



STEREO CLUB OF SOUTHERN CALIFORNIA

July 1996 - June 1997





3D NEWS

From the Stereo Club of Southern California

AFFILIATED WITH THE PHOTOGRAPHIC SOCIETY OF AMERICA AND THE INTERNATIONAL STEREOSCOPIC UNION

VOLUME XLI #1

JULY 1996

President

Chris Olson H : (818) 848-6887
152 N. Maple Street
Burbank, CA 91505

Vice President

Oliver Dean (310) 635-2400
19009 Laurel Park Road #174
Dominguez Hills, CA 90220

Secretary

James Comstock (714) 535-5067

Treasurer

David Kuntz (310) 377-5393
28409 Quailhill Dr. FAX: (310) 377-4362
Rancho Palos Verdes, CA 90275

Banquets/Social

David Kuntz (310) 377-5393

Competitions

David Thompson (714) 671-1403
Gary Gray

Equipment

David Starkman (310) 837-2368

Hospitality

Marjorie Webster (213) 663-7550

Librarian

Susan & David (310) 837-2368

Membership

Susan Pinsky (310) 837-2368
P.O. Box 2368
Culver City, CA 90231

Outings

Mike McKinney (310) 643-6366

Programs

Mitchell Walker H : (310) 459-1030
O : (818) 553-5789

Workshops

Oliver Dean (310) 635-2400

Movie Division

John Hart (818) 248-1446

3D News Staff

Labels and Subscriptions

David Kuntz (310) 377-5393

Editor

Marvin Jones (818) 891-1197
P.O. Box 44487 FAX: (818) 893-9605
Panorama City, CA 91412

Chris's Chronicle

A Fond Farewell

by Chris Olson

Here it is—that moment you've been waiting for all year! ... No, it's not me stepping down from being Club President! It's our Club's Awards Banquet at Taix's restaurant!!! ... (where I will be stepping down from being club President). You must have heard the great news—our former President who previously, for work related reasons, only got a chance to serve one year, is coming back to finish off his second year. That's right—Mitchell Walker is being sworn in as our new president!!! You know what that means—no more run on sentences!!! It also means that we are very lucky and privileged to have Mitchell return as President.

Oliver Dean, our Vice-President and also Chairman of the Hollywood International Stereo Exhibition, wants to serve another term. Our Vice President's dedication to being Chairman of the Hollywood Exhibition was admired from around the world. He put on a great show and a great catalog! Also to be sworn in, a "laurel ... and hardy handshake" go to returning Treasurer David Kuntz and Secretary James Comstock.

We've come a long way in the past two years. Two years ago we were being pushed out of the Photo Center and we had to start a search for a new location. With the help of the club's board members we eventually found the Brand Library. True, we have no storage facilities there. True, once in a while, because of lack of storage, unfortunate things have happened, but we always come through and we have never missed a program yet! Our new location is a safe and pleasant atmosphere and our attendance keeps on growing. The Stereo Club of Southern California was founded over forty years ago and I expect it to be going *Continued on page 2*



REMINDER

The Next Meeting is on
July 18, 7:30, Taix Restaurant
Annual Awards Banquet
1911 Sunset Blvd. Los Angeles

The Stereo Club of Southern California was founded in 1955 to promote the art, enjoyment and science of stereo photography. Meetings, which normally include 3D slide projection, are held monthly. Visitors are always welcome. Annual dues are \$30/single or \$40/dual (send to the Membership Director). The 3D News, with a total circulation of about 250 copies, is sent monthly to all members. Annual subscription for those not wishing to participate in Club activities is \$20, and foreign subscriptions are \$25 (send to the Treasurer). Everyone is encouraged to submit stereo-related news items, articles, art work or photo tips for the 3D News—deadline is the last day of the month (send to the Editor).

