

Rudolf Platte stars in this short car trip to Italy's Lake Garda.

(It is not known if the first showing in Hamburg, W. Germany, 1954 was a commercial or special venue one.)

pet: Simply Continental.

La Délégation Générale Pour l'Armement, France.

**EN VOL** (France, 1990)

p.c. Films Artistique Et Techniques for the above.

d. ph.

l.p. Documentary.

Eastman Color. 11 mins. S

ArriVision.

Demonstration/sales film for military aircraft featuring spectacular scenes.

(First released on January 7, 1991, this was featured at the Paris, France, Festival Of 3-D in September of the same year.)

'Several visitors said that EN VOL was one of the best 3-D films ever produced - and I can agree.' - Alexander Klein, editor of the German magazine "3-D Magazin".

pet: In Flight.

Disney Centres, U.S.A.

**CAPTAIN EO** (U.S.A., 1986)

p.c. MKD in association with Three DDD Productions.

d. Francis Ford Coppola. ph. Tom Ackerman, Peter Anderson. Cameramen: Ed Barger, Rusty Geller, Douglas Ryan.

l.p. Michael Jackson, Anjelica Huston, Dick Shawn, Tony Cox, Gary Depew, Debbie Carrington, Sydney Sorrenson.

Eastman Color. 17 mins. S

Disney 3-D(1). (Eric Brevig).

An electronic band of mythical space creatures undergoes a magical transformation to help Captain Eo to conquer the forces of darkness.

(This space-age musical was a feature at the Magic Eye Theatre at Disney's Epcot Centre in Florida, U.S.A., where it was first shown on September 19, 1986, and could be seen only there 'and nowhere else in the universe'. Considerable time, money - reported at \$20,000,000 - and technology went into the making of it.)

**JIM HENSON'S MUPPET VISION 3-D** (U.S.A., 1991)

p.c. Walt Disney Productions/Jim Henson Productions.

d. ph.

l.p. Puppets and computer-generated animated characters.

c. 14 mins. S

Dual film 70mm.

A trip to the Muppet Labs to show off their new 3-D technology naturally ends in havoc! Waldo C. Graphic is the 3-D demonstrator and he can change into anything - even Mickey Mouse!

(This concept was developed by the late Jim Henson in 1989 and filming started in June, 1990. It is full of gimmicks, of course, and the audience has to look to the side of the screen to keep an eye on the theatre boxes, watch the all-penguin orchestra in the pit and swivel all the way round to see that all is well with the 'Muppet Vision 3-D Yell & Howl Projector'. Shown at Disney-M.G.M.

Studios, Lake Buena Vista, Florida, following the out-of-court settlement of legal differences between the Henson estate and the Disney Company.)

**MAGIC JOURNEYS (U.S.A., 1981)**

p.c. MLF Productions for Walt Disney. An Eastman Kodak presentation.  
d. Murray Lerner. ph. Paul Ryan.  
l.p. Liddon Cowden, April Gonzales, Paula Hoffman, Sean Hutchinson,  
Kris Nakamura.

Eastman Color. 16 mins. S  
Disney 3-D(1).

Some children blow a dandelion and are transported magically to a number of different places in a short time. The dandelion reforms as the children run back home.

(Featured at the Journeys Into Imagination Pavilion at Future World, Epcot.)

**3-D JAMBOREE (U.S.A., 1956)**

p.c. Walt Disney.  
d. William Beaudine and others. ph. Lester H. White.  
l.p. Jimmy Dodd, Roy Williams, Sharon Baird, Bobby Burgess, Lonnie Burr  
Tommy Cole, Dennis Day, Annette Funicello, Darlene Gillespie.

Technicolor. 26 mins.

Natural Vision 3-Dimension.

The Mickey Mouse Club team entertain and present ADVENTURES IN MUSIC-MELODY and WORKING FOR PEANUTS.

(This ran for about three years in Disneyland's Fantasy Theatre.)

ETE '83, France, 1983

**SENNEVILLE (France, 1983)**

p.c. Kiwi Films.

d. ph.

l.p. Documentary.

c.

StereoVision.

Made especially for this event.

EXPO '84, Canada, 1984

**UNKNOWN TITLE**

p.c.

d. ph.

l.p. Documentary.

c.

S

StereoSpace 70.

**UNKNOWN TITLE (U.S.A., 1984)**

p.c.

d. ph.

l.p. Documentary.

Eastman Color.

S

StereoSpace 70.

(Shown in the U.S. Pavilion.)

The above are known to have been shown but little information is available on them.

EXPO '85, Japan, 1985

**GALAPAGOS ISLAND (Japan, 1985?)**

p.c. Dentsu/Den-El.

d. ph.

l.p. Documentary.

c.  
StereoVision.  
Interest film about the equatorial Pacific Ocean islands.

**UNKNOWN TITLE (U.S.A./Japan, 1985)**

p.c. Digital Productions  
d. ph.  
c.  
l.p. Documentary.  
StereoVision.  
Computer graphics display.  
(Made for the Hitachi Pavilion.)

**UNKNOWN TITLE (Japan, 1985)**

p.c. Dentsu/Den-El.  
d. ph.  
l.p. Documentary.  
c.  
StereoVision.  
(Made for the Hokkaido Pavilion.)

**UNKNOWN TITLE (S. Korea, 1985)**

p.c. Den-El.  
d. ph.  
l.p. Documentary.  
c.  
StereoVision.  
(Made for the Korean Pavilion.)

**MATSUSHITA (Japan, 1985)**

p.c. Dentsu/Den-El.  
d. ph.  
l.p. Documentary.  
c.  
StereoVision.  
(Made for the title company's exhibition.)

**UNKNOWN TITLE (Japan, 1985)**

p.c.  
d. ph.  
l.p. Documentary.  
Eastman Color. S  
StereoSpace 70.  
Children's fantasy including an illusory cube sequence.  
(Made for the Sumitomo '3-D Fantadium' exhibit.)

**UNKNOWN TITLE (U.S.A., 1985)**

p.c.  
d. ph.  
l.p. Documentary.  
c.  
StereoVision 70mm.  
Display of special effects.  
(Promotional film made for the Steel Pavilion exhibit.)

**TETSUREN (Japan, 1985)**

p.c. Dentsu/Den-El.  
d. ph.  
l.p. Documentary.  
c. S  
92



StereoVision 70.  
(Made especially for Expo '85.)

**WE ARE BORN OF THE STARS** (Canada, 1985)

p.c. IMAX for Fujitsu.  
d. Nelson Max. ph.  
l.p. Computer animation.  
c.c. 11 mins. S

**OMNIMAX 3D.**

Consists of animation and computer-generated images and tells of the development of atomic nuclei in the stars to the molecular construction of water. Five billion years of evolution of our solar system are encapsulated in the film.

(Made for the Fujitsu Pavilion, it took some sixteen months to make. It was one of the most popular attractions at the site with visitors waiting an average of four hours to see it.)

EXPO '86, Canada

**ONTARIO-OH!** (Canada, 1986)

p.c.  
d. ph.  
l.p. Documentary.  
c. 20 mins. S

Dual film 70mm. process.

Wild-life film including some outstanding shots of geese in flight.

**TRANSITIONS** (Canada, 1986)

p.c. National Film Board Of Canada for Canadian National.  
d. Colin Low, Tony Ianzelo. ph. Ernest McNabb.  
l.p. Documentary.  
Eastman Color. 21 mins. S

**IMAX 3D.**

Full of effects, timber, trucks, teddy bears and eggs all assault the eyes of the audience. The theme is transport and communication, the latter theme being explored through computer animation in relation to the Canadian communications satellite, ANIK.

(Made for the Canadian Pavilion under sponsorship from Canadian National, the estimated cost of this short was \$10,000,000 including the setting up of the projection presentation.)

Apparently two Russian films in Stereo 70 were also featured at Expo '86, one a nature film, the other a cartoon. Though unidentified, they were in the Stereo 70 format - they will thus be listed elsewhere.

EXPO '90, Japan.

**ECHOES OF THE SUN** (Canada/Japan, 1990)

p.c. Hikari Kinema for Fujitsu.  
d. Roman Kroitor, Nelson Max. ph. Andrew Kitzanuk, Noel /Archambault.  
l.p. Documentary.  
c. 20 mins. S

**IMAX SOLIDO** (wraparound screen).

Documentary about the conversion of sunlight into energy for plants and animals and thus to man using computer graphics and live action.

(This was the first film in the IMAX SOLIDO system.)

'It's delightful!.. "Echoes Of the Sun" is not to be missed.' - John Boyd, "Japan Times", June 18, 1990.

**THE LAST BUFFALO** (Canada, 1990)

p.c. World Wide Films for Suntory.

d. Stephen Low. ph. Andrew Kitzanuk, Noel  
l.p. Documentary. /Archambault.  
c. 27 mins. S

**IMAX 3D.**

A look at the wild life, including, naturally, the buffalo, and the environment of the Canadian west.

(Made for the Suntory Pavilion "Wildlife Needs Wilderness" theme, it has also been featured at IMAX's own 3-D cinema in Vancouver, Canada, in polarized format rather than the original liquid crystal shutter system. The film has also been the first IMAX 3-D film to be shown in America where it was featured at the Six Flags Great American amusement park in Gurnee, Illinois, in May 1991. The IMAX 3-D theatre there is the largest of its kind in the world with a screen 64 feet by 88 feet <19.5m. by 26.9m.> called "Pictorium".) '...a great credit to the skill and patience of the director...and his crew.' - John Gainsborough, "Image Technology", July, 1990.

EXPO '92, Spain

**RELIEVE NAVARRO** (Spain, 1991)

p.c. Cinecorto.

d. L. Enrique Toran

ph. Fernando Arribas, Carlos /Alvarez.

l.p. Documentary.

Eastman Color.

13 mins.

S

StereoVision. (John Rupkalvis).

A look at customs, festivals (including the bull run) produce, nature and way of life in this Spanish province.

(The above, which translates as "3-D Navarra", was made especially for the Navarra pavilion at the Expo.)

Film Effects, U.S.A.

**3-DYNAVISION** (U.S.A., 1973)

p.c. Film Effects.

d.

ph.

l.p. Documentary.

Eastman Color.

3-Dynavision.

(Demonstration film for the company's system. It is said to contain part of "American Bicentennial Film Study", a project by National Film Board of Canada directed by Colin Low, subsequently aborted because of costs.)

Futuroscope, Poitiers, France.

**3-D SAFARI** (France, 1991)

p.c. Bakelit for Futuroscope/Orangina/Conseil General de la Vienne.

d. Marc Sator.

ph. Noel Archambault, Alain

l.p. Johan Rougeul, Hugo Douglas Dufresne /Derobe.

Fujicolor.

22 mins.

S

Hines Lab., U.S.A., system/Verifilm 3-D. (Dual 35mm.).

Teenager Tom realises his dream to touch a lion in a safari reserve in Kenya.

(Verifilm is a French system devised by Bakelit.)

General Motors, U.S.A.

**THE DIMENSIONS OF OLDSMOBILE QUALITY** (U.S.A., 1981)

p.c. Sandy for General Motors.

d. David Seago.

ph. Chris J. Condon.

l.p. Documentary.

Eastman Color.

12 mins.

Future Dimensions.

Sales promotional film for the 1982 Oldsmobile.

**THIS IS PROGRESS (U.S.A., 1953)**

p.c. General Motors.  
d. Raphael G. Wolff. ph. Raphael G. Wolff.  
l.p. Documentary.  
Kodachrome. 4 mins.  
? Dual 16mm.

Record of the technical and design advancements in G.M. cars for the benefit of employees.

Golden Gate International Exposition, San Francisco, U.S.A., 1940

**THRILLS FOR YOU (U.S.A., 1940)**

p.c. Loucks and Norling in association with Polaroid for  
Pennsylvania Railroad.  
d. John A. Norling. ph. John A. Norling.  
l.p. Documentary.  
b.w. 15 mins.

Loucks and Norling 3-D.

Film made for and about The Pennsylvania Railroad.

Heidelberg, Germany.

**HEIDELBERG HISTORY (Germany, 1990)**

p.c. Modern Video Productions.  
d. Mike Gast. ph. Mike Gast.  
l.p. Documentary. Wilfried Baasner.  
c. 25 mins. S

ArriVision. (Polarized presentation).

As implied, a history of the German city of Heidelberg from early times up to the outbreak of World War II.

(Though shown in a commercial cinema - Gloria Filmtheater - in Heidelberg, this 3-D multi-media spectacle is obviously of a specialised nature and unlikely to be shown on cinema circuit release.)

J.V.C., Japan

A promotional film in colour, partially made in a theme/nature park was made about 1986 to promote the company's 3-D television system.

Los Angeles Advertising Club, U.S.A.

Details of the film(s) made for or presented to this organisation by Raphael G. Wolff Studios in 1953 are scarce. Certainly a 16mm. system was used, Wolff himself would probably have directed and the filming would most likely have been with Kodachrome.

Louis Lumière Demonstration Film, France.

**L'ARRIVÉE D'UN TRAIN EN GARE DE LA CIOTAT (France 1934 or 1935)**

p.c. Lumière Film.  
d. Louis Lumière. ph. Louis Lumière.  
l.p. Documentary.  
c.c. 1 min. or less. Sil.

Stéréoscopie Lumière.

A train is seen arriving at a station.

(This was a remake of the famous 'flat' version of 1896 in the system developed and patented, in respect of the special screen used, by Lumière in 1932. The film was shown to the French Académie des Sciences on February 25, 1935, as a prototype. Logically, this must be the film featured in the compilation film THE 3-D MOVIE despite claims that it was a 1903 remake. No such film is listed in the comprehensive catalogue of the two thousand or more films made by the Lumière brothers up to 1907 and L'Institut Louis Lumière of Lyon, France, is also quite categorical that no such film was made

then. It may also have been shown with L'AMI DE MONSIEUR and RIVIERA in the 1936 Paris show.

pet: The Arrival Of A Train At La Ciotat Station.

Lunapark, Lausanne, Switzerland, 1988 and other European Venues

**BOOMERANG** (Switzerland, 1988)

p.c. Meier Vergnugungsbetriebe.

d. ph.

l.p. Documentary.

c. 12 mins. S

Super Cinema 3D (ana.) on half-spherical screen.

A wild ride in a mini-car encounters violent effects - a chain saw, a huge digger, a mouse, an acrobat, bottles and more, including a boomerang, come at the audience.

Other 3-D films are reported as being shown at this venue including **LE LION DE VENISE** (The Lion of Venice) of which details are unknown. The screen at the venue is an inflated one with a metallic surface. The company appears to have made some twelve films in all of 12 mins. each, including the Alton Towers, G.B., one.

McCarthy Surgical Instruments, G.B.

**MICROSURGERY FOR STROKES** (G.B., 1981)

p.c. Cygnet Guild Communications / Stereo Image Techniques for  
McCarthy Surgical Instruments.

d. ph. Charles W. Smith.

l.p. Documentary.

Eastman Color. 20 mins.

Dual 16mm. assembled by Charles W. Smith.

Of implied content, this is for strong stomachs only! Brain micro-surgery through a hole drilled in the head as seen through a stereo microscope!

(In 1978, Charles W. Smith assembled a special dual 16mm. rig and some test films were made over a wide range of subjects and experimental scenes shot for a number of companies. Four completed films survive - the above, **LIGHTING IN PERSPECTIVE**, **THE PURSUIT OF EXCELLENCE** and **RANK XEROX STRIKES BACK**.)

Maine Dairy Council, U.S.A.

**FOUR-D** (U.S.A., 1953)

p.c. H.G. Hawes for Maine Dairy Council.

d. H.G. Hawes. ph. H.G. Hawes,

l.p. Documentary.

Kodachrome. 4 mins.

Nord 3-D.

Promotional film for the dairy group.

Marine Land, Florida, U.S.A.

**SEA DREAM**

This is included here since it was originally made for this venue. See Section a. for details.

Medical, U.S.A.

**STOMACH OPERATION** (U.S.A., 1953)

p.c. Floyd Ramsdell.

d. Floyd Ramsdell. ph. Floyd Ramsdell.

l.p. Dr. Samuel Marshall and members of the staff of Lahey Clinic.

Kodachrome.

Ramsdell 3-D.

Demonstration of techniques for the title subject.

Mobile Theatre, U. S. A.

**A WAY OF THINKING** (U. S. A. , 1954)

p. c. Floyd Ramsdell.

d. Floyd Ramsdell.

ph. Floyd Ramsdell.

l. p. Documentary.

Kodachrome.

Ramsdell 3-D.

(Shown only in mobile theatres.)

Museum For Science And Industry, Rockefeller Centre, New York  
City, U. S. A.

**UNKNOWN TITLE** (U. S. A. , 1936)

From early 1936 there was apparently a single strip stereoscopic movie shown at the above venue. It was shown for a number of years and repeated during each day.

Nagano Science Museum, Japan

**JOURNEY TO INFINITY** (Japan, 1984)

p. c. Gaaken.

d.

ph.

l. p. Documentary.

c.

S

StereoVision.

Science film made especially for the above museum.

NASA, U. S. A.

**TURBULENCE STRUCTURES IN A NUMERICALLY SIMULATED BOUNDARY LAYER**  
(U. S. A. , 1991)

p. c. Ames Research Centre, NASA.

d.

ph.

l. p. Documentary.

Eastman Color.

10 mins.

S

Dual 35mm.

Research film on fluid movement.

(Three years in the making using computer animation with each frame computed by Cray computer, this was shown at the Festival Of 3-D in Paris, France, September, 1991. Short extracts from **SIMULATED PLANETARY EXPLORATION** and **GAS TURBINE FLOW SIMULATION**, two Eastman Color films in course of production in the same stereoscopic filming system, were also shown. Though the titles are highlighted, only time will tell if they are the ultimate ones.

National Packaging Exposition, Chicago, U. S. A. 1953

**PACKAGING ... THE THIRD DIMENSION** (U. S. A. , 1953)

p. c. Academy for Stone Container.

d. Bernard Howard.

ph. Stan Vrba.

l. p. Documentary.

Kodachrome.

10 mins.

Bolex Stereo.

(Made for Stone Container for the above event.)

Niigata Science Museum, Japan

**UNKNOWN TITLE** (Japan, 1982)

p. c. Dentsu/Den-El.

d.

ph.

l. p. Documentary.

c.

17 mins.

S?

StereoVision.

Specially made film for this museum.

Olympic Games, Germany, 1936

**UNKNOWN TITLE** (Germany, 1935)

p.c. Zeiss-Ikon in association with Physikalisch-Technischen

d. ph. / Reichsanstalt.

l.p. Documentary.

b.w.

Sil.

Raumfilm-System Zeiss-Ikon. Dual 16mm. Filmed with slow-motion cameras.

Display of German athletes for promoting the Olympic Games.

Panasonic (Matsushita) Electronics, Japan

In 1982 Robert Abel and Associates made a computer animated short of about 5 mins. in colour for the above company. This was reported as being shown at an exhibition or trade fair as well as a 3-D festival. This is probably the same as the experimental commercial which the company made for television featuring a computer-generated paper glider flight.

Parrish, U.S.A.

**UNKNOWN TITLE** (U.S.A., 1953)

p.c. Robert Parrish.

d. Robert Parrish. ph.

l.p. Documentary.

Kodachrome.

Parrish 3-D.

(Made solely to promote the stereoscopic filming system.)

Philips, G.B.

**LIGHTING IN PERSPECTIVE** (G.B., 1980)

p.c. Cygnet Guild Communications / Stereo Image Techniques for Philips Lamps.

d. ph. Charles W. Smith.

l.p. Documentary.

Eastman Color. 17 mins.

Dual 16mm. assembled by Charles W. Smith.

(Film made for the British lamp division of Philips.)

Philips, Holland

**STAR OF THE SCREEN** (Holland, 1953)

p.c. Joop Geesink Filmproduction - Dollywood.

d. Joop Geesink. ph.

l.p. Documentary. Puppet characters.

c. 2 mins. S

Dual 35mm. based on advisor Dr. Frans J. Reijnders' principles. The double film rig followed Frank A. Weber's instructions.

(This promotional film for Philips projectors is said to be the first European puppet film in 3-D. A copy exists in the Nederlands Filmmuseum. Made at a cost of about Hfl.30,000, it debuted on April 30, 1953, and was subsequently shown at the U.K. Scientific Film Congress on September 24, 1953.)

Pola Lux, W. Germany

**POLA LUX** (W. Germany, 1953)

p.c. Pola Lux.

d. ph.

l.p. Documentary,

Agfacolor.

Pola Lux.

(Promotional film of uncertain title for the stereoscopic system.)

Polaroid, U.S.A.

Edwin H. Land presented this early example of the possibilities of full colour stereoscopic filming in 1935. (Dual film in Kodachrome.)

Pritchard Services, G.B.

**THE PURSUIT OF EXCELLENCE** (G.B., 1981)

p.c. Cygnet Guild Communications / Stereo Image Techniques for Pritchard Services.

d. ph. Charles W. Smith.

l.p. Documentary.

Eastman Color. 18 mins.

Dual 16mm. assembled by Charles W. Smith.

(Promotional film for the cleaning / services to industry group.)

Rank Xerox, G.B.

**RANK XEROX STRIKES BACK** (G.B., 1981)

p.c. Cygnet Guild Communications / Stereo Image Techniques for Rank Xerox.

d. ph. Charles W. Smith.

l.p. Documentary.

Eastman Color. 7 mins.

Dual 16mm. assembled by Charles W. Smith.

(Promotional film for the photocopy equipment group.)

Reebok, U.S.A.

**UNKNOWN TITLE** (U.S.A., 1988)

p.c. Robert Caren Productions for Reebok.

d. ph.

l.p. Documentary.

c. 12 mins.

StereoVision.

(Promotion film for the Reebok sports gear company.)

Renault, France.

**FAMILY CIRCUS** (France, 1989/90)

p.c. Synchronie Productions for Renault.

d. Philippe Muyl. ph. Peter Letomisky.

l.p. Documentary.

Eastman Color. 7 mins. S

Unknown 70mm. side-by-side system.

Filmed in Los Angeles, U.S.A., this was made solely for Renault employees and is about the car manufacturing company.

Samuel Goldwyn, U.S.A.

A demonstration short, probably made by a polarized dual camera format developed by Goldwyn's company was reportedly shown in 1935.

Sears, Roebuck, U.S.A.

**SEARS SALES** (U.S.A., 1953)

p.c. Academy for Sears, Roebuck.

d. Bernard Howard. ph. Stan Vrba.

l.p. Documentary.

Kodachrome.

Bolex Stereo.

(Instructional film for this retail company's sales staff.)

Six Flags Corp., U.S.A.

**THE SENSORIUM** (U.S.A., 1984)

p.c. Infinity Filmworks for Landmark Entertainment.

d. Keith Melton. ph. Steve Schklair.

i.p. Documentary.

Eastman Color.

S (see note)

ArriVision. (WS). (Stan Loth).

A turn-of-the-century trip through American pastimes and sports.

(Made for the Six Flags Corp., production was budgeted in Spring, 1984, at \$500,000. For effects, no holds were barred and included: 3-D, wide-screen, multiple-track discrete sound, 'bodysonic' seats and 'Scent-a-Vision'! The film contains several large scenes with more than one hundred costumed extras and dancers.)

StereoVision, U.S.A.

**3-D ON PARADE** (U.S.A., 1981)

p.c. StereoVision.

d. Chris J. Condon.

ph. Chris J. Condon.

l.p. Documentary.

Eastman Color.

5 mins.

StereoVision.

(Demonstrational film of the company's lenses.)

Stichting Universitaire Film (Foundation For University Films), Holland.

**UNKNOWN TITLE** (Holland, 1950)

p.c. Stichting Universitaire Film.

d.

ph.

l.p. Documentary. Prof. Dr. H.M. Weve and his assistants and staff.

c.

Dual 16mm. (Dr. Frans H. Reijnders).

Educational record of a cornea transplant by the above mentioned eye-surgeon of Utrecht, Holland.

(This was used for educational purposes but was also shown at the Photo and Film Exhibition, Amsterdam, Holland, June or July, 1952.)

Stone Container, U.S.A.

**YOU AND STONE CONTAINER** (U.S.A., 1953)

p.c. Academy for Stone Container.

d. Bernard Howard.

ph. Stan Vrda.

l.p. Documentary.

Kodachrome.

4 mins.

Bolex Stereo.

(Instructional film for viewing by the company's new employees.)

Sudbury Science Centre, Canada

**UNKNOWN TITLE** (Canada, 1983)

p.c. National Film Board Of Canada.

d. Chris Chapman.

ph.

l.p. Documentary.

Eastman Color.

S

NFBC.

(Film made specifically for the above.)

Test Film: Associated British Picture Corporation, G.B.

**TEST FILM** (G.B., 1953)

p.c. ABPC.

d.

ph. Erwin Hillier.

l.p.

Eastman Color.

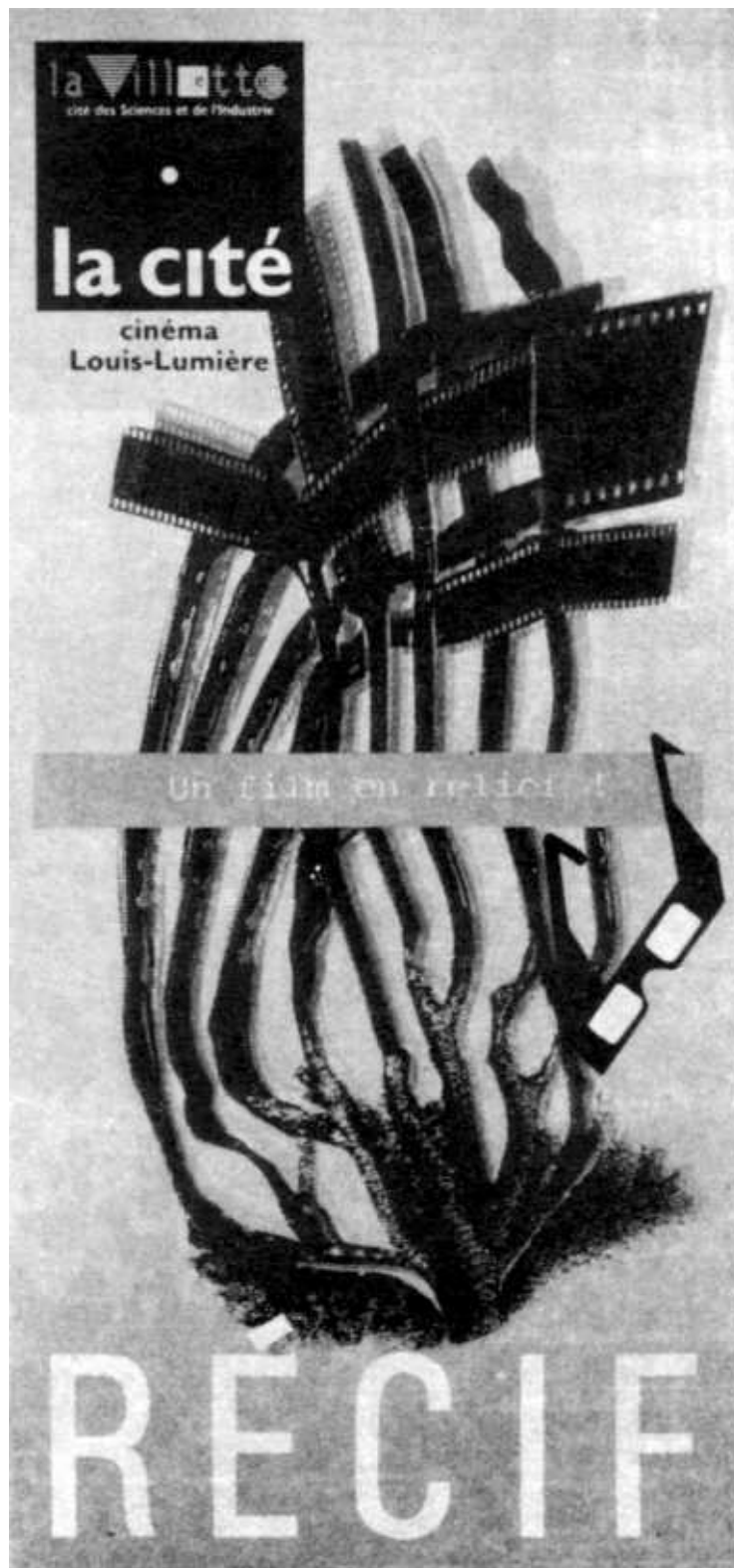
4 mins.

Sil.

Stereo Techniques. (Charles W. Smith).

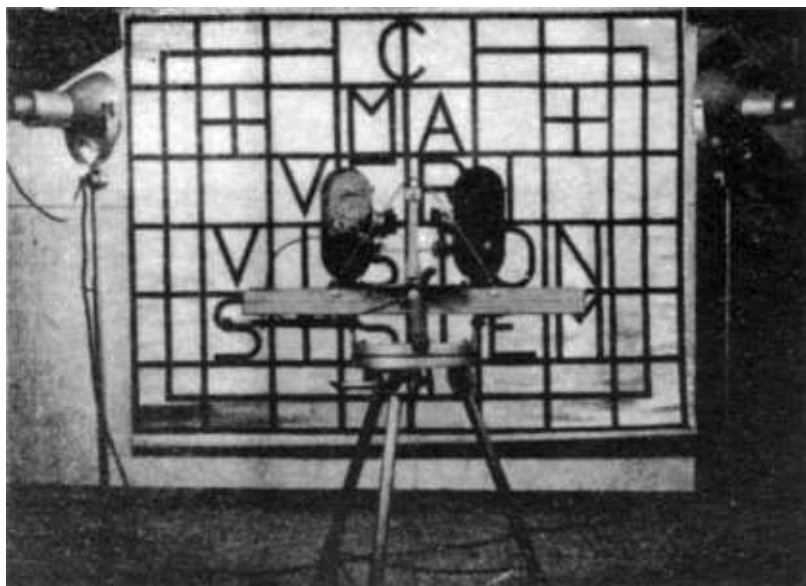
Test film for a possible feature film that never materialised. Filmed at the production company's Elstree Studios, July, 1953. No further details known.



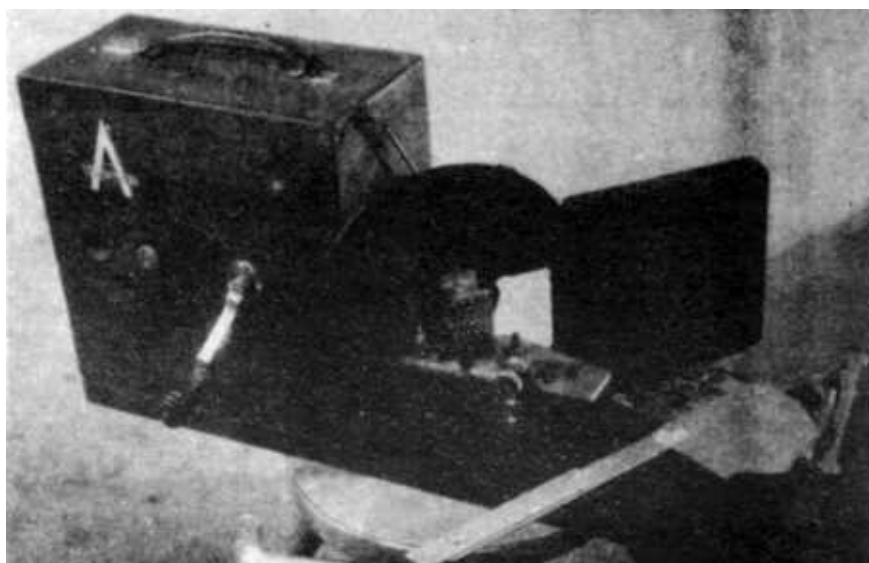


The French theme centre, La Cité, offers 3-D in its Louis Lumière cinema.

Right:  
The first dual 16mm.  
VeriVision rig used  
in the test films  
made by Frank Anton  
Weber's company.



Below:  
The rig in action at  
a September, 1948,  
parade at The Hague  
in Holland before  
H. M. Queen Juliana  
and H. R. H. Prince  
Bernhard. Weber is  
to the right of the  
cameras.



Left:  
The later, single  
lens VeriVision  
camera. To date,  
no films made  
with this camera  
have been found.

United Artists Communications, U.S.A.

**STEREOSPACE 70** (U.S.A., 1980)

p.c. United Artists.

d. Richard Vetter.

ph. Barry O. Gordon.

l.p. Documentary. The Kats (rock music group).

Eastman Color.

S

StereoSpace 70.

(Promotional film for U.A.'s new stereoscopic system. Contains footage from the aborted "The Treasures Of Tutankhamun".)

Universal Studios, Orlando, Florida, U.S.A.

**THE FUNTASTIC WORLD OF HANNA BARBARA** (U.S.A., 1990)

p.c. Brad deGraf, Michael Wahrman.

d.

ph.

l.p. Animated characters.

c.

S

Silicon Graphics. (Made on video and transferred to film).

Computer-generated animation. The seats follow the screen action. So you have to fasten your safety belts. Yes, you really do!

Unknown Entertainment Venue, Japan.

**JOURNEY TO THE 4th. DIMENSION** (U.S.A., 1990)

p.c. Brad deGraf, Michael Wahrman.

d.

ph.

l.p. Documentary.

c.

S

Silicon Graphics. (70mm. film).

Content unknown but assumed to be of effects since not only is 3-D used but also seats that follow the screen action and laser produced odours!

VeriVision Tests, Holland 1948

**UNTITLED** (Holland, 1948)

p.c. VeriVision.

d. Frank A. Weber.

ph. O. van Neijenhoff, H. De /Boer, Rob Hornecker.

l.p. Documentary.

Kodachrome.

10 mins.

Sil.

VeriVision.

Apeldoorn flower show - Delft students in costumes - activities around the Investiture of H.M. Queen Juliana including parades before her in and around The Hague, Holland.

(This, generally called "Queen Juliana", and the following were shot with a dual 16mm. system. Shown at eighty venues to selected audiences of critics, experts and general public, some eight hundred people saw them. There were also tests at The Hague's Musica Theatre for commercial showings but this did not prove viable. Special showings were also made at the Festival Of Britain, London, England, 1951 (it is assumed Weber accepted the invitation he received to make a presentation there); Paris, France, <Afitec>, 1951; Hamburg, W. Germany, 1952. and at Photokina, Köln, W. Germany, April 7, 1954. Frank A. Weber supervised the filming.)

**UNTITLED** (Holland, 1948)

Production details as above. b.w. - running time 4 mins.

First post-war international motor races at Zandvoort, Holland, 1948.

**UNTITLED** (Holland, 1948)

Production credits as above. b.w. - running time 14 mins.

Retirement of Admiral Helfrich - military motor cyclists - KLM platform at Schipol Airport - last minute training by the 1948 Dutch

Olympic team - sailing on Lake Kaag - Scheveningen beach scenes.

William Friese-Greene Experimental Films, G.B., 1890-1893

The British inventor produced test films of side-by-side moving images which had to be viewed through a special viewer consisting of a system of prisms and mirrors. The concept was obviously cumbersome and even though there were suggestions for an arm rest mounting for the viewer, its commercial viability was very limited. Historical rather than commercial importance once again merits the notation here.

Wisconsin State Fair, Milwaukee, U.S.A.

**THE MILWAUKEE BRAVES VS. THE CHICAGO CUBS BASEBALL GAME**  
(U.S.A., 1953)

p.c. Academy.  
d. Bernard Howard. ph. Stan Vrba.  
l.p. Teams and associates involved.  
b.w. 3 mins. Sil.  
Bolex Stereo.  
Implied by title and shown at the above event.

World's Fair, New York, U.S.A. 1939-40

**MOTOR RHYTHM (U.S.A., 1939)**

p.c. Loucks and Norling For Chrysler Motors.  
d. John A. Norling. ph. John A. Norling.  
l.p. Documentary. Animation. Narrator: Edward Bowes.  
b.w. 12 mins.  
Loucks and Norling 3-D.  
Stop-motion animation and live action combine as a Plymouth car assembles itself.  
(Made for Chrysler's "In Tune With Tomorrow" exhibit at the above event, it was replaced in 1940 by...)

**NEW DIMENSIONS (U.S.A., 1940)**

p.c. Loucks and Norling in association with Polaroid and Technicolor for Chrysler Motors.  
d. John A. Norling. ph. John A. Norling.  
l.p. Documentary. Narrator: Edward Bowes.  
Technicolor. 15 mins.  
Loucks and Norling 3-D.  
(Promotional film for Chrysler.)

**PETE ROLEUM AND HIS COUSINS (U.S.A., 1940)**

p.c. Loucks and Norling in association with Polaroid and Technicolor for Petroleum Industries Exhibition.  
d. Joseph Losey. ph. Harold Muller.  
l.p. Howard Bay. Narrator: Hiram Sherman.  
Technicolor. 20 mins.  
Loucks and Norling 3-D.  
(Puppet film made for Petroleum Industries Exhibition.)

Unknown Venues

**DENMARK LIVE (? 1974)**

Listed by many, this is believed to be a travelogue filmed in a single strip 35mm. system (ana) in colour. It may have been made for an Expo pavilion.

**SUPER STARS AND STRIPES (U.S.A., 1985?)**

A Kutash production in StereoVision, Eastman Color and stereophonic sound, further details of which are unknown.

**XEN (U.S.A., 1988)**

p.c.

d.

ph.

c.

?

Comprises stereo film, conventional film, video and stereoscopic computer-generated imagery.

This was designed purely as a backdrop for live music concert performances. Initial performances were scheduled for Europe but it has not been possible to verify if this happened.

Zeiss-Ikon Test Films, Germany, 1937.

Though not commercially exhibited, these films warrant inclusion for two reasons: they are an important part in the history of the cinema in general, and stereoscopy in particular with special reference to the use of single film, colour and sound; comment is needed to clarify exactly what was made and/or what was commercially shown.

**UNTITLED (Germany, 1936)**

p.c. Zeiss-Ikon.

d.

ph.

l.p. Documentary.

b.w.

Sil.

Raumfilm-System Zeiss-Ikon. 16mm. single, lenticular coated film.

Views of Dresden, Germany.

(Presented in polarized format.)

**UNTITLED (Germany, 1936)**

p.c. Zeiss-Ikon.

d.

ph.

l.p. Documentary.

b.w.

Sil.

Raumfilm-System Zeiss-Ikon. 35mm. single film, side-by-side format.

Views of Dresden, Germany.

(Presented in polarized format.)

**UNTITLED (Germany, 1937)**

p.c. Zeiss-Ikon.

d.

ph.

l.p. Documentary.

Ufacolor. (a two colour system).

Raumfilm-System Zeiss-Ikon. 35mm. single film, side-by-side rotated 90° opposite sense.

Scenes of the Dresden, Germany, Reichsgartenshow.

(Presented in polarized format, this was the first colour, sound 3-D film on a single film.)

To summarise, the short film made in 1935 to promote the 1936 Olympic Games was the only film made by Zeiss-Ikon in a dual format system. The above were made as stated and not commercially shown. The later films of this era were all black and white sound 35mm. single film side-by-side rotated 90° (same sense) and were shown commercially. The films of the 1950s were similarly made but in colour.

Confusion has obviously occurred and ZUM GREIFEN NAH has been mistaken for the colour sound test film. The facts are clearly set out in three documents:

'Die Dritte Revolution Des Filmes.' (The Third Revolution Of Films)

in Zeiss Ikon's "Bild Und Ton" (Picture And Sound) by Otto Vierling;  
 'Der Raumfilm 'System Zeiss Ikon' - An Historical Review' - Ibid.,  
 by Otto Vierling;  
 '50 Jahre Stereo Farbtonfilm' (50 Years Of Stereoscopic Colour Sound  
 Film) in "Fernsehen Und Kino-Technik" (Television And Film  
 Technique), No.5, 1987, by Walter Selle.


-0-

It is certain that this list is far from complete. For example,  
 another fixed-venue film is known to have played, and may still be  
 playing, in Japan, possibly at a museum. Still in Japan, the Twin 21  
 National Tower complex in Osaka is known to be showing a 3-D movie  
 which may, of course, already have been noted as details are at  
 present unknown. Then there are the Swiss made items of which it has  
 been possible to identify only a few.

Wherever possible, the special venue films have been listed under  
 their debut site. This does not preclude showings at other centres,  
 fixed or mobile (fairs, circuses etc.). In the case of the IMAX  
 films there are a number of sites world-wide where these are shown,  
 the company's own special venues apart.

The inclusion of a few amateur films will have been noted. These  
 have been mentioned purely because they are known to have been shown  
 commercially and/or because of the makers' standing. It would be an  
 impossible task to research this field of activity fully despite  
 the obvious merit of such efforts.

**KINGS TODAY AND TUES. ONLY**  
 GREAT DOUBLE SHOW  
 A NEW THRILL-A REAL SENSATION  
*The Third Dimension On The Screen At Last*



*The figures come off the screen and approach you so realistically you have to dodge them*

Ives - Leventhal -  
**PLASTIGRAMS**  
 THE THIRD DIMENSION MOVIE

YOU WILL THRILL! - SCREAM AT THIS WONDER NOVELTY. SPECIAL GLASSES ABSOLUTELY ESSENTIAL PROVIDED FREE OF CHARGE. Get Yours at the Door

ALSO  
 D. W. GRIFFITH'S MASTER PRODUCTION  
**"WAY DOWN EAST"**  
 Starring Lillian Gish and Richard Barthelmess

Show at 7 and 9 p.m. No more in admission - Adults 25 Children 100

Right: A scene from  
the IMAX SOLIDO™  
film ECHOES OF THE  
SUN  
© Fujitsu Ltd.



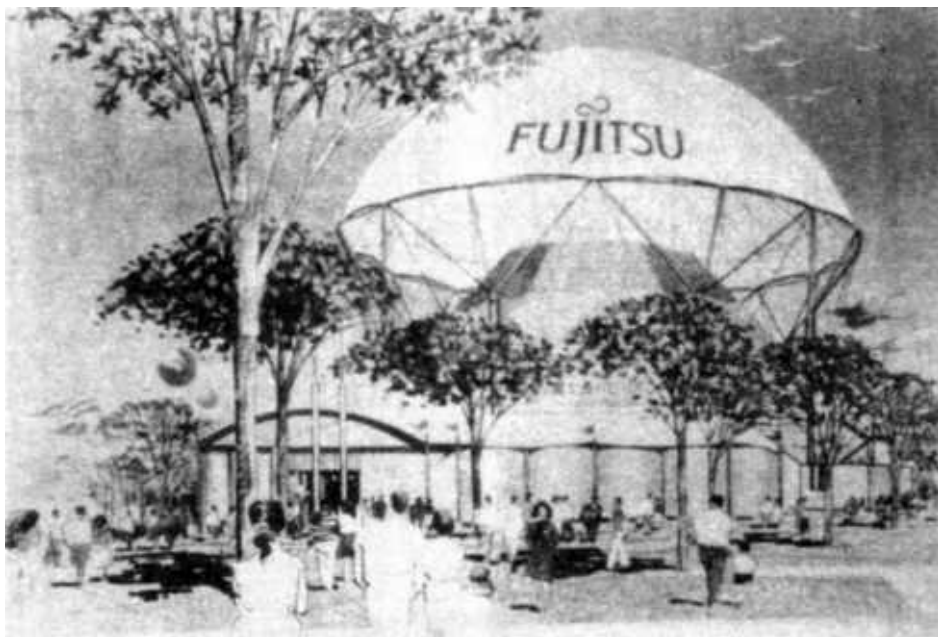
Left: A scene from  
the IMAX® 3D film  
THE LAST BUFFALO  
© Suntory Ltd.

Right: A scene from  
the National Film Board  
Of Canada, the IMAX® 3D  
film TRANSITIONS.



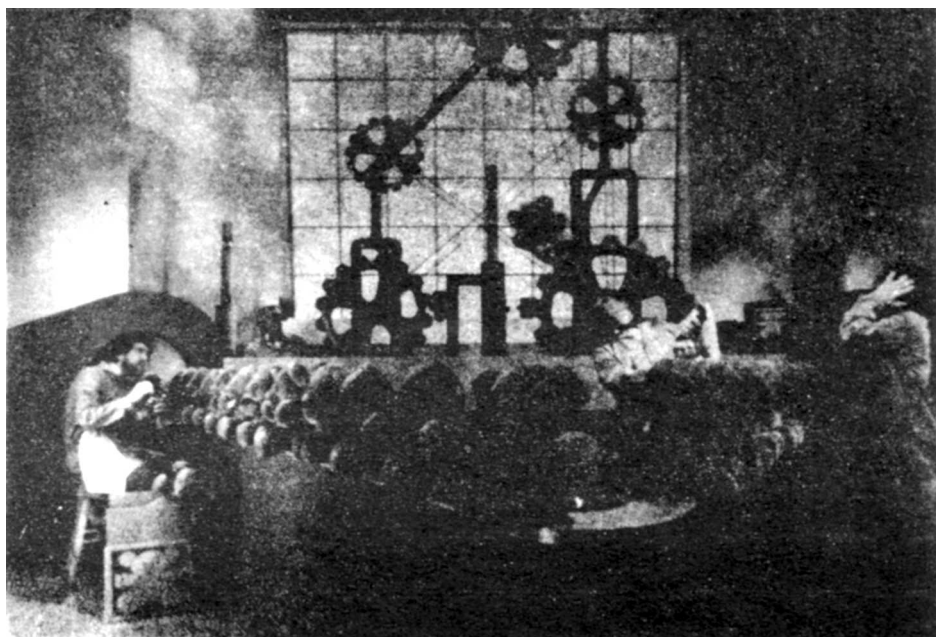


Right: A scene from the IMAX SOLIDO™ film ECHOES OF THE SUN  
© Fujitsu Ltd.



Left: The concept for the Fujitsu Pavilion, home for the IMAX SOLIDO™ system.

Right: A scene from the National Film Board Of Canada, the IMAX® 3D film TRANSITIONS.





## FEATURES

### **ABRA CADABRA** (Australia, 1984)

p.c. Alex Stitt.  
d. Alex Stitt. ph. Kim Humphreys, John /Curtain.  
l.p. Animated characters. S  
c.

Triangle 3-D. (ana). (Volk Mol, Mike Browning).

Based on the fable by Pifferaia.

(Controversy surrounds this with some sources saying it was a multi-plane 3-D effect. The Italian "Cartoon, Il Cinema d'Animazione" by Giannalberto Bendazzi notes it in Panavision, 3-D and stereo sound. The producer/director in a 1983 "Cinema Papers" interview clearly states that a multi-plane filming system was used along with the Triangle 3-D hybrid anaglyphic system even noting the coloured glasses. One can hardly doubt Mr. Stitt's own words.)

### **ADAM AND SIX EVES** (U.S.A., 1980)

p.c. Desert Productions.  
d. John Wallis. ph.  
l.p. Randy Brent, Gabrielle Benett, Mary Ann Bennett, Shelley Forbes, Leigh Sands, Lorraine Sheldon, Barbara Stanley.

Eastman Color. 60 mins.

Natural Vision 3-Dimension and WS(c).

Softcore sex film.

(This received little, if any, distribution stereoscopically. Even in conventional format, its presentation was probably limited to clubs and specialist cinemas.)

### **ALEKO** (U.S.S.R., 1953)

p.c. Lenfilm.  
d. Sergei Sidelov. ph. Andrei G. Boltyanskiy.  
l.p. A. Ognivtsev, M. Reizen, I. Zubkovskaya, S. Kutnetsov, B. Zlatogorova.  
Sovcolor. 61 mins.

Stereokino. (Andrei G. Boltyanskiy).

An arrogant nobleman leaves society for the love of a gypsy. He finds and loses love, kills and is abandoned by the gypsies.

(Based on Rachmaninov's short opera of A.S. Pushkin's "Gypsies". Russian sources note the cameraman as listed but MFB notes Anatoli Nazarov as the operator.)

'... a collector's piece of limited appeal...' - "Monthly Film Bulletin", March, 1955.

### **AMITYVILLE 3-D** (U.S.A., 1983)

p.c. Technology Media. A Dino De Laurentiis presentation.  
d. Richard Fleischer. ph. Fred Schuler, Tibor Sands, William Steiner.

l.p. Tony Roberts, Tess Harper, Robert Joy, Candy Clark, John Harkins, Leora Dana, John Beal, Lori Loughlin, Neill Barry, Meg Ryan.

Eastman Color. 105 mins. S

ArriVision.

A sceptical journalist buys a reputedly haunted house and soon he discovers its terrors for himself.

(Third in a series of horror films to be based on the allegedly true events which happened in a house in Amityville, U.S.A.)

'...the most effective yet..Fleischer's use is consistently subtle..'

- Kim Newman, "Monthly Film Bulletin", March, 1984, on the use of the stereoscopic photography.

**APE (U.S.A./Korea, 1976)**

p.c. Lee Ming Film Co. A Jack Harris presentation.

d. Paul Leder. ph. Tony F. Lee, Daniel Symmes.

l.p. Rod Arrants, Joanne De Varona, Alex Nicol, Francis Lee, Alice Wu,  
Paul Leder, Jerry Hartke, Joseph P. Hill, J. J. Gould, Walt Myers.

Eastman Color. 87 mins.

Spacevision.

U.S. and Korean army forces chase a gorilla.

aka: A\*P\*E : GORILLA : THE ATTACK OF THE GIANT HORNY GORILLA : THE  
ATTACK OF THE GIANT GORILLA (The latter two in 1978 re-releases with  
the StereoVision 4-D logo.)

**ARENA (U.S.A., 1953)**

p.c. Loew's.

d. Richard Fleischer. ph. Paul C. Vogel.

l.p. Gig Young, Jean Hagen, Polly Bergen, Henry Morgan, Robert Horton,  
Lee Van Cleef, Barbara Lawrence, Lee Aaker, Marilee Phelps.

AnsoColor. 83 mins. S?

Metrovision Tri-Dee and WS(c).

When his best friend is killed at a rodeo, it shakes a rodeo star  
back to reality. Foresaking the arena and his mistress, he retires  
with his wife.

'..actually one of the neatest jobs of third-dimensional cinema..' -  
F. Maurice Speed, "Film Review 1954-55".

**ARTISTA VIZSGA (Hungary, 1952)**

p.c. Mafilm.

d. Félix Bodrossy. ph. Félix Bodrossy.

l.p. Members of the Budapest Acrobatic Training School, Circus acts.

b.w. 41 mins. S

Plasztikus Film.

Featurette with acrobats and famous circus acts of the day.

pet: Acrobat's Examination.

**ASYLUM OF THE INSANE (U.S.A., 1967 and 1971)**

p.c. Sonney-Friedman/Lion-Dog Films.

d. Donald E. Davidson. ph. Lee Jones.

l.p. Claire Brennan, Lee Raymond, Lynn Courtney, Van Teen, Felix Silla,  
Marsha Drake, Claude Smith, Bobby Matthews / Bob Rule.

Eastman Color. 87/90 mins.

HorrorScope 3-D (part) and WS(c). Presented in MiracleVision 3-D.

Basically a remake of M.G.M.'s "Freaks".

(A typical American hybrid taking an older film - "She Freaks" -  
then adding an introduction plus new scenes in 3-D and giving the  
whole a new title. Information on the original is before the / and  
after for the revised version!)

**BELIY PUDELI (U.S.S.R., 1955)**

p.c. Odessa Feature Film Studios or Mosfilm Studio.

d. Marina Roshal, V. Shredel. ph. Andrei G. Boltyanskiy.

l.p. V. Koltsov, Voloda Polyakov, N. Citserot, A. Antonov.

Sovcolor. 70 mins.

Stereokino.

Despite their poverty an old man and his adopted grandson,  
travelling entertainers, refuse to sell their poodle to please the  
son of the owner of Friendship House. When the janitor of the House  
steals the dog, they retrieve it.

'..this children's film has great charm.' - "Monthly Film Bulletin",  
April, 1958.

aka: THE WHITE POODLE

**BELLBOY AND THE PLAYGIRLS (W. Germany/U.S.A., 1958 and 1962)**

p.c. Rapid Film in association with Defir-Film/Screen Rite Picture Company.

d. Fritz Umgelter, Alexander Badal / Francis Ford Coppola.  
ph. Klaus Werner / Jack Hill?

l.p. Karin Dor, Willy Fritsch, Michael Cramer, Mady Rahl / Gigi Held,  
June Wilkinson, Don Kenney, Gigi Martino, Lori Shea, Louise Lawson  
Eastman Color and b.w. 85/84 mins.

Optovision (part). (Richard Kay). A c.c. anaglyphic version was also available.

Bellboy takes advantage of his job and a number of disguises to peek through keyholes at lingerie models staying at an hotel.

(Take a West German film called "Mit Eva Fing Die Sunde" <"Sin Ensnared Eva">, add about 15 mins. in 3-D of some generously proportioned girls in colour and black and white, edit and the above is the result. Again, information on the original precedes the / .)

aka: THE PLAYGIRLS AND THE BELLBOY.

**BLACK LOLITA (U.S.A., 1975)**

p.c. Deep Vision.

d. Stephen Gibson. ph.

l.p. Yolanda Love, Ed Cheatwood, Joey Ginza, Susan Ayres.

Eastman Color. 3v. possibly.

Deep Vision.

Sex film with an all-black cast.

**BLONDE EMANUELLE (U.S.A., 1983)**

p.c. 3-D T.V. Corporation.

d. Giorgio Ferrari. ph.

l.p. Monique Farberge.

Eastman Color. 3v. possibly.

Deep Vision and WS(c).

Sex film.

(Sylvia Kristel probably said - and did - all there was in the name of Emmanuelle even including a 3-D film. However, a flood of films from everywhere appeared intent on making money from the original's success. Despite the above names, this movie is wholly American!)

**THE BOUNTY HUNTER (U.S.A., 1954)**

p.c. Transcona.

d. André de Toth. ph. Edwin P. Du Par.

l.p. Randolph Scott, Dolores Dorn, Marie Windsor, Howard Petrie, Henry Antrim, Robert Keys, Ernest Borgnine, Dub Taylor, Tyler McDuff.

WarnerColor. 79 mins. S

Warner Vision 3-Dimension and WS(c).

Bounty hunter finds his trail to three train robbers confused by a local doctor. He is nearly arrested for murder but solves the case and finds true love.

'...a neat, more-or-less routine western...' - F. Maurice Speed, "Film Review 1955-56".

**THE BUBBLE (U.S.A., 1966)**

p.c. Midwestern Magic-Vuers.

d. Arch Oboler. ph. Charles F. Wheeler.

l.p. Michael Cole, Deborah Walley, Johnny Desmond, Virginia Gregg, Olan Soule, Chester Jones, Victor Perrin, Kassie McMahon, Barbara Eiler

Dimensional (Eastman) Color. 112 mins.

Spacevision Tri-Optiscope 4-D.

Alien invaders seal off part of Earth under a dome. Attempts are made to escape.

(Though not enjoying a great reputation, this contains one spectacular scene in which a beer tray appears to float out into the audience. It was re-released in 1972, shorn of some 18 mins. and again in 1977 carrying the Stereovision 3-D mark.)  
aka: FANTASTIC INVASION OF PLANET EARTH (1977)

**BWANA DEVIL (U.S.A., 1952)**

p.c. Gulu.

d. Arch Oboler.

ph. Joseph Biroc, Lothrop B. Worth.

l.p. Robert Stack, Barbara Britton, Nigel Bruce, Paul McVey, Ramsay Hill, Hope Miller, John Dodsworth, Bhupesh Guha, Pat O'Moore.

AnscoColor. 79 mins.

Natural Vision 3-Dimension. (Milton L. Gunzburg, Lothrop B. Worth).

Railroad construction in East Africa is halted by man-eating lions until a young engineer destroys them.

'A lion in your lap, a lover in your arms!' - publicity.

**THE CAPITO(A)L HILL GIRLS (U.S.A., 1976)**

p.c. 3-D Cinema.

d. William J. Condos.

ph. Chris J. Condon.

l.p. Christine Burke, Alex Anders, Sandra Carrie, Gretchen Gayle, Alice Friedland, Denise Dolley, Diane Hardy, Pamela Johnston, Ari Karis.

Eastman Color. 80 mins.

Polarized LazerVision (ana) (actually filmed in StereoVision).

Sex comedy about an adult 'private club' in Washington D.C. where politics and diplomacy take on a different meaning!

'Above average looking ladies with usual below average acting.' - reviewer in 3-D Video Corporation's catalogue.

aka: THE ARAB CONNECTION (1978) : THE BEST LITTLE HOUSE ON CAPITOL HILL (1981) : CAPITOL HILL (1984) : BEHIND CLOSED DOORS (1989)

**CAPTAIN MILKSHAKE (U.S.A., 1970)**

p.c. Joint Venture.

d. Richard Crawford.

ph. Robert Sherry, Joe Purcell

l.p. Geoff Gage, Andrea Cagan, David Korn, Ronald Barco, Evelyn King, Belle Greer, Joanne Moore, Darlene Conley, James Ashton.

Eastman Color. 100 mins.

Cinedepth.

Adventures of an American Vietnam war veteran and a hippie.

(This was re-released in an 89 mins. Techniscope version in 1972.)

**CARNIVAL STORY (U.S.A./W. Germany, 1954)**

p.c. Westra-Film-Ulrich Strauss in association with King Bros.

d. Kurt Neumann.

ph. Ernest Haller.

l.p. Anne Baxter, Steve Cochran, Lyle Bettger, George Nader, Helene Stanley, Jay C. Flippen, Adi Berber, Bernard Wicki, Eva Bartok.

Agfacolor. 95 mins.

Raumfilm-System Zeiss-Ikon. (Hans Sauer).

Post-war Germany. A young girl, caught stealing at a fair, is given a job. Desired by her captor/benefactor, she marries and becomes a star. Her benefactor kills her husband but the truth is finally revealed.

(A German version starring Eva Bartok and Curd Jürgens was made simultaneously with the title RUMMELPLATZ DER LIEBE.)

'...a cheap and unattractive co-production.' - Leslie Halliwell, "Halliwell's Filmgoer's Companion".

**CARNE PER FRANKENSTEIN (Italy/France/W. Germany, 1973)**

p.c. C.C. Champion & Ponti-Braunsberg-Yanne-Rassam. An Andy Warhol

presentation.

d. Paul Morrissey, Antonio Margheriti.  
ph. Luigi Kuveiller.

l.p. Joe Dallesandro, Udo Kier, Monique Van Vooren, Arno Juerging, Liv Bosisio, Srdjan Zelenovic, Dalila di Lazzaro, Carla Mancini.  
Eastman Color. 95 mins.  
Spacevision. (Robert V. Bernier).  
Hopes of creating a master race from man-made creatures go wrong when they refuse to mate. Death and destruction follow.  
(The running time of this will depend much upon local censorship and thus a number of versions exist particularly between Europe and America. It is certainly gory and received the "Harvard Lampoon" H.J. Heinz Laurel Clot, 1974, for 'the film that makes most extensive use of the company's various vegetable derivatives'.)  
'..a brilliant exercise..with disembowelings, decapitations and copulations.' - "Guide Akai De La Video-Cassette".  
aka: FLESH FOR FRANKENSTEIN : CHAIR POUR FRANKENSTEIN : FRANKENSTEIN : ANDY WARHOL'S FRANKENSTEIN

**CAT-WOMEN OF THE MOON (U.S.A., 1953)**

p.c. Z. M. Productions.  
d. Arthur Hilton.  
ph. William Whitley.

l.p. Sonny Tufts, Victor Jury, Marie Windsor, Susan Morrow, Bill Phipps  
Douglas V. Fowley, Carol Brewster, Suzann Alexander, Betty Arlen.  
b.w. 64 mins.  
Tru-Stereo 3-Dimension and WS(c).  
Five travellers to the Moon find their female navigator is under the influence of the beautiful Cat Women of the Moon. True love foils a plan to take over Earth.  
(The film was decorated with the talents of some of the cover girls of the era. Sonny Tufts found his performance earning a "Golden Turkey" nomination for the worst performance by himself! It was also re-released in 1981 in a single strip c.c. anaglyphic format.)  
aka: ROCKET TO THE MOON

**CAVALLERIA RUSTICANA (Italy, 1953)**

p.c. Excelsa.  
d. Carmine Gallone.  
ph. Riccardo Pallottini, Karl Struss.

l.p. Anthony Quinn, May Britt, Umberto Spadaro, Kerima, Ettore Manni, Grazia Spadaro, Virginia Balestrieri, Tito Gobbi.  
Ferraniacolor. 84 mins.  
'Richardson (I)'.  
Returning soldier desires his former girlfriend, now married, but goes to the arms of another whom he then deserts for his former love who finally yields. The soldier is killed by the husband who has learned the truth from the spurned woman.  
(Based on Mascagni's opera of Giovanni Verga's novel.)  
aka: FATAL DESIRE

**CEASE FIRE! (U.S.A., 1953)**

p.c. Hal.B. Wallis.  
d. Owen Crump.  
ph. Ellis W. Carter, John Leeds  
Fritz Brosch, Robert Rhea.

l.p. Non-professional cast: Capt. Roy Thompson Jr., Sgt. Richard Karl Elliott, Cpl. Henry Goszowski, SFC. Albert Bernard Cook.  
b.w. 75 mins. S  
Paravision and WS(c).  
In the days just before the end of the Korean War, the war goes on for a platoon out on patrol with all the dangers, death and minor

success that war entails.

'.. it has the distinction of being well balanced.' - F. Maurice Speed "Film Review 1954-55".

**CHAIN GANG (U.S.A., 1984)**

p.c. Regency. An Earl Owensby Studios presentation.

d. Worth Keeter III. ph. Irl Dixon.

l.p. Earl Owensby, Carol Bransford, Leon Rippey, Terry Loughlin, Robert Bloodworth, James Eris, Paul Holman, Gene Kusterer, Mark Ferri.

EastmanColor. 94 mins.

StereoVision.

A man, wrongly imprisoned, is subjected to abuse and degradation. After a guard is killed a riot erupts. He attempts to escape, fails but meets the man responsible for his plight and deals with him.

**THE CHAMBER MAIDS (U.S.A., 1972)**

p.c. Joseph F. Robertson.

d. Joseph F. Robertson. ph.

l.p. Norm Fields, Pat O'Connor, Barbara Mills, Sandy Carey.

Eastman Color. 70 mins.

? Single strip (ana).

Softcore sex film about the bizarre and amusing adventures of some young, well-endowed nurses. One answers a personal advertisement placed by Dracula, others get mixed up with soldiers, hotel guests and transvestites!

**THE CHARGE AT FEATHER RIVER (U.S.A., 1953)**

p.c. Warner Bros.

d. Gordon Douglas. ph. J. Peverell Marley.

l.p. Guy Madison, Frank Lovejoy, Helen Wescott, Vera Miles, Dick Wesson, Onslow Stevens, Ron Haggerty, Steve Brodie, Neville Brand.

WarnerColor. 96 mins. S\*

Natural Vision 3-Dimension and WS(c). (Milton L. Gunzburg).

U.S. cavalry officer leads the search for two women captured by Indians only to find that one of them is not too anxious to be rescued. A perilous battle ensues at a river crossing.

(Placed twelfth in U.S. Top Money Making Films 1953 - \$3,650,000.)

'..attention squarely focused on the range of 3-D effects..' - Clive Hirschhorn, "The Warner Bros. Story".

**CHELOVEK V ZELENOY PERCHATKE (U.S.S.R., 1967)**

p.c. Gorki Film Studio.

d. Nikolai V. Ekk. ph. V. Chibisov, E. Sholin.

l.p. E. Zharov, K. Samsonov, K. Isotov.

Sovcolor. 74 mins. S

Stereo 70.

Circus performer loses a hand in the war and develops a special one-hand balancing trick to get back into circus life.

pet: Man With A Green Glove.

**CHICO, CHICA, ¡BOOM! (Spain, 1969)**

p.c. I. F. I. España.

d. Juan Bosch. ph. Antonio Ballesteros.

l.p. Bruno Lomas, Claudia Gravy, Kiko, Conchita Goyanes, Trini Alonso, Gustavo Re.

Eastman Color. 95 mins.

Stereo 70.

Two taxi drivers try to break into the music business by befriending a star's manager. Despite ending up in jail, the two eventually obtain their wish and everyone falls in love.

(This 'pop' music comedy was probably limited in its stereoscopic showings to Spain. A sole, reliable source notes it in 3-D.)

pet: Boy, Girl, Boom!

**COMIN' AT YA!** (U.S.A./Spain/Italy, 1981)

p.c. C.A.U. Productions. A Lupo-Anthony-Quintano Company production in association with Cale Bros.

d. Ferdinando Baldi. ph. Fernando Arribas.

l.p. Tony Anthony, Eugene Quintano, Victoria Abril, Ricardo Palacios, Lewis Gordon.

Eastman Color. 101 mins. S

Optimax 111 presented in Dimensionscope 3-D. (Bill Bukowski).

An unsuccessful outlaw sets out to find his abducted bride and discovers a hoard of captive girls destined for prostitution.

'..the film runs along..more like a 3-D demonstration than a narrative movie..' - Hal Morgan, Dan Symmes, "Amazing 3-D".

**CON LA MORTE ALLA SPALLE** (Italy/France/Spain/W.Germany, 1967)

p.c. West Film/Fides/Producciones Cinematograficos Balcazar/International Germania Film.

d. Alfonso Balcazar. ph. Victor Monreal.

l.p. Jorge Martin, Vivi Bach, Rosalba Neri, Michael Montfort, Georges Chamarral, Klaus Jurgen Wuchow, Ignacio Leone, Vittorio Sanipoli.

Eastman Color. 99 mins. S

HiFi Stereo 70 (ana).

A jewel thief is accidentally involved with a murdered scientist's secretary in thwarting Electra's plan to steal a mind-control drug and sell it to the highest bidding power.

(The versions of this, its credits and running time, depend upon the country involved in production. Spanish sources quote the above and the more normal 88 mins. as running time but ignore the German participation. The above credits are from the German version which translates as "Operation Typhoon".)

'Normal "agent" film similar to all of its kind.' - Review, "Cineinforme", June, 1968.

aka: CON LA MUERTE A LA ESPALDA : OPERATION TAIFUN

pet: With Death On Your Back.

**EL CORAZÓN Y LA ESPADA** (Mexico/U.S.A., 1953)

p.c. A Jorge García Besné production.

d. Edward Dein, Carlos Véjar. ph. Enrique Wallace.

l.p. César Romero, Katy Jurado, Tito Junco, Rebeca Iturbide, Fernando Casanova, Miguel Ángel Ferriz, Victor Alcocer.

c.c. 80 mins.

Tercera Dimensión Bríceno.

In Granada, a woman tries, at any cost, to obtain an Arab alchemist's formula for creating gold.

(This started out as "La Rosa Y La Espada" and was made in both English and Spanish language versions. It later saw American release.....)

aka: THE SWORD OF GRANADA

**CREATURE FROM THE BLACK LAGOON** (U.S.A., 1954)

p.c. Universal International.

d. Jack Arnold. ph. William E. Snyder.

l.p. Richard Carlson, Julia Adams, Richard Denning, Mark Williams, Whit Bissell, Antonio Moreno, Nestor Paiva, Ricou Browning.

b.w. 79 mins.

Universal 3-D. Presented in Pola-Lite 3-D.

A scientific expedition along the Amazon discovers in the Black

Lagoon a fearsome, dangerous Gill-Man , half man, half fish.  
(Contains some superb underwater three-dimensional photography by Charles Scott Welbourne. This was re-released in 1972 in Deep Vision c.c. anaglyphic format and similarly in 1978 in 16mm.)  
'And the underwater photography is super.' - Leslie Halliwell, "Halliwell's Filmgoer's Companion".

**DANGEROUS MISSION (U.S.A.,1954)**

p.c. An Irwin Allen Production. A Howard Hughes presentation.  
d. Louis King. ph. William E. Snyder.  
l.p. Victor Mature,Piper Laurie,William Bendix,Vincent Price,Betta St. John,Steve Darrel,Marlo Dwyer,Walter Reed,Dennis Weaver.  
Technicolor. 75 mins. S  
Future Dimension and WS(c). (John A. Norling).  
A New York murderer tries to get rid of a girl witness but finds only death in falling snow.  
'..heavy going drama..' - Angela and Elkan Allan, "Movies On Television".

**DEVIL'S CANYON (U.S.A.,1953)**

p.c. An Edmund Grainger Production. A Howard Hughes presentation.  
d. Alfred Werker. ph. Nicholas Musuraca.  
l.p. Virginia Mayo,Dale Robertson,Stephen McNally,Robert Keith,Jay C.Flippen,Arthur Hunnicutt,Whit Bissell,William Phillips.  
Technicolor. 92 mins. S  
Natural Vision 3-Dimension and WS(c). (Milton L. Gunzburg).  
A former U.S. marshall, wrongly imprisoned for a self-defence killing, finds his victim's brother in the same jail as is a pretty girl outlaw. He foils a prison break, gains a pardon and the girl.  
'..a frenzied jail-break drama without a single distinguishing feature except its Natural Vision 3-D photography..' - Richard B.Jewell and Vernon Harbin, "The R.K.O. Story".

**DIAL M FOR MURDER (U.S.A.,1954)**

p.c. Warner Bros. An Alfred Hitchcock Production.  
d. Alfred Hitchcock. ph. Robert Burks.  
l.p. Grace Kelly,Ray Milland,Robert Cummings,John Williams,Anthony Dawson,Patrick Allen,George Leigh,Robin Hughes,Leo Britt.  
WarnerColor. 105 mins. S?  
Warner Vision 3-Dimension and WS(c).  
A husband's attempt to have his wife killed goes wrong when she kills her assailant but she is accused of his murder. The efforts of a persistent policeman save her.  
(Grace Kelly received both the New York Film Critics' award and the National Board Of Review award for her performance in this, "Rear Window" and "Country Girl" - Best Actress, 1954. The latter Board also honoured John Williams for his supporting roles in this and "Sabrina".)  
'Hitchcock has made inventive and subtle use of the format.' - "Continental Film Review", August/September, 1983.

**THE DIAMOND (G.B.,1954)**

p.c. Gibraltar Films.  
d. Montgomery Tully,Dennis O'Keefe.ph. Gordon Lang, Arch Graham.  
l.p. Dennis O'Keefe,Margaret Sheridan,Alan Wheatley,Philip Friend, Francis de Wolff,Eric Berry,Ann Gudrun,Paul Hardtmuth.  
b.w. 83 mins.  
Spacemaster 3-D and WS(c). (Charles W. Smith).  
Visiting American agent helps Scotland Yard uncover a synthetic diamond fraud.



'..the film fell flat..' - Denis Gifford, "Science Fiction Film".  
aka: THE DIAMOND WIZARD

**THE DISCO DOLLS IN HOT SKIN (U.S.A.,1978)**

p.c. Deep Vision.

d. Stephen Gibson? ph.  
l.p.  
Eastman Color. 3v.  
Deep Vision.  
Hardcore pornographic movie.

**DOMO ARIGATO (U.S.A./Japan,1972)**

p.c. An Arch Oboler Production. A Louis K. Sher Presentation.  
d. Arch Oboler. ph. Don Peterman, Nick MacLean  
l.p. Bonnie Sher, Jason Ledger.  
Eastman Color. 90 mins.  
Spacevision. (Robert V. Bernier).  
Ex-Vietnam G.I., sexually insecure, follows a sick girl who doesn't  
tell of her failing sight, through Japan's beautiful islands.  
pet: Thank You Very Much.

**DRAGONFLY SQUADRON (U.S.A.,1954)**

p.c. Allied Artists.  
d. Lesley Selander. ph. Harry Neumann.  
l.p. Barbara Britton, John Hodiak, Bruce Bennett, Jess Barker, Gerald  
Mohr, Harry Lauter, Benson Fong, John Hedloe, Fess Parker.  
b.w. 83 mins.  
Monogram 3-D and WS(c). (Maurice Davidson).  
American major in the Korean War rekindles a past romance and leads  
his beleaguered troops south to eventual rescue.

**DRAGOTSENNIY PODAROK (U.S.S.R.,1956)**

p.c. Gorki Film Studio.  
d. Aleksandr A. Rou. ph. Dmitri V. Surenskiy,  
K. Arutyunov.  
l.p.  
Sovcolor.  
Stereokino.

pet: The Valuable Gift.

**DRUMS OF TAHITI (U.S.A.,1953)**

p.c. Esskay.  
d. William Castle. ph. Lester H. White.  
l.p. Dennis O'Keefe, Patricia Medina, George Leyman, Cicely Brown,  
Francis L. Sullivan, George Keymas, Frances Brandt, Sylvia Lewis.  
Technicolor. 73 mins.

Columbia 3-D. Presented in Nord 3-D.

An adventurer goes to San Francisco to get guns for an uprising in  
Tahiti in 1877. He gets the guns and a wife but the uprising is  
thwarted by a volcanic eruption.

(Also made available in dual film and WS(c) version.)

'..a talkative bore whose relentless tedium was not obviated by 3-D  
or Technicolor.' - Clive Hirschhorn, "The Columbia Story".

**DRUZOK (U.S.S.R.,1958)**

p.c. Gorki Film Studio.  
d. Viktor Eisymont. ph. Dmitri V. Surenskiy.  
l.p. O. Filippov, P. Nibitin, S. Padanova.

Sovcolor. 71 mins.  
Stereokino.  
Story about a little dog.  
pet: Little Friend (the name of a dog in the film).

**ECSTASY '72** (U.S.A.,1971)

p.c.  
d. ph.  
l.p.  
Eastman Color and b.w. 98 mins.  
Optovison (part).  
'Sex education' in the love act for married couples.  
(Only in part 3-D and only in part colour, the 3-D scenes were of an apparently smaller picture size than the rest of the film. It 'won' the 1971 "Harvard Lampoon" The Within You-But Without Me <!> award.)

**EMMANUELLE IV** (France,1984)

p.c. Sara Films/AS Productions.  
d. Francis Giacobetti. ph. Jean François Gondre.  
l.p. Sylvia Kristel,Mia Nygren,Patrick Panchan,Deborah Power,Sonia Martin,Gerard Dimigli,Christian Marquant,Dominique Troyes.  
Fujicolor. 92 mins. 4v.  
ArriVision, StereoVision.  
Sylvia, thanks to plastic surgery, is able to emerge rejuvenated and indulges in sexual re-education to seek out her true love.  
(The last of the Sylvia Kristel/Emmanuelle films, there seems to be a number of versions available and thus the running time varies accordingly.)  
'This "Emmanuelle" - and the 3-D is barely noticeable - turns out to be a reach-me-down mish-mash, padded with flashbacks..' - John Pym, "Monthly Film Bulletin", September, 1984.

**EMPIRE** (Hong Kong or Taiwan,1986)

p.c.  
d. ph.  
l.p.  
c. 90 mins.  
Single camera (above and below). Presented in a polarised format.  
Historical action adventure in which a female kung-fu fighter destroys a gang of thieves and murderers.  
(The above, supplied by Michael Starks, is limited as the credits are in a Chinese dialect. Thus the title is not the original.)