July						
S	M	T	W	T	F	S
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August						
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4	5	6	7	8	9	10
11	12	13	14	15	16	17
18	19	20	21	22	23	24
25	26	27	28	29	30	31

Calendar of Events

- July 18** Awards and Installation Banquet at Taix's French Restaurant. Special programs—Antarctic Adventure by Mitch Walker and 3D Conversions by Ray Zone.
- August** No meeting this month (possible field trip to the IMAX Theater in Irvine). Go out and shoot some great 3D pictures!
- September 19** First Competition of the Club Year. Slide program by Ray Zone. At the Brand Library, 1601 West Mountain St., Glendale, 7:30 pm.
- October 17** Club Auction at the St. Nicholas Church (by the old Photo Center).
- November 21** Second Competition of the Club Year. Slide program by James Comstock.

Mitch's Notebook

“Reel” Fun at the June Meeting

by Mitch Walker

If you are a “reel” View-Master fan, as I am, and you didn't come to last month's meeting, you missed out on several great reels. Our first View-Master sequence competition was very successful, and we got to view thirty great personal reels from maker as far as the Netherlands and Aruba. The captions were read during the judging, which made the event all the more enjoyable.

Winners from our club were Chris Olson, Susan Pinsky, Mitchell Walker, David Kuntz, Oliver Dean, David Starkman and Robert Bloomberg, whose reel walked off with the gold medal.

We hope to see twice as many entries in next year's competition, so you have all year to break out that View-Master Personal and prepare a reel for next year, or at least plan on making it to next year's judging. Enjoy!

In the upcoming months we are planning to have more workshops for everyone to participate in and maybe a Stereo Scavenger Hunt, more details in the *3D News* or at our club meetings. Stay tuned.

Chris—Continued from page 1

strong forty years from now! Imagine, most of our cameras will be eighty years old!

People ask me if it's a hard job to be president. Just between you and me ... It's a pleasure!!! That's not because it's easy, but because you surround yourself with great board members. Members like David Starkman and Susan Pinsky, Mitchell Walker, Oliver Dean, David Kuntz, David Thompson and Gary Gray, Jim Comstock, Marvin Jones, Mike McKinney, Marjorie Webster, Larry Brown, Ray Zone, Dan Gilvezan, Gail Zone and Alan Williams have made my job a lot easier. And a big thank you to you, our club members, for making my two years a fun and memorable experience. See you at the banquet!



Movie News

It's Coming Again!

Die-hard movie fans will be interested to know about a revival of the famed Universal 3D science-fiction film, *It Came From Outer Space* this month. The one-time only screening is at the Nuart Theater on Santa Monica Blvd., on Saturday, July 13 at 12:00. The anaglyph print will be screened on a double bill with the Ray Harryhausen classic, *Earth vs. the Flying Saucers*. Tickets for the double bill are \$4, and if you don't bring your own anaglyph glasses, there is a \$1 surcharge for a pair. (A word of warning if you do bring your own—if memory serves, the Universal anaglyph prints are red/right, unlike most other anaglyph images.)

Newbies

New Members

by David Kuntz

The membership of SCSC continues to grow as more and more 3D enthusiasts find out about us. We'd like to welcome these new members, who have joined us recently:

Stacy & Kay Tavis
Upland, CA

Ann Marie Whaley
Paul Montgomery
Pasadena, CA

Don't forget—when you're out there taking next month's award-winning slide and someone comes up and asks about your funny-looking camera, tell 'em all about the Club!

3D Collector

Stimulating Simulations

by Lawrence Kaufman

While we wait for Disneyland to change their 3D film, it looks like we might be able to get an amusement park 3D fix at Knott's Berry Farm ... they are advertising Cyber Sports in 3D—an "In-Your-Face" multimedia experience! Of course, it sounds like more of the computer "3D".

Very Stimulating

Last year at the amusement park industry convention in Florida there were over a hundred companies marketing "motion simulator" rides. One of the companies is Studio City based Cinema Ride. They advertise themselves as "The World's First All 3D Motion Simulator Rides". They have their own "barf bags" at the exits...and you just might need them! I understand that the movement of the camera has to relate to the movement of the vehicle and when done properly the ride can be thrilling. I just haven't perceived this sensation yet. In real life, people feel acceleration that corresponds to what they see. That's why motion bases have up to six degrees of freedom, which is the maximum number of directions the seats can move in.

Cinema Ride produces only 3D films for its 15-seat, six degree of motion ride capsules. The company is using the 3D technology so the films will seem more realistic. Their films include an Elvira-hosted *Haunted Graveyard*, *Coaster Crazy*, *Atlantic Submarine Race*, *Galactic Flight* and *Warren Miller's Ski Ride*. The ski film is a live action ski and snowboard adventure on the slopes of Vail. The graveyard film is also mostly live action, but Elvira only appears in a short film as you wait to enter the capsule. Once in the capsule, the presentation is very, very dark. The screen seems more like a television screen than a motion picture screen. The character who is you in the movie is a teenager riding a bike over every bump—sounds like fun...*not!* Their other films use too much computer-generated imagery to look real. Maybe they think the darkness

MOTION SIMULATOR RIDE CINEMA RIDE IN 3-D



THE MOST HAIR-RAISING EXPERIENCE IN LAS VEGAS!

and the 3D will cancel out the fakeness that the CGI creates?

Their first location, at the glitzy Forum Shops mall next to Caesar's Palace in Las Vegas, opened with a bang. In the first 75 days, more than 85,000 people paid \$4 each for the five-minute experience. In the fall of 1994, Cinema Ride raised about \$7 million in its public stock offering. The company had hoped that a Chula Vista movie theater would buy some of their rides, but that deal never materialized. They did open a second location in the West Edmonton Mall in Canada. There is still a lot of talk of "location-based entertainment," such as motion simulator rides, under the same roof with restaurants and shops. They hope with the compactness (less than 5,000 square feet) and equipment built to fit under 15-foot ceilings, they will be able to find buyers.

Perhaps the first break-through motion simulator attraction was

Ridefilm Corp's "Back to the Future—The Ride" which opened in 1991 at Universal Studios, Florida and in 1993 in Hollywood. Ridefilm, now owned by Imax Corp, has since rolled out eight motion simulator attractions worldwide. The most compelling new 3D ride film, however, will likely be one of Imax's upcoming attractions, currently under construction and scheduled to open in late 1997 at Caesar's Palace.

The new dome theater will hold four 32-seat motion bases. Each 180-degree screen will completely surround the audience, but that's not all. Viewers will wear liquid crystal 3D glasses equipped with tiny speakers that will engulf them in stereo sound.

Trivia File

A Prediction That Missed

by Lawrence Kaufman

Shortly after their February 1, 1954 3D release of *Money From Home* Martin and Lewis responded to rumors predicting an imminent breakup. They stated, "We do, indeed, intend to dissolve our team ... on July 25, 1996, on the 50th anniversary of our partnership."

Of course, they were a little off on their prediction!



3D Club History

Star-Studded Stereo

The following article is reproduced from a 1950s era copy of Photography magazine. The magazine followed the stereo scene regularly, and featured a column by Bob McIntyre on the subject.

Like thousands all over the country, Hollywood stars have found stereo photography a fascinating and rewarding hobby. Several top cinema heroes and heroines have owned two-eyed cameras since they first came to market, and most of them have brought their film for processing to Jerry Holscher's Sunset Strip camera store. Jerry was their mentor, patiently answering their questions and helping them correct their

mistakes. One day about four years ago, it occurred to him that if his stereo-fan customers had a club, they could exchange information and each of them could see what the others were doing. So the Hollywood Stereoscopic Society was born.

Charter members were Harold Lloyd (first president), Dick Powell, Art Linkletter, Ronald Colman, Edgar Bergen, John Bromfield, Frederick Gibbons, producer Arthur Hornblow, and photographer Paul Hesse. Holscher was elected secretary, and had held that post ever since—an ideal choice for the job, because he's in the best position to round up members for meetings. Harold Lloyd was host to the first Society meeting, and the picture below shows how well

he was rewarded! Other meetings have been held at Mike Romanoff's restaurant, Hesse's studio, and the Beverly Hills Hotel.

It's an exclusive club, since any applicant suspected of having ulterior motives (like social climbing or autograph hunting) is barred. The stars, understandably, want no such interference with the enjoyment of their hobby. The Society has about 150 members, and is an example to groups everywhere in the country to band together for slide shows and an exchange of tips on technique.

Yes, there's as much glamour at a meeting of the Society as at a Hollywood opening night—but the stars' stereo pictures are no better and no worse than yours and mine!