**THE FLESH AND BLOOD SHOW** (G.B.,1972)

p.c. Peter Walker (Heritage).  
d. Peter Walker. ph. Peter Jessop.  
l.p. Ray Brooks,Jenny Hanley,Robin Askwith,Tristan Rogers,David Howey,Penny Meredith,Luan Peters,Patrick Barr,Judy Matheson.  
Eastman Color and c.c. 96 mins.  
Spacemaster 3-D (part).Presented in c.c. anaglyphic and WS(c) format  
A company of actors take over a derelict theatre which was once the scene of some mysterious happenings. Murder and intrigue follow.  
(The climax of the film - about 14 mins. - is in 3-D.)

**FLIGHT TO TANGIER** (U.S.A.,1953)

p.c. A Nat Holt Production.  
d. Charles Marquis Warren. ph. Ray Rennahan.  
l.p. Joan Fontaine,Jack Palance,Corinne Calvet,Robert Douglas,Jeff Morrow,Marcel Dalio,Murray Matheson,John Doucette,John Pickard  
Technicolor. 90 mins. S

Dynoptic 3-D and WS(c).

An airplane crashes in the desert. A party sets out, for various reasons, money included, to find the missing passengers.

..somewhat feverish and not always credible..' - F. Maurice Speed, "Film Review 1954-55".

**FORT TI (U.S.A., 1953)**

p.c. A Sam Katzman Production for Esskay.

d. William Castle. ph. Lester H. White, Lothrop B. Worth.

l.p. George Montgomery, Joan Vohs, Irving Bacon, Phyllis Fowler, James Seay, Ben Astar, Howard Petrie, Lester Matthews, George Lea.

Technicolor. 74 mins. S

Natural Vision 3-D. Presented in WS(c). (Milton L. Gunzburg).

Historical tale of intrigue and adventure set during the time of the Franco-British war in North America with redskins involved.

**THE FORTUNE HUNTERS (Hong Kong, 1953)**

p.c.

d. ph.

l.p.

c.c.?

Dual 35mm. Possibly anaglyphic.

**THE FOUR DIMENSIONS OF GRETA (G.B., 1972)**

p.c. Peter Walker (Heritage)

d. Peter Walker. ph. Peter Jessop.

l.p. Tristan Rogers, Karen Boyes, Alan Curtis, Leena Skoog, John Clive, Robin Askwith, Kenneth Hendel, Nick Zaran, Martin Wyldeck.

Eastman Color and c.c. 89 mins.

Spacemaster 3-D (part). Presented in anaglyphic and WS(c) format.

German journalist comes to London looking for Greta, a pretty au pair girl who has disappeared. His search leads him to striptease clubs and gangster land.

(This contained four - some 44 mins. - sequences in 3-D.)

'The latter (3-D) confined to..black and white flashback sequences featuring some innocuous nudity..' - Nigel Andrews, "Monthly Film Bulletin", July, 1972.

aka: THE THREE DIMENSIONS OF GRETA

**FREDDY'S DEAD : THE FINAL NIGHTMARE (U.S.A., 1991)**

p.c. New Line Cinema.

d. Rachel Talalay. ph. Declan Quinn.

l.p. Robert Englund, Lisa Zane, Shon Greenblatt, Lezlie Dean, Ricky Dean Logan, Breckin Myer, Yaphet Kotto, Roseanne Barr, Tom Arnold.

c. 90 mins. S

3-D Freddyvision (part). Anaglyphic presentation.

Freddy returns to terrorise children in their dreams. This time his victims have an ally - Freddy's daughter, psychiatrist Maggie, who advises viewers when to put on the glasses to see Freddy's demise.

(The film's climax is 14 mins. of 3-D when live action, computer graphics and special camera effects take viewers inside Freddy's devious brain and thus directly experienced his nightmares! Shown at the 1991 Sitges <fantasy and horror> Film Festival, Spain.

'..one wonders why they bothered, especially since the dimension doesn't add very much.' - Film And Video, January, 1992.

**THE FRENCH LINE (U.S.A., 1954)**

p.c. An Edmund Grainger Production. A Howard Hughes presentation.

d. Lloyd Bacon. ph. Harry J. Wild.  
l.p. Jane Russell, Gilbert Roland, Arthur Hunnicutt, Joyce MacKenzie,  
Mary McCarthy, Paula Corday, Scott Elliott, Craig Stevens.  
Technicolor. 102 mins.

Future Dimension and WS(c).

A wealthy oil heiress goes to France incognito and finds love with a musical comedy star who has tax problems.

'J.R. in 3-D. It'll knock both your eyes out!' - studio publicity.

#### FRIDAY THE 13th. - PART III (U.S.A., 1982)

p.c. Frank Mancuso Jr. - Jason Productions for Paramount.

d. Steve Miner. ph. Eric Van Haren Noman,  
Gerald Feil.

l.p. Richard Brooker, Dana Kimmell, Tracie Savage, Paul Kratka, Jeffrey  
Rogers, Larry Zerner, Catherine Parks, Rachel Howard, David Katims  
Eastman Color. 95 mins.

3-Depix and WS. Presented in Super 3-D. (Martin Jay Sadoff).

The crazed Jason kills the owner of a roadside store and the wife  
before attacking a group of bikers and a party of young people who  
have set out for a weekend at a country cottage.

(The third in a seemingly endless series on the same theme.)

'..not so much a sequel as a regurgitation..' - John Douglas Eames,  
"The Paramount Story".

#### FUNK IN 3-D (U.S.A., 1976)

p.c. A Michael Findlay Production.

d. Julian Marsh (Michael Findlay?) ph. Roberta Findlay.

l.p. Annie Sprinkle, Alan Marlowe, Claire Sable, Don Allen, Rita Davis,  
Nikki Hilton, Ralph Walters, Mike Jefferson, Sue Rowan, Alex Mann.

Eastman Color.

Super Touch 3-D. (Michael Findlay).

Hardcore pornographic film.

('Annie Sprinkle' is also known as Anny Sands. Though a 'star' of  
this type of film, she has also worked on other films as a set  
decorator, camera assistant and script girl.)

#### THE GLASS WEB (U.S.A., 1953)

p.c. Universal International.

d. Jack Arnold. ph. Maury Gertsman.

l.p. Edward G. Robinson, Kathleen Hughes, John Forsythe, Hugh Sanders,  
Marcia Henderson, Clark Howat, Jean Willes, Dick Stewart.

b.w. 81 mins.

Universal 3-D and WS(c).

T.V. crime show script writer finds his blackmailing former mistress  
murdered. Another of her victims tries to prove the writer guilty  
but a mistake leads to the killer's death.

'..(in 3-D, though the film was also released in 2-D, despite its  
1-D plot).. ' - Clive Hirschhorn, "The Universal Story".

#### GOG (U.S.A., 1954)

p.c. Ivan Tors Productions.

d. Herbert L. Strock. ph. Lothrop B. Worth.

l.p. Richard Egan, Constance Dowling, Herbert Marshall, John Wengraf,  
Philip Van Zandt, Valerie Vernon, Steve Roberts, Byron Kane.

Eastman Color. 85 mins.

Natural Vision 3-Dimension. Presented in Pola-Lite 3-D. (Milton L.  
Gunzburg).

Space research laboratory, under the control of a brain machine and  
its robots, is sabotaged by enemy agents planning to wreck a space  
station project.

'.. a monster from British mythology and the Book of Revelation turns out to be a rebel robot and the cities that are destroyed.. suggest models more than mayhem.' - David Annan, "Cinefantastic".

**GORILLA AT LARGE (U.S.A., 1954)**

p.c. Panoramic Productions.

d. Harmon Jones. ph. Lloyd Ahern.

l.p. Cameron Mitchell, Anne Bancroft, Charlotte Austin, Raymond Burr, Lee J. Cobb, Lee Marvin, Peter Whitney, Warren Stevens.

Technicolor. 93 mins.

Stereoscopic Clear-Vision. Presented in Pola-Lite 3-D.

A gorilla is trained to kill and does, thus providing a mystery for an inspector to solve.

(This was also available in a dual film and WS(c) version.)

'Silly thriller with a story as unconvincing as the gorilla.' - Leslie Halliwell, "Halliwell's Filmgoer's Companion".

**GUN FURY (U.S.A., 1953)**

p.c. Columbia.

d. Raoul Walsh. ph. Lester H. White.

l.p. Rock Hudson, Donna Reed, Phil Carey, Neville Brand, Lee Marvin, Leo V. Gordon, Roberta Haynes, Ray Thomas, Robert Herron.

Technicolor. 83 mins.

Columbia 3-D. Presented in Nord 3-D.

Just after the American Civil War, rebels attack a coach and abduct a girl. Her fiancé, with some varied help, tracks down the abductors.

(This was also released in a dual film and WS(c) version.)

**HANNAH LEE: AN AMERICAN PRIMITIVE (U.S.A., 1953)**

p.c. Jack Broder Productions.

d. John Ireland, Lee Garmes. ph. Lee Garmes.

l.p. Macdonald Carey, John Ireland, Joanne Dru, Don Haggerty, Harold J. Kennedy, Tom Powers, Ralph Dumke, Stuart Randall, Frank Ferguson.

Stereo Cine. (Raphael G. Wolff).

PathéColor. 79 mins.

Ranch owners take on hired guns to drive out the homesteaders who are intruding in increasing numbers.

aka: OUTLAW TERRITORY

**HEARTBOUND (U.S.A., 1925)**

p.c. Stereoscopic Productions.

d. Glen Lambert. ph.

l.p. Bill Miller, Tess True.

c.c. 54 mins. approx. Sil.

Stereoscopic.

Western.

**HEAVY EQUIPMENT (U.S.A., 1977)**

p.c. A Jack Deveau Production.

d. Lancer Brooks. ph.

l.p. Jack Wrangler, Steve Tracy, Roger, The Christy Twins, Al Parker.

Eastman Color.

3-Dimensions.

Hardcore homosexual pornographic movie.

**HIT THE ROAD RUNNING (U.S.A., 1984)**

p.c. An EO Corporation Production.

d. Worth Keeter III. ph. Irl Dixon.

l.p. Bill Gribble, Lynelle Venza, James Eric, Steve Boles, Charley-John Smith, Rudy Thompson, Ned Austin, Thom L. McIntyre, Ginger Heath.

Eastman Color.  
Future Dimensions.  
Comedy.

**HONDO (U.S.A., 1953)**

p.c. Wayne-Fellows. A Batjac Production.  
d. John Farrow. ph. Robert Burks, A.J. Stout.  
l.p. John Wayne, Geraldine Page, Ward Bond, Michael Pate, Lee Aaker, Leo  
V. Gordon, James Arness, Rudolfo Acosta, Tom Irish, Paul Fix.  
WarnerColor. 87 mins. S

Warner Vision 3-Dimension and WS(c).

A cavalry despatch rider gets involved with a pretty lady rancher  
and marauding Indians.

(Geraldine Page, whose film debut this was, was nominated for the  
Best Supporting Actress of 1953 Academy Award. HONDO also received  
an Oscar nomination for Writing <Motion Picture Story> though the  
writer was not eligible since the work was not original being based  
on a story by Louis L'Amour. Despite being nominated as the fourth  
worst movie of 1953 by "Harvard Lampoon", the film was placed  
sixteenth in the Top Money Making Films list for 1954 in the U.S.A.  
grossing \$4,100,000. M.G.M. had a single strip <ana> print made in  
1982 but the film was not re-issued.)

'One of the best examples of three-dimensional photography.. was to  
be seen in "Hondo"..' - George N. Fenin, William K. Everson, "The  
Western".

**THE HOSTESS (Italy, 1980)**

p.c. European Film. A Filman presentation.  
d. Aldo Grimaldi.  
l.p. Anna Maria Rizzoli, Carlo Giuffre, Pippo Santonasto, Isabella  
Biagini.

Gevacolor?

?

Softcore sex film.

(Logically made in 3-D in view of the alternative release title, the  
details of this are scant. It may be "Amanti Mieì" of 1979 which has  
similar production credits and is about a girl who avenges her  
boyfriend's sexual adventures by becoming a tart <hostess?> for a  
day. It was released in America in a badly dubbed version.)

aka: THE PORNO HOSTESS IN 3-D

**HOT HEIR (U.S.A., 1984)**

p.c. An Earl Owensby Production.  
d. Worth Keeter III. ph. Irl Dixon.  
l.p. Diane Beatty, Ron Campbell, Curtis Credell, Bill Gribble.

Eastman Color.

Future Dimensions.

Comedy about a hot-air balloon race.

aka: THE GREAT BALLOON CHASE (1986)

**HOUSE OF WAX (U.S.A., 1953)**

p.c. Warner Bros.  
d. André de Toth. ph. Bert Glennon, J. Peverell  
Marley, Robert Burks.  
l.p. Vincent Price, Frank Lovejoy, Phyllis Kirk, Carolyn Jones, Charles  
Buchinski, Paul Picerni, Dabbs Greer, Paul Cavanagh, Ned Young.

WarnerColor. 90 mins. S\*

Natural Vision 3-Dimension. Presented in WS(c). (Milton L. Gunzburg).

A deranged artist in wax, believed killed in a fire started by his  
greedy partner, returns to recreate his models from those, dead or

alive, he has abducted.

(A highly regarded 3-D movie, it is interesting for a number of reasons: the director had only one eye..Charles Buchinsky <later Bronson> had a supporting role..it took just twenty-eight days and \$680,000 to make..it was seventh in the U.S.A. Top Money Making Films list of 1953 taking \$5,500,000. At the time of its release in Great Britain, the MFB reviewer noted that the film appeared to have been cut by some 15 mins. deleting in particular a scene where the can-can dancers thrust their backsides out into the audience. An American copy viewed recently did have two scenes not in the British version but of only a few seconds duration.)

'..those behind "House Of Wax" were not embarrassed to admit that 3-D was a gimmick that they wanted to exploit to the fullest.' - "Cult Movies".

#### **HYPERSPACE (U.S.A., 1984)**

p.c. An EO Corporation Production. A Regency presentation.

d. Thom McIntyre. ph. Irl Dixon.

l.p. Chris Elliott, Paula Poundstone, Alan Marx.

Eastman Color.

StereoVision.

Comedy about an evil leader and his minions trying to locate those responsible for stealing their outer-space transmissions. They mistake an industrial cleaner for a droid.

'Unfortunately, there seems no reason whatsoever for the picture being presented in 3-D since virtually no use is made of its unique resources.' - reviewer, "Los Angeles Times", following the film's première.

#### **I, MONSTER (G.B., 1970)**

p.c. Amicus.

d. Stephen Weeks. ph. Moray Grant.

l.p. Christopher Lee, Peter Cushing, George Merritt, Richard Hurndall, Mike Raven, Kenneth J. Warren, Susan Jameson, Marjie Lawrence.

Eastman Color.

75 mins.

Unknown system.

A doctor discovers a drug to release inhibitions. He uses it upon himself, turning into a sadistic monster. He finds that his alter ego takes over and is finally stopped in a fatal struggle with a friend. (This is noted by David Pirie in his book "A Heritage of Horror" as being made in a 3-D system which was aborted. It is similarly noted by Alan Frank in "The Movie Treasury Of Horror Movies".)

'..an intriguing and promisingly stylised adaptation of "Dr. Jekyll And Mr. Hyde"..Lee giving a first-rate performance in the title role.' - David Pirie, as above.

#### **INFERNO (U.S.A., 1953)**

p.c. 20th. Century Fox.

d. Roy Baker. ph. Lucien Andriot

l.p. Robert Ryan, Rhonda Fleming, William Lundigan, Larry Keating, Carl Betz, Henry Hull, Robert Burton, Everett Glass, Adrienne Marden.

Technicolor.

83 mins.

S

Stereoscopic Clear-Vision 3-D. Presented in WS(c).

An injured millionaire is left to die in the Mojave desert by his wife and her lover. He survives this and other efforts to kill him and exacts revenge.

(In the January 3, 1957, edition of the "Los Angeles Times", famous columnist Hedda Hopper published her Ten Best and Ten Worst Films of All Time. You can guess which was fifth in the latter! However, she

does seem to have been out of step with other critics who praised both the effectiveness of the 3-D and Robert Ryan's performance.)  
'The situation of isolation was taken to its extreme..in a powerful little film called "Inferno".' - Lawrence Hammond, "The Movie Treasury Of Thriller Movies".

**INTERNATIONAL STEWARDESSES (U.S.A., 1974)**

p.c. StereoVision International. A Sherpix presentation.  
d. Allan Silliphant. ph. Chris J. Condon.  
l.p. Mary Pat Bonney, Phyllis Denicke, Peggy Church, Adrienne Stroud, Concha Ondemir, Corona Faora, Sally Stephens, Delana Bissonette.  
Eastman Color. 92 mins.  
StereoVision(1). Presented in 3-Depix.  
More sexy adventures from the girls who take care of those who use the airways, this time with an international setting.  
aka: SUPERSONIC SUPERGIRLS

**IT CAME FROM INNER SPACE (U.S.A., 1985)**

p.c. Deep Vision.  
d. Stephen Gibson? ph.  
l.p.  
Eastman Color.  
Deep Vision and WS(c).  
Science fiction movie.

**IT CAME FROM OUTER SPACE (U.S.A., 1953)**

p.c. Universal International.  
d. Jack Arnold. ph. Clifford E. Stine.  
l.p. Richard Carlson, Barbara Rush, Charles Drake, Russell Johnson, Joe Sawyer, Kathleen Hughes, Dave Willcock, Alan Dexter, Brad Jackson.  
sepia. 81 mins. S  
Universal 3-D. Presented in WS(c).  
Creatures from a crashed space craft take over human forms in order to repair their craft. They are saved from destruction by a far-sighted scientist.  
(Re-released in 1972 in the Deep Vision anaglyphic system.)  
'One of the more balanced, more thoughtful efforts in the cycle of science fiction thrillers.' - F. Maurice Speed, "Film Review 1954-55".

**I, THE JURY (U.S.A., 1953)**

p.c. Parklane. A Victor Saville presentation.  
d. Harry Essex. ph. John Alton.  
l.p. Biff Elliott, Peggie Castle, Margaret Sheridan, Preston Foster, Elisha Cook, John Qualen, Alan Reed, Frances Osborne, Paul Dubov.  
b.w. 87 mins.  
Stereovision. Presented in WS(c). (Gordon Pollock).  
Private-eye Mike Hammer, out to avenge his friend's murder, falls for a pretty psychiatrist then discovers that she is the killer.  
(If the original film was true to Mickey Spillane's book, the censors certainly changed it! The film was 'honoured' by being placed ninth in the "Harvard Lampoon" Worst Films of 1953 list plus gaining The Most Unconvincing Dialogue award.)

**I WAS A BURLESQUE QUEEN (U.S.A., 1947 and 1953)**

p.c. Cameo/Sidney Pink.  
d. Frank McDonald/Sidney Pink. ph. George Robinson/?  
l.p. Elyse Knox, Marie Wilson, Gordon Richard, Joyce Compton, Ralph Sanford, Jack Norton, John Hubbard, Frank Scannell, Larry Bremen.  
b.w and c.c.? 68 mins. +  
Probably dual 35mm. anaglyphic (part).



Authoress joins a burlesque show for research during her husband's absence. Complications arise when she learns she must entertain clients, one of whom is her husband's boss!

(This is another of those films that has received some celluloid surgery and 3-D scenes <chorus girls here>. The original's credits are before the /.)

**JAI BADALLA (India, 1985?)**

p.c. V. Ijaya.

d.

ph.

l.p.

c.

StereoVision.

pet: Victory for Allah.

**J'AI RENCONTRÉ LE PÈRE NOËL (France, 1984)**

p.c. Lapaca.

d. Christian Gion.

ph. Christian Gion.

l.p. Emeric Chapius, Armand Meffre, Karen Cheryl, Hélène Zidi, Jeanne Herviale, Alexia Haudot, Dominique Hulin, Jean-Louis Foulquier.

Fujicolor.

83 mins.

Dual Technovision.

A little boy, his parents missing in Africa, goes off with a little girl during a school trip to the north. Here they meet Santa Claus and the Magic Fairy who go in search of the boy's parents. The boy's wish comes true - his parents are found and come home.

(The above is from the film's credits. The cameras are noted as being supplied by a French company for this seasonal film in which singer Karen Cheryl plays a dual role. The film was quite a hit for a foreign film in America where it was released 'flat'.)

'Spontaneous charm is its best asset.' - Eric Leguebe, "Le Parisien", December 7, 1984.

aka: HERE COMES SANTA CLAUS : I MET FATHER CHRISTMAS

**JAWS 3-D (U.S.A., 1983)**

p.c. Alan Landsburg Productions for M.C.A.

d. Joseph Alves.

ph. James A. Contner.

l.p. Dennis Quaid, Bess Armstrong, Simon MacCorkindale, John Putsch, Lea Thompson, Louis Gossett, P.H. Moriarty, Dan Blasko, Liz Maurer.

Eastman Color.

98 mins.

S

ArriVision, StereoVision. (Chris J. Condon, Paul Kenworthy, Stan Loth).

A giant white killer whale goes on the rampage at an underwater theme park.

'The 3-D is as uncomfortable as ever and limited.' - Vicente, "Turia" No. 1038, October, 1983.

**JESSE JAMES VS. THE DALTONS (U.S.A., 1954)**

p.c. Esskay.

d. William Castle.

ph. Lester H. White.

l.p. Brett King, Barbara Lawrence, James Griffith, Bill Phipps, William Tannen, John Cliff, Rory Mallinson, Richard Garland, Nelson Leigh.

Technicolor.

65 mins.

Columbia 3-D. Presented in Nord 3-D.

Joe, believing he is Jesse James' son, joins up with the Daltons to find Jesse's loot. He discovers that he is not Jesse's son, foils a bank robbery and finds true love.

'An acceptable Western... and the film generally sustains interest.'

- "Monthly Film Bulletin", September, 1954.

**JIVARO (U.S.A., 1953)**

p.c. Pine-Thomas.  
d. Edward Ludwig. ph. Lionel Lindon.  
l.p. Fernando Lamas, Rhonda Fleming, Brian Keith, Lon Chaney Jr., Rita Moreno, Richard Denning, Marvin Miller, Morgan Farley.  
Technicolor. 91 mins. S?  
Paravision and WS(c).  
Drunken rubber planter, missing while searching for lost treasure, is found dead under the treasure by his fiancée and a trading post owner. They have to fight their way back against Jivaro Indians.  
'Unconvincing jungle journey..' - Angela and Elkan Allan, "Movies On Television".  
aka: LOST TREASURE OF THE AMAZON

**KISS ME KATE (U.S.A., 1953)**

p.c. Loew's.  
d. George Sidney. ph. Charles Rosher.  
l.p. Howard Keel, Kathryn Grayson, Ann Miller, Ron Randall, Keenan Wynn, Bobby Van, James Whitmore, Tommy Rall, Bob Fosse, Kurt Kasznar.  
Anscocolor. 110 mins. S  
Metrovision Tri-Dee. Presented in WS(c).  
Cole Porter's new musical based on Shakespeare's "The Taming Of The Shrew" parallels the lives of its divorced stars who really are in love though it takes a while to realise it.  
(André Previn and Saul Chaplin received Academy Award nominations for Scoring Of A Motion Picture for this film.)  
'Bright, brisk screen version of the Broadway hit.' - Leslie Halliwell, "Halliwell's Filmgoer's Companion".

**KOSOLAPIY DRUG (U.S.S.R., 1959)**

p.c. Gorki Film Studio.  
d. Vladimir Sukhobokov. ph. Dmitri V. Surenkiy.  
l.p.  
Sovcolor. 45 mins.  
Stereokino.  
Comedy about a bear.  
pet: A Bandy-Legged Friend.

**KUTTICHATHAN (India, 1984)**

p.c. Novadaoya.  
d. Jigo. ph. Ashok Kumar.  
l.p.  
Eastman Color.  
StereoVision. (David Schmier).  
A children's ghost story about a friendly poltergeist.  
(India's first 3-D film became its biggest box-office success of its time. Inspired and assisted by American technicians, it borrowed the 'floating beer tray' idea from THE BUBBLE.)  
aka: MY DEAR KUTTICHATHAN

**LAUGHING, LAUGHING (China, 1981)**

p.c. Shanghai Studios.  
d. ph.  
l.p.  
c.  
Probably single film system.  
Comedy.

**LIEBE IN DREI DIMENSIONEN (W. Germany, 1972)**

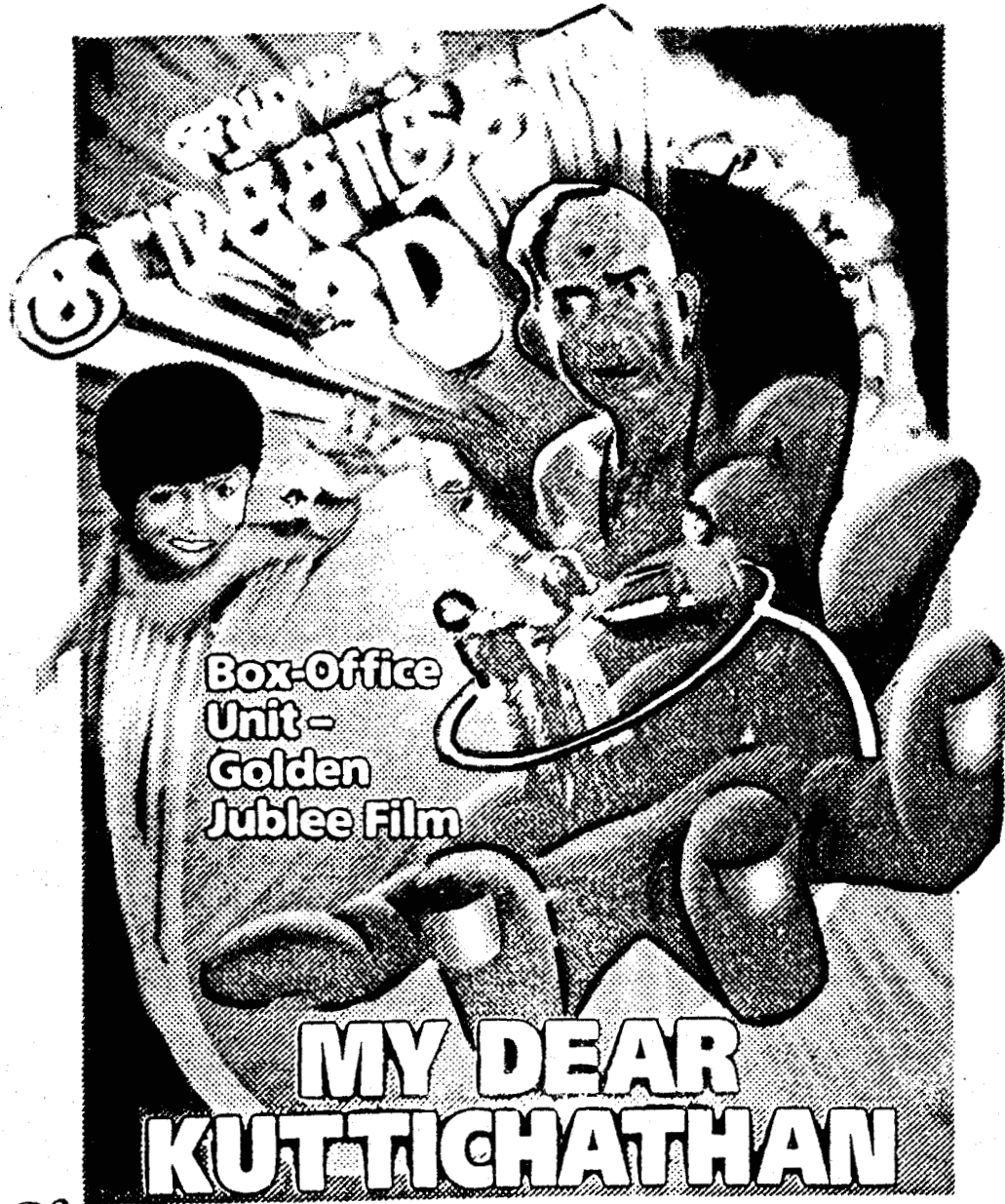
p.c. Rapid Film.  
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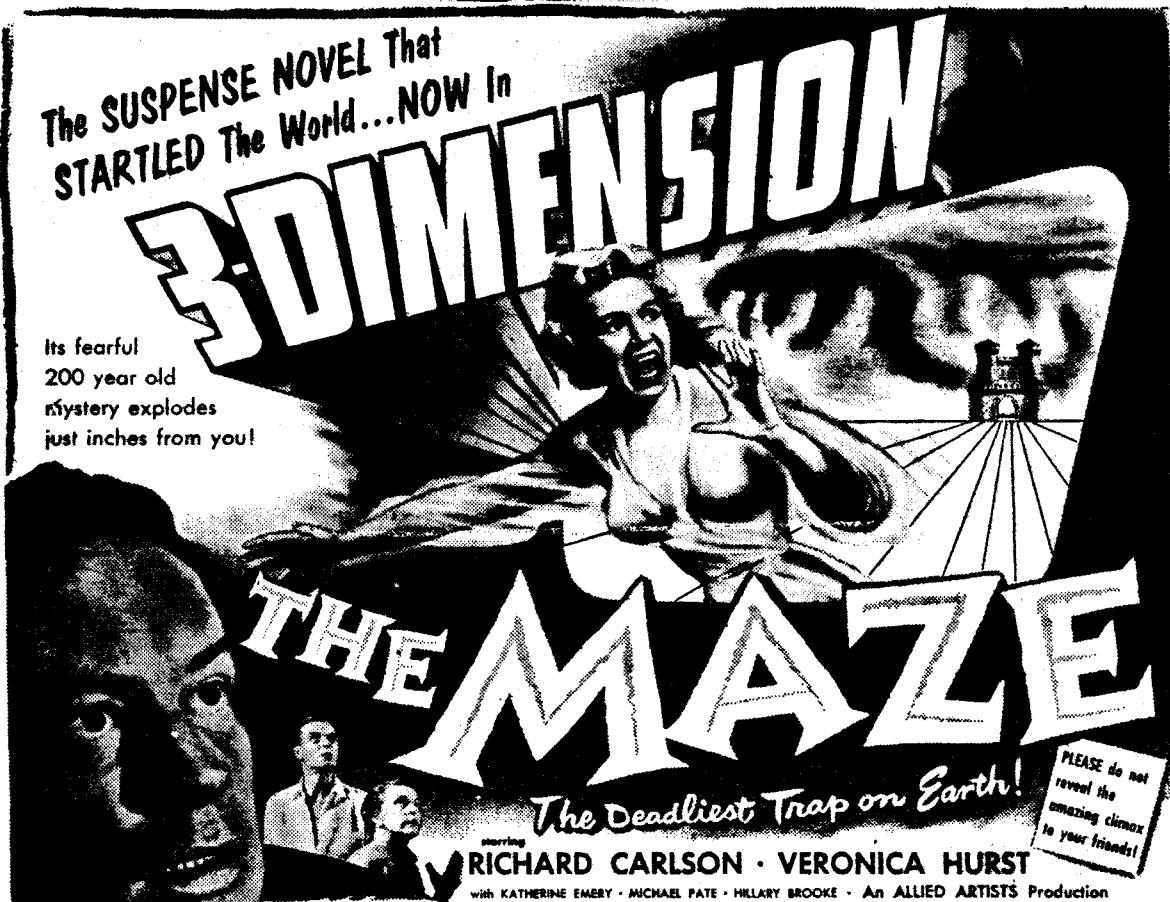


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FILMED IN HOLLYWOOD, U.S.A.

Executive Producer: WALTER MIRISCH · Produced by: RICHARD HEERMANCE · WILLIAM CAMERON MENZIES · DAN ULLMAN · MAURICE SANDOZ · Production Designed and Directed by: · Written for the Screen by: · Based upon a Story by:

d. Walter Boos. ph. Klaus Werner.  
l.p. Ingrid Steeger, Dorith Henke, Christine Lindberg, Achim Neumann,  
Evelyn Raess, Rosl Mayer, Dorothea Rau, Ulrike Butz, Anik Ellahee.  
Technicolor. 93 mins. S  
70mm. Triarama (ana).  
The loves and fun of a group of young people living in the same  
apartment block are recalled in a series of loosely linked stories.  
(This sex film may have had more explicit scenes in it originally  
and it was shown years later to audiences in America and Britain  
shorter by some 8 mins. and 11 mins. respectively.)  
'..your 3-D glasses fairly get steamed up.' - "Continental Film  
Review", May, 1981.  
aka: LOVE IN 3-D

**THE LOLLIPOP GIRLS IN HARD CANDY (U.S.A., 1976)**

p.c. Deep Vision. A Hologram presentation.  
d. Stephen Gibson. ph. D.W. Griffin.  
l.p. Hal Walker, Brenda Ram, Ken Scudder, John Seamans, Heather Grant,  
Tyler Horne, Candy Collins, Eustis P. Snickerton, Barbara Brown.  
Eastman Color. 75 mins. 3v.  
Deep Vision and WS(c).  
Sex film.

**LOUISIANA TERRITORY (U.S.A., 1953)**

p.c. R.K.O. A Howard Hughes presentation.  
d. Harry W. Smith. ph. Harry W. Smith, John  
Norling  
l.p. Val Winter, Julian Meister, Phyllis Massicot, Marlene Brehens, Leo  
Zinser.  
PathéColor. 65 mins.  
Future Dimension and WS(c). (John A. Norling).  
The spirit of the man who sold Louisiana to the Americans returns to  
marvel at what it has become and to help some young lovers.

**THE MAD MAGICIAN (U.S.A., 1954)**

p.c. An Edward Small-Samuel Brisikin Production.  
d. John Braham. ph. Bert Glennon.  
l.p. Vincent Price, Mary Murphy, Eva Gabor, John Emery, Lenita Lane, Jay  
Novello, Patrick O'Neal, Donald Randolph, Lyle Talbot.  
b.w. 72 mins.  
Columbia 3-D. Presented in Nord 3-D.  
An inventor of magic and illusions kills his employer, assumes his  
name and is forced to kill his own wife and a rival before meeting  
death on his own diabolical invention.  
(Also available in a dual film and WS(c) version, it was re-released  
in 1979 in a 16mm. c.c. anaglyphic format.)  
'..this..venture left much to be desired..' - Clive Hirschhorn, "The  
Columbia Story".

**THE MAGNIFICENT BODYGUARD (Hong Kong, 1978)**

p.c. Lo Wei Motion Picture Co.  
d. Lo Wei. ph.  
l.p. Jackie Chan, Tien Chung, Leung Siu Lung.  
c. 90 mins.  
Dual Techniscope.  
Kung-fu action adventure.  
aka: MAGNIFICENT GUARDSMEN (1983)

**A MAN AND A MAID (U.S.A./Sweden, 1973)**

p.c. Unicorn Enterprises/Film AB Robur International.

p. Vernon P. Becker. ph. Tony Fosberg.  
l.p. Sue Longhurst, Ole Soltoft, Malou Cartwright, Martin Ljung, Diana  
Dors, Charlie Elvegard, Joe Grey, Larry Leonard, Peter Rose.  
Eastman Color. 83 mins.  
Space Cinema Camera 3-D Wondavision. (Max Glenn).  
Initiated into the arts of love in a brothel, a young barrister sets  
out to seduce a young girl in a specially prepared room. This he  
does eventually, unaware that the notorious Jack the Ripper lives in  
the house too.  
(This mixture, apparently American financed, was filmed in Sweden  
for the exteriors and in Denmark for the interiors. As with many  
films of this type, it took a few years to reach other screens, in  
Britain's case, some six years even then shorn of some 10 mins.)  
'.. you are almost convinced you have a blonde in your lap.' -  
"Continental Film Review", February, 1979.  
aka: THE GROOVE ROOM(1980) : WHAT THE SWEDISH BUTLER SAW(1980) :  
TEENAGE TICKLE GIRLS(1983) : TICKLED PINK(1983)

**MANHOLE (U.S.A., 1972)**

p.c.  
d. ph.  
l.p.  
Eastman Color.  
3-Depix.  
Hardcore pornographic homosexual film.

**MAN IN THE DARK (U.S.A., 1953)**

p.c. Columbia.  
d. Lew Landers. ph. Floyd Crosby.  
l.p. Edmond O'Brien, Audrey Totter, Ted de Corsia, Horace McMahon, Nick  
Dennis, Dayton Lummis, Dan Riso, Shepard Menken, John Harmon  
sepia. 70 mins.  
Columbia 3-D. Presented in WS(c).  
A convict, the subject of a brain operation, falls foul of a gang  
out to discover where he has hidden his stolen money - something he  
cannot remember.

**THE MAN WHO WASN'T THERE (U.S.A., 1983)**

p.c. Frank Mancuso Jr. Productions.  
d. Bruce Malmuth. ph. Frederick Moore.  
l.p. Steve Guttenberg, Jeffrey Tambor, Lisa Langois, Art Hindle, Morgan  
Hart, Bill Forsythe, Bruce Malmuth, Ivan Naranjo, Charlie Brill.  
Eastman Color. 111 mins.  
Optimax 111. (Bill Bukowski).  
A Government aide finds himself in trouble when a formula which can  
make people invisible is given to him by a dying scientist.  
(A Techniscope version was released simultaneously.)