Luscious model Corrine Calvet poses with host Harold Lloyd at the first Stereo Society meeting.

Movie News

Film Experience Planned in Dayton

by Marvin Jones

The New Neon movie theatre in Dayton, Ohio—one of the few movie theatres in the US continuing to show dual-projector 3D—has launched a fund-raising campaign to subsidize dividing the original 300-seat room into two smaller theatres. The split will enable the New Neon to be economically viable.

Larry Smith, the manager, is planning an unusual event before the theatre is split—the installation of original 1952 Cinerama projection equipment for (very) limited-run showings of *This Is Cinerama* and *How the West Was Won*. Cinerama requires three projectors and a 35mm magnetic sound reproducer for its seven-track sound.

Before installing the 1:2.87 aspect ratio curved screen, three separate projection booths and 21 speakers, Smith is requesting anyone interested in attending buy advance tickets.

Smith can be reached by mail to Larry Smith, c/o New Neon Movies, 130 E. Fifth Street, Dayton OH 45402, or by FAX at (513) 222-4119.



3D NEWS

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AUGUST 1996

President

Mitchell Walker H:(310) 459-1030
15480 Antioch, #302 O:(818) 553-5789
Pacific Palisades 90272

Vice President

Oliver Dean (310) 635-2400
19009 Laurel Park Road #174
Dominguez Hills 90220

Secretary

James Comstock (714) 535-5067

Treasurer

David Kuntz (310) 377-5393
28409 Quailhill Dr. FAX: (310) 377-4362
Rancho Palos Verdes, CA 90275

Banquets/Social

Chuck/Dorothy Bernhardt (818) 845-1498

Competitions

Mike McKinney (310) 643-6366

Equipment

Larry Brown (818) 968-2308

House Director

Chris Olson H:(818) 848-6887

Librarian

Susan Pinsky (310) 837-2368

Membership

Michael Johnson
715 Machado Dr. #14
Venice 90291

Outings

Lincoln Kamm (805) 984-1975

Programs

Mitchell Walker H:(310) 459-1030
O:(818) 553-5789

Workshops

Oliver Dean (310) 635-2400

Movie Division

John Hart (818) 447-8152

3D News Staff

Labels and Subscriptions

David Kuntz (310) 377-5393

Editor

Marvin Jones (818) 891-1197
P.O. Box 44487 FAX: (818) 893-9605
Panorama City, CA 91412

Mitch's Sketchbook



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Calendar of Events

- August** No meeting this month (possible field trip to the IMAX Theater in Irvine—call Chris Olson for details). Go out and shoot some great 3D pictures!
- September 7** 3D Movie Division holds its quarterly meeting in the library of the Longley Way School, 2601 Longley Way, Arcadia 91007. 7:30 pm
- September 19** First Competition of the Club Year. Slide program by Ray Zone. At the Brand Library, 1601 West Mountain St., Glendale, 7:30 pm.
- October 17** Club Auction at the St. Nicholas Church (by the old Photo Center).
- November 21** Second Competition of the Club Year. Slide program by Murray Lank.
- December 19** Christmas Banquet at Taix Restaurant. Special program of slides by Mike McKinney's uncle.

Chris's Quips

SCSC Ties One On at Taix

by Chris Olson

On July 18 our Stereo Club of Southern California's banquet closed down Taix's restaurant ... not for good—we were just the last to leave. Everyone had such a good time that when we finished it was about 11:00! Time flies while you're having fun. Before we started eating, our 1995-96 Board Members were awarded with certificates for their outstanding jobs (see the following page for the wording on the certificates). We then had the official passing of the gavel to our 1996-97 President Mitchell Walker.

Then came Oliver Dean, equipped with mouse ears (not affiliated with the Walt Disney Company). Before the swearing in of President Mitchell Walker, Treasurer David Kuntz, Secretary James Comstock and Vice President himself, Oliver once again made a valiant attempt to have SCSC members either "swear" or "affirm" their allegiance. Not to disappoint Mr. Dean, the members once again during their pledge "swore *or* affirmed" ... Oliver just swore.