**LA MARCA DEL HOMBRE LOBO (Spain, 1967)**

p.c. Maxper.  
d. Enrique L. Eguiluz. ph. Emilio Feriscot.  
l.p. Paul Naschy, Dianik Zurakowska, Rosanna Yanni, Manuel Manzaneque,  
José Nieto, Julio Ugarte, Anita Avery, Carlos Casaravilla.  
Eastman Color. 133 mins.  
HiFi Stereo 70 (ana).  
Count Waldemar is attacked, and thus cursed, by a werewolf, an  
ancestor revived by thieves. He suffers greatly but is able to  
destroy a vampire couple.  
(This typical Naschy <Jacinto Molina Alvarez> horror movie spawned a  
number of sequels. It was considerably cut for release elsewhere.)

At a Brussels, Belgium, International Horror Film Festival it received the first prize as well as awards for Best Production, Most Literate Story and Most Horrifying Mood.)

'His (Naschy's) films are frequently slow or derivative..with ludicrous moments...such as...the climax of "La Marca Del Hombre Lobo"'. - Barrie Pattison, "The Seal Of Dracula".

aka: HELL'S CREATURES : FRANKENSTEIN'S BLOODY TERROR

**M. A. R. S. (U. S. A., 1921)**

p.c. Televue Corporation. A Herman Holland presentation.

d. Roy William Neill. ph. George Folsey.

l.p. Grant Mitchell, Margaret Irving, Gertrude Hillman, W.H. Burton.

b.w. 75 mins.? Sil.

Televue.

A comedy/science fiction movie about an inventor who dreams he makes television contact with Mars, inhabited by creatures with large heads and long talons, and that he can turn coal and clay into diamonds and gold.

(See RADIO-MANIA).

'It illustrated the use of the third dimension..and..permitted a number of bizarre effects..' - "New York Times" at the time of the film's premiere.

aka: MARS CALLING : THE MAN FROM MARS

**MASCHINA 22-12 (SCHASTLIVYI REYS) (U. S. S. R., 1945)**

p.c. Stereokino Film Studio.

d. Vladimir V. Nemolyaev. ph. S. Rubashkin.

l.p. Vera M. Orlova, Mikhail Zharov, Nicolai Kryuchkov.

Sovcolor. 78 mins.

Stereokino(1).

Comedy story about two chauffeurs.

(Made about the same time as ROBINSON KRUSO, this was finished first but had to wait until after the release of the other film.)

pet: Automobile 22-12 - A Happy Ride.

**THE MASK (Canada, 1961)**

p.c. Roffman-Taylor. A Beaver-Champion Attractions presentation.

d. Julian Roffman. ph. Herbert S. Alpert.

l.p. Paul Stevens, Claudette Nevins, Bill Walker, Anne Collings, Martin Lavut, Leo Leyden, Norman Ettliger, Eleanor Beecroft, Bill Bryden

b.w. and c.c. 95 mins.

Depth Dimension (part). Presented in WS(c). (Charles W. Smith who controlled the British NRDC camera).

An artifact, a mysterious mask, opens up a world of evil when worn thus leading a psychoanalyst to the brink of murder.

(3-D was used when the mask was worn in the film - three sequences of 5 mins. each. The film was one of eleven 'honoured' at The World's Worst Film Festival held in Ottawa, Canada, 1979.)

'As an exercise in experimental cinema "The Mask" is a small classic..' - Raymond Pignone, "Cinemacabre", No.4.

aka: THE EYES OF HELL(1970) : FACE OF FIRE(1973) : THE SPOOKY MOVIE SHOW(1982)

**MAYSKAYA NOCH (U. S. S. R., 1953)**

p.c. Gorki Film Studio.

d. Aleksandr A. Rou. ph. Dmitri V. Surenskiy.

l.p. T.G. Konyukhova, A.L. Khvylya, Millyar.

Sovcolor. 67 mins.

Stereokino.

Screen version of Gogol's romantic Ukrainian legend.

In "Lettres Françaises", December 11, 1952, Georges Sadoul noted the film as being about an hour and a half. This conflicts with the official time provided by the Russian authorities. It could be that this was a trade showing since the date is prior to the given production year and maybe a shorter version was subsequently released. He also stated: 'The most remarkable relief effects are when the subject appears not to advance into the auditorium but sinks into the depth of the decor.'

aka: MAY NIGHT

**THE MAZE (U.S.A., 1953)**

p.c. Allied Artists.

d. William Cameron Menzies. ph. Harry Neumann.

l.p. Richard Carlson, Veronica Hurst, Stanley Fraser, Kathleen Emery, Hilary Brooke, Lilian Bond, John Dodsworth, Owen McGiveney.

b.w. 81 mins. S

Monogram 3-D and WS(c). (Maurice Davidson).

A girl inherits an old Scottish castle and finds her fiancé is a changed man discovering why 'during an unforgettable night of terror'.

(A 16mm. c.c. anaglyphic version was made available in 1979.)

'Menzies designs are cancelled out by a trivial plot but the film is a clever piece of horror/sf.' - John Baxter, "Science Fiction In The Cinema".

aka: CREATURE OF THE MAZE(1982)

**METAL STORM - THE DESTRUCTION OF JARED-SYN (U.S.A., 1983)**

p.c. Metalstorm.

d. Charles Band. p.c. Mac Ahlberg.

l.p. Jeffrey Byron, Richard Moll, Kelly Preston, Mike Preston, R. David Smith, Tim Thomerson, Mickey Fox, Larry Pennell, Marty Zagon.

Eastman Color. 84 mins. S

StereoVision, StereoScope. (Chris J. Condon, John A. Rupkalvis).

In a ravaged future world a heroic man, supported by love, lives through numerous dangerous experiences before defeating a wizard-the evil, power-mad, war-mongering Jared-Syn.

'The best yet of all 3-Ds.' - Sheila Benson, "Los Angeles Times".

**MISS SADIE THOMPSON (U.S.A., 1953)**

p.c. Jerry Wald/Beckworth Corp.

d. Curtis Bernhardt. ph. Charles Lawton Jr.

l.p. Rita Hayworth, José Ferrer, Aldo Ray, Diosa Costello, Russell Collins, Harry Bellaver, Wilton Graf, Peggy Converse, Henry Slate.

Technicolor. 91 mins. S

Columbia 3-D. Presented in Nord 3-D.

Good-time girl on South Sea atoll is the target for an ardent reformer who, in turn, tries to seduce her. He is found drowned and the incident leads the girl to follow a better way of life.

(This version of W. Somerset Maugham's "Rain" was also available in a dual film and WS(c) format. Somewhat tamed-down for censorship eyes of the day, it still ran into problems which did it no harm at the box-office. The featured song "Blue Pacific Blues" earned Lester Lee and Ned Washington an Academy Award nomination for Best Song.)

'It is the dirtiest picture I have ever seen..' - eighty-eight year old Memphis, Tennessee, censor Lloyd T. Binford.

**MONEY FROM HOME (U.S.A., 1953)**

p.c. Hal Wallis.

d. George Marshall. ph. Daniel L. Fapp.



l.p. Dean Martin, Jerry Lewis, Margie Miller, Pat Crowley, Gerald Mohr,  
Richard Haydn, Robert Strauss, Romo Vincent.

Technicolor. 100 mins.

Dynoptic 3-D and WS(c).

Comedy, music, love and crookery find their way to a race course for a tipster and a veterinary surgeon's assistant.

(Based on a story by Damon Runyon.)

'The beautifully conceived slapstick finale is the best thing about "Money From Home", - Leonard Maltin, "Movie Comedy Teams".

#### **THE MOONLIGHTER (U.S.A., 1953)**

p.c. J.B. Productions.

d. Roy Rowland. ph. Bert Glennon.

l.p. Barbara Stanwyck, Fred MacMurray, Ward Bond, William Ching, Morris Ankrum, John Dierkes, Jack Elam, Charles Hawton, Norman Leavitt.

b.w. 77 mins.

Natural Vision 3-Dimension and WS(c). (Milton L. Gunzburg).

Rustler sets out to avenge the man hung in his stead, joins his brother in a bank robbery and is tracked down by his former girl (now a deputy) but eventually undergoes a change of heart.

'..a sorry little western..' - Clive Hirschhorn, "The Warner Bros. Story".

#### **NAPOLÉON (France, 1925-27)**

What is there to say about Abel Gance's innovative classic that has not been said before? The film has reached almost mythical status and to add more here would be superfluous. It is included because some scenes were shot in dual 35mm. c.c. for anaglyphic presentation which, according to Gance himself, came just before the intermission of this five-hour epic. He decided to remove the sequence. He recalled: 'To see the rushes I had to wear those red and green spectacles. I remember one scene where soldiers were waving their pistols in the air and the pistols seemed to come right out into the audience.'

#### **NA ZLATOM KRYULVZE SIDELI (U.S.S.R., 1986)**

p.c. Gorki Film Studio.

d. Boris Rizaryev. ph. S. Zhurbitskiy.

l.p. Yelena Denissova, Gennadiy Frolov, Tatyana Konyuchova, Mikhail Pugovkin, Sergei Nikolayev, Aleksandr Novikov, Leonid Kuraviyev.

Sovcolor. 71 mins.

Stereo 70 and WS.

A queen, her king lost at sea, offers her kingdom as dowry for her daughter. Two rakish princes from the adjacent kingdom seek the dowry but underestimate their younger brother's bravery and skill which win the heart of the princess and find her father.

pet: They Sat On A Golden Stairway.

#### **THE NEBRASKAN (U.S.A. 1953)**

p.c. Columbia.

d. Fred F. Sears. ph. Henry Freulich.

l.p. Phil Carey, Roberta Haynes, Wallace Ford, Richard Webb, Lee Van Cleef, Jay Silverheels, Regis Toomey, Pat Hogan, Dennis Weaver.

Technicolor. 68 mins.

Columbia 3-D. Presented in Nord 3-D.

An army scout goes in pursuit of an escaped Indian scout wrongly accused of murder. Robbery and an Indian attack have to be survived before the truth is revealed.

'...moves slowly and rather dismally to its predictable climax.' - "Monthly Film Bulletin", May, 1954.

**NEOBIKNOVENNUY GOROD (U.S.S.R., 1963)**

p.c. Gorki Film Studio.  
d. Viktor Eisymont. ph. Dmitri V. Surenskiy.  
l.p. Erast Garin, Boris Novikov, Emma Traivas, Vladimir Durov.  
Sovcolor. 69 mins.  
Stereokino.

aka: AN UNUSUAL CITY

**NET I DA (U.S.S.R., 1967)**

p.c. Mosfilm Studio.  
d. Arkadiy Kolzatiy. ph. K. Novikov.  
l.p. Ludmila Gurchenov, Vsevolod Abdulov.  
Sovcolor. 73 mins S  
Stereo 70.  
Musical comedy.  
pet: No And Yes.

**THE NORTH AND SOUTH CHIVALRY (Hong Kong, 1978)**

p.c.  
d. ph.  
l.p.  
c.  
Dual Techniscope.  
Kung fu action movie.

**NOZZE VAGABONDE (Italy, 1936)**

p.c. Societa Italiana Stereocinematografica.  
d. Guido Brignone. ph. Luigi Reverso.  
l.p. Leda Gloria, Ernes Zacconi, Maurizio D'Ancora, Luigi Almirante,  
Gemma Schirato, Ugo Ceseri, Lia Rosa Leoncini, Claudio Ermelli.  
b.w. 82 mins.  
Sistema Gualtiero Gualterotti.  
About to end his bachelor life, an actor is given a supper by his  
colleagues to see him off into marriage. Events take a strange  
course at the party when a real L1000 note, indistinguishable from  
the one used by a conjurer, is burned.  
(Generally noted as being presented in a polarized system, it stands  
in film history as the world's first feature-length talkie in 3-D.  
Italian sources state that it was made both in normal <ph. Anchise  
Brizzi> and stereoscopic <ph. as above> versions.)  
'...a waste of ingenuity because a variety of ideas flare up only to  
go out without succeeding in adding to the film drama..' - "Cinema",  
December 10, 1936.  
pet: Beggar's Wedding.

**ONA S METLOY ON V CHERNOY ZSLJAPE (U.S.S.R., 1980)**

p.c. Gorki Film Studio.  
d. Vitaliy Makarov. ph. S. Zhurbitsky.  
l.p. Maria Yevstigneyeva, Nina Ruslanova, Aleksandr Frisch, Mikhail  
Svetin, Andrei Sokolov, Mikhail Kononov.  
Sovcolor. 85 mins.  
Stereo 70.  
Satirical musical comedy in which fantasy blends with reality. A  
devious and dishonest family, the Sybaliks, is shown as a bad  
example to society.  
pet: She With The Broom, He With The Black Hat.

**O STRANNOSTIAH LYUBVI (U.S.S.R., 1983)**

p.c. Mosfilm Studio.  
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d. Teodor Vulfovich. ph. Nikolai Bolshakov.  
l.p. I. Ledogorov.  
Sovcolor. 70 mins.  
Stereo 70.

A group of young botanists go looking for an extinct species of apricot tree in the mountains of the Northern Caucasus.  
pet: About Strange Things Concerning Love.

**PARADISIO** (W. Germany/France/Italy, 1962)

p.c. Dramatis Personal.  
d. ph.  
l.p. Arthur Howard, Eva Waegner.  
b.w. and c.c. 82 mins.  
Tri-Optique (part).

A professor discovers a pair of sun glasses enabling him to see people naked when he wears them. He becomes involved with spies but escapes to the sun and beautiful girls of the French Riviera. (Here is one of 3-D's mystery films. Often noted as a British production, British archives have no record of it. The above is an educated guess based on German technical involvement, settings in various European areas and a French named filming system. The British connotation is probably due to the presence of Arthur Howard who, though never a major screen figure, was active at this time and is known to have made at least one other French film then. The 3-D was limited to scenes of naked girls viewed when the main character put on the glasses. In one scene when the professor dons the glasses in a drunken state, he sees a girl with three breasts! This does, of course, rather upset the theory that excessive alcohol creates double vision...or perhaps 3-D and alcohol do not mix!)

**PARASITE** (U.S.A., 1982)

p.c. An Irwin Yablans-Charles Band Production.  
d. Charles Band. ph. Mac Ahlberg.  
l.p. Robert Glandini, Demi Moore, Luca Bercovici, Tom Villard, James Davidson, Al Fann, Vivian Blaine, Cherie Currie, Scott Thompson.  
Eastman Color. 98 mins.  
Stereovision. (Chris J. Condon).

In a post 1992 holocaust, a para-military group finds itself at odds with a scientist who has developed a parasite in his body.  
'A cheap rip-off..of "Alien"...Made in gory 3-D.' - Angie Errigo, "The Films Of Demi Moore", "Empire", November, 1991.

**LE PENSIONNAT DES PETITES SALOPES** (France, 1982)

p.c. ?  
d. Pierre B. Reinhard. ph. Chris J. Condon.  
l.p. Jean-Pierre Armand, Piotr Stanislas, Lisa Pinson, Marianne Aubert Patricia Benson, Maria Faeffer, Betty, Ely Wooper, Aureole.  
c. 75 mins.  
Stereovision. (Chris J. Condon).

At the St. Jack school at Christmas four girls prefer not to go home. When the traditional Father Christmas, the gardener, falls sick a young man takes on the role and the four girls soon learn of his intent. Sado-masochism and group sex with another youth follow. 'At last, the first French 'X' film in relief! The technical success is undeniable. But one can only deplore the thin plot and the make-shift appearance of certain episodes.' - Reviewer, "La Revue Du Cinéma", 1983.  
pet: The Boarding School Of Little Sluts.  
aka: MÉNAGE À TROIS

**PEREKHVAT (U.S.S.R.,1987)**

p.c. Mosfilm Studio.

d. Sergei Tarsov.

ph. Nikolai Olonovskiy.

l.p. Andrei Rostotskiy,Vladimir Menshov,Yana Druz,Boris Khimichev,  
Leonid Kulagin,Algimantas Masulis.

Sovcolor.

87 mins.

S

Stereo 70.

An American saboteur is tracked down and thwarted by a diligent and persistent border guard.

aka: INTERCEPTION

**THE PHANTOM OF THE RUE MORGUE (U.S.A.,1954)**

p.c. Warner Bros.

d. Roy Del Ruth.

ph. J. Peverell Marley.

l.p. Karl Malden,Claude Dauphin,Patricia Medina,Steve Forrest,Allyn  
Ann McLerie,Anthony Caruso,Veola Vonn,Dolores Dorn.

WarnerColor.

94 mins.

Warner Vision3-Dimension and WS(c).

A madman uses hypnosis to induce a gorilla to kill but he underestimates the charms of a pretty woman whom the gorilla not only refuses to kill but turns on its mentor instead.

(Based on the Edgar Allan Poe story.)

'...messy and simplistic..' - Rose London, "Cinema Of Mystery".

**IL PIU COMICO SPETTACOLO DEL MONDO (Italy,1953)**

p.c. Rosa Film. A Ponti-De Laurentiis presentation.

d. Mario Mattoli.

ph. Riccardo Pallottini, Karl  
Struss, Fernando Rici.

l.p. Toto,May Britt,Marc Lawrence,Mario Castellani,Franca Faldini,  
Alberto Sorrentino,Tania Weber and the Circo Togni.

Ferraniacolor.

80 mins.

'Richardson (I)'.

The Circo Togni is the setting for the comedian Toto to display his art and routines.

(No wonder the Italian comic Antonio de Curtis Gagliardi Griffio Focas, Duca Comnumo di Bisanzio, was called Toto! 'His Imperial Highness', as he wished to be known, claimed direct descent from the Emperor Constantine which caused a rift between him and his girlfriend, the luscious Silvana Pampanini, who was unhappy to be an 'empress' in exile. Both Anthony Quinn and Sophia Loren are said to be among the 'extras' in this.)

'...solely a pretext to show the public the new marvel, LICENSED FROM AMERICA (WITH A GERMAN PRECEDENT) \*, of stereoscopic filming.'

- D. Cammarota, "Il Cinema Di Toto". \* My capitals - ES.

pet: The Funniest Show On Earth.

**THE PLAYMATES (U.S.A.,1973)**

p.c. Deep Vision.

d. Stephen Gibson.

ph.

l.p. Jean Claude Beroq,Donna Michele.

Eastman Color.

3v.

Deep Vision and WS(C).

Sex film.

(Said to have used scenes from another film of the same genre.)

**POKHIZHENIE VEKA (U.S.S.R.,1981)**

p.c. Gorki Central Studio.

d. Vitaliy Makarov.

ph. Yu. Malinovskiy.

l.p. Aleksandr Nikiforov,Yeugeniy Menshov,Yelena Kusnezova,Abesalom  
Loriya,Marina Djusheva,David Abashidse,Guram Lordkipanidse.

Sovcolor. 85 mins. S  
Stereo 70.

Two car mechanics - one clever, the other a trickster - are the cause of excitement when they holiday on the Black Sea coast. Some adventures, misunderstandings and even the kidnapping of one of them follow.

pet: The Steal Of The Century.

**THE POWER OF LOVE (U.S.A., 1922)**

p.c. Haworth Pictures.

d. Nat Deverich. ph. Harry K. Fairall.

l.p. Elliott Sparling, Barbara Bedford, Aileen Manning, John Herdman,  
Noah Beery, Albert Prisso.

c.c. 76 mins. Sil.

Fairall 3-D.

Drama of the adventures of a young sea captain in 1840s California.  
(First feature using in the then new two-tone Technicolor.)

'It makes you feel as if you are right inside the picture.' - "Los Angeles Times", September, 1922.

**PRISON GIRLS (U.S.A., 1972)**

p.c. A Nicholas J. Grippo-Burton C. Gershfeld Production.

d. Thomas De Simone. ph. Gerhard Hentschel.

l.p. Robin Whitting, Angie Monet, Maria Arnold, Lisa Ashbury, Jaime  
McKenna, Uschi Digart, Tracy Handfuss, Ilona Lakes, Claire Bow.

Eastman Color. 94 mins.

Optovision. (Daniel L. Symmes).

Six prison girls get a weekend out, each going her own way and with differing consequences. One is followed by the police and killed with her lover, leaving the others girls very bitter.

**QIAN DAO LI ZHUI (Taiwan/Hong Kong, 1976)**

p.c. Eastern Media.

d. Chang Mei Chun. ph. Chen Rongshu.

l.p. Leon Tan, Pai Ying, Tang Wei, Lin Ta Shing, Chin Chang.

Fujicolor. 94 mins. S

Super Touch 3-D. Presented in Real-A-Rama and Super 3-D. (Mike Findlay).

Martial arts artist fights evil rule of the Imperial Eunuch in seventeenth century Ming court.

(This won a number of awards at the Cannes Film Festival: Le Prix De La Croisette, Screen International Award Of Merit, Cinéma De France Special Award, La Flèche D'Or and Film Français Certificate Of Excellence. It was a big hit under the title SUPER DRAGON in Hong Kong taking some HK\$ 1,900,000.)

aka: DYNASTY : THE FLYING SWORD : SUPER DRAGON

**RADIO MANIA (U.S.A., 1922)**

This is an extended version - 95 mins. - of the feature M.A.R.S.

**RAM ROD (U.S.A., 1973)**

p.c.

d. ph.

l.p.

Eastman Color.

? Single film (ana).

Hardcore homosexual pornographic movie.

**RAZNOTSVETNIE KAMESHKI (U.S.S.R., 1960)**

p.c. Gorki Film Studio.

d. S. Mikaelyan. ph. Dmitri V. Surenskiy.  
l.p.  
Sovcolor. 67 mins.  
Stereokino.

pet: Multi-coloured Pebbles.

**REFLECTIONS OF HORROR (U.S.A., 1984)**

p.c. Dimension 3.  
d. Daniel L. Symmes. ph. Daniel L. Symmes.  
l.p.  
Eastman Color.  
Dimension 3(1). (Alan D. Williams).  
Horror story.  
(A start was made on this and a few minutes actually filmed but it is not known if it was ever completed.)

**REVENGE OF THE CREATURE (U.S.A., 1955)**

p.c. Universal-International.  
d. Jack Arnold. ph. Charles Scott Welbourne.  
l.p. John Agar, Lori Nelson, John Bromfield, Robert B. Williams, Grandon Rhodes, Nestor Paiva, Ricou Browning, Dave Willock, Charles Crane.  
b.w. 82 mins.  
Universal 3-D. Presented in 3-D Horrorscope.  
The Gill Man is captured, brought from the Amazon to a Florida marine show from which he escapes, and carries off a girl before being shot and sinking to the bottom of a river.  
(Also released in a dual film and WS(c) version, this sequel to CREATURE FROM THE BLACK LAGOON was better than most sequels. The final scene of the Gill Man sinking away was unwittingly symbolic as it marked the end of the major studios' 3-D involvement for then.)

**ROBINSON KRUZO (U.S.S.R., 1947)**

p.c. Soyusdetfilm.  
d. Aleksandr N. Andreyevskiy. ph. Dmitri V. Surenskiy.  
l.p. Pavel Kadsochnikov, Yu. Lyubimov.  
b.w. and Agfacolor.  
Stereokino(1). 81 mins.  
Based on Daniel Defoe's book shortly known as "Robinson Crusoe".  
(Production of this major Russian 3-D film seems to have been spread over a number of years. It is said to contain an extraordinarily effective scene in which a cat walks out into the audience.)

**ROBOT MONSTER (U.S.A., 1953)**

p.c. Three Dimensional Pictures.  
d. Phil Tucker. ph. Jack Greenhalgh.  
l.p. George Nader, Claudia Barrett, Selena Royale, John Mylon, Pamela Paulson, Gregory Moffett, George Barrows, John Brown.  
b.w. 63 mins.  
Tru-Stereo Three Dimension. (Gordon Avil).  
Young boy dreams of Earth's destruction by Ro-Man and only the boy and his family remain alive to fight the invader.  
(Said to contain 'flat' sequences from "King Kong" <1933> according to MFB or from "One Million Years B.C." <1940> according to Denis Gifford's "Science Fiction Film". Director Phil Tucker scored a nomination for the "Golden Turkey" award for the Worst Film Of All Time with this.)

**ROCK'N'ROLL HOTEL (U.S.A., 1983-86)**

p.c. Snowflake. A Schuster Films presentation.  
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**KARL MALDEN**

PATRICIA MEDINA  
CLAUDE DAUPHIN  
STEVE FORREST  
DIRECTOR: ROY DEL RUTH



**El FANTASMA DE LA CALLE MORGUE**  
WARNER COLOR  
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dans



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CINE-STEREO-TELEVISION  
MARCEL BECKER. RENE HOUGRAND

Ce film peut être projeté dans toutes  
les salles sans aucune modifi-  
cation technique!



d. Richard Baskin, Paul Justman. ph. Chris J. Condon, Gerald Feil.

l.p. Dick Shawn.

ArriVision, StereoVision. (Daniel L. Symmes).

Rock and roll musical.

(This does not, as yet, appear to have been released.)

**ROTTWEILER (U.S.A., 1981)**

p.c. An Earl Owensby Production.

d. Worth Keeter III. ph. Irl Dixon.

l.p. Earl Owensby, Bill Gribble, Jerry Rushing, Kathy Hasty, Damien, Ed Lillard, Robert Bloodworth, Ashley Blythe, Josh Gamble.

Eastman Color. 93 mins. S

Future Dimensions. (Lenny Lipton).

Highly trained, anti-humans, dogs break out of their training area and go on the rampage, decimating the population of a small town.

(Probably the best known of Owensby's films and the one that has been most widely shown even if in 'flat' format.)

aka: THE DOGS OF HELL (1983)

**RUMMELPLATZ DER LIEBE (W. Germany/U.S.A., 1954)**

This is the German version of CARNIVAL STORY except that the leading players are replaced by Germans Curd Jürgens, Eva Bartok, Robert Freytag and Bernard Wicki. The film was shown during the 1954 Berlin FilmFest but it is not known whether it was presented in conventional or stereoscopic format.)

aka: CIRCUS OF LOVE (1958)

**SANGAREE (U.S.A., 1953)**

p.c. Pine-Thomas.

d. Edward Ludwig. ph. Lionel Lindon, W. Wallace Kelley.

l.p. Fernando Lamas, Arlene Dahl, Patricia Medina, Francis L. Sullivan, Charles Corvin, Tom Drake, John Sutton, Willard Parker.

Technicolor. 95 mins.

Paravision. Presented in WS(c).

Family intrigue erupts when a plantation owner makes a death-bed entreaty to a slave's son to take over the running of the estate and thus evoking the antagonism of the dying man's daughter.

(This was started in conventional format but was switched to filming in 3-D. It is based on a novel by Frank G. Slaughter.)

'Period skullduggery rather hamily presented.' - Leslie Halliwell, "Halliwell's Filmgoer's Companion".

**SCORING! (U.S.A., 1983)**

p.c. 3-D TV.

d. Stephen Gibson. ph.

l.p. Hal Walker, Brenda Ram, Heather Grant.

Eastman Color.

Deep Vision and WS(c).

Sex comedy with an American football and cheerleader theme.

(This may have been released in a number of versions and, doubtless, the title has a double meaning! The cast list has a distinct similarity to that of LOLLIPOP GIRLS IN HARD CANDY but the films are from the same source.)

aka: M 3-D (1988)

**SECOND CHANCE (U.S.A., 1953)**

p.c. An Edmund Grainger Production. A Howard Hughes presentation.

d. Rudolph Maté. ph. William A. Snyder.

l.p. Linda Darnell, Robert Mitchum, Jack Palance, Sandro Giglio, Roy Roberts, Rodolfo Hoyos Jr., Reginald Sheffield, Margaret Brewster  
Technicolor. 82 mins. S  
Future Dimension. Presented in WS(c). (John A. Norling).  
Girl murder witness teams up with a boxer who helps her to get away from a thug sent to kill her and who meets his own death in a cable car struggle with the boxer.  
'The process <3-D> and agreeable Technicolor are well used.' - Jean Houssaye, "La Revue Du Cinéma", 1954.

#### SEPTEMBER STORM (U.S.A., 1960)

p.c. Alco. An Edward L. Alperson presentation.  
d. Byron Haskin. ph. Jorge Stahl Jr.  
l.p. Joanne Dru, Mark Stevens, Robert Strauss, Asher Dawn, Claude Ivry, Pierre Kerien, Vera Valmont, G. Ariel, Adam Genette.  
Eastman Color. 110 mins.  
Natural Vision 3-Dimension and SuperScope. Presented in StereoVision and CinemaScope. (Leonard J. South, Richard Johnson, Lothrop B. Worth).  
A New York model and adventurers search for lost treasure at the bottom of the sea. Love entanglements and double-crossing follow. (The film that started a flicker of hope for a revival of interest in 3-D movies. A flicker that quickly died for it was the 89 mins. CinemaScope version that was widely shown.)  
'..the film takes advantage of the colourful Majorcan scenery and contains some fine underwater filming..' - Tony Thomas, Aubrey Solomon, "The Films Of Twentieth Century Fox".

#### SEXCALIBUR (U.S.A., 1982)

p.c. Select.  
d. Dinin Dicimino. ph.  
l.p. Marisa Tortuga, Ken Starbuck, Jennifer West, William Margold, Lee Carol, Drea, Jeff Conrad.  
c. 78 mins.  
Unknown dual 35mm. anaglyphic process.  
Hardcore pornographic film, told in flashbacks, on the Arthurian legend, with bold knights and magic as well!  
(This may never have reached the cinema screens.)

#### SHIP OF SOULS (U.S.A., 1925)

p.c. Stereoscopic Films Co. An Encore Pictures presentation.  
d. Charles Miller. ph. Edwin Du Par.  
l.p. Bert Lytell, Lillian Rich, Gertrude Astor, Earl Metcalf, Russell Simpson, Inez Seabury, Cyril Chadwick, Jean Perry, Peter Mauer.  
c.c. 60 mins. approx. Sil.  
Miller Stereoscopic. (Max O. Miller).

#### SHISHAN NUNI (Taiwan/Hong Kong, 1976)

p.c. Eastern Media.  
d. Chang Mei Chun. ph. Chen Rongshu.  
l.p. Shiseun Leong, Han Tsiang-Chin, Pai Ying, Kin Yung Ku, Chang Zu-Yu Sang Shi Choan, Ming Sui Moon, Mei Fong Lee.  
Fujicolor. 98 mins.  
Super-Touch 3-D. (Mike Findlay).  
In the late eighteenth century some Chinese women are raped by bandits. They then learn the martial arts before setting out for their revenge.  
aka: REVENGE OF THE SHOGUN WOMEN (1981) : 13 NUNS (1982) : SHOGUN WOMEN : REVENGE OF THE 13  
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**SHUTKI V STORONU (U.S.S.R., 1984)**

p.c. Gorki Film Studio.

d. Vitaliy Makarov.

ph. S. Zhurbitskiy,

l.p. O.Kabo.G.Popovich,Mikhail Svetin. /Yu. Malinkovskiy.

Sovcolor. 68 mins.

Stereo 70.

Comedy about a young man who longs to be a clown.

pet: No Joking.

**SILENT MADNESS (U.S.A., 1984)**

p.c. Tri-Dimensional Films.

d. Simon Nuchtern.

ph. Gerald Feil.

l.p. Belinda J.Montgomery,Viveca Lindfors,Sydney Lassick,Solly Marx  
David Greenan,Roderick Cook,Stanja Lowe,Ed Van Nuys.

Eastman Color. 97 mins.

S

ArriVision.Presented in Parallax 3-D. (Seven Valleys Entertainments).

Released due to a computer error, a crazed killer strikes again. A  
brave lady doctor sets herself up as a trap to capture him.

aka: BEAUTIFUL SCREAMERS

**SLY AND THE FAMILY STONE (U.S.A., 1975)**

p.c. A John Lawrence Production.

d. John Lawrence.

ph. Chris J. Condon.

l.p. Sly and the Family Stone,Rare Earth.

Eastman Color.

StereoVision (65mm. and 35mm.)

Documentary about the rock music group of the title.

(This film has an unsatisfactory history with filming in two guages.  
Some sources say it was never even edited and certainly not, as yet,  
released.)

**SOIRS DE PARIS (France, 1953)**

p.c. Arca Films.

d. Jean Laviron.

ph. André Germain, Georges  
Leclerc, Michel Bouyer.

l.p. Henri Genès,Sophie Sel,Jeannette Batti,Peter Walker,Les Ramsès  
Le Catch Feminin de Lucien Choury,Les Rolwood,Renias,Les Grip.

b.w. 85 mins.

Ciné-Stéréo-Télévision. (Marcel Becker, René Hougrand).

A singer of little talent and her supposed agent meet an American in  
Paris. Believing he is an impresario they take him on a tour of the  
sights and night clubs in the hope of getting a contract.

(Noted as France's first feature length 3-D film, the system used  
was similar to those used by Americans at the time - logically,  
Natural Vision or a derivative thereof - and the presentation was in  
polarized format. It seems to have resorted to the obvious tricks of  
knives etc. thrown at the audience and there is a strip tease act.  
This latter item would have given the film something different and  
censorship problems at the time outside of France.)

'The aim of this film, to show, with the adornment of the third  
dimension, Notre Dame, La Tour Eiffel and some Parisian music hall  
shows is clearly achieved.' - Jean Houssaye, "La Revue Du Cinéma",  
1954.

pet: Paris Nights.

**SON OF SINBAD (U.S.A., 1953)**

p.c. R.K.O. A Howard Hughes presentation.

d. Ted Tetzlaff.

ph. William E. Snyder.

l.p. Dale Robertson,Sally Forrest,Lili St.Cyr,Vincent Price,Raymond  
Greenleaf,Mari Blanchard,Leon Askin,Jay Novello,Nejla Ates.

Technicolor. 88 mins.  
Future Dimension and WS(c). (John A. Norling).  
To save his own life, Sinbad has to find the secret of Greek fire to save the city of Bagdad from invaders. He enlists the aid of the daughters of the Forty Thieves, a slave girl and a magic lamp.  
(Later converted to anamorphic SuperScope for release, the film gave the censors some trouble - or rather, Miss St. Cyr's figure and what was revealed of it did!)  
'..this absurd, completely inept excuse for a movie..' - Richard B. Jewell with Vernon Harbin, "The R.K.O. Story".

**S. O. S. NAD TAYGOY (U. S. S. R., 1976)**

p.c. Mosfilm Studio.  
d. Arkadiy Kolzatiy, Valentin Perov. ph. Nikolai Bolshakov.  
l.p. Aleksandr Yanvaryev, Aleksandr Voyevodin, Gennadiy Yudin, Valeriy Valyshev, Tamara Sovtchi, Eve Kivi, Konstantin Tyrtoov.  
Sovcolor. 84 mins.  
Stereo 70.  
Two men disappear on their way to a forest settlement. After a fruitless search, one later appears under suspicious circumstances. He is arrested but escapes and goes in search of his lost friend whom he finds with a broken leg.  
'This is a modest outdoor adventure, quite free from 3-D gimmicks..' - Charles W. Smith in an article entitled "The Two-Eyed Film Comeback".  
pet: S.O.S. Over The Taiga (Forest).

**SOUTHWEST PASSAGE (U. S. A., 1954)**

p.c. Eclipse. An Edward Small presentation.  
d. Ray Nazzaro. ph. Sam Leavitt.  
l.p. Joanne Dru, Rod Cameron, John Ireland, John Dehner, Guinn Williams, Darryl Hickman, Stuart Randall, Morris Ankrum, Mark Hanna.  
PathéColor. 82 mins.  
Natural Vision 3-Dimension. Presented in Pola-Lite 3-D and WS(c).  
(Milton L. Gunzburg, Lothrop B. Worth).  
A bank robber, driven out from an experimental camel train, heroically returns to redeem himself and start an honest life with his girl.  
(A dual film version of this western was also available.)  
'The novelty was..not that it was shot in 3-D but that horses were replaced by camels.' - Ronald Bergan, "The United Artists Story".  
aka: CAMELS WEST

**SPACE HUNTER-ADVENTURES IN THE FORBIDDEN ZONE (U. S. A./Canada, 1983)**

p.c. An Ivan Reitman Production.  
d. Lamont Johnson. ph. Frank Tidy.  
l.p. Peter Strauss, Molly Ringwald, Ernie Hudson, Andrea Marcovicci, Michael Ironside, Beeson Carroll, Hrant Alianak, Deborah Pratt.  
Eastman Color. 90 mins. S  
McNabb 3-D.  
An adventurer goes in search of three missing girls on a devastated, long-forgotten planet where mutants live underground and above roam war-like scavengers.  
(Also released in Panavision.)  
'..less stereoscopic illusion and more in the way of eye strain..' - David J. Hogan, "Cinefantastique", September, 1983.

**STARCHASER : THE LEGEND OF ORIN (U. S. A., 1985)**

p.c. Mehan Films. A Thomas Coleman-Michael Rosenblatt Presentation.  
d. Steven Hahn. ph. Young Poo Yim, Thomas

Ling Yen, Craig Little-Herrick, David Corbett, Craig Berkos,  
Yim Chul Kyu, Cho Bok Dong, Paul Mikolyski.

l.p. Animated characters.

Eastman Color. 100 mins. S

Bemiller Camera, R & B Camera. Dual 35mm. (Charles Flekal).

On planet Trinia, Orin finds a magic sword which helps him to save his people and, at the same time, gives him the chance to form a group of super-humans.

#### **THE STARLETS (U.S.A., 1976)**

p.c. QuadraVision International. An Alpha presentation.

d. Daniel L. Symmes. ph. Daniel L. Symmes.

l.p. Dorothy Newkirk, Monique Cardin, Patricia Lee, Susan Devlin, Kitty Moore, Spring Finley, Kenny Cotton, David Scharf, Virginia Baker.

Eastman Color. 80 mins.

QuadraVision 4-D (ana).

Hardcore pornographic film about starlets seeking fame in Hollywood. (Reputedly the first film of its kind to gain nationwide release in America. The '4-D' tag relates to 'sensual involvement'.)

'You'll get ten times your money's worth! A 100% turn-on!' - J. Gonzalez, "Men's World".

#### **THE STEWARDESSES (U.S.A., 1968)**

p.c. Magnavision. A Louis K. Sher presentation.

d. Allan Silliphant. ph. Chris J. Condon.

l.p. Christine Hart, Michael Garrett, Angelique Demoline, Janet Wass, Donna Stanley, Paula Ericson, Kathy Ferrick, Patricia Fein.

Eastman Color. 98 mins.

StereoVision(1).

Eighteen hours leave is given to some stewardesses and they find happiness, love, sadness and sex in the time available.

(Not high on production values or acting performances, this film does have an important place in film history. It was a box office success ranking eleventh in the Top Money Making Films of 1971 - \$6,418,710. It also sparked off a revival of interest in 3-D though "Harvard Lampoon" awarded it its Cheap At Half The Price award stating that 'in addition to its \$3 admission prices charges 25c. for a sliver of twisted plastic. The eyeshades transform the colourful two-dimensional slurry into a three-dimensional cesspool.')

#### **THE STEWARDESSES PART III (U.S.A., 1978)**

p.c. SVI.

d. Allan Silliphant. ph. Chris J. Condon.

l.p. Michael Brown, Russell Kaiser, Steven Bennett, Mary Pat Bonney, Kathryn Holcomb, Concha Ondemir, Samantha Scott, Julie Rohde.

Eastman Color. 92 mins.

StereoVision(1) (ana).

The girls of the air continue their exploits, sexual and otherwise. (A mixture of left-overs from INTERNATIONAL STEWARDESSES plus new material, this has seen re-release under a number of titles.)

aka: THE STEWARDESSES PART II (1979) : SST (1980) : AIRLINE (1984)

#### **THE STRANGER WORE A GUN (U.S.A., 1953)**

p.c. Scott-Brown.

d. André de Toth. ph. Lester H. White.

l.p. Randolph Scott, Claire Trevor, Joan Weldon, George Macready, Lee Marvin, Ernest Borgnine, Roscoe Ates, Alfonso Bedoya, Clem Bevans.

Technicolor. 83 mins. S

Columbia 3-D and WS(c).

Ex-Civil War spy saves stagecoach line from an unscrupulous robber and finds romance with the owner.

'When all was said and done, nothing was memorable about the.. production.' - Clive Hirschhorn, "The Columbia Story".

**SUPERGIRLS IN 3-D (W. Germany, 1983)**

p.c. Locomotion/Filmhansa.

d. Amato Bozelli. ph. Werner Lang, Ronald Voss,  
Peter Ubereiner.

l.p. Marylin Olinka, The Leasing Girls, Ivonne Monaco, Lisa De Carlo,  
Eva Cordes, Peter Jansen.

c. 90 mins.

ArriVision.

Eva retaliates on her husband's infidelities by enjoying her sexual liberty too. Just when all seems to be about to be settled between them a grand fight develops.

(Shorn of some 7 mins. for British release, it is likely that the original was more sexually explicit.)

'The 3-D is distinctly variable..giving the impression that the gyrating bodies are being forced into positions more impossible than usual..' - Pam Cook, "Monthly Film Bulletin", August, 1986.

aka: SUPER GIRLS IN 3-D STEREO VISION : BEAUTY GIRLS IN 3-D : BEAUTY GIRLS FOR LOVE

**THE SURFER GIRLS (U.S.A., 1978)**

p.c. SVI.

d. Allan Silliphant. ph. Chris J. Condon.

l.p. Debbie Jones, Pat Waid, Sandy Johnson, Steven Atlas, Terry Kaiser,  
Vicky Silliphant, Koko Palme, Michael Rowan, Peter Marko.

Eastman Color. 85 mins.

StereoVision 4-D (ana).

Surfing girls get mixed up with voodoo and black magic when in search of the legendary ghost Kahuna of Hawaii.

aka: KAHUNA! (1981) : HAWAIIAN FANTASIES (1990 as featurette)

**SUVENIR DLYA PROKURORA (U.S.S.R., 1989)**

p.c. Sverdlovsk Film Studio.

d. Aleksandr Kosirev. ph. I. Bogdanov.

l.p. G. Belyaeva, Yu. Salomin, P. Velyaminov, S. Toma, I. Lapikov.

Sovcolor.

Stereo 70.

Police fight Russian-style mafia.

pet: A Souvenir For The Procurator.

**SWINGTAIL (U.S.A., 1969)**

p.c. A Guy King Production.

d. Dave Shane. ph. Steven Bower.

l.p. Karen Park, Lisa La Shawn, Gillian Hollander, Suzzan Landow, Alex  
Mann, Jerry Castle, Toni Marconi, Allison Kensey, Lydia Terrell.

Eastman Color. 65 mins.

Cosmovision and WS(c).

A film producer dreams of filming his girlfriend's life story in 3-D and so he begins to learn the truth about her, following her through her days and nights, finding himself engulfed in her sexual games.

**TAINSTVENNAY MONAKH (U.S.S.R., 1968)**

p.c. Mosfilm Studio.

d. Arkadiy Kolzatiy. ph. Pyotr Terpsikorov.

l.p. Vladimir Drushnikov, Aleksandr Belyavski, Valentin Sukov, Tatyana  
Konyuchova, Konstantin Sorokin, Yeugeniy Sharikov.

Sovcolor. 103 mins.  
Stereo 70. (Andrei G. Boltyanskiy).  
Based on an incident that took place in the Ukraine in 1920 when some White Guards took refuge in a monastery and had their plans for a counter revolution foiled by an infiltrating Cheka officer.  
aka: THE MYSTERIOUS MONK

**TALES OF THE THIRD DIMENSION (U.S.A., 1984)**

p.c. Regency. An Earl Owensby Studios presentation.  
d. Worth Keeter III, Thom McIntyre, Todd Durham.  
ph. Irl Dixon.  
l.p. Igor, Robert Bloodworth, William Hicks, Kathy O'Toole, Leon Rippey, Kate Hunter, Kevin Campbell, Terry Loughlin, Helen Tryon.  
Eastman Color. 90 mins.  
StereoVision.  
Short horror stories. A vampire couple adopt a 'problem' child..two greedy grave robbers get more than they expected..in a cottage lives a very, very strange grandmother!  
aka: 3-D TALES OF TERROR

**TAZA, SON OF COCHISE (U.S.A., 1954)**

p.c. Universal-International.  
d. Douglas Sirk. ph. Russell Metty.  
l.p. Rock Hudson, Barbara Rush, Gregg Palmer, Bart Roberts, Joe Sawyer, Morris Ankrum, Eugene Iglesias, Richard H. Cutting, Ian McDonald.  
Technicolor. 79 mins.  
Universal 3-D. Presented in Pola-Lite 3-D.  
An Indian chief has difficulty in following the same path of peace as his father especially when a renegade rebels.  
(Also released in a dual film and WS(c) version.)  
'..no surprises in either content or execution.' - Clive Hirschhorn, "The Universal Story".

**THANGA (India, 1985?)**

p.c. Steadfast.  
d. ph.  
l.p.  
c.  
StereoVision.

pet: The Carriage (horse-drawn, that is).

**THOSE REDHEADS FROM SEATTLE (U.S.A., 1953)**

p.c. Pine-Thomas.  
d. Lewis R. Foster. ph. Lionel Lindon.  
l.p. Rhonda Fleming, Gene Barry, Teresa Brewer, Guy Mitchell, The Bell Sisters, Agnes Moorhead, Jean Parker, Roscoe Ates, John Kellogg.  
Technicolor. 90 mins. S  
Paravision and WS(c).  
The murder of a Klondike newspaper owner finds his widow seeking the killer, falling in love with a notorious club owner wrongly suspected of the murder in this turn-of-the-century musical.  
(The film provided singer Guy Mitchell with one of his big recording successes - "Chicka-Boom".)

**3-D FOLLIES (U.S.A., 1953)**

p.c. Sol Lesser-Walter Wanger,  
d. ph. Karl Struss, John Boyle.  
l.p. Gussie Moran, Ben Hogan, Lili St. Cyr.  
Eastman Color. 90 mins.

Stereo Cine.

Revue film with sports and entertainment stars of the era.

(Another of the many mystery films in the history of 3-D. The above is taken from an English trade paper of the time. The French magazine "Cinémonde" <February 27, 1953> notes its production too, naming 'Carmenesque' with Lili St. Cyr as one of five sketches stating also that one was to be made in Paris.)

**THE 3-D MOVIE (Japan,1983)**

p.c. Filmlink International.

d. Various. Of compilation: Leonard Schrader.

ph. Various.

l.p. Documentary.

c. and b.w. 90 mins.

Various.

A compilation of 3-D material from Lumière onwards featuring extracts from many films from many countries. Includes some footage from NASA.

**3-DIMENSION (G.B./Canada,1953)**

p.c. Stereo Techniques.

d. Various.

ph. Various.

l.p. See individual films.

Technicolor and b.w. 47 mins.

Stereo Techniques.

U.S. compilation carrying the Sol Lesser flag, of the British shorts: AROUND IS AROUND, A SOLID EXPLANATION, THE BLACK SWAN, ROYAL RIVER and NOW IS THE TIME. By labelling the 3-D system Tri-Optican and by re-editing, Stereo Techniques was deprived of its due credit, something which did not please the company.

**TIGER MAN (U.S.A.,1976)**

p.c. Globus.

d. Matt Cimber.

ph. Winton C. Hoch, Chris J. Condon.

l.p. Cecil Peoples, Don Wong.

Eastman Color. 90 mins.

Impact 3-D.

An admirer of Bruce Lee takes on the might of the Tong.

(Apparently additional material was shot for American release and the film may have been released under other titles elsewhere.)

**TOP BANANA (U.S.A.,1953)**

p.c. Roadshow.

d. Alfred E. Green, Albert Zugsmith. ph. William Bradford.

l.p. Phil Silvers, Rose Marie, Danny Scholl, Judy Lynn, Jack Albertson, Johnny Coy, Joey Faye, Herbie Faye, Bradford Hatton, Dick Dana.

Eastman Color. 100 mins.

Natural Vision 3-Dimension and WS(c). (Milton L. Gunzburg, Lothrop B. Worth).

Comedian gets a sales girl to join his television show, falls for her but loses her to a singer. He uses the two lovers to save the show.

**TREASURE OF THE FOUR CROWNS (U.S.A./Spain,1982)**

p.c. A Lupo-Anthony-Quintano Company Production. MTG and Lotus Films in association with JAD Films and The Blum Group.

d. Ferdinando Baldi. ph. Guiseppi Ruzzolini, Ricardo Navarette, Marcello Masciocchi.

l.p. Tony Anthony, Ana Obregón, Eugene F. Quintano, Jerry Lazarus, Kate



Levan, Francisco Rabal, Emiliano Redondo, Francisco Villena.  
Eastman Color. 115 mins. \* S  
3-Depix. Presented in Super-Vision 3-D and Wonder-Vision 3-D. (Stan  
Loth, S. Ruzolini. 3-D titles by José Ariz Navarreta.)  
An adventurer with an assortment of helpers goes in search of lost  
treasure and encounters many dangers before destroying a dangerous  
cult and its evil leader.  
\* The Spanish release is quoted as above. It is normally noted as  
100 mins.  
'..made with ability although with not much imagination..' -  
"Fotogramas", March, 1991.  
aka: EL TESORO DE LAS CUATRO CORONAS

**UN TURCO NAPOLETANO** (Italy, 1953)

p.c. Lux Film/Rosa Film. A Ponti-De Laurentiis presentation.  
d. Mario Mattoli. ph. Riccardo Pallottini, Karl  
Struss.  
l.p. Toto, Carlo Campanini, Isa Barzizza, Primarosa Battistella, Amadeo  
Girard, Aldo Giffre, Franca Faldini, Mario Castellani, Enzo Turco.  
Ferraniacolor. 90 mins.  
'Richardson (I)'.  
Felice, happy in his job in charge of the beauties of the harem, has  
no conscience about how he uses the rules of the job. He finally  
makes a mistake but ends up happily married.  
(Despite Italian denials that this was made stereoscopically, some  
concurrence with other sources that say it was, is in order. It has  
so much in common with IL PIU COMICO SPETTACOLO DEL MONDO. It was a  
big success in Italy taking some L594,000,000 in its year of release  
and was thus the seventh most successful film there that year.)  
'..a whirlpool orgy of double and triple entendres, memorable  
sketches and impressive facial mime.' - D. Cammarota, "Il Cinema Di  
Toto".  
pet: A Neapolitan Turk.

**UCHENIK LEKARYA** (U.S.S.R., 1983)

p.c. Gorki Central Studio.  
d. Boris Rizaryev. ph. A. Kirillov.  
l.p. Oleg Kasantcheyev, Oleg Golubizkiy, Natalya Vavilova, Grigoriy  
Manukov, Ariadna Shengelaya, Mikhail Giusskiy, Viktor Ilyichev.  
Sovcolor. 89 mins.  
Stereo 70.  
To win her love, charlatan 'healer' Radomir rashly promises to heal  
Todorka's mother. To heal truly, he must seek the knowledge of the  
Czar's secretive doctor, Vassili. He succeeds but not without much  
difficulty.  
pet: The Doctor's Student.

**ULISSE** (Italy, 1954)

p.c. Lux Film-Ponti-De Laurentiis.  
d. Mario Camerini. ph. Harold Rosson, Aldo Tonti,  
Luciano Trasatti.  
l.p. Kirk Douglas, Silvana Mangano, Anthony Quinn, Franco Interlenghi,  
Rossana Podesta, Sylvie, Daniel Ivernel, Jacques Dumesnil.  
Gevacolor. 130 mins.  
'Richardson (I)'.  
Ulysses, cursed to wander the seas after the fall of Troy,  
encounters many adventures before returning home to his patient wife  
and dispersing her pressing and unwelcome suitors.  
(Kirk Douglas gained the "Harvard Lampoon" Worst Actor Of The Year  
award for his performance in this, the film itself coming second in

the Worst Film Of The Year section. Nevertheless, in its homeland it took L1,524,000,000! A much shortened and non-3-D version of 104 mins. was generally shown.)

'..a clutch of poor performances..' - David Shipman, "The Good Film And Video Guide".

aka: ULYSSES

**EL VALOR DE VIVIR (Mexico,1954)**

p.c. International Cinematográfica.

d. Tito Davison. ph. Victor Herrera.

l.p. Arturo de Cordova, Rosita Quintana, Maria Douglas, Miguel Ángel Ferriz, Julio Villareal, Jose Baviera, Delia Magana.

c.c. 105 mins.

? Possibly Tercera Dimensión Bríceno.

Tear-jerker about a terminally ill woman and a man on the way to face prison who meet on board ship.

(A remake of "'Til We Meet Again", itself a remake of "One Way Passage", both from Warner Bros.)

'..you would barely know that it was made stereoscopically..' - Emilio Garcia Riera, Fernando Macotela, "La Guia Del Cine Mexicano 1914/84".

pet: The Value Of Living.

**VANIKA VSTANIKA (U.S.S.R.,1990)**

p.c. Gorky Film Studio.

d. A. Kokarin. ph. S. Zhurbitsky.

l.p.

Sovcolor. 70 mins.

Stereo 70.

Children's tale.

pet: Vanika, The Toy That Would Not Fall Over.

**VECHER V MOSKVE (U.S.S.R.,1962)**

p.c. Mosfilm Studio.

d. Vladimir V. Nemolyaev. ph. S. Galadae.

l.p. Oleg Popov, Beriozka Dance Company.

Sovcolor. 73 mins.

Stereokino.

Concert on film.

pet: Evening In Moscow.

**VENUS (France,1983)**

p.c. T.Y.

d. Peter Hollison. ph. Gérard Loubeau.

l.p. Odile Michel, Nadège Clair, Philippe Klebert, Jean Gaven, Ritton Liebman, Florence Guerin, Philippe Baronnet, Sophie Favier.

Fujicolor. 88 mins.

StereoVision.

The search for the right model to make a commercial for a sun tan lotion called Venus, moves to Greece and the offended goddess Venus comes from the sea to take revenge...or so a young girl dreams.

**VLUBLENNIY MANEKEN (U.S.S.R.,1991)**

p.c. Gorky Film Studio.

d. Vitaliy Makarov. ph. S. Zhurbitsky.

l.p. K. Pohomov, A. Tihonov, B. Shierbakov, Mikhail Svetin, L. Hitaiyeva, S. Niemoltayeva.

Sovcolor. 75 mins.

Stereo 70.

Musical comedy.

pet: The Model Who Fell In Love.

**VSADNIK NA ZOLOTOM KONE (U.S.S.R.,1980)**

p.c. Mosfilm Studio.

d. Vassily Zhuravlev. ph. Nikolai Bolshakov.

l.p. Fidan Garfarov, Irina Malysheva, Ilshat Yumagulov, Nina Agapova,  
Khusain Kadashev, Pyotr Globov, Chamid Shamsutdinov.

Sovcolor. 88 mins. S

Stereo 70.

Musical tale of heroic youth and a beautiful girl from adjacent countries who fall in love. A wicked ruler sows discord among the two peoples and puts the youth into a long sleep. When he awakens, he rights the wrongs, kills the evil one to be re-united with his love.

aka: THE MAN ON THE GOLDEN HORSE

**V STEPI (U.S.S.R.,1950)**

p.c. Stereokino Film Studio.

d. A. Ulyantsev, Boris Buneev. ph. S. Rubashkin.

l.p.

Sovcolor. 42 mins.

Stereokino.

Collective farming opus.

pet: In The Steppes.

**WHITE EAGLE (Japan,1979)**

p.c.

d. ph.

l.p. Animated characters.

c.

?

(Made in Korea, some sources say that the Japanese used the multi-plane filming system for stereoscopic illusion but well-known film maker, cameraman and writer Daniel L. Symmes states in an "American Cinematographer", July, 1983, article: 'Even though the projection was poor, I could see the stereoscopic aspect of the film was quite good.')

**WILDCAT WOMEN (U.S.A.,1976)**

p.c. A Stephen Gibson Production.

d. Stephen Gibson. ph.

l.p. Serena.

Eastman Color. 85 mins. 3v.

Deep Vision and WS(c).

Sex movie.

**WILLIE NELSON'S 2nd. ANNUAL 4th. JULY PICNIC (U.S.A.,1974)**

p.c.

d. Yabo Yablonsky. ph. Daniel L. Symmes.

l.p. Willie Nelson and his family, Waylon Jennings, Jerry Jeff Walker, Michael Murphy, Leon Russell, Doug Kershaw.

Eastman Color. 90 mins. S

Spacevision. (Robert V. Bernier).

Film record of the above musical event.

(Another much-troubled 3-D film. Legal disputes held up release until 1979 and then it was not seen in 3-D.)

**WINGS OF THE HAWK (U.S.A.,1953)**

p.c. Universal-International.

d. Budd Boetticher. ph. Clifford Stine.

l.p. Van Heflin, Julia Adams, Abbe Lane, George Dolenz, Noah Beery Jr.,  
Pedro Gonzales Gonzales, Rudolfo Acosta, Paul Fierro, Rico Alaniz  
Technicolor. 80 mins. S  
Universal 3-D and WS(c).

When a mine owner has his mine seized he becomes involved with Mexican rebels and a despot but manages to find love along the way.  
'...3-D did nothing...except involve the audiences a mite more closely in the tedium..' - Clive Hirschhorn, "The Universal Story".

**WONDROUS ENCOUNTERS OF A MAGICAN (China, 1962)**

p.c. Haiyen Films.  
d. Sang Hu. ph. Cha Xiangkang.  
l.p. Han Fei, Chen Qiang, Cheng Zhi, Sun Jinlu.  
c.  
? anaglyphic system.

After many years abroad, a comedian returns to Shanghai and meets some comic mis-adventures in trying to re-settle.  
(China's first stereoscopic film was made at Shanghai's Tianma Studios.)

**ZAMUROVANNYUE V STEKLE (U.S.S.R., 1978)**

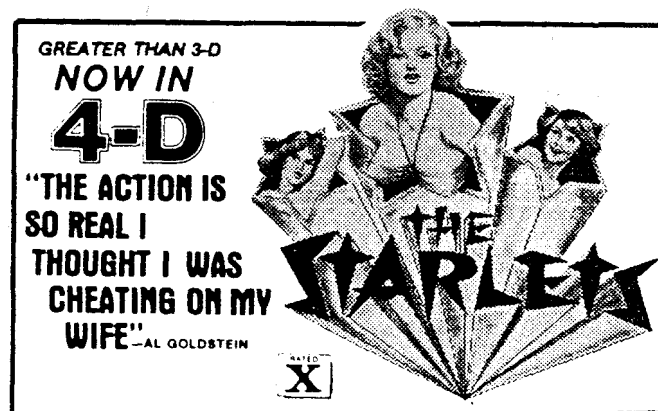
p.c. Gorki Central Studio.  
d. Aleksandr N. Andreyevskiy. ph. Yu. Malinovskiy.  
l.p. E. Korabelnik, E. Shichlinski, G. Strishenov, G. Millyar, B. Mullyayev,  
A. Vanin, A. Kuliyeu, F. Osmanov, S. Orudjev, Y. Tchekulayev.  
Sovcolor. 100 mins.

Stereo 70.  
Fairy tale about a brave young boy who exercises considerable self control in his struggle against a devious sultan to win in the end.  
pet: Enclosed (Bricked-up) In Glass.

**ZOMBI 3-D (Italy, 1984)**

p.c. Flora Film.  
d. Lucio Fulci. ph. Riccardo Grasseti.  
l.p. Deran Serafan, Beatrice Ring, Richard Raymond, Alex McBride, Ulli Reintale.  
c. 90 mins.

ArriVision.  
Nuclear fallout effects all life forms. When the living dead go on the rampage for human flesh, some young people, trapped on an island, barricade themselves in an hotel in the hope of finding a way out.



This is the area of the doubtfuls and controversials - those films said to have been made but about which there is insufficient proof. The coding following each title categorises each film as set out in the introduction to this filmography. The decision of the placement of those films in groups a. and b. is admittedly arbitrary and of forced convenience since there is insufficient knowledge to be able to place them elsewhere.

Included here also are those films that have appeared on many listings of 3-D films over the years. Many films found their way on to such lists based on information, written or verbal, received over the years. Information of this nature can be obscured by the passage of time and details of productions given in good faith were changed or abandoned by producers. An effort has been made to clarify as far as possible such points and to answer the obvious 'what about...?' question.

**ALADDIN'S MAGIC LAMP (U.S.S.R.)**

This animated version of the well-known fairy-tale initially posed something of a mystery. A French source notes this short as being shown before KONSERT, a fact confirmed by Walter Selle - or was he the source for the French report? - in a 1947 article. Bearing in mind the time, Selle's article is as near contemporary as the Second World War would allow and is logically reliable therefore. However, the present Russian authorities have been able to clarify the situation. It was an envisaged project for 1941 which did not materialise. It had to wait some twenty-six years to come to the screen and then in conventional format. Ironically, the 1967 version was produced by Boris V. Ryzarev who was later responsible for two 3-D features - NA ZLATOM KRYULVZE SIDELI and UCHENIK LEKARYA - in the Stereo 70 system.

**BELLA SU MISURA (Italy, 1953) a**

p.c.

d.

ph.

l.p.

c.?

Tridimensionale Christiani (Colorama)

(This title is noted in an article by Frank A. Weber entitled "3-D In Europe" in "New Screen Techniques", June, 1953, as being made in the Luigi Christiani system of which he gives a brief outline. It is noted elsewhere that it was planned to film "Eterna Femmina" in this system. Did this happen in part or whole? The above title is often translated as 'Beauty To Measure' or 'Tailor-Made Beauty', while the story of the Hedy Lamarr film tells of a beautiful girl invited to a ball and advised to dress up as a choice of four historical female figures. It does not stretch the imagination too far to relate the two and, in the absence of all knowledge by Italian sources of "Bella Su Misura", it may well be this film which had many changes of title during its production.)

pet: Beauty To Measure.

**LA BÊTE HUMAINE (Argentina, 1954) c**

p.c.

d.

ph.

l.p. Massimo Girotti, Enrique Diosdado.

?

?

("Continental Film Review", October, 1954, reported this version of the famous story being made in Argentina. It is not known if it was ever completed or, if released, under what title.)  
pet: The Human Beast.

**BUNGALOW** (Japan, 1982?) c

Said to have been made in a system called Ultravision. No details available.

**COLOURED HOMESPUN**

"Continental Film Review", June, 1954, noted this 'short folk film' as being in production in Hungary in 1954. This magazine seems reasonably reliable - it mentions also "Wintertime Saga" (TELE REGI) and had previously given details of other Hungarian 3-D films - but unless the film was released under a different title, it would seem a little late for 3-D production in Hungary. Without the original Hungarian title it is difficult to deduce what happened to the film or if the report was incorrect.

**DUE NOTTI CON CLEOPATRA** (Italy, 1954) a

p.c. Ponti-De Laurentiis.

d. Mario Mattoli.

ph. Karl Struss, Riccardo Pallottini.

l.p. Sophia Loren, Alberto Sordi, Ettore Manni, Paul Muller, Alberto Talegalli, Rolf Tasna, Gianni Cavalleri.

Feranniacolor. 80 mins.

'Richardson (I)', if indeed, this was made stereoscopically.

Cleopatra makes love to her nightly guard and he is executed in the morning. When she slips away to Mark Anthony, a substitute is found and the new guard passes the night with her. When he meets the real Cleopatra, though he saves her life, he then has to save his own and the substitute's life.

(Now here's an interesting entry! Pure chance found an anaglyph from a stereogram said to be taken on the set of "Aida" <"Fantastic 3-D"> at the same time as a Spanish television magazine, displaying a still from the above, arrived. The anaglyph's caption was clearly wrong and a video of the film from Italian television confirmed this and that it was a shot from this film. It also revealed the above technical credits which are identical to those of the the Toto films. The cameramen were also responsible for CAVALLERIA RUSTICANA and add to this that Karl Struss also worked on two America 3-D films (indeed, why was Struss even employed for this film since the Italian crews were very competent unless specialised techniques were required?) and Sophia Loren was said to be an 'extra' in IL PIU COMMICO SPETTACOLO DEL MUNDO and was originally planned as the female lead for CAVALLERIA RUSTICANA which also starred Ettore Manni, then strong circumstantial evidence suggests that this was made in 3-D.

The Spanish transmission of the film was recorded and comparisons made with the Italian one. Using freeze-frame, similar scenes were examined and appeared placed slightly differently between the two copies. On Charles W. Smith's advice, measurements between static objects situated in the background and foreground on the same apparent level were taken for a dozen or so similar scenes in each copy. The variant between them as a percentage of the whole screen area was some 3.12%.

In some cases the difference was quite marked especially in the fall of shadows. The obvious indication is that the film was made

stereoscopically and that one source had transmitted a right-eye copy, the other a left-eye copy.)

aka: TWO NIGHTS WITH CLEOPATRA

**4-D INVASION** (U.S.A.,1989) b

Said to have been made but no further details available.

#### **I AM MARKED**

This is slightly misleading translation of WATASHI WA NERWARETE IRU which appears on a number of listings. If translated as "I am a marked person (or man)", then it makes more sense and is in line with the translation previously given - "Someone's After Me".

**INVADERS FROM MARS** (U.S.A.,1953) c

p.c. Edward L. Alperson.

d. William Cameron Menzies. ph. John Seitz.

l.p. Helena Carter, Arthur Franz, Jimmy Hunt, Leif Ericson, Hillary Brook, Morris Ankrum, Max Wagner, Janine Perreau.

Cinecolor. 82 mins.

?

Martians invade Earth and control the minds of humans with brain implants. Only the grim determination and courage of a young boy eventually convinces the authorities to act and save mankind.

(Controversy surrounds this film. The general consensus of opinion is that it was not made stereoscopically, but one look at the titles, even viewed in 'flat' format, could convince you otherwise! In "Science Fiction In The Cinema", author John Baxter notes that the film was tampered with during and after production, the 3-D material was limited and repeated, and that stock 'flat' footage was inserted for the battle scenes. The director, who died in 1956, also directed the 3-D film THE MAZE.)

#### **JUMPING OUT SUNDAY**

Another title which appears on a number of listings, this is an alternative translation of TOBIDASHITA NICHIOBI - "Runaway Sunday".

**KUNG FU** (U.S.A.,1974) c

p.c. A John Lawrence production.

d. John Lawrence. ph.

l.p.

Eastman Color.

StereoVision(1) (ana) (part).

(This may not be the film's eventual title if it was ever completed or released.)

**NEOBIKNOVENNIE ETYUDI** (U.S.S.R.,1963) a

p.c.

d. ph.

l.p.

?

Stereokino.

Details unknown. It maybe a feature or a short.

pet: Extraordinary Studies.

**99 MUJERES** (W.Germany/Spain/Italy,1968) c

p.c. Hesper/Corona Films/Cineproduzione Associate.

d. Jesus Franco. ph. Manuel Merino.

l.p. Maria Schell, Mercedes McCambridge, Herbert Lom, Maria Rohm, Elisa Montes, Rosalba Neri.

Eastman Color. 90 mins.

Panoramica.

A new administrator is sent to a South American women's prison. The former administrator is retained. The new one takes a contrasting humane approach which is her downfall when some girls escape. She leaves with the consolation that there is to be an investigation.

(A film of this title, with Jill St. John noted as the star of a women's prison drama, is cited a number of times as being in 3-D. This may be it. Viewed recently 'flat' on television it has all the hallmarks of a 3-D movie - items protruding from the screen, considerable depth with fingers and sticks pointed directly at the viewer. MFB notes a British involvement - Towers of London - and SuperScope. The Spanish version does not agree with this. It is worth remembering that Spain was active, mainly in co-production status, at this time in 3-D films. If so made, then HiFi Stereo 70 or Stereovision 70 could have been the system used.)

aka: 99 WOMEN

**NUDE 66** (Japan, 1966?) a

Noted on a laserdisc video listing in Japan, no details of this colour sex film are available. It may have been made with a two camera system.

**THE PENCIL ON THE ICE** and **THE SELF-ASSURED PENCIL**

These are literal but nonsensical translations of KARANDASH NA LIDU and SAMOUVERENNIY KARANDASH. Though 'karandash' does indeed mean 'pencil', it is the humourously contradictory name given to a tubby character creation of the comic, Rummyantsev, rather as one might call a fat person 'slim', with humour but without malice.

**REMI**

This Japanese cartoon was released as a feature from the television series. It was filmed using the multiplane system.

**ROYAL FLUSH**

A non-existent film that has crept into listings over the years. It could well be a proposed title for one of Britain's 'royal' films made in 1953.

**SKY JACK!** (U.S.A., 1989) b

p.c. StereoVision International.

d. ph.

l.p.

?

StereoVision.

**SPANISH BULLFIGHTING** or **BULLFIGHTING IN SPAIN**

As titles both are non-existent. Their origins are in a list prepared by Charles W. Smith of the Stereo Techniques films. He pointed out that he was working from memory and that the title may also have been "Festival In 3-D" and he was almost correct. Further information from him revealed that his assistant cameraman of the 1950s, Godfrey Jennison, was loaned with the Stereo Techniques equipment and one other person to a Spanish company in May, 1953, and three short films were made, edited and released in Spain. Again his information was correct for the finished item was released under the title EL FESTIVAL DE LA 3-D (see the filmography). The film does not appear to have been seen outside Spain though Mr. Jennison apparently did receive for his personal viewing the short film on bullfighting.



**SUPESU ADOBENCHA KOBURA (Japan,1983) c**

p.c. Toho/Towa.

d.

l.p. Animated characters.

c.

?

(Noted by Daniel L. Symmes in "American Cinematographer", July, 1983, as having been made.)

pet: Space Adventure-Cobra.

**THEM! (U.S.A.,1954) c**

p.c. Warner Bros.

d. Gordon Douglas.

ph. Sidney Hickox.

l.p. James Whitmore, Edmund Gwenn, Joan Weldon, James Arness, Onslow Stevens, Sean McClory, Chris Drake, Sandy Deschner, Don Shelton.

b.w. 94 mins.

Warner Vision?

An atomic explosion activates giant ants. Though located and believed destroyed by poison gas, two queens escape. They are tracked down and eliminated but are there more?

(Another enigmatic film which occasionally crops up on 3-D listings. Reports on this are conflicting, offering no conclusion either way but like INVADERS FROM MARS it has a considerable 3-D look about it.)

'Quite brilliantly done'. - F. Maurice Speed, "Film Review 1955-56".

**THESE THREE (U.S.A.,1936) c**

p.c. Sam Goldwyn for United Artists.

d. William Wyler.

ph. Gregg Toland.

l.p. Merle Oberon, Joel McCrea, Bonita Granville, Miriam Hopkins.

b.w. 93 mins.

? (part).

A vicious child tells her grandmother that one of the two women running her school is having an affair with the fiancé of the other causing distress and problems until the truth is revealed.

(Based on Lilian Helman's book "The Children's Hour", the story was changed to accomodate censorship laws of the time - lesbianism was taboo then! Bonita Granville received an Academy Award nomination for her performance and the film found its way into the New York Times' Top Ten Films Of The Year list and was a big money taker. A trade magazine of the day notes that the film contained a stereoscopic sequence in a system developed by William Alder, a known experimenter in 3-D of the day, using three cameras but further details are not known.)

'Excellent achievement, magnificent photography from Gregg Toland and admirable interpretation, above all in respect of Miriam Hopkins.' - "Pantalla 3".

**3-D MUSICAL**

(Another from the Weber article mentioned above. In view of the time it was noted and that it was British, it could well refer to HARMONY LANE.)

**3-D ZOMBIE FROM OUTER SPACE (U.S.A.,1988) b**

(Details unknown. Said to have been in production but who knows?)

**EL TIRANC (Spain,1953)**

(This is listed by an American source but is incorrect. The film does not exist. What does exist is LA TIRANA directed by Juan de Orduña <the same as noted for the above> made in 1959. It stars

Paquita <not Paquito as in the American source> Rico and is a musical. It is unlikely that the lack of Spanish enthusiasm for 3-D at the time, even more so when the 1950s boom was over, would have led to this being made stereoscopically. Indeed, the Filmoteca Española confirms that it was made 'flat'. The title translates the same - The Tyrant - the correct one being of feminine gender.)

**THE TURNING** (U.S.A.,1989) b  
p.c. John Lawrence.  
d. ph.  
l.p.  
c.  
StereoVision.  
(Said to be in production.)

**THE VOLCANO CREATURE** (U.S.A.,1989) b  
p.c.  
d. ph.  
l.p.  
c.  
StereoVision.

**A WALK IN THE ZOO**

This appeared in a Frank A. Weber article statng that it was a British production. This doubtless led to it being featured on a number of listings crediting it to Stereo Techniques. Mr. Weber may have confused this film with another for it is truly Hungarian. "Continental Film Review", October, 1953, notes its making following the experiments by Félix Bodrossy, cameraman of the Hungarian Newsreel and Documentary Film Studios'. This is confirmed by Magyar Filmitézet (see ÁLLATKERTI SÉTA in the filmography.

XX

Was DUE NOTTI CON CLEOPATRA made in 3-D? The question remains unanswered but it's a good excuse, if one is needed, to feature lovely Sophia Loren in a scene from the film.



FILM TITLES - A CROSS - REFERENCE TO POSSIBLE ENGLISH  
TRANSLATIONS AND ALTERNATIVE TITLES.