For dessert Susan Pinsky passed around the Hershey's syrup so everyone could liven up their sherbet. How can you "top" that? With a 3D

awards presentation by David Thompson to the members with the best scores! Our most promising member was Ray Mathewson. We then retired to another room where we were treated to a 3D slide show of our members' entries for "Slide of the Year". Lincoln Kamm received an autographed copy of "The Art of Hanna-Barbera" for winning the Imaginarium award for his slide "Freas". Teenager Earl Colgan received a colorful bird feeder for the Wonderful World of Color award for his "Lichen and Stone Crop". Mike McKinney received the award for "Deer in Yosemite Valley". Slide of the year went to Dan Gilvezan for "Adventures Stereo Window".

Then, to top off the evening, we were whisked away to the Antarctic, and we didn't have to grab a coat! We were whisked by Mitchell Walker's 3-D "Antarctic Adventure", a Jacques Cousteauian stereo slide trip through the icebergs and penguins of his fantastic trip last January. It was great!!! But that wasn't all—Ray Zone treated us to a historic 3-D show of "French Tissue Theatrics". Ray had transferred these famous historic French depictions from extravagant

stereo cards that look black and white when looked at in normal light; however when back lit, color and tiny pin holes highlight the images. You have to see it to know what I'm talking about. Then, last but not least, Ray showed us the "SCSC Hall of Fame". That involved Mitch Walker's famous caricatures of club members past and present in 3-D. No wonder we closed down the place!