1.

pet: a cross-reference -	
About Siberia With Love	O SIBIRI S LYUBOVYU
Among The Wild Animals	SREDI ZVEREI
Animal Play	IGRYA ZHIVNACH
Baikal, What Beauty	VAYKAL, KRASOTA-TO KAKAYA
Bells	KOLOKOLA
Burbot	NALIM
Crystals	KRUSTALLY
Day Off In Moscow	VCHADNOII DYENI V MOSKVYE
A Day Of Wonderful Impressions	DYENI CHUDESHIKH VPECHATLENIY
Duel	KETTO
The Festival Of 3-D	EL FESTIVAL DE LA 3-D
The Gentleman's Friend.	L'AMI DE MONSIEUR
Give Your Paws, Bear	VASHU LAPU, MEDVEDI
Graphic Stroll In The Meadow	PLASTICHER WIESENBUMMEL
Greetings, Sochi	ZDRAVSTVUY, SOCHI
Karandash On The Ice	KARANDASH NA LIDU
The Lake of Swans	EL LAGO DE LOS CISNES
Masters Of Sport	MASTYERA SPORTA
The Merry Competition	SZINES SZOTTES
My Moldavia	MOYA MOLDOVA
On The History Of The German	ZUR GESCHICHTE DES DEUTSCHEN
Advertising Films	WERBEFILMS
Parade Of Youth	PARAD MOLODOSTI
Pathways In The Park	V ALLEYAKH PARKA
The Reporter T.D.	EL REPORTERO T.D.
Rhythm In (On, At) Three	RITMO A TRE
Runaway Sunday	TOBIDASHITA NICHIIYOBI
Russian Sketches	RUSSKIE ETYUDI
The Self-Assured Karandash	SAMOUVERENNIY KARANDASH
Six Girls Get Away Into The	SECHS MADELS ROLLEN INS
Weekend	WOCHENEND
Someone's After Me	WATASHI WA NERAWARETE IRU
Spatial Film	DER RAUMFILM
Sporting Youth	SPORTOLÓ FIATALOK
Stereo Newsreel One	STEREO HIRADÓ EGY
Stereo Newsreel Three	STEREO HIRADÓ HAROM
Stereo Newsreel Two	STEREO HIRADÓ KETTŐ
Sunny Land	SOLNECHNIY KRAI
To Bulgaria In Winter	V BOLGARIYU ZIMOY
A Walk In The Zoological Gardens	ÁLLAKERTI SÉTA
When The Islands Wake	KOGDA OZHIVAYUT OSTROVA
Wintertime Tale	TÉLI REGE
You Can Nearly Touch It	ZUM GREIFEN NAH

aka: a cross-reference -

Assignment A Bomb	DOOM TOWN
Concerto	KONSERT
Land Of Youth	KONSERT
Parade Of Attractions	PARAD ATTRAKTSIONOV
Russian Salad	KONSERT

2.

pet: a cross-reference -	
The Magic Lake	VOLZHEBNOE OZERO
Souvenir	SUVENIR

The Spotted Foal  
When Men Sing

aka: a cross-reference  
Space Attack

3.

pet: a cross-reference -  
The Arrival Of A Train at La  
Ciotat Station  
The Car And Its Works (Factory)  
Graphic (vivid) Introduction  
In Flight  
Reef  
Simply Continental  
The White Dream

aka: a cross-reference -  
Housebusters

4.

pet: a cross-reference -  
About Strange Things Concerning  
Love  
Acrobat's Examination  
Automobile 22-12 (A Happy Ride)  
A Bandy-Legged Friend  
Beggar's Wedding  
The Boarding School Of Little  
Sluts  
Boy, Girl Boom!  
The Carriage  
The Doctor's Student  
Enclosed (Bricked-up) In Glass  
Evening In Moscow  
The Funniest Show On Earth  
In The Steppes.  
Little Friend  
Man With The Green Glove  
The Model Who Fell In Love  
Multi-Coloured Pebbles  
A Neapolitan Turk  
No And Yes  
No Joking  
Paris Nights  
She With The Broom, He With The  
Black Hat  
S.O.S. Over The Taiga  
A Souvenir For The Procurator  
The Steal Of The Century  
Thank You Very Much  
They Sat On A Golden Stairway  
The Valuable Gift  
The Value Of Living  
Vanika, The Toy That Would Not  
Fall Over  
Victory For Allah  
With Death On Your Back

ZHEREBENOK Y JABLOKAKH  
KOGDA POYUT MUZHCHINYA

THE ADVENTURES OF SAM SPACE

L'ARRIVÉE D'UN TRAIN EN GARE DE LA  
CIOTAT  
DER WAGEN UND SEIN WERK  
PLASTICHE VORSTELLUNG  
EN VOL  
RÉCIF  
EINFACH CONTINENTAL  
DER WEISSE TRAUM

LA MAISON EN FOLIE

O STRANNOSTIAH LYUBVI  
ARTISTA VIZGA  
MASCHINA 22-12 (SCHASTLIVIIY REYS)  
KOSOLAPIY DRUG  
NOZZE VAGABONDE  
LE PENSIONNAT DES PETITES  
SALOPES  
CHICO, CHICA, i BOOM!  
THANGA  
UCHENIK LEKARYA  
ZAMUROVANNYUE V STEKLE  
VECHER V MOSKVE  
IL PIU COMICO SPETTACOLO DEL MONDO  
V STEPI  
DRUZOK  
CHELOVEK V ZELENOY PERCHATKE  
VLTUBLENNIY MANEKEN  
RAZNOTSVETNIE KAMESHKI  
UN TURCO NAPOLITANO  
NET I DA  
SHUTKI V STORONU  
SOIRS DE PARIS  
NA S METLOY ON V CHERNOY ZSLJAPE  
S.O.S. NAD TAYGOY  
SUVENIR DLYA PROKURORA  
POKHIZHENIE VEKA  
DOMO ARIGATO  
NA ZLATOM KRYULVZE SIDELI  
DRAGOTSENNIY PODAROK  
EL VALOR DE VIVIR  
VANIKA VSTANIKA  
JAI BADALLA  
CON LA MORTE ALLA SPALLE

aka: a cross-reference -	
Airline	THE STEWARDESSES PART 111
Andy Warhol's Frankenstein	CARNE PER FRANKENSTEIN
A*P*E	APE
The Arab Connection	THE CAPITO(A)L HILL GIRLS
Attack Of The Giant Gorilla	APE
Attack Of The Giant Horny Gorilla	APE
Beautiful Screamers	SILENT MADNESS
Beauty Girls For Love	SUPERGIRLS IN 3-D
Beauty Girls In 3-D	SUPERGIRLS IN 3-D
Behind Closed Doors	THE CAPITO(A)L HILL GIRLS
The Best Little House On Capitol Hill	THE CAPITO(A)L HILL GIRLS
Capitol Hill	THE CAPITO(A)L HILL GIRLS
Chair Pour Frankenstein	CARNE PER FRANKENSTEIN
Circus Of Love	RUMMELPLATZ DER LIEBE
Con La Muerte A La Espalda	CON LA MORTE ALLA SPALLE
Creature Of The Maze	THE MAZE
The Diamond Wizard	THE DIAMOND
Dogs Of Hell	ROTTWEILER
Dynasty	QIAN DAO LI ZHUI
The Eyes Of Hell	THE MASK
Face Of Fire	THE MASK
Fantastic Invasion Of Planet Earth	THE BUBBLE
Fatal Desire	CAVALLERIA RUSTICANA
Flesh For Frankenstein	CARNE PER FRANKENSTEIN
The Flying Sword	QIAN DAO LI ZHUI
Frankenstein	CARNE PER FRANKENSTEIN
Frankenstein's Bloody Terror	LA MARCA DEL HOMBRE LOBO
Gorilla	APE
The Great Balloon Chase	HOT HEIR
The Groove Room	A MAN AND A MAID
Hawaiian Fantasies	THE SURFER GIRLS
Hell's Creatures	LA MARCA DEL HOMBRE LOBO
Here Comes Santa Claus	J'AI RENCONTRÉ LE PÈRE NOËL
I Met Santa Claus	J'AI RENCONTRÉ LE PÈRE NOËL
Interception	PEREKHVAT
Kahuna!	THE SURFER GIRLS
Lost Treasure Of The Amazon	JIVARO
Love In 3-D	LIEBE IN DREI DIMENSIONEN
Magnificent Guardsmen	MAGNIFICENT BODYGUARD
The Man From Mars	M. A. R. S.
The Man On The Golden Horse	VSADNIK NA ZOLOTOM KONE
Mars Calling	M. A. R. S.
May Night	MAYSKAYA NOCH
Ménage À Trois	PENSIONNAT DES PETITES SALOPES, LE
M 3-D	SCORING!
My Dear Kuttichathan	KUTTICHATHAN
The Mysterious Monk	TAINSTVENNAY MONAKH
Operation Taifun	CON LA MORTE ALLA SPALLE
Outlaw Territory	HANNAH LEE : AN AMERICAN PRIMITIVE
The Playgirls And The Bellboy	BELLBOY AND THE PLAYGIRLS
The Porno Hostess In 3-D	THE HOSTESS
Revenge Of The Shogun Women	SHISHAN NUNI
Revenge Of The 13	SHISHAN NUNI
Rocket To The Moon	CAT-WOMEN OF THE MOON
Shogun Women	SHISHAN NUNI
The Spooky Movie Show	THE MASK
SST	THE STEWARDESSES PART 111

The Stewardesses Part 11  
Super Dragon  
Super Girls In 3-D Stereo Vision  
Supersonic Supergirls  
The Sword Of Granada  
Teenage Tickle Girls  
El Tesoro De Las Cuatro Coronas  
13 Nuns  
3-D Tales Of Terror  
The Three Dimensions Of Greta  
Tickled Pink  
Ulysses  
An Unusual City  
What The Swedish Butler Saw  
The White Poodle

STEWARDESSES PART 111  
QIAN DAO LI ZHUI  
SUPERGIRLS IN 3-D  
INTERNATIONAL STEWARDESSES  
EL CORAZÓN Y LA ESPADA  
A MAN AND A MAID  
TREASURE OF THE FOUR CROWNS  
SHISHAN NUNI  
TALES OF THE THIRD DIMENSION  
THE FOUR DIMENSIONS OF GRETA  
A MAN AND A MAID  
ULISSE  
NEOBIKNOVENNUY GOROD  
A MAN AND A MAID  
BELIY PUDELI

5.

pet: a cross-reference-  
Beauty To Measure  
Extraordinary Studies  
The Human Beast  
Space Adventure-Cobra  
The Tyrant

BELLA SU MISURA  
NEOBIKNOVENNIE ETYUDI  
LA BÊTE HUMAINE  
SUPESU ADOBENCHA KOBURA  
EL TIRANO/LA TIRANA

aka: a cross-reference-  
99 Women  
Two Nights With Cleopatra

99 MUJERES  
DUE NOTTI CON CLEOPATRA

Note: In the case of the three Indian films, due to the multiplicity of languages and dialects prevalent in India, they may well have appeared under other local titles there.

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Left: Lovely Rosalba Neri in CON LA MORTE ALLA SPALLE.

W H O D I R E C T E D W H A T .

The role of the director in film making needs no explanation here. Suffice to say that it is an important part in the making of a film and the individuality that a director can impose on a film, the performances that can be evoked from the cast may mean the difference between success and failure, a good film or a bad one.

Of such importance is the director's role that although they are already noted under the individual films, an independent listing - a league table, if you like - of each director's work in 3-D movies is worth noting. In the case of the films in section 5, the directors, even if known, are not noted.

Alves, Joseph	4-JAWS 3-D
Andreyevskiy, Aleksandr N.	1-KONSERT; PARAD ATTRAKTSIONOV;
Angell, Robert M.	4-ROBINSON KRUZO; ZAMUROVANNYUE V STEKLE
	1-LONDON TRIBUTE; ROYAL REVIEW; SUMMER ISLAND; VINTAGE '28
Arnold, Jack	4-CREATURE FROM THE BLACK LAGOON; THE GLASS WEB; IT CAME FROM OUTER SPACE; REVENGE OF THE CREATURE
Bacon, Lloyd	4-THE FRENCH LINE
Badal, Alexander	4-BELLBOY AND THE PLAYGIRLS
Baker, Roy	4-INFERNO
Balcazar, Alfonso	4-CON LA MORTE ALLA SPALLE
Baldi, Ferdinando	4-COMIN' AT YA!; TREASURE OF THE FOUR CROWNS
Baldzuhn, Siegfried	3-HOUSE BUSTERS; RÉCIF
Band, Charles	1-METAL STORM-THE DESTRUCTION OF JARED-SYN PROMO
	4-METAL STORM-THE DESTRUCTION OF JARED-SYN; PARASITE
Baskin, Richard	4-ROCK 'N' ROLL HOTEL
Beaudine, William	3-3-D JAMBOREE
Becker, Vernon P.	4-A MAN AND A MAID
Beleta, Francisco R.	1-EL LAGO DE LOS CISNES
Bernhardt, Curtis	4-MISS SADIE THOMPSON
Bodrossy, Félix	1-ÁLLATKERTI SÉTA; STEREO HIRADÓ EGY; STEREO HIRADÓ HAROM; STEREO HIRADÓ KETTŐ; TÉLI REGE
	4-ARTISTA VIZSGA
Boetticher, Budd	4-WINGS OF THE HAWK
Boltyanskiy, Andrei G.	1-V ALLEYAKH PARKA
Boos, Walter	4-LIEBE IN DREI DIMENSIONEN
Bosch, Juan	4-CHICO, CHICA, ¡BOOM!
Boyarski, Iosif	2-VOLZHEBNOE OZERO
Bozelli, Amato	4-SUPERGIRLS IN 3-D
Braham, John	4-THE MAD MAGICIAN
Bradford, Peter	1-ON THE BALL; A SOLID EXPLANATION
Brenner, Genrih	1-ZDRAVSTUY, SOCHI
Brignone, Guido	4-NOZZE VAGABONDE
Brooks, Albert	1-REAL LIFE PREVIEWS
Brooks, Lancer	4-HEAVY EQUIPMENT
Bujanov, A.	1-MOYA MOLDOVA
Buneev, Boris	4-V STEPI
Cabiedes, Rosa Elena	1-EL REPORTERO T. D.
Camerini, Mario	4-ULISSE
Carter, Danny	1-AROUND AND ABOUT; THE CORONATION OF THE QUEEN
Castle, William	4-DRUMS OF TAHITI; FORT TI; JESSE JAMES VS. THE DALTONS

Chambers, Jack	1-SUNSHINE MINERS
Chapman, Chris	3-? (Sudbury Science Centre)
Chun, Chang Mei	4-QIAN DAO LI ZHUI; SHISHAN NUNI
Cimber, Matt	4-TIGER MAN
Condon, Chris J.	3-3-D ON PARADE
Condos, William J.	4-THE CAPITO(A)L HILL GIRLS
Coppola, Francis Ford	3-CAPTAIN EO
	4-BELLBOY AND THE PLAYGIRLS
Cowan, Will	1-NAT 'KING 'COLE WITH RUSS MORGAN'S ORCHESTRA
Crawford, Richard	4-CAPTAIN MILKSHAKE
Crick, Alan	2-OWL AND THE PUSSYCAT
Crump, Owen	4-CEASE FIRE!
Cuba, Larry	2-FOREST
Davidson, Donald E.	4-ASYLUM OF THE INSANE
Davison, Tito	4-EL VALOR DE VIVIR
de Cuvier, Pierre	1-L'AMI DE MONSIEUR; RIVIERA
Dein, Edward	4-EL CORAZÓN Y LA ESPADA
Del Ruth, Roy	4-THE PHANTOM OF THE RUE MORGUE
De Simone, Thomas	4-PRISON GIRLS
de Toth, André	4-THE BOUNTY HUNTER; HOUSE OF WAX; THE STRANGER WORE A GUN
	4-THE POWER OF LOVE
Deverich, Nat	4-SEXCALIBUR
Dicimino, Dinin	4-THE CHARGE AT FEATHER RIVER
Douglas, Gordon	4-TALES OF THE THIRD DIMENSION
Durham, Todd	4-LA MARCA DEL HOMBRE LOBO
Eguiluz, Enrique L.	4-DRUZOK; NEOBIKNOVENNUY GOROD
Eisymont, Viktor	1-VYCHADNOII DYENI V MOSKVYE
Ekk, Nikolai V.	4-CHELOVEK V ZELENOY PERCHATKE
	1-ZUM GREIFEN NAH
Engel, Kurt	3-PLASTICHE VORSTELLUNG; DER WAGEN UND SEIN WERKE; DER WEISSE TRAUM
	4-I, THE JURY
Essex, Harry	1-YOSEMITE VALLEY
Fairall, Harry K.	4-HONDO
Farrow, John	4-BLONDE EMANUELLE
Ferrari, Giorgio	2-STEREO FILM
Fischinger, Oscar	4-AMITYVILLE 3-D; ARENA
Fleischer, Richard	1-KOLOKOLA
Fomin, Nikolai	4-THOSE REDHEADS FROM SEATTLE
Foster, Lewis R.	1-ZOO SNAPSHOTS
Frieze, J. S.	1-JIM THE PENMAN
Frohman, Daniel	4-ZOMBI 3-D
Fulci, Lucio	4-CAVALLERIA RUSTICANA
Gallone, Carmine	4-NAPOLÉON
Gance, Abel	4-HANNAH LEE: AN AMERICAN PRIMITIVE
Garmes, Lee	3-HEIDELBERG HISTORY
Gast, Mike	3-STAR OF THE SCREEN
Geesink, Joop	4-EMMANUELLE IV
Giacobetti, Francis	4-BLACK LOLITA; THE DISCO DOLLS IN HOT SKIN?; IT CAME FROM INNER SPACE?; THE LOLLIPOP GIRLS IN HARD CANDY; THE PLAYMATES; SCORING!; WILDCAT WOMEN
Gibson, Stephen	
	1-HARMONY LANE
Gill, Byron	4-J'AI RENCONTRÉ LE PÈRE NOËL
Gion, Christian	4-TOP BANANA
Green, Alfred	4-THE HOSTESS
Grimaldi, Aldo	1-RITMO A TRE
Guerrasio, Guido	1-IGRYA ZHIVOTNYACH; KOGDA OZHIVAYUT OSTROVA
Gultchik, Nelli	1-ÁLLATKERTI SÉTA
Gyórfy, József	



Hahn, Steven	4-STARCHASER:THE LEGEND OF ORIN
Halas, John	2-OWL AND THE PUSSYCAT
Halpern, Nathan L.	1-ROCKY MARCIANO, CHAMPION VS. JERSEY JOE WALCOTT, CHALLENGER
Hannah, Jack	2-WORKING FOR PEANUTS
Harris, Roy	1-NORTHERN TOWERS
Haskin, Byron	4-SEPTEMBER STORM
Hawes, H. G.	3-FOUR-D
Hilton, Arthur	4-CAT-WOMEN OF THE MOON
Hitchcock, Alfred	4-DIAL M FOR MURDER
Hollander, Richard	2-WEDGES
Hollison, Peter	4-VENUS
Howard, Bernard	3-THE MILWAUKEE BRAVES VS. THE CHICAGO CUBS BASEBALL GAME; PACKAGING...THE THIRD DIMENSION; SEARS SALES; YOU AND STONE CONTAINER
Hu, Sang	4-WONDRIOUS ENCOUNTERS OF A MAGICIAN
Ianzelo, Tony	3-TRANSITIONS
Ireland, John	4-HANNAH LEE: AN AMERICAN PRIMITIVE
Ivanov-Vano, Ivan	2-VOLZHEBNOE OZERO
Jacobs, Werner	1-PLASTISCHER WIESENBUMMEL
Jigo	4-KUTTICHATHAN
Johnson, Lamont	4-SPACE HUNTER-ADVENTURES IN THE FORBIDDEN ZONE
Jones, Charles M.	2-LUMBER JACK RABBIT
Jones, Harmon	4-GORILLA AT LARGE
Justman, Paul	4-ROCK 'N' ROLL HOTEL
Kaplunov, Ya	1-KRUSTALLY; SREDI ZVEREI
Keeter 111, Worth	4-CHAIN GANG; HIT THE ROAD RUNNING; HOT HEIR; ROTTWEILER; TALES OF THE THIRD DIMENSION
Kelley, William Van D.	1-NEW YORK CITY; PLASTICONS; WASHINGTON D.C.
Kimball, Ward	2-ADVENTURES IN MUSIC-MELODY
King, Louis	4-DANGEROUS MISSION
Kneitel, Seymour	2-BOO MOON; POPEYE, ACE OF SPACE
Kolzatiy, Arkadiy	4-NET I DA; S. O. S. NAD TAYGOY; TAINSTVENNAY MONAKH
Kokorin, A.	4-VANIKA VSTANIKA
Kosirev, Aleksandr	4-SUVENIR DLYA PROKURORA
Kroitor, Roman	3-ECHOES OF THE SUN
Lambert, Evelyn	1-O CANADA
	2-TWIRLIGIG
Lambert, Glen	4-HEARTBOUND
Landers, Lew	4-MAN IN THE DARK
Laviron, Jean	4-SOIRS DE PARIS
Lawrence, John	4-SLY AND THE FAMILY STONE
Leder, Paul	4-APE
Legat, Eugeny	1-O SIBIRI S LYUBOYYU; VAYKAL, KRASOTA- TO KAKAYA
Lerner, Murray	1-SEA DREAM
	2-PLAN 3-D FROM OUTER SPACE
	3-MAGIC JOURNEYS
Leventhal, Jacob F.	1-LUNA-CY; NEW AUDIOSCOPIKS; OUCH!; PLASTIGRAMS A RUNAWAY TAXI; ZOWIE
Levitan, Arkadiy	1-O SIBIRI S LYUBOVYU
Lippert Jr., Robert L.	1-BANDIT ISLAND
Lipton, Lenny	1-BARGE DWELLERS
Lisitsian, Tamara	1-VASHU LAPU, MEDVEDI
Losey, Joseph	3-PETE ROLEUM AND HIS COUSINS
Low, Colin	3-TRANSITIONS
Low, Stephen	3-THE LAST BUFFALO

Ludwig, Edward	4-JIVARO; SANGAREE
Lumière, Louis	3-L'ARRIVÉE D'UN TRAIN EN GARE DE LA CIOTAT
McCord, Jonas	3-AEROSMITH
McDonald, Frank	4-I WAS A BURLESQUE QUEEN
McIntyre, Thom	4-HYPERSPACE; TALES OF THE THIRD DIMENSION
McLaren, Norman	1-AROUND IS AROUND
	2-NOW IS THE TIME
Makarov, Vitaliy	4-ONA S METLOY ON V CHERNOY ZSLJAPE; POKHIZHENIE VEKA ; SHUTKI V TORONU; VLIUBLENNIY MANEKEN
Malmuth, Bruce	4-THE MAN WHO WASN'T THERE
Mangravite, Tom	3-?DANCE FILM
Margheriti, Antonio	4-CARNE PER FRANKENSTEIN
Mariassy, Félix	1-SZINES SZÖTTES
Marsh, Julian	4-FUNK IN 3-D
Marshall, George	4-MONEY FROM HOME
Maté, Rudolph	4-SECOND CHANCE
Mattoli, Mario	4-IL PIU COMICO SPETTACOLO DEL MONDO; UN TURCO NAPOLETANO
Max, Nelson	3-ECHOES OF THE SUN; WE ARE BORN OF THE STARS
Melton, Keith	3-THE SENSORIUM
Menzies, William Cameron	4-THE MAZE
Mikaelyan, S.	4-RAZNOTSVETNIE KAMESHKI
Miller, Charles	4-THE SHIP OF SOULS
Miner, Steve	4-FRIDAY THE 13th-PART III
Morrissey, Paul	4-CARNE PER FRANKENSTEIN
Murata, Takeo	1-TOBIDASHITA NICHIOBI
Muyl, Philippe	3-FAMILY CIRCUS
Nazzaro, Ray	4-SOUTHWEST PASSAGE
Neill, Roy William	4-M. A. R. S. ; RADIO MANIA
Nemolyaev, Vladimir V.	1-KARANDASH NA LIDU; 4-MASCHINA 22-12 (SCHASTLIVIIY REYS); VECHER V MOSKVE
Neumann, Kurt	4-CARNIVAL STORY; RUMMELPLATZ DER LIEBE
Nichols, Charles A.	2-ADVENTURES IN MUSIC-MELODY
Norling, John A.	1-AUDIOSKOPIKS; MOTOR RHYTHM; NEW AUDIOSKOPIKS 3-MOTOR RHYTHM; NEW DIMENSIONS; THRILLS FOR YOU
Nuchtern, Simon	4-SILENT MADNESS
Oboler, Arch	1-TIME FOR BEANIE 4-THE BUBBLE; BWANA DEVIL; DOMO ARIGATO
O'Keefe, Dennis	4-THE DIAMOND
Parkes, Devel Walter	1-GRAND CANYON;
Parmelee, Ted	2-THE TELL-TALE HEART
Parrish, Robert	3-? (Parrish U. S. A. )
Pars, Heino	2-KOGDA POYUT MUZHCHINYA
Patterson, Don	2-HYPNOTIC HICK
Pendry, Alan	1-POWER IN PERSPECTIVE
Perov, Valentin	4-S. O. S. NAD TAYGOY
Pierce, Arthur C.	2-THE ADVENTURES OF SAM SPACE
Pink, Sidney	4-I WAS A BURLESQUE QUEEN
Porter, Edwin S.	1-NIAGARA FALLS; RURAL AMERICA
Préda, Tibor	1-SPORTOLÓ FIATALOK
Pritula, Yu.	1-V BOLGARIYU ZIMOY
Ramsdell, Floyd	3-STOMACH OPERATION; A WAY OF THINKING
Reeve, Leonard	1-AIR JUNCTION; THE BLACK SWAN
Reinhard, Pierre B.	4-LE PENSIONNAT DES PETITES SALOPES
Rieger, Jack	1-A DAY IN THE COUNTRY
Rizaryev, Boris	4-NA ZLATOM KRYULVZE SIDELI; UCHENIK LEKARYA
Robertson, Joseph F.	4-THE CHAMBER MAIDS

Roshal, Marina	4-BEDLIY PUDELI
Roffman, Julian	4-THE MASK
Rou, Aleksandr A.	1-DYENI CHUDESHIKH VPECHATLENIY
	4-DRAGOTSENNIY PODAROK; MAYSKAYA NOCH
Rowland, Roy	4-THE MOONLIGHTER
Sanz De Heridia, Ricardo	1-FORD ADVERTISING FILM; POLAROID ADVERTISING FILM
Sator, Marc	3-3-D SAFARI
Schrader, Leonard	4-THE 3-D MOVIE
Seago, David	3-THE DIMENSIONS OF OLDSMOBILE QUALITY
Sears, Fred F.	4-THE NEBRASKAN
Selander, Lesley	4-DRAGONFLY SQUADRON
Shane, Dave	4-SWINGTAIL
Shedrel, V.	4-BELIY PUDELI
Sidelov, Sergei	4-ALEKO
Sidney, George	1-THIRD DIMENSIONAL MURDER;
	4-KISS ME KATE
Silliphant, Allan	4-INTERNATIONAL STEWARDESSES; THE STEWARDESSES; THE STEWARDESSES PART 111; THE SURFER GIRLS
Sirk, Douglas	4-TAZA, SON OF COCHISE
Smith, Brian	1-DISTANT THAMES; ROYAL RIVER
Smith, Harry W.	4-LOUISIANA TERRITORY
Sprunk, Paul G.	2-THE ADVENTURES OF SAM SPACE
Stanley, Joseph	1-ZIEGFELD MIDNIGHT FROLIC
Stashevskaya, Yekaterina	1-RUSSKIE ETYUDI
Stitt, Alex	4-ABRA CADABRA
Strock, Herbert L.	4-GOG
Sukhobokov, Vladimir	1-SAMOUVERENNIY KARANDASH;
	4-KOSOLAPIY DRUG
Symmes, Daniel L.	1-THE WILD RIDE;
	4-REFLECTIONS OF HORROR; THE STARLETS
Tabata, Tsuneo	1-KETTO
Tajiri, Shigeru	1-WATASHI WA NERAWARETE IRU
Talalay, Rachel	4-FREDDY'S DEAD: THE FINAL NIGHTMARE
Tarsov, Sergei	4-PEREKHAVAT
Tetzlaff, Ted	4-SON OF SINBAD
Thomas, Ralph	1-THE REAL THING
Toran, L. Enrique	3-RELIEVE NAVARRO
Torreblanca, Luis	1-EL FESTIVAL DE LA 3-D
Tucker, Phil	4-ROBOT MONSTER
Tuganov, Albert	2-SUVENIR; ZHEREBENOK Y JABLOKAKH
Tully, Montgomery	4-THE DIAMOND
Ulyantsev, A.	4-V STEPI
Umgelter, Fritz	4-BELLBOY AND THE PLAYGIRLS
Valyus, Nikolai V.	1-UNKNOWN TITLE
Véjar, Carlos	4-EL CORAZÓN Y LA ESPADA
Vetter, Richard	3-STEREOSPACE 70
Volodarskiy, Matvey	1-PARAD MOLODOSTI; SOLNECHNIY KRAI
Vulfovich, Teodor	4-O STRANNOSTIAH LYUBVI
Wallis, John	4-ADAM AND SIX EVES
Walker, Peter	4-THE FLESH AND BLOOD SHOW; THE FOUR DIMENSIONS OF GRETA
Walsh, Raoul	4-GUN FURY
Warren, Charles Marquis	4-FLIGHT TO TANGIER
Weber, Frank Anton	3-UNTITLED FILMS (3)
Weeks, Stephen	4-I, MONSTER
Wei, Lo	4-MAGNIFICENT BODYGUARD
Werker, Alfred	4-DEVIL'S CANYON
White, Jules	1-DOWN THE HATCH; PARDON MY BACKFIRE; SPOOKS

Wildi, Ernst	1-INDIAN SUMMER
	3-BERMUDA, ISLE OF DREAMS
Wolff, Raphael G.	3-THIS IS PROGRESS; LOS ANGELES ADVERTISING CLUB
Yablonsky, Yabo	4-WILLIE NELSON'S 2nd. ANNUAL 4th. JULY PICNIC
Zhuraviev, Vassily	4-VSADNIK NA ZOLOTOM KONE
Zolotnitskiy, A.	1-NALIM
Zugsmith, Albert	4-TOP BANANA

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Above and right: Sex and violence behind prison bars in the American PRISON GIRLS



Left: Toto behind bars of a different kind in IL PIU COMICO SPETTACOLO DEL MONDO.

As has been demonstrated, the concept of stereoscopic viewing in the home reaches back to the very birth of 3-D photography. Previous generations enjoyed views of the world in relief through stereoscopes. Though the equipment may be more sophisticated, today the same happens and a variety of subjects are there to enjoy through machines such as the "Viewmaster".

Books, too, have and do play their part. Mighty heroes from the past and the future feature in the pages of comic books; men don coloured glasses to enjoy the (literally) outstanding talents of pretty girls prepared to reveal all in men's magazines and newspapers such as England's "The Sun" when its famous topless Page Three Girls were displayed in 3-D for five days in mid-July, 1991.

Post cards, mainly from eastern countries, bring life-like views through the letter box bearing equally vivid stamps. Promotions and advertising have also used 3-D be it for a "3-D Happy Meal" at a fast-food restaurant or for breakfast cereals. Even the cover of L.A. Guns' compact disc "Hollywood Vampires" was in 3-D! In 1991, 3-D glasses were used by Benson and Hedges to induce us to buy cigarettes and Heineken aimed 'to refresh the 3-D parts other other beers cannot reach'. Some museums use the format to display artifacts and panoramic views.

The stereoscopic movie is more restricted for home viewing, however, falling into two basic categories - the use of the so-called sub-standard guages with a projector, or television and its videogram partner. However, inhibitions are plentiful. Cost of equipment, restrictions on rights and sheer technical problems have certainly stunted the growth of both these areas.

There have been many gadgets to try and create 3-D for the home movie enthusiast such as a split polaroid lens which, if placed in front of the projection lens and viewed through polaroid glasses, was said to convert a 'flat' film into a stereoscopic one. The measure of its success can be easily guessed. Not that the concept was without a grain of truth for some systems can give the effect of an aerial image hanging in front of the screen. The lack of roundness or the stereo perception of individual elements thwarted such ideas.

Film ownership has been and still is highly restricted by rights and costs. Home use of the cinema guages is limited to the wealthy,

## 3-D

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Typical advertisement for  
1950s' 3-D glamour books.

those with an abundance of space and quite often, because of the matter of rights, to the less than honest. The limited supply of legally available films - even more so those in 3-D - puts 16 mm. into the same situation. The technical requirements of projection would doubtless add problems!

When Kodak introduced its new-look 8mm. (called Super 8) in the 1960s a whole new world opened up both for the film maker and the viewer. Fortunately this innovation sparked off an improvement in both cameras and projectors. Both became quite professional.

It also brought to the boil an industry which had, at best, been only lukewarm until then - the package movie. Though features and short films were issued in complete form it was the package movie - in essence a digest or extract - that became the best seller. Generally these were from famous and/or popular films and lasted between 14 and 20 mins., later running to 30 and 40 mins.. They were mostly well presented in plastic book-style cases.

3-D was to be found in anaglyphic form among the myriad of titles available. It fared only reasonably well with Universal 8 (the home movie arm of MCA/ Universal-International) releasing IT CAME FROM OUTER SPACE and CREATURE FROM THE BLACK LAGOON (which were also issued with identical content on 16mm., something of a rarity in an area where package movie releases were and are the exception rather than the rule). Both ran for about 16 mins. and were quite well edited which is more than can be said of THE MAD MAGICIAN from Columbia, who had also previously released it on Standard 8mm., running for about 15 mins.. Columbia also issued, again in both the 8mm. formats, two brief extracts (about 3 mins. each) from The Three Stooges' short SPOOKS. Regrettably the extracts partially duplicated each other and, unlike the other 8 mm. 3-D releases, were silent. The rather poor presentation of these can be contrasted with the issue of THE THIRD DIMENSIONAL MURDER by Eric Spilker of New York City. The print quality, within the original's limitations, was very good, making the plain box packaging acceptable.

As with the cinema proper, 3-D on 8mm. bowed out to the anamorphic widescreen. The advent of this linked to a general recession which began at the end of the 1970 decade and to competitively priced videograms certainly saw the end of such releases. Just how successful they were is open to debate but those few once available are eagerly sought after second-hand, possibly more out of curiosity by some than genuine interest. Certainly, they seem to command a good price and the Spilker release has appeared anew. Whether this is the Spilker article or one from another source is not known.

Unlike the cinema, revival of interest and thus releases would appear remote unless some enterprising devotee like Spilker is prepared to compete with "Star Wars" and similar epics in widescreen and stereophonic sound. Even then, an amateur commercially available 8mm. film, "Cinema In Miniature" from Lap Films, G.B., essentially 10 mins. about the home movie collecting hobby, pays its respects to 3-D with an anaglyphic clip from THE MAD MAGICIAN.

As for television, the relationship with 3-D has been but a mild flirtation though in some countries it has been rather more. Not that the concept has not been discussed. Indeed, back at the start of the 1950s when television began to make a world-wide impact, ideas and experimentation were in hand. There was a trial trans-

mission in 1953 (April 29) of a 15 mins. episode of "Space Patrol" in New York City, U.S.A., with reported good effects. A two tube receiver was used throwing left and right eye images in rapid succession. The slow eye reaction of the viewer through glasses gave the continuous movement appearance and the stereoscopic effect. There were, of course, limitations on the extent of area covered.

In 1954, Mexicans sporadically enjoyed stereoscopic television for some months. A game show, American inspired, was the offering and the effect was achieved by splitting the screen with left and right images side-by-side and using prism glasses to unite them. James Butterfield was the American responsible for these transmissions.

Over the years there have been and probably still are, attachments for television receivers to simulate both colour in the early days and later 3-D. Even as late as 1988 a Professor Fergus Campbell at Cambridge University in England was experimenting with the exact positioning of a piece of cardboard placed some 10 inches (some 25.6 cm.) in front of the television screen with a hole in it some 100/o smaller than the screen to produce a 3-D illusion. He was reported as having received a government grant of £65,000 for a four year programme to try and achieve this effect which only one person at a time could use! Effective or not, nearly thirty years were to pass since that New York trial transmission before true stereoscopic home television viewing was to become reality.

In between times obviously experimentation continued. In 1972 John Rupkalvis used a large 6 x 9 feet (1.81 x 2.73 m.) screen to present live close circuit 3-D television in colour to the Architectural School of the University of Minnesota, U.S.A.

Various options are open to experimenters but, as always, each suffers disadvantages. In brief they are:

- 1) Two screens placed at 90° to each other with a semi-reflecting mirror between them, superimposes one image on another. In front of the screen a polarizing screen is used with glasses decoding the signals. The system is effective but cumbersome.
- 2) One channel only is used but with a split screen in the vertical plane, left eye left, right eye right. A viewing hood fitted with prismatic lenses bends the sight lines outwards thus comfortably spreading the images. The concept is simple but the picture tends to be rather too upright and each viewer needs a set!
- 3) The poly/bichromatic anaglyphic system, in essence the same as seen in the cinema, is the easiest to achieve for mass audience viewings. However, the all too familiar comments about the use of coloured glasses with the resultant loss of some colour and brightness and possible headaches are again raised.
- 4) The Direction Selective (to use jargon for it) system requires no viewing aids. An array of cylindrical lenses in column form direct right and left eye images. A lenticular screen can be placed in front of the tube. The dispensing with glasses is an obvious advantage but the restrictions on head movement are not.
- 5) The alternating field scan concept has a number of variations and is based on the alternate view concept. One system uses a panel which is placed in front of the screen. It is of liquid crystal and switches between left circular and right circular polarisation for alternate frames. The viewer requires only spectacles with left and right polarizing sheets. No mechanisms require operation and the shutter control is not manipulated by the viewer. Other variations are mentioned later.

6) The use of the Pulfrich Effect (noted elsewhere) which uses anaglyphic glasses but has the advantage of being able to be viewed satisfactorily without them. The truth of the stereoscopic effect is questioned by the experts.

It is known that Russia, through the Leningrad television network, transmitted anaglyphic 3-D television in black and white in 1975 and in colour in 1979. There are reports of Japanese and Mexican transmissions from 1977 but it was the 1980s that saw any serious attempts at 3-D transmissions in America and Europe. For about three years there seemed to be a sporadic bombardment of both films and programmes. Viewer response was a mixture of curiosity, displeasure with the use of viewing glasses, and rapidly fading excitement. This, combined with the technical problems incurred by such transmissions, helped to ensure the experiment's quick demise. This brief era does, however, warrant more than a casual look.

In Los Angeles, on December 19, 1980, SelectTV, a local cable station, showed MISS SADIE THOMPSON and the short SPOOKS. Subscribers received vouchers redeemable at the local Sears stores for the viewing glasses. Spacial Technologies Inc. is credited with the technical transfer. As sources note that 3-D Video with Stanton W. Alger as the man behind the process, was the company responsible, logically they are the same, the latter being the trade mark.

Its success led to a free station broadcast on WGNO of New Orleans of REVENGE OF THE CREATURE nearly fourteen months later, on February 9, 1982. Some three hundred thousand glasses were sold courtesy of a local chain store, Timesaver. 40% of the potential viewers focused in on the movie. In April and May of the same year, forty-six stations nationwide were transmitting items in three-dimensional format. It was reported that forty-five million sets of glasses were taken up by the public.

The above mentioned company worked with San Francisco's KTZO for a live broadcast in 3-D also in 1982. This was followed by a KHJ of Los Angeles broadcast. Both channels used it for an introduction to a live transmission of the Elvira show featuring the well developed lady of comedy.

These experiments proved successful for BWANA DEVIL, HOUSE OF WAX, THE MAD MAGICIAN (some reports state that the 7-11 Stores were the distribution centres for the glasses for this showing) and CARNE PER FRANKENSTEIN were subsequently featured. The 3-D Video system was used in other countries and for the transfer of films to video. Now defunct, the company's catalogue boasted a wide range of movies it had transferred to its system ready for transmission.

In Europe, activity in 3-D television was prevalent. Using the Philips system, West Germany made a number of transmissions including a 'special'. In two parts of about 45 mins. each and titled "Wenn Die Fernsehenbilder Plastisch Werden" (When T.V. Pictures Will Be Vivid - a rough translation), it was hosted by Winifried Gopfert with Jurgen von Manger and Ingrid Steeger. The latter is an attractive lady who has been seen to full advantage in many German sex films including LIEBE IN DREI DIMENSIONEN. She later became a star of "Klimbim", the German equivalent of "Till Death Us Do Part" (G.B.) and "All In The Family" (U.S.A.). The second part included a 5 mins. extract from PLASTISCHER WIESENBUMMEL. The shows were transmitted in the various German television regions



between February 28 and March 23, 1982. The special glasses cost between 50 and 70 pfennigs and were available from stores. In the Stuttgart/ Mannheim area alone an estimated 16% of the potential viewers tuned in to the first show and a reported six million pairs of the special glasses were eventually sold. Other programmes were shown but enthusiasm quickly died, the viewers tiring of old films, some in black and white, some of poor artistic quality, even with the added dimension. The films shown apparently included: THE MAD MAGICIAN, THE NEBRASKAN, GUN FURY and DIAL M FOR MURDER.

Austria enjoyed 3-D television as did Holland where, in a system pioneered by Philips, there were two test transmissions by Dutch Television NOS (Hilversum) on February 28 and March 7, 1982. "Droomen In 3-D" (Dreams In 3-D), produced by Jongelen Video Roosendaal, was also shown in 1982 as were two one-hour shows.

In Britain, 1982 was also the year that 3-D television came and went. On May 4 of that year one of the independent television companies covering the south of England, TVS, screened a science programme devoted to 3-D. In "The Real World" presented by Michael Rodd and Sue Jay, viewers were told of the developments being made, mainly by the Dutch electrical giant, Philips, and then treated to some trick effects and sports action in 10 mins. of anaglyphic black and white 3-D. Nearly 450,000 sets of red and green glasses were distributed through the supportive magazine "The T.V. Times" (southern edition). The programme was apparently well received and spawned a longer edition (20 mins. of 3-D) on November 29. Again trick effects were included, again the anaglyph format was used but this time the programme was in colour (using red and blue glasses). The programme was now shown nationwide and the same method for distributing the glasses nationally was used with viewers being urged to retain them for a December 5 screening of FORT II.

Full colour 3-D television was also shown at CETEX at London's Earls Court when Philips showed "A Child's Dream" (possibly the English for "Droomen In 3-D") on a specially made screen. Two Laserdiscs, computer synchronised, were used for this May, 1982, demonstration.

Across the English Channel, France too transmitted 3-D programmes on television in 1982. On October 19, the rock music singer Eddie Mitchell and Gérard Jourd'hui presented in their programme "La Dernière Séance" on FR3, CREATURE FROM THE BLACK LAGOON. It was noted that Helio Corbell Photogravure were responsible for the anaglyphic process. Earlier the same day, a programme devoted to 3-D was transmitted in the series "Les Sorcières De L'Écran" and another similarly on November 2. The glasses were made available through news vendor stands and shops courtesy of (but at a price of 4FF.) the magazine "Télé 7 Jours". The issue of October 16-22, 1982, carried an anaglyphic cover.

French reaction was mixed with viewing figures of 20.9% nationally, the highest being in Paris since there were difficulties in obtaining the glasses in the provinces. Of those who saw the October transmission only 21.4% were satisfied with the effect but 43.2% appreciated the film. Still, 77.2% wanted more in 3-D!

In America, the last three episodes of the "Mork And Mindy" series were scheduled for a September, 1982, airing. However, the NBC network cancelled the series and the prospect of seeing the now-famous Robin Williams stereoscopically was unrealised.

Sometime during the 1980s, perhaps even before, Japan transmitted some fifty-two episodes of a children's cartoon series called "Remi" which was later edited into a feature film. One source states that this was made using the multi-plane filming system to give stereoscopic effect and was not really three-dimensional. Little is known of the 3-D television developments there except that Matsushita displayed a glasses-free television system at Expo '85, something the Americans had been working on also. Systems using the Pulfrich effect were similarly on show at Expo '85.

The field scan concept was used in Australia when in 1982 stereoscopic television was successfully transmitted. Triangle 3-D also experimented and a special programme, including clips from the film ABRA CADABRA was made but it is not known if it was shown in 1983 as planned. The Digital Optical Technology Systems concept was also used allowing normal viewing without the glasses like the later Nuoptix system. Incidentally, Triangle 3-D's system was quite similar to an American one patented by Video West. It was necessary to buy out the U.S. patent which was owned by Blake Edwards and Julie Andrews. A 3-D workprint of Julie Andrews at home in the garden and around the swimming pool had been previously made.

In Spain, only one 3-D transmission was made. On January 6, 1984, FORT TI was put on as a physical experience for children on the fiesta of The Three Kings (in Spain the children get their Christmas presents at Epiphany and it is, naturally, a very exciting day for them). The rather light-hearted approach by the television company earned the programme scathing critical comment on the poor quality.

The then latest developments were shown at the Boston, Mass., U.S.A., Museum in an exhibition of 3-D in respect of slides, television and holography which started in November, 1983, and ran through until April, 1984. An estimated one hundred and fifty thousand people are said to have passed through the Museum doors to see it.

Using the Philips system two programmes were made by the German radio station Norddeutschen Rundfunks - "Lebenslauf" (Personal Record or Curriculum Vitae), 1985, and "Eine Wundersame Geschichte" (A Wonder Seed Story), 1987 and both were directed by Hans Herbst. They were for demonstration at the Internationale Funkausstellung in Berlin where they were shown in front projection on a 10 feet (3 m.) diagonal screen.

"Lebenslauf" was also shown in Holland at the Evoluon and the Zoo of Emmen on modified television receivers. There was a further showing at the research laboratory in front projection on a 3 feet 3 1/2 inches (1 m.) diagonal screen.

Despite its title, "Die Dritte Dimension" made in three parts in 1987 was not in 3-D. It was an arts series about relief in sculpture and art generally. Directed by Heinz Peter Schwerfel, it was made by HPS Film, Berlin, for La Sept, Paris, ORF, Wien, and WDR, Köln.

Real 3-D TV was, however, transmitted in the same year for there was a report that the American station KABC-TV had bought up a package of 3-D movies. The plan was to show them on week-end slots presumably at peak viewing times. Indeed over the years the American viewer has, in various areas, had the opportunity to see a number of 3-D films including, in addition to the above-mentioned: A MAN AND A

MAID, QIAN DAO LI ZHUI, ROBOT MONSTER, KISS ME KATE, GORILLA AT LARGE, TREASURE OF THE FOUR CROWNS, INFERNO, COMIN' AT YA!, JIVARO, the shorts NOW IS THE TIME, AROUND IS AROUND, PARDON MY BACKFIRE, THIRD DIMENSIONAL MURDER and THE MASK with introductory and linking additional material featuring Blackstone the Magician under the title "Mystic Magic".

Coca-Cola had also planned to sponsor a Spring 1988 3-D segment for an episode of the popular "Moonlighting" series. Naturally, one of the company's planned Nuoptix 3-D (a system using the Pulfrich Effect, a concept which has been used in Japanese television cartoons for a number of years) advertisements would have been featured. However, a script-writers' strike thwarted the plan. Some forty million pairs of glasses had been prepared and Coca-Cola had no intention of wasting them.

Fox Television produced for NBC-TV the "Tournament Of The Roses Centennial Parade" from Pasadena, California, on January 2, 1989. The direct transmission lasted two hours. Glasses were distributed by the Vons store chain. Though geographically restricted, the show was quite an achievement.

Coca-Cola then had the chance to use that mountain of glasses. The company sponsored "Bebop Bamboozled", a short with Dan Witowski and a vast number of college and school dancers, which was presented in the interval of an NBC-TV transmission of Super Bowl XXIII on January 22, 1989. Advertisements for Diet Coke in the same Nuoptix format were also broadcast but due to lack of instructions, viewers probably only saw one, and one of the three made was not shown at all. The glasses had been distributed via retail outlets as an in-store promotion and, such was the rush for them, they had to be rationed, a fact which drew media attention.

Aside from the Nuoptix presentations and despite the fact that a number of systems were tried out, it seems that the American 3D Video Corporation and the Dutch Philips Group produced the goods that truly worked in the 1980s. However, comment from a variety of sources provides an equally wide range of opinions.

Experimentation continued in America and the StereoGraphics Corporation built a stereo television, a sole version, for which the viewer used electro-optic glasses synchronised with the field scan of a modified consumer set. There were, however, problems with flicker but the basic concept was not without foundation for it was later used in the Toshiba stereoscopic video camera system. A time sequential alternating field scan leads with right then left eye images, sixty times per second. In viewing an adaptor box is used to synchronize the shutter of the liquid crystal glasses used in the picture decoding. It seems that a jumping picture occurred but, viewed from about 10<sup>1</sup>/<sub>2</sub> feet (3.15 m.) with the special equipment, it was rectified. A similar idea created the special three-dimensional effects in computer games.

Various forms of three-dimensional television have been used to great advantage in industry, space exploration and in microsurgery.

But true stereoscopic commercial home viewing on a continuous, practical, low-cost basis seems as elusive as ever. Or is it?

A headline in the British newspaper "Today" of May 30, 1990,

heralded 3-D T.V. in your home for £50 by Christmas! A small British firm - Delta Group - with £526,000 sponsorship from RCA Columbia Pictures International and the Brent Walker entertainment group, had perfected a 3-D system for television without the use of glasses. Inventor James Ashbey had worked with a group of scientists for seven months to perfect the system named Deep Vision, the idea of which was patented in April of the previous year.

An opportunity at last to see those classic (and not so classic) 3-D movies at home without cumbersome glasses? Well, maybe so but that was not the plan behind the idea. What was intended was to make a digital version of conventional films which are decoded by a 'box of tricks' attached to an ordinary television receiver which sends slightly different images to each eye to create a 3-D illusion.

If the enthusiasm of the press at the previous day's viewing is to be believed then Mr. Ashbey and his colleagues had made a convincing achievement for the chariot race from "Ben Hur" with Charlton Heston and the parting of the Red Sea from "The Ten Commandments" (Heston again) together with Harrison Ford in trouble as Indiana Jones was said to be very realistic. Doubtless, though, the invention has controversial aspects both from a technical point of view (the film is not truly stereoscopic) and artistically for, as with the colourization of black and white films, it is interference with what the director(s) intended.

However, Christmas 1990 came and went without the apparatus making a commercial appearance. To be realistic, the country was in a state of economic problems and the Gulf War was imminent. Thus the public was more concerned with other matters.

The concept of 2D to 3D is not, of course, new. The Tokyo Institute has applied itself to this for a number of years and the American company 3-D Video has also 'solidized' a number of 'flat' items.

1991 brought Nuoptix 3-D to European television. Though not pure stereoscopy, a number of programmes were transmitted. The first was from ARD in Germany on March 4 - "Leo's". Another two came from the German-language but Luxembourg-based RTL Plus. On March 6, the more general entertainment "Gottschalk-Show" was transmitted and featured, according to the German magazine "TVAktuell", the first music videos in 3-D. March 7 saw "3-D Mix" on Austrian television. On March 15 the opportunity to see the lovely girls of the popular game-striptease "Tutti Frutti" show in 3-D was made possible as viewers put on their glasses as the girls took off their clothes. The experiment was repeated in a number of subsequent weekly shows and a second season started in September, 1991.

Commenting on the "Tutti Frutti" show in a brief article titled "In Der Titten-Dimension", about which nothing surely need be said except that 'titten' is a verbal play on 'dritten', the German word for 'third', the "Stuttgarter Zeitung" of March 18 said that the bare breasts and backsides of the girls 'au naturel' was as erotic as Doris Day ever was! The March 6 issue of the same paper noted that over four million sets of glasses had been sold. Logically so, since it further reported a viewer count of four million, two hundred and twenty thousand, some 13% of the audience potential, for "Leo's".

RTL also put out some shows called "I Love (using the heart symbol,  
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not the word) 3-D - Die Drei Dimension Show" which included segments of Nuoptix 3-D and explored the use of the system beyond the scope of bare breasts and bottoms. The first airing of this was on May 9 and was repeated on May 12 and 18.

The public of America and the Leukemia Society Of America were the main beneficiaries of prime time broadcasts of John Wayne's HONDO over the period June 24 to 26. One hundred and fifty-two stations were allowed one broadcast each and the 7-Eleven store chain plus over a hundred well-known other companies distributed the glasses.

Nuoptix 3-D arrived in sunny Spain on July 8 with the start of a series of programmes titled in line with the temperature - "Caliente" (Hot). Two segments of the 50 mins. general entertainment show featured, among other items, eighteen lovely Venezuelan young ladies. The shows were hosted by Rody Aragón and Ana Obregón, the female lead in TREASURE OF THE FOUR CROWNS. There was considerable advertising for the shows which proved popular though viewing figures seem unreliable. Pirate copies of the viewing glasses were on the market, the genuine article selling at 250 pesetas a pair.

Autumn, 1991, brought a novelty to the screen via the German satellite station SAT 1. The weather forecast plus a general interest item was transmitted daily for some time in a form of 3-D which allowed viewing with or without special glasses. In Britain the B.B.C. is reported as showing a 3-D 'pop' music video on November 9 in the morning.

To open 1992 that lovable cartoon character Yogi Bear made his 3-D debut on American television in a Pulfrich Effect system. The programme "Yo, Yogi" was planned for January 25 and the special glasses were available from the cereal company, Kellogg's. The NBC-TV series featured sporadic episodes in the system.

Viewers found a new freedom of choice with the arrival of television's adjunct, the videogram, but, in 3-D terms, the story is equally sporadic. In America CREATURE FROM THE BLACK LAGOON and IT CAME FROM OUTER SPACE were both issued in compensating colour anaglyphic format and were quickly withdrawn. The EYE ON L.A. SHOWS also made an appearance and also quickly disappeared. With the introduction of new systems, a number of films were subsequently issued on video. The films are listed in summary later.

In Europe, the first videogram in France was the X - rated- 3-D MANIA. CARNE PER FRANKENSTEIN was also released. ELECTRIC BLUE No.8 found its way into many European countries. What made this one different from the rest of the ones in this series of men's video magazines was a 7 mins. anaglyphic sequence. Through the coloured glasses viewers - or should it be voyeurs? - saw three girls strip off in a men's locker room and massage themselves. The sequence was shot in Los Angeles by 3D Video Corporation in 1982. The other 51 mins. were in normal format and featured, largely (!), Annie Ample.

Elsewhere, THE MASK received 3-D release and was introduced by Blackstone The Magician whose own 19 mins. colour featurette MYSTIC MAGIC, displaying an array of his own magic tricks, produced and directed by Julian Roffman in 1982, preceeded and interrupted it as it had done in the television transmission. Another partial 3-D movie, THE FOUR DIMENSIONS OF GRETA, was released in Britain and, despite promotional comment to the effect that the dimensions of

Leena Skoog (its star) were ideally suited to 3-D, it quickly disappeared from the market as did THE MASK.

In Australia, Triangle 3-D is known to have made a presentation video featuring a segment for "The Don Lane Show" which could be the special the company made. Whether this was ever shown or made commercially available is not known.

Though Philips used the Laser disc for some of their shows, films released in this format seem to have been restricted to Japan and, more recently, to America. Understandable since in Europe the system initially failed to collect much interest largely due to the need for yet more equipment and the inability to record off air with the system.

In Japan, it was a different story. The disc had sold well and The Japanese Victor Company (JVC) developed a video disc in 1986 for reproducing stereoscopic images on a normal television screen. The special liquid crystal glasses obscured alternatively left and right eye images as the left and right eye images were successively programmed as complete fields on the disc.

Later reports indicate a change of system when 3-D Laser discs went on sale. Apparently left-sided images were projected at  $1/50$  th. second intervals in addition to the normal (right-sided) images. Viewing was through a special liquid crystal glass screen and an adaptor was also required. The first two offerings were FRIDAY 13th. PART III and JAWS 3-D.

The main problem with many of the systems is an annoying flicker in the picture. Latest developments claim to have overcome this. The new Sanyo/Fisher 3-D Laser Video Disc system uses a video projector and a one hundred and twenty frames-per-second scan rate - sixty per eye and no flicker! Polarization is also effected by the projector so that regular polarized glasses may be used to view the large screen. A possibly similar path has also been followed by two other American companies - StereoGraphics and Tektronics - both of whom offer flicker-free systems for industrial usage.

In America, 3-D TV Corporation brought onto the market its Home 3-D Theatre. It uses conventional video tape but does require a special visor and an attachment box which naturally cost money. There are over forty films available.

Whilst it is not within the scope of this book to deal with video in the same way as normal movies, there is such a close link now that a brief listing of what is known to have been released on video and a listing of specially made 3-D television shows is perhaps warranted.

Firstly, a few of points must be made -  
The listings are not, and do not purport to be, complete.  
There are compatibility problems between the various television systems existing in the countries of the world though there are multi-standard machines and attachments to overcome this. Similar comment applies to video as well.

Technology in both television and video is constantly changing and anything previously written could well be made obsolete in but a short time. Caution is advised for anyone wishing to purchase equipment and videograms from another country.

Television Transmissions - a summary

AUS FORSCHUNG UND TECHNIK (W.Germany,1982)

p.c. 1 Deutsches Fernsehen.

d. ph.

l.p. Documentary.

b.w. 20 mins.

Anaglyphic system.

Science programme.

BEBOP BAMBOOZLED (U.S.A.,1989)

p.c. National Football League/MagiCom Entertainment.

d. John Gonzalez. ph.

l.p. Don Witkowski.

c. 12 mins. S.

Nuoptix 3-D.

Computer animation and live musical show sponsored by Coca-Cola for half-time showing on NBC's Super Bowl XXIII, January 22, 1989.

'Easily the most impressive 3-D aspect..was the opening animated sequence...' - John Dennis, "Stereo World", January/February, 1989.

BILDER AUS DER WISSENSCHAFT (W.Germany,1982)

p.c. 1 Deutsches Fernsehen.

d. ph.

l.p. Documentary.

c. 15 mins.

Anaglyphic system.

Science programme.

CALIENTE (Spain,1991)

p.c. TVE/Crab-Coyote.

d. Oscar Gomez, Jorge Gomez, Hugo Stuvan. ph. Antonio Perez Serrana, Guillermo M. Delnes, Sebastian G. Chacon.

l.p. Various artistes. Presenters: Rody Aragón, Ana Obregón.

c. 13 x 50 mins.

Nuoptix 3-D. (Oedipus Producciones).

General entertainment show of sketches, salsa music, interviews and 3-D segments with Las Chicas Latinas de 'Caliente' filmed at Madrid's 'Aquopolis' entertainment centre. Featured also in edited form was material from "I Love 3-D - Die Drei Dimension Show".

CALIENTE COMMERCIAL (Spain,1991)

A Nuoptix 3-D commercial of about 1 min. was also shown of the show with scenes from it and advising of the availability of the special glasses. Programme announcements also featured brief scenes.

LA DERNIÈRE SÉANCE (France,1982)

p.c. TR3.

d. ph.

l.p. Eddie Mitchell, Gérard Jourd'hui.

c. and c.c.

This show of October 19, 1982, was NOT in 3-D but is included as it was used to introduce the film CREATURE FROM THE BLACK LAGOON which was in 3-D and was a part of the programme concept.

DIET COKE COMMERCIALS (U.S.A.,1989)

Three advertisements were made for possible transmission in a 3 1/2 mins. slot on NBC's half-time Super Bowl XXIII break on January 22, 1989. These were:

RAMPAGING MACHINE (U.S.A.,1989)

p.c. HISK for Coca-Cola.

d. Stu Hagmann.

ph. Jim Dickson.

l.p. Advertisement.

c.

1 min.

S.

Nuoptix 3-D.

A comedy in which a Diet Coke machine runs out of control narrowly missing disaster several times.

UNKNOWN TITLE (U.S.A.,1989)

p.c. Giraldi-Suarez for Coca-Cola.

d. Bob Giraldi.

ph. Jim Dickson?

l.p. Don Johnson, Wayne Gretzky, Elle MacPherson.

c.

1 mins.

S.

Nuoptix 3-D.

Advertising material.

UNKNOWN TITLE (U.S.A.,1989)

p.c. ? for Coca-Cola.

d. Stephen Frears.

ph. Jim Dickson?

l.p. George Michael.

c.

1 min.

S.

Commercial featuring the above-named 'pop' singer with excellent locations.

Officially RAMPAGING MACHINE, aired just prior to the Coca-Cola sponsored 3-D live spot, was the first 3-D commercial (according to the American billing). However, the Don Johnson one was put out prior to the first quarter BUT no announcement was made that it could be seen in 3-D. There was no announcement also when it was repeated after the live spot probably hoping that viewers would keep on their glasses. As the system is viewable without the glasses, there was no problem for conventional viewing. The actual running time of each is probably nearer 45 seconds and two were probably without titles. The George Michael one was not shown.

DROOMEN IN 3-D (Holland,1982)

p.c. Jongenlen Video Roosendaal.

d.

ph.

l.p.

c.

?

?

Philips system.

Fantasy tale. Possibly shown as "A Child's Dream" in Great Britain.

ELVIRA SHOW (U.S.A.,1982)

Featuring the voluptuous hostess, Elvira (Cassandra Peterson), this was presented as a live show by KTZO of San Francisco and KHJ of Los Angeles. The stereoscopic involvement was the responsibility of Spacial Technologies Inc.. No other details known.

EYE ON L.A. (U.S.A.,1987)

Two shows were broadcast, one in April 1987 and the other on October 29 of the same year. The first featured a swimsuit spectacular. The production company was Triple Crown Productions and the 3-D technology was by Spacial Technologies Inc. No other details known.

GOTTA RUN (U.S.A.,1982)

p.c. Paramount.

d.

ph. Meredith Nicholson.

l.p. Robin Williams, Pam Dawber, Conrad Janis, Elizabeth Kerr.

Eastman Color.

3 x 23 mins.



Dimension 3. (Daniel L. Symmes)

Last three episodes, never shown in 3-D, of "Mork And Mindy".

GOTTSCHALK (Germany, 1991)

p.c. Brot and Spiele for RTL Plus.

d. Alexander Arnz. ph. Markus Schmidt-Markl, Bubu  
Helmrich, Harry Burdich, Niklaus Luenberger, Peter Zwicker,  
Werner Ebner.

l.p. Presenter: Thomas Gottschalk. Guests: Susanna Hoffs, Heinz-Rudolf  
Kunze, Rod Stewart, Margaux Hemingway.

c. 60 mins.

Nuoptix 3-D.

Magazine show with music, interviews etc.

Although no details of the Nuoptix 3-D were given on the show, it  
was announced as being in 3-D both in the press and in the show  
itself.

HOLSUM BREAD (U.S.A., 1953)

p.c. Academy for Holsum Bread Company.

d. Bernard Harvard. ph. Stan Vrba.

Kodachrome. 1 min.

Bolex Stereo.

Commercial for the above company which was never shown.

I LOVE 3-D - DIE DREI DIMENSION SHOW (Luxemburg/Germany, 1991)

p.c. Cat Entertainment for RTL Plus.

d. Not noted. ph. Not noted.

l.p. Presenter: Marijke Amado. Ingolf Luck, Markus Urchs, Larry Dean,  
Jessica Prokein, Ron Williams, Amsterdam Ballett Akademie.

c. 45 mins.

Nuoptix 3-D.

Display of 3-D in segments featuring circus acts, fairground,  
ballet, American football. Includes effects with lions jumping out  
('a lion in your lap' again?) and a display of the 3-D glasses (not  
in 3-D).

LEBENSLAUF (W. Germany, 1985)

p.c. Norddeutschen Rundfunks.

d. Hans-Joachim Herbst. ph. Hans-Joachim Theurkauf.

l.p.

c. ? ?

Philips system.

Content unknown.

LEO'S (Germany, 1991)

p.c. Bayerischer Rundfunk.

d. Roland Weese. ph. Gottfried Sittl, Manfred  
Walter, Max Neumayer, Jochen Kindler.

l.p. Andreas Lukoschik, Margaux Hemingway, Justus Pflantz, She.

c. 30 mins.

Nuoptix 3-D.

Content: "Nobody Knows" sung by She, a Madame Tussaud's visit and  
Justus Pflantz, Thomas Gottschalk and Margaux Hemingway interviews.

MYSTIC MAGIC (U.S.A., 1982)

p.c. 3D Video Corporation.

d. Julian Roffman. ph. Daniel L. Symmes.

l.p. Harry Blackstone, Gay Blackstone.

c. 19 mins.

3D Video Corporation. (dual camera anaglyphic).

Used as introduction, interruptions and conclusion to the television transmission of THE MASK. Features Blackstone presenting some of his magic.

THE REAL WORLD (G.B.,1982)

p.c. TVS.

d. Warwick Partington. ph.

l.p. Presenters: Sue Jay,Michael Rodd.

c. and c.c. 30 mins.

Unknown anaglyphic system possibly of Philips origin.

Ten minutes of effects and show excerpts were featured in this general interest science programme. (May 4, 1982, transmission).

THE REAL WORLD - AN EXTRA DIMENSION (G.B.,1982)

p.c. TVS.

d. John Gorman. ph. Roy Page, George Pellett.

l.p. Presenters: Sue Jay,Michael Rodd.

c. 30 mins.

3D Video Corporation. (anaglyphic-different to the above).

Twenty minutes of 3-D in colour were featured in this edition of the programme transmitted on November 29, 1982. Included were trick shots, excerpts from HOUSE OF WAX, film of the coronation of Queen Elizabeth II of England (from the Stereo Techniques short), computer graphics, microscopic stereophotography and scenes of London by Charles W. Smith.

SEAL 'POP' VIDEO (G.B.,1991?)

Noted by the British newspaper "The Independent" as being shown on B.B.C. television's Channel 1 on November 9, 1991, at 10.40 am. No details available.

LES SORCIERS DE L'ÉCRAN (France,1982)

p.c. FR3.

d. Mathias Ledoux. ph. François Duprat?

l.p. Presenter: François Duprat.

c. and b.w. 2 x 25 mins.

Dual lens Thompson closed circuit camera.

Programme of October 19 - perspective; the system used for the transmission of the evening's film.

Programme of November 2 - a colour test card;direct transmissions; a representation of the cinema Action Christine (which was showing DIAL M FOR MURDER in 3-D in Paris); film excerpts.

SPACE PATROL (U.S.A.,1953)

p.c. American Broadcasting Companies.

d. Dick Darley. ph. Alex Quiroga, Johnny De Moss, Bob Trachinger.

l.p. Ed Kemmer,Lyn Osborn, Virginia Hewett, Ken Mayer, Nina Bara.

b.w. 15 mins.

Unknown polarized system.

One episode of the T.V. series was broadcast as an experiment. It was not repeated.

TEST TRANSMISSION (Australia,1982,1983)

No details known other than those previously mentioned.

3-D MIX (Austria,1991)

p.c. ORF.

d. ph.

l.p.

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c.  
Nuoptix 3-D.  
Entertainment show broadcast on March 7, 1991.

TOURNAMENT OF THE ROSES CENTENNIAL PARADE (U.S.A., 1989)

p.c. Fox.  
d. ph.  
l.p. Mary Hart, Bill Welsh.  
c. 120 mins. S  
Delayed image system.  
Record of the colourful parade in Pasadena, California.

TUTTI FRUTTI (Luxembourg/Germany/Italy, 1991)

p.c. A.S.A. Television for RTLPlus and RTI.  
d. Celeste Laudisio. ph. Not noted in the shows.  
l.p. Hugo-Egon Balder, Monique Sluyter, Tiziana D'Arcangelo, Ballet  
Cin-Cin, Nylon.  
c. 12 x 45 mins. and 15 x 45 mins.  
Nuoptix 3-D. (Hanno Kampffmeyer) (part)  
Game show with ship-board casino setting where contestants strip off  
and choose from an international group of lovely young ladies to do  
the same.  
(The second series started on September 13, 1991, but the number of  
3-D segments was reduced.)

UNKNOWN TITLES (U.S.S.R., 1975 and 1979)

Experimental anaglyphic demonstrations (black and white - 1975;  
colour - 1979) organised by the Leningrad Institute Of  
Communications. The work was headed by Professor P. Shmakov.

UNKNOWN TITLE (U.S.A., 1982)

A live broadcast was made via KTZO of San Francisco and KHJ of Los  
Angeles using Spacial Technologies Inc.'s technology to precede the  
Elvira show.

UNKNOWN TITLE (U.S.A./Canada, 1988?)

A joint venture between Spacial Technologies Inc. and a Canadian  
company planned a sports special to be a 3-D exploration of sky  
diving, scuba diving, skiing and similar risky sports. It is not  
known if this actually happened.

UNKNOWN TITLES (Japan, Various years)

Pulfrich Effect broadcasts apparently have been transmitted for a  
number of years mainly in children's animated shows. No further  
details available.

UNKNOWN TITLES (Holland, 1982)

p.c. Nederlands OS.  
d. Hans-Joachim Herbst? ph.  
l.p.  
c. ?  
Philips system.  
Test transmissions of an hour long special show which may have been  
in whole or part...

WENN DIE FERNSEHENBILDER PLASTISCH WERDEN (W. Germany, 1982)

p.c. DFR.  
d. Hans-Joachim Herbst? ph.  
l.p. Winifried Gopfert, Ingrid Steeger, Jurgen von Manger.  
c. 2 shows - 43 mins. and 45 mins.

Philips system. (anaglyphic)

Two-part special presented by Hans-Joachim Herbst.

Part 1: 3-D effects; explanation of how the eyes work; random-dot stereogram; history of stereoscopy with old cameras and views.

Part 2: brief history of 3-D movies; extract from PLASTICHER WIESENBUMMEL; how holograms work; possibilities for 3-D television.

WETTERNEWS (Germany,1991)

p.c.

d.

ph.

l.p. Documentary. Presenters: Manfred Erwe or Christina Bohnke.

c.

Variable duration but about 5 mins.

Unknown system.

Broadcast by SAT 1, a German satellite channel, for a number of weeks from Autumn, 1991, until the end of January, 1992, at about 8.05 each evening, the weather forecast for Germany and it's German-speaking neighbour countries was preceded by a brief general interest topic. Details of the 3-D system used are unknown but a perfectly clear picture was seen without glasses though stereoscopic effect was obtained through red and cyan glasses.

EINE WUNDERSAME GESCHICHTE (W.Germany,1987)

p.c. Norddeutschen Rundfunks.

d. Hans-Joachim Herbst.

ph.

l.p. Documentary.

c.

?

Philips system.

YO, YOGI! (U.S.A.,1991/2)

p.c. Hanna-Barbera Productions.

d.

ph.

l.p. Animated characters: Yogi Bear, Boo Boo, Cindy Bear, Huckleberry Hound.

c.

?

Unknown Pulfrich Effect system.

Sporadic episodes featured 3-D.

### Videography

The following made-for-cinema films are known to have been released on video:

(Key: Title - country of release- 3-D system - releasing company, if different to system name)

THE ADVENTURES OF SAM SPACE (U.S.A.-3-D TV system as "Space Attack")

THE BUBBLE (U.S.A. - StereoVision polarized system as "Fantastic Invasion Of Planet Earth")

CARNE PER FRANKENSTEIN (U.S.A. - 3-D TV system as "Frankenstein"; France - unknown system probably compensating colour anaglyphic - René Chateau Video as "Chair Pour Frankenstein")

CAT-WOMEN OF THE MOON (U.S.A. - 3-D TV system)

THE CHAMBER MAIDS (U.S.A. - 3-D TV system as "ChamberMades")

COMIN' AT YA! (Japan -JVC system; USA - 3-D TV system)

CREATURE FROM THE BLACK LAGOON (U.S.A. - 3-D Video anaglyphic - MCA)

DIAL M FOR MURDER (Japan - JVC system)

EMPIRE (U.S.A. - 3-D TV system)

FOUR DIMENSIONS OF GRETA (U.K. - ? anaglyphic system - Derann)

FRIDAY 13th. PART III (Japan - JVC system)

FUN FUN FUN (U.S.A. - 3-D TV system in World of 3-D Vol.4 as "Daydream")

HANNAH LEE (U.S.A. - 3-D TV system as "Outlaw Territory")  
 IT CAME FROM OUTER SPACE (U.S.A. - 3-D Video anaglyphic - MCA)  
 JAWS 3-D (Japan - JVC system)  
 THE MASK - MYSTIC MAGIC (U.K. - 3-D Video anaglyphic - Prestige International)  
 NUDE 66 (Japan - JVC system)  
 SEXCALIBUR (U.S.A. - 3-D TV system)  
 STARCHASER (U.S.A. - 3-D TV system)  
 THE STEWARDESSES (U.S.A. - 3-D TV system)  
 3-D MANIA (France - distributor unknown)  
 VENUS (U.S.A. - 3-D TV system)  
 THE WILD RIDE (U.S.A. - StereoVision polarized system)

Non-theatrical video releases. Again, readers are advised to check on systems compatability and just what special equipment, if any, is required before making any commitment.

**BARE 3-D Vols. 1,2,3,4** (U.S.A., possibly others, Various years)

p.c. Various.  
 d. Various. ph. Various.  
 l.p. Various.  
 c. 4 x 80 mins.  
 Various - Clips and trailers etc. from adult movies.  
 (3-D TV).

**BROWN SUGAR Vols. 1,2** (U.S.A., 1990)

p.c. (Private production)  
 d. Michael Starks. ph. Michael Starks.  
 l.p. Two non-professional players.  
 c. 2 x 60 mins.  
 3D TV? - Commercially available amateur production sex film featuring black female and white male.  
 (3-D TV).

**CALIFORNIA IN 3-D** (U.S.A., 1991)

p.c. 3-D TV Corp.  
 d. Michael Starks. ph. Michael Starks.  
 l.p. Documentary.  
 c. 90 mins.  
 3-D TV - a look at Christmas, high technology, physics, parks etc. all in California.  
 (3-D TV).

**CHRISTMAS IN 3-D** (U.S.A., 1991)

p.c. 3-D TV Corp.  
 d. Michael Starks. ph. Michael Starks.  
 l.p. Documentary.  
 c. 40 mins.  
 3-D TV - The Festive Season in 3-D with songs, art, dances and decorations.  
 (3-D TV).

**CYBERTHON IN 3-D** (U.S.A., 1990)

p.c. 3-D TV Corp.  
 d. Michael Starks. ph. Michael Starks.  
 l.p. Documentary. Narrator: Michael Starks.  
 c. 80 mins.  
 3-D TV - Graphic reality inside Cyberspace helmets. Record of a hi-tech conference held in San Francisco.  
 (3-D TV).

**DEAD HEAT (Japan,1987)**

p.c.

d. ph.

l.p. Animated characters.

c. 30 mins. S

Field sequential video system - Race drama.

(3-D TV as RACER as part of WORLD OF 3-D Vol.3 but included here since it was probably available in its own right in Japan).

**DEMO**

c. 120 mins.

Various - Short clips from some of the releases by..

(3-D TV)

**THE DON LANE SHOW (Australia,1983)**

p.c. Triangle 3-D.

d. ph.

l.p. Don Lane.

c. ?

Triangle 3-D - A test film was made at Australia's Channel 9 in an anaglyphic system. It is not known whether this was ever released.

**ELECTRIC BLUE No.8 (G.B.,1982)**

p.c. Scripflow.

d. ph.

l.p. Annie Ample,Erika Roe,Bobby Beal.

c. 58 mins.

3D Video anaglyphic system - Men's magazine containing the usual erotica and about 7 mins. of 3-D, a lesbian scene in which three cheer leaders (Sammi, Jan and Andrea) strip off etc..

(Electric Video. Also released in other European countries).

**EXPO 90 3-D (U.S.A.,1990)**

p.c. 3-D TV.

d. Michael Starks. ph. Michael Starks.

l.p. Documentary.

c. 4 x 85 mins.

3-D TV - Record of the exciting exhibition of technology including, of course, stereoscopic movies. Vol. 2 includes a variety of technological items, singing and Japanese culture.

(3-D TV).

**EYE ON L.A. SHOWS (U.S.A.,1987)**

Release of the shows in the television transmissions listing.

**FESTIVAL OF THE LAKE (U.S.A.),1991)**

p.c. 3-D TV.

d. Michael Starks. ph. Michael Starks.

l.p. Documentary.

c. 90 mins.

3-D TV - Report of the music at the California Ethnic Festival.

(3-D TV).

**FOXY BOXING (U.S.A.,1983)**

p.c. Adult Video.

d. Jack Genero. ph.