Movie Competition

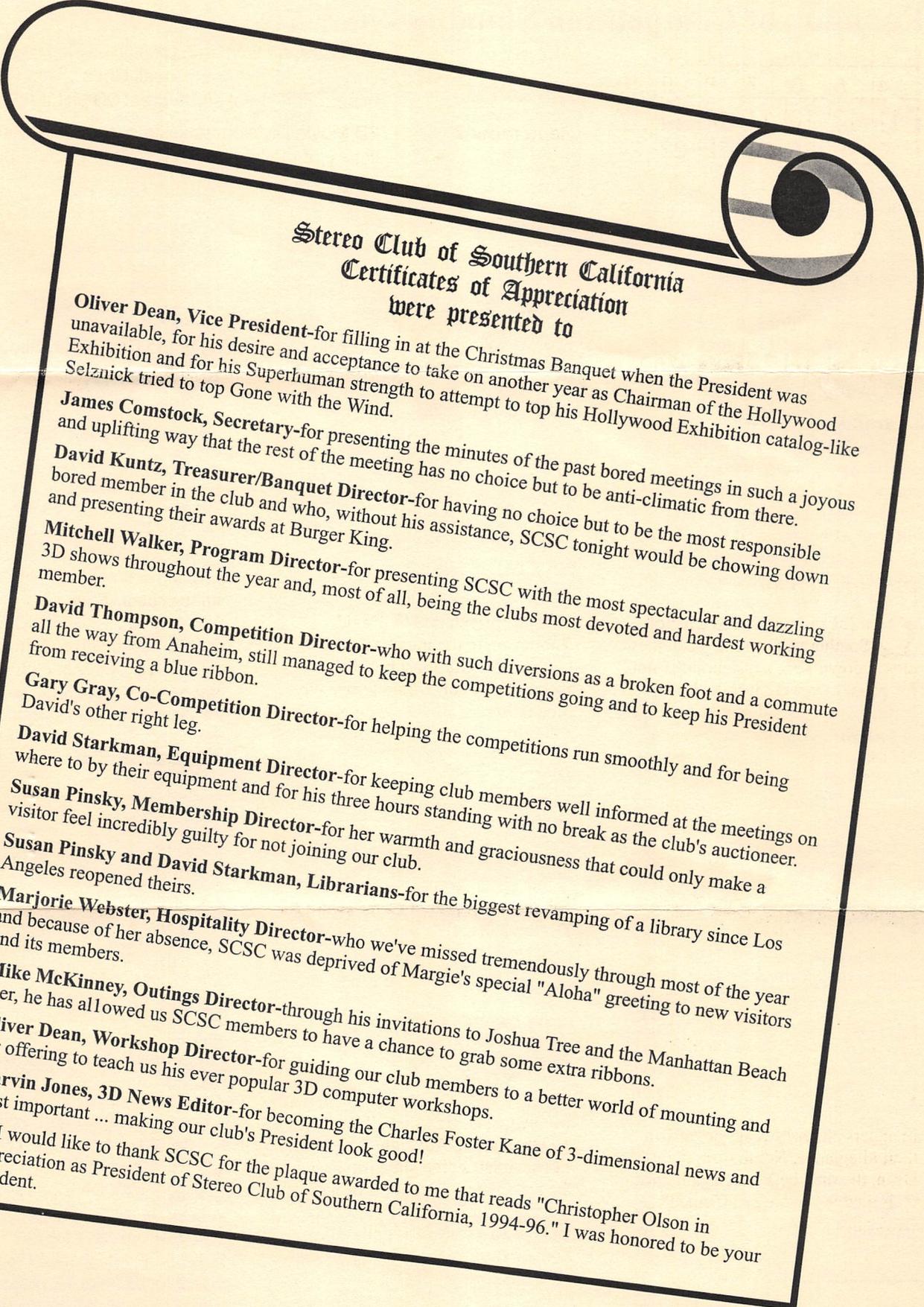
Movie Division Plans Competition

by Marvin Jones

After much planning, the Movie Division of SCSC has announced the first ever Amateur Movie/Video Competition. Full details and an entry form appear on the back page of this issue of *3D News*.

The Movie Division believes that it is equipped to handle all normal formats of 3D movies and videos that might be submitted. Questions should be directed to John Hart at (818) 447-8152.

The Movie Division has been meeting as a special interest group four times a year for the past thirteen years in Southern California. Members share a love of 3D motion pictures and shoot in a variety of 3D movie/video formats.



**Stereo Club of Southern California
Certificates of Appreciation
were presented to**

Oliver Dean, Vice President-for filling in at the Christmas Banquet when the President was unavailable, for his desire and acceptance to take on another year as Chairman of the Hollywood Exhibition and for his Superhuman strength to attempt to top his Hollywood Exhibition catalog-like Selznick tried to top *Gone with the Wind*.

James Comstock, Secretary-for presenting the minutes of the past bored meetings in such a joyous and uplifting way that the rest of the meeting has no choice but to be anti-climatic from there.

David Kuntz, Treasurer/Banquet Director-for having no choice but to be the most responsible bored member in the club and who, without his assistance, SCSC tonight would be chowing down and presenting their awards at Burger King.

Mitchell Walker, Program Director-for presenting SCSC with the most spectacular and dazzling 3D shows throughout the year and, most of all, being the clubs most devoted and hardest working member.

David Thompson, Competition Director-who with such diversions as a broken foot and a commute all the way from Anaheim, still managed to keep the competitions going and to keep his President from receiving a blue ribbon.

Gary Gray, Co-Competition Director-for helping the competitions run smoothly and for being David's other right leg.

David Starkman, Equipment Director-for keeping club members well informed at the meetings on where to by their equipment and for his three hours standing with no break as the club's auctioneer.

Susan Pinsky, Membership Director-for her warmth and graciousness that could only make a visitor feel incredibly guilty for not joining our club.

Susan Pinsky and David Starkman, Librarians-for the biggest revamping of a library since Los Angeles reopened theirs.

Marjorie Webster, Hospitality Director-who we've missed tremendously through most of the year and because of her absence, SCSC was deprived of Margie's special "Aloha" greeting to new visitors and its members.

Mike McKinney, Outings Director-through his invitations to Joshua Tree and the Manhattan Beach pier, he has allowed us SCSC members to have a chance to grab some extra ribbons.

Oliver Dean, Workshop Director-for guiding our club members to a better world of mounting and for offering to teach us his ever popular 3D computer workshops.

Marvin Jones, 3D News Editor-for becoming the Charles Foster Kane of 3-dimensional news and most important ... making our club's President look good!

PS-I would like to thank SCSC for the plaque awarded to me that reads "Christopher Olson in Appreciation as President of Stereo Club of Southern California, 1994-96." I was honored to be your president.

Competition

Roundup of Competition Standings and