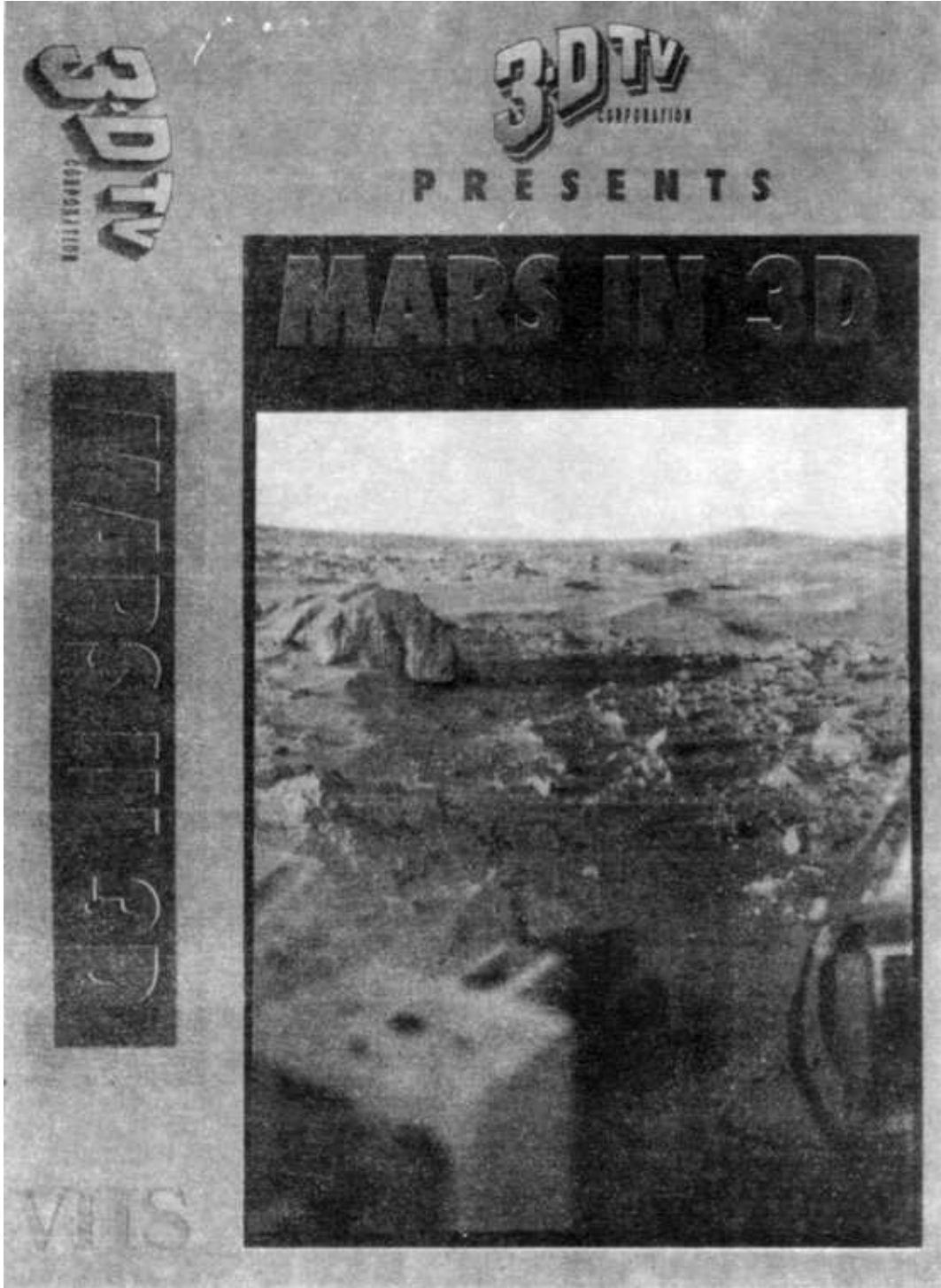
l.p. Samantha Fox\*,Various female boxers.

c. 30 mins.

Unknown poly/biochromatic anaglyphic system - Record of one of the touring, raunchy female boxing shows which seemed to feature a



The above videogram claims to be the first of its kind. As no others have been traced, it may be the only one!



The America 3D TV Corp. has issued the above videogram.



leading pornographic female star as round girls. \*Miss Fox is not the British singer/model. Also known as 3-D FOXY BOXING. (AVC).

**HAWAII IN 3-D (U.S.A.,1991)**

p.c. 3-D TV.  
d. Michael Starks. ph. Michael Starks.  
l.p. Documentary.  
c. 2 x 60 mins.  
3-D TV - Implied by title.  
(3-D TV).

**HI-TECH VIDEO IN 3-D (U.S.A.,1991)**

p.c. 3-D Video.  
d. Michael Starks. ph. Michael Starks.  
l.p. Documentary.  
c. 60 mins.  
3-D TV - A look at HDTV and three different television 3-D systems.  
(3-D TV).

**KYOTO 3-D (U.S.A.,1990)**

p.c. 3-D TV.  
d. Michael Starks. ph. Michael Starks.  
l.p. Documentary.  
c. 60 mins.  
3-D TV - Tour of Japan's major tourist attractions.  
(3-D TV).

**LAS VEGAS IN 3-D (U.S.A.,1991)**

p.c. 3-D TV.  
d. Michael Starks. ph. Michael Starks.  
l.p. Documentary.  
c. 70 mins.  
3-D TV - All the glitter the gambling city including The Strip.  
(3-D TV).

**LUST IN 3-D (W.Germany,1970)**

p.c. (Private production).  
d. ph.  
l.p. Two non-professional players.  
c. 15 mins.  
Maglyphic - Commercially available amateur pornographic short.  
(3D Foto World).

**MARS IN 3-D (U.S.A.,1980)**

p.c. Elliott Levinthal.  
d. Kenneth Jones. ph.  
l.p. Documentary.  
c. 35 mins.  
Various - 3-D photographs and live footage of the historic mission to the planet. Assembled by the producer from NASA records.  
(3-D TV).

**MISS NUDE CALIFORNIA (U.S.A.,1990)**

p.c. 3-D TV.  
d. Michael Starks. ph. Michael Starks.  
l.p. The contestants.  
c. 62 mins.  
3-D TV - 'a bare contest laid bare'.  
(3-D TV).

**MOSCOW IN 3-D (U.S.A.,1991)**

p.c. 3-D TV.  
d. Michael Starks. ph. Michael Starks.  
l.p. Documentary.  
c. 35 mins.  
3-D TV - A stereoscopic look at Russia's capital.  
(3-D TV).

**MUD MADNESS (U.S.A.,1983)**

p.c. Adult Video?.  
d. ph.  
l.p. Ron Jeremy,Rhonda Jo Petty.  
c. 48 mins.  
Unknown poly/bichromatic anaglyphic system - sex film.  
(Also known as 3-D MUD MADNESS.)  
(AVC?).

**PHACOEMULSIFICATION IN 3-D (U.S.A.,1987)**

p.c.  
d.  
l.p. Documentary. ph.  
c. ?  
JVC system -Instructional short on eye surgery.  
(Probably not commercially released).

**PROJECT WILLIAM BEEBE (U.S.A.,1988)**

p.c. National Geographic Society / U.S. National Oceanographic  
and Atmosphere Administration.  
d. ph. Emory Kristof.  
l.p. Documentary.  
c. ?  
3Vision (Lenny Lipton and StereoGraphics Corporation) - natural  
history.  
(Not released).

**RARE 3-D MOVIES Vols. 1,2,3,4,5 (U.S.A.,1991 for compilation)**

p.c. 3-D TV Corp. (of compilation).  
d. Various. ph. Various.  
l.p. Various.  
c. & b.w.? 5 x 80 mins.  
3-D TV - compilation of rare short films in 3-D.  
(3-D TV).

**SINGAPORE BLUE (U.S.A.,1990)**

p.c.  
d. ph.  
l.p. Non-professional (well, not in the acting sense) players.  
c. 4 x 60 mins.  
3-D TV? - Commercially available amateur sex film about young girls  
who sell themselves at cheap hotels in Singapore.  
(3-D TV).

**STEREO GRAPHICS (U.S.A.,1990)**

p.c. 3-D TV.  
d. Michael Starks. ph. Michael Starks.  
l.p. Graphics.  
c. Vol.1-24 mins., Vol.2-25 mins.  
3-D TV - 3D computer graphics.  
(3-D TV).

**SUMMERDAY (U.S.A., 1987)**

Special tape that comes with a 3-D package with the "Stereovisor" viewer for television. It was made as a demonstration tape by a now defunct New York company in an above and below system in colour for use with prism glasses. (Playing time is probably about 30 mins.)

**THAILAND (U.S.A., 1990)**

p.c. 3-D TV.

d. Michael Starks.

ph. Michael Starks.

l.p. Documentary.

c. 2 x 65 mins.

3-D TV - Tourist views of this fascinating country, its art, its architecture and its people.

(3-D TV).

**3-D (U.S.A., 1987)**

p.c.

d. Stanton Alger.

ph.

l.p. Documentary.

c. 17 mins.

Unknown system. (Stanton Alger).

Educational film for would-be film makers with information about the correct use of stereoscopy.

**3-D ANIMATION (Japan, 1990)**

p.c. Various.

d. Various.

ph. Various.

l.p. Animated characters.

c. 83 mins.

Compilation of extracts from animated films from various Japanese sources.

(3-D TV).

**3-D ROCK AND ROLL (Japan, 1987)**

p.c. Various.

d. Various.

ph. Various.

l.p. Melon (musical group).

c. 90 mins.

S

Various - Music video of 60 mins. and Cubic Fantasy of 30 mins.

(3-D TV).

**3-D TEASER Vol.1 (Various, Various)**

b.w. & c. 55 mins.

Various - 1990 compilation of 4 mins. clips from thirteen films from 1953 to 1983 released by..

(3-D TV).

**3-D TEASER Vol.2. (Various, Various)**

b.w. and c. 70 mins.

Various - 1990 compilation of 5 mins. clips from fourteen films from 1953 to 1986 released by..

(3-D TV).

**3-D TV TECHNOLOGY Vols. 1,2 (U.S.A., 1991)**

p.c. 3-D TV Corp.

d. Michael Starks.

ph. Michael Starks.

l.p. Documentary.

c. 2 x 80 mins.

3-D TV - a look at and a demonstration of rare 3-D equipment.

(3-D TV).

**TOKYO BLUE (Japan and/or U.S.A.,1990)**

p.c.

d. ph.

l.p. Striptease girls.

c. 3 x 40 mins.

Various - Strippers Japanese style. Pretty girls, bizarre action.  
(3-D TV).

**VIEWMASTER (U.S.A.,1990)**

p.c.

d. ph.

l.p. Documentary.

b.w.? & c. 35 mins.

3-D TV? - 1950s tour of the company whose name is almost synonymous  
with stereoscopy. Includes 7 mins. of 3-D made in 1990.  
(3-D TV).

**VIRTUAL WORLDS Vols. 1,2 (U.S.A.,1991)**

p.c. 3-D TV Corp.

d. Michael Starks. ph. Michael Starks.

l.p. Documentary.

c. 2 x 100 mins.

3-D TV - A look at Cyber Helmets, HDTV and 3-D TV.  
(3-D TV).

**WHOLE LIFE EXPO IN 3-D(U.S.A.,1991)**

p.c. 3-D TV Corp.

d. Michael Starks. ph. Michael Starks.

l.p. Documentary.

c. 70 mins.

3-D TV - EcoToys, crytals, masks, music and healers form the mixture  
in this release from..  
(3-D TV).

**WORLD OF 3-D Vol.1,2,3,4,5,6**

Vol.1

c. 65 mins.

1989 compilation of clips of robots, actress Lily Tomlin, space and  
trailers.

Vol.2

c. 60 mins.

1990 compilation of 3-D slides, karate and trailers.

Vol.3

c. 72 mins.

1990 compilation of '3-D Rock And Roll' (1987); 'Daydream' (1989), a  
visit to an amusement park with a roller-coaster ride; 'Racer'  
(1987), a cartoon.

Vol.4

c. 78 mins.

1990 compilation of views of Thailand, Japan, Expo 90, graphics,  
hummingbirds etc.

Vol.5

c. 84 mins.

1990 compilation of lions, chimps, rare animation, Expo 90, views of  
Mars, 3-D news and Bill and Coo 'converted' into 3-D.

Vol.6

c. 80 mins.

1991 compilation of rock music videos, Expo 90, Cyberspace and rare  
3-D movies.

(The above six titles are all released by 3-D TV Corp. in the

company's special system. With such a diverse range of material, it is impossible to list full credits and technical data.)

The following are quasi 3-D; that is, conventional images transformed into pseudostereoscopic ones. They are released by 3-D TV Corp.

**BILL AND COO IN '3-D' (U.S.A., 1947)**

b.w. 60 mins.

Classic material from the 1940s 'solidized' to quote the releasing company's own word.

**2-D TRAILERS FOR 3-D MOVIES IN '3-D'**

b.w. and c. 2 x 50 mins.

Two volumes compiled in 1989 of 'solidized' trailers for stereoscopic movies.

-o-

Television has also found another use - as the monitor for computer games which both in arcades and at home have benefited from technology. The computer boom of the 1980s brought home computers and games to a new generation at affordable prices and the young people soon became very adept in the handling of them. Such companies as Commodore, Erbe, Haitex, Sega, Sensible Software and Sierra Online were there to provide the games and were/are the main distributors of the 3-D ones.

So it seems stereoscopy has come full circle in the home. The last century gave us views of the world through the stereogram; this century it is television and video which serve the public.

However, the same question could be asked of stereoscopic television as of the cinema. Where is it going? As in the cinema, there is a lack of standardisation. Admittedly, new developments are still being made with HDTV etc., but when you can buy the "Wundr Vu Stereoscope", a \$14 cardboard box with slits in it, to get a 3-D effect from television, one can but wonder. The concept is hardly new and neither is the Pulfrich Effect 3-D which has had extensive airing in many parts of the world.

And what of content? The criticism of lack of quality which was aimed at the 3-D movies, is equally applicable to television. So far the programmes have had little to offer in the way of substance. While no healthy male would object to a pretty girl taking her clothes off, no youngster object to seeing lions jumping out of the screen or enjoying a fairground ride, such things are at best (and being euphemistic) demonstrations, at worst exploitation and sensationalism. Neither, as the cinema has proved, is sufficient to provide a lasting relationship with the public.

IS IT TRUE WHAT THEY SAY ABOUT 3-D?

This modest work aside, many millions of words, technical and otherwise, have been written about stereoscopy and the films thus made. Some comments have already been noted but there follows a selection of a few more, of varying degrees of importance, upon stereoscopy, its making and presentation, and the people involved, which you, the reader, may ponder upon and form your own opinion.

'Really, I hope that I never have to work on a 3-D movie again, I find it so boring so uninteresting. - Mac Ahlberg, director of "Jeg-En Kvinde" (I, A Woman) and other sex films, commenting after his 3-D photographic work on METAL STORM-THE DESTRUCTION OF JARED-SYN.

'The problem with a technical asset such as 3-D is how to properly use it.' - Anonymous reviewer of QIAN DAO LI ZHUI (DYNASTY), "Continental Film Review", August, 1979.

'...this least viable of all filmic experiments.' - John Baxter, "Science Fiction In The Cinema".

'Among the cinematographic events of 1973, one cannot forget the release in relief of CHAIR POUR FRANKENSTEIN in which eroticism, humour and horror found their true dimension...the third.' - Pierre Benichou of the French distribution company Tridis whose releases included QIAN DAO LI ZHUI (DYNASTY) and PARASITE.

'3-D is just another extension of the human sensory experience.' - Bill Bukowski, head of Optimax III, Inc..

'3-D requires quite a lot of expertise.' - Chris Condon of StereoVision.

'3-D hasn't had much success or response, and until there is a much better system introduced, I don't hold much hope for it.' - John Daly executive producer of "Return Of The Living Dead" which was originally planned to be in 3-D.

'...a money-making novelty while it lasted.' - John Douglas Eames, "The M.G.M. Story".

'To doubt that stereoscopic cinema has its to-morrow is as naïve as doubting whether there will be to-morrow at all.' - Sergei M. Eisenstein, "The Penguin Film Review", January, 1949, in his last essay after seeing ROBINSON KRUSO.

'But what really killed 3-D in the '50s - and in subsequent revivals in the '60s, '70s and '80s - was not so much bad movies as bad 3-D.' - Philip Elmer-Drewitt, "Time", April 16, 1990.

'The good Westerns were usually good in spite of the new processes (3-D and CinemaScope) not because of them....' - William K. Everson on the Westerns of the 1950s in "A Pictorial History Of The Western Film".

'All too often, however, 3-D was used as a gimmick...the gimmick sometimes became the sole 'raison d'être' of the film.' - Allen Eyles, "The Movie", commenting on 3-D in the 1950s.

'Nobody in the business mourned the passing of the two-projector 3-D process.' - Bill Furman, "3-D Films In The Fifties - From The Projection Booth" in "Movie And Film Collectors' World", October 7, 1983.

'Of the many projectionists I've known, only one or two had a kind word to say about 3-D....' - Bill Furman, Ibid.

'I felt that if the audience saw the effect they would be seduced by it, and be less interested in the content of the film. If it fascinated the eye, it would fail to do the same for the mind and heart.' - Abel Gance explaining why he rejected the use of the stereoscopic sequences in NAPOLEON.

'It will add a mighty force to motion pictures...make them beyond any comparison the most powerful medium of expression of which anyone has dreamed.' - D.W. Griffith.

'If 3-D projection problems are solved then 3-D is here to stay. If they're not, then it's another passing fad.' - Rupert Hitzig, producer of JAWS 3-D concerned that his film should be correctly shown.

'Stereoscopy is an enhancement of motion pictures, just as sound, colour and big screen format are enhancements.' - Christopher James, 3-D cinematography specialist and system developer, "American Cinematographer", September, 1985.

'He really thought that was it, that 3-D would replace regular movies.' - Jerri Kay, about the late Arch Oboler.

'That 3-D hasn't always been used well and didn't become accepted the way sound and widescreen did, shouldn't be of central importance to someone concerned with cinema's possibilities.' - Michael Kerbel, "Film Comment", November-December, 1980.

'It was just a fad. It wasn't really worthwhile doing.' - Walter Lantz commenting about his studio's one-and-only stereoscopic cartoon.

'Dimensionality is natural; why shouldn't we have it on film?' - Ernest McNabb.

'Once the mechanical marvels of widescreen and 3-D have been absorbed we are back where we started. The play's the thing!' - Dr. Roger Manvell, "The Film And The Public".

'A bad film in relief risks appearing still worse.' - M.P. Marchi in "Le Film Français", October 22, 1982.

'I cannot for a moment see what difference stereoscopy is going to make. It may be uncomfortable for the glamour star who can only be attractively photographed from one angle. On the flat screen she has been able to get away with it. But how will it be with a camera that can see round the corners!' - actor James Mason, "Film Acting, Yesterday, Today and Tomorrow" in "Film Review 1945-46".

'You know what 3-D stands for? Damn. Damn. Damn.' - Mike Minor, frustrated at the problems in making SPACEHUNTER-ADVENTURES IN THE FORBIDDEN ZONE.

'Viewing an entertaining 3-D movie, properly presented, is a dandy experience. It IS exciting!' - Byron Myers, "3-D And Apathy" in "Movie And Film Collectors' World", September 23, 1983.

'...the craze that forced audiences to buy little plastic glasses for 10 cents and spend the rest of the evening gulping down aspirin to get rid of their headaches.' - J.R. Nash and S.R. Ross in a review of HOUSE OF WAX in "The Motion Picture Guide".

'...three-dimensional entertainment will completely supplant the technical absurdity of 2-D movies in a 3-D world.' - Arch Oboler, "Movies Are Better Than Ever - In The Next Decade", "American Cinematographer", April, 1974.

'3D's restriction to "cheap thrills" is particularly ironic since the role of depth perception in normal cinema has long been at the centre of claims for its seriousness and artistic value.' - Bill Pannifer, "A Poke In The Eye" in "The Independent", November 9, 1991.

'Of all the directors who worked with 3-D Jack Arnold was the best. The most creative and least indulgent film maker.' - Raymond Pignone, "Cinematicabre No.4".

'If nobody tries to move beyond exploitation, I don't think 3-D will last.' - Eugene Quintano of COMIN' AT YA! and TREASURE OF THE FOUR CROWNS fame.

'It only remains for the stereoscopic screen and the all-colour film to come into general use for the director to have no excuse at all for producing a bad film.' - Paul Rotha, "The Film Till Now", 1929 and revised in 1949.

'The realistic effect aimed at by the colour-stereoscopic-and-dialogue film destroys the pictorial, symbolic, psychological and imaginative properties of the film.' - Paul Rotha, Ibid.

'...3-D will remain more or less a cinematic novelty..at least until a means is found to project a stereoscopic film without the audience having to use spectacles to view it..' - F. Maurice Speed, "Film Review 1954-55".

'I do not think that anyone who has worked extensively in this field and watched the reaction of audiences to these "films in space" would willingly return to the flat films of today.' - Raymond Spottiswoode, "Progress In Three-Dimensional Films", "SMPTE Journal", April, 1952.

'Granted adequate cameras, there is no reason why films as ambitious as any now made in Hollywood, should not be undertaken in the vastly more powerful 3-D medium.' - Raymond and Nigel Spottiswoode and Charles W. Smith, "Basic Principles Of Three-Dimensional Film", "SMPTE Journal", October, 1952.

'When it's done properly, 3-D is fantastically beautiful, and once you've become used to seeing high quality 3-D, flat films seem dull.' - Michael Starks in an article entitled "The Rebirth Of 3-D" in "American Cinematographer", October, 1982.

'It never ceases to amaze people of the 3-D community how, with



qualified EXPERIENCED 3-D consultants available, producers continue to plow (plough) ahead, making the same mistakes.' - Daniel L. Symmes, "American Cinematographer", July, 1983.

'One can enjoy a good 3-D presentation or a good movie, but it is unlikely one can produce both at the same time." - Petro Vlahos, Chief Scientist, The Motion Picture And Television Research Centre Of Motion Picture And Television Producers Inc., 1974.

'Audiences like 3-D. And when they see it projected properly they'll LOVE it,' - Dr. Richard Vetter, designer of StereoSpace 70.

'There is a very heavy responsibility involved not to spoil the public's goodwill in the matter of 3-D.' - Frank A. Weber of VeriVision in a letter to "Motion Picture Herald", April 25, 1953, after commenting on the poor quality of the first two major American releases.

'I made the first 3-D comedies to hit the screen - and thought we had a whole new life ahead of us. Boy, did I goof.' - Jules White, producer of The Three Stooges 3-D shorts, commenting in "Movie Comedy Teams".

'Despite this new flurry of activity, 3-D may still be the most misunderstood, maligned and ineptly handled special process in film history." - Thomas Wiener, "American Film", June, 1983.

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## EPILOGUE . . . A PERSONAL COMMENT

So there it is - as complete as possible, at least in the filmography, survey of 3-D in the cinema. It is obviously not as complete as I would like but there has to be a deadline be it economic, commercial or personal.

I have tried, hopefully successfully, to rectify past misconceptions, solve a few mysteries and correct incorrect titles and their spellings which have crept in over the years. I may even have created a few new windmills at which some future quixotic 3-D researcher may tilt.

As with all works of this nature, the finished article is only as good as the help the writer receives. Even the neighbourly 'I remember seeing ' or the negative 'no, we didn't make that' have been helpful in their own ways in opening or closing avenues of investigation.

Disappointments? Of course there have been some. There are too many unfilled gaps but perhaps you, the reader, may have the satisfaction of finding the missing information! I regret, too, having to deny entry to the work of so many gifted amateurs, not being able to comment further on the developments in stereoscopic television and ignoring holograms. These are specialist studies and to extend the boundaries of the book any further would have resulted in an even less satisfactory end work.

Frustrations? These are mainly from the lack of co-operation by some individuals and organisations. Still, it is their prerogative understandably exercised in a busy commercial world and it is one of the burdens researchers have to bear. In the case of foreign organisations, it is fully acknowledged that language difficulties can be daunting.

Fortunately, the generosity of so many people in giving time, advice, information and encouragement has more than compensated for any frustrations felt. To those who have shown such unbounded kindness, I offer my equally unbounded thanks. If any name is missing from the list that follows, it is purely due to a cluttered brain and not to discourtesy or ingratitude. My special thanks go to:

British Film Institute, London, England, for suffering my requests for information and supplying it!;

Cinema And Photo Research Institute, Moscow, Russia. - thanks to Sergey N. Rozhkov for solving many problems on Russian 3-D films;

Cinématèque Française, Paris, France, for realising that my time there was limited and for relaxing the rules accordingly;

Filmoteca de la Generalitat Valenciana, Valencia, Spain, - especially to Marlys whose Gallic charm and linguistic ability helped my research there considerably;

Filmoteca Española, Madrid, Spain, where Dolores Devesa has been so helpful;

Alexander Klein, Stuttgart, Germany. Alex, the mountain of papers 192,

you sent me has proved enormously helpful;

Charles W. Smith, Ruislip, England, for his ever courteous help and guidance;

The late Frank A. Weber, The Hague, Holland, through his next of kin who kindly made available copies of his papers and photographs.

Thanks also to:

Amateur Photographer, London, England  
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Creative Eye 3-D, Birmingham, England  
W.A. Crumplin, Camberley, England  
Electric Video, London, England  
Gala Films, London, England  
Imax Systems Corporation, Toronto, Canada  
Kodak, Madrid, Spain  
Gerald McKee, Gerrards Cross, England  
Magyar Filmtézet, Budapest, Hungary  
Lee Mannering, Burnley, England  
Mid America Museum, Hot Springs, Arkansas, U.S.A.  
MLF Productions, New York City, U.S.A.  
Nederlands Filmmuseum, Amsterdam, Holland  
News Group Newspapers Ltd., London, England  
Paul Raymond Publications Ltd., London, England  
Philip's Research Laboratories, Eindhoven, Holland  
Reel 3-D Enterprises, Culver City, U.S.A.  
Rijksvoorlichtingsdienst, 's-Gravenhage, Holland  
Sovexportfilm, London, England, and Moscow, U.S.S.R.  
Spondon Film Services, Spondon, England  
Swedish Film Institute, Stockholm, Sweden  
Maurice Trace, Isle Of Man  
TV Times, London, England  
3-D Foto World, Basel, Switzerland  
3-D TV Corp., San Rafael, California, U.S.A.  
Walt Disney World, Lake Buena Vista, Florida, U.S.A.  
Embassies and legations (mainly in London) of the following countries - Holland, Hungary, Italy, Japan, Mexico, People's Republic Of China, Sweden, U.S.A., U.S.S.R. and (West) Germany.

The following books and magazines, in addition to those already acknowledged in the text, have, amongst many others, been consulted and provided considerable information:

The Animated Film (Ralph Stevenson)  
American Film  
Le Cinéma Chinois (Marie-Claire Quiquemille and Jean-Loup Passek)  
Cinema España  
Eye Piece  
Fantastic 3-D  
Film (Roger Manvell)  
The Film Buffs' Checklist of Motion Pictures (D. Richard Baer)  
Film Lexicon Degli Autori E Delle Opere (Michele Lacalamita)

Films In Review

Four Aspects Of Film (James L. Limbacher)

Les Lumiere (Bernard Chardere and Guy and Marjorie Borge)

The Motion Picture Screen Guide (Jay Robert Wash and Stanley Ralph Ross)

New Screen Techniques (Martin Quigley Jr.)

Reel Facts (Cobett Steinberg)

Super 8 Collector

3-D Movies (R.M. Hayes)

Toros Y Toreros En La Pantalla (Carlos Fernandez Cuenca)

I must thank also:

Mr. & Mrs. Alan Brown, Newbury, England;

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Mr. & Mrs. Ken Reid, Sherfield-on-Loddon, England;

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whose general help, advice and providing accomodation have been invaluable.

Above all, my special thanks to my wife Christine, not just for her physical help in checking and the like, but for her tremendous tolerance, understanding and support she has given me.

oo

ADDENDA

a) Film was much featured at Expo '92 in Spain with giant screens, double speed projection, reflected images (most of these thanks to IMAX) and circular screens. There was even a live action/audio visual presentation which claimed to be 3-D. Very good and very popular it was, but not truly stereoscopic in the cinematographic sense. This was left to the short film at the Navarra Pavilion and the stunningly effective ECHOES OF THE SUN at the Fujitsu Pavilion.

b) The German satellite television station SAT 1 transmitted its weather news in its self-styled 3-D format again in the late Spring of 1992. This time there was no mention of 3-D.

c) Bakelit, the French company responsible for 3-D SAFARI (also, by the way, the circular screen films presented at Futuroscope and the Andalucia Pavilion at Expo '92), has advised of a pending new 3-D film production. Though no further details are available, it will most likely be a special venue short, in colour, using the company's own Verifilm system.



PAUL  
NASCHY  
DIANA  
ZURABOWSKA  
ROSSANA  
YANNI



# LA MARCA DEL HOMBRE Lobo

EN RELIEVE HI-FI  
STEREO 70<sup>mm</sup>

DIRECTOR  
ENRIQUE EGUILUZ

UAGC

Color

# Errata List for “The World of 3D Movies” by Eddie Sammons 12 September 2005

Page numbers as per original book.

Paragraph numbers refer to whole paragraphs (i.e. continuation paragraph from previous page not counted)

“Guages” should read “gauges”. It is wrongly spelled throughout the book.

*Page 2, b), line 2* - “relected” should read “reflected”.

*Page 3* - References to “Gabiria” should read “Cabiria”.

*Page 4* - The images for 4 and 6 sprocket pulldown have been reversed.

*Page 11, Para 7, line 2* - insert comma after “cases”

*Page 16, Para 3, line 1* - “Carl” not “Robert” Pulfrich.

*Page 20, Para 4, line 5* - omit comma after “English”.

*Page 22, Para 6, last line* - “longer” should read “linger”.

*Page 28, Para 8, line 7* - amend “were also” to read “was also”.

*Page 31, Para 2, line 1* - delete “is” (last word in line).

*Page 32, Para 4, line 14* - error of fact. The theatre did not have a lenticular screen facility.

*Page 34, Para 5, line 6* - amend “BEANIE” to “BEANY”.

*Page 37, Para 4, line 2* - This is misleading. BELLA SU MISURA was never a film though it may have been a title of, say, a work in progress.

*Page 38, Para 2, line 1* - “fron” should read “from”.

*Page 42, c), line 2* - “occured” should read “occurred”.

*Page 43* - The reference to CHICO, CHICA ;BOOM! is qualified elsewhere. (See page 110 below)

*Page 52, Para 3, last line* - it spawned more than two productions.

*Page 52, Para 6, line 3* - as ZOMBIE 3D is questionable “while...3D” can be deleted.

*Page 53* - The reference to PEREKHVAT is qualified elsewhere. (See page 131 below)

*Page 57, Para 1, line 13* - “exchangable” should read “exchangeable”.

*Page 63, Line 2* - AROUND AND AROUND should read AROUND IS AROUND.

*Page 64, Last line* - “zoological” should read “zoological”.

*Page 67, KONSERT* - “Rene Jeanne” should read “René Jeanne”.

*Page 72, REAL LIFE PREVIEWS* - “humourously” should read “humorously”.

*Page 76, SUMMER ISLAND* - “infrmation” should read “information”.

*Page 77, TIME FOR BEANIE* - for BEANIE read BEANY.

*Page 84, FOREST* - “dimensional shapes” should read “three dimensional shapes” and delete “)” at end.

*Page 85* - Omit OEDIPUS AT COLONUS entry completely.

*Page 86, THE TELL-TALE HEART* - a question mark has been raised over this. Was it stereoscopic or not? The jury is still out.

*Page 95, Louis Lumière* - The remake was one of a number which Louis Lumière made of the early pioneering shots he made with his brother at the birth of the cinema.

*Page 103, UNTITLED (last title on page), last para, line 1* –“occured” should read “occurred”.

*Page 104, Line 5* - “Techkik” should read “Technik”.

*Page 105, ABBRA CADABRA* - This has since been shown at the London National Film Theatre in anaglyphic format which should settle any doubts about its format.

*Page 107, THE BUBBLE* - in cast “Virgina” should read “Virginia”

*Page 110, CHICO, CHICA ;BOOM!* - With only one source noting any stereoscopic involvement, some doubt must hang over this.

*Page 115, FREDDY’S DEAD, penultimate line of this entry* - “especialy” should read “especially”.

*Page 118, THE HOSTESS* - this is a very dubious entry. The aka title has been applied to other films.

*Page 121, JAI BADALLA* - extensive research in the Indian film records does not reveal any film of this name in 3D or otherwise. With all the languages, title changes etc, anything could have happened.

*Page 121, JAWS* - for “whale” read “shark”.

*Page 129, MONEY FROM HOME continuation, line 6* - “vetinary” should read “veterinary”.

*Page 131, PEREKHVAT* - The Russian film authorities are categoric that this film was not made in 3D.

*Page 143, THANGA* - Same comment as JAI BADALLA

*Page 146, EL VALOR DE VIVIR* - in the quote “Garcia” should read “García” and “Guia” should read “Guía”.

*Page 148, ZOMBI 3D* - It has not been possible to confirm if this was ever made as a 3D movie. It surely has not been shown in that format.

*Page 152, SPANISH BULLFIGHTING* - insert comma after “As titles”.

*Page 153, THESE THREE, line 5 of notes* - “accomodate” should read “accommodate”.

*Page 153, line 13* - “magnificient” should read “magnificent”

*Page 154, A WALK IN THE ZOO, line 1* - “statng” should read “stating”.

*Page 154, A WALK IN THE ZOO, Last line of entry* - Close bracket at end of paragraph.

*Page 177, MYSTIC MAGIC* - The cinematography should be attributed to Charles W. Smith not Symmes.

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The Stereoscopic Displays and Applications conference focuses on recent advances in stereoscopic imaging, covering topics such as 3D display hardware, developments in computer software and digital techniques, and applications that illustrate the user-interface issues and cost/benefit trade-offs of stereoscopic 3D displays. In both real-world and computer-generated imaging applications, stereoscopic 3D display technologies can enhance the user's ability to perceive objects in their correct spatial locations, to move through display space easily, and to manipulate objects efficiently and accurately. The parallel focus on human factors issues and applications requirements is intended to guide future display system development and task-based evaluation of 3D technologies. The conference brings together practitioners and researchers from industry and academia to facilitate an exchange of current information on stereoscopic 3D techniques and applications. Hardware demonstrations of 3D technologies and applications are a regular highlight of the conference. The conference features specialized large-screen stereoscopic projection facilities (for both still and video) which are used in special sessions and also the technical presentations.

Technical presentations at the conference regularly cover, but are not limited to, the following topics:

- Applications of stereoscopic displays including novel applications and user trials of existing applications. Application areas include scientific visualization, medical imaging, teleoperation, telepresence, industrial inspection, communications, entertainment, broadcast/cable TV, training, CAD/CAM, molecular modeling, and advertising.
- Advances in stereoscopic display technologies
  - autostereoscopic displays, super and high-density multiview displays, volumetric displays, stereoscopic projection, and other 3D displays
  - methods for recording, playback, transmission, and processing of stereoscopic video
  - stereoscopic computer graphics and stereoscopic gaming
- Digital stereoscopic imaging
  - stereoscopic computer graphics
  - image processing and compression of stereoscopic imagery
  - stereoscopic image synthesis: 2D to 3D conversion, depth map generation, and multi-viewpoint generation

- transmission standards supporting digital stereoscopic images
- software and hardware issues for computer display of stereoscopic images
- 3D image acquisition/generation techniques
  - single- and multi-lens camera systems
  - motion parallax, volume projection, graphical construction, stereoscopic computer graphics, and other stereoscopic image generation techniques
  - guidelines for stereoscopic content development
- Design and development of stereoscopic display systems for teleoperation, telerobotics, telepresence, telesurgery, and augmented reality
- Human factors issues in stereoscopic display systems
  - task performance comparisons between stereoscopic and non-stereoscopic displays
  - side-benefits of stereoscopic display techniques
  - evaluation methodologies (e.g., depth-acuity measurement) and task-performance testing
  - benefits for processing and compression of stereoscopic images
- User-interface issues in stereoscopic display system design
  - perceptual and cognitive guidelines for stereoscopic displays
  - 3D remote manipulation and control of viewpoint
  - ortho-stereo, hyper-stereo, and the geometry of 3D perceptual space
- Standards for stereoscopic imaging.

Regular special sessions at the conference include:

- Keynote presentation – a noted individual in the stereoscopic industry presents on a wide-interest topic area
- 3D Theatre – showcases examples of how 3D video is being used and produced around the world
- Discussion Forum – a panel of stereoscopic industry experts discuss a hot topic
- Demonstration Session – see the latest stereoscopic hardware and software with your own two eyes
- Technical Presentations and Poster Session, and
- Conference Dinner – an informal opportunity for conference attendees to meet and network.

Visit the SD&A conference website for the latest conference information: [www.stereoscopic.org](http://www.stereoscopic.org)  
For more information on related conferences, please see: [www.electronicimaging.org](http://www.electronicimaging.org)

You have been reading “The World of 3-D Movies” (1992) by Eddie Sammons downloaded from the Stereoscopic Displays and Applications (SD&A) conference Virtual Library <<http://www.stereoscopic.org/library>>.

It should be noted that the books contained in the SD&A conference Virtual Library are historical documents. In some instances the solutions they provide may not represent current technology, current techniques or current thinking. To track the latest developments in stereoscopic display topics the reader should refer to the conference proceedings of the Stereoscopic Displays and Applications conference: <<http://www.stereoscopic.org/proc>>

The annual Stereoscopic Displays and Applications conference was first held in 1990. There is a conference proceedings volume for every year since (and including) 1990. The famous yellow books contain a wealth of information on stereoscopic imaging technologies. The conference proceedings for the years 1990 to 2000 are also available as a CD-ROM collection. The CD-ROM also includes the proceedings of the Engineering Reality of Virtual Reality conference (1994-2000) and papers from 10 other topically related conferences from the period 1977-1989. The conference proceedings for the 2001 Stereoscopic Displays and Applications Conference and later are available in print format. Further details are available on the [SD&A Conference Proceedings web page](#).

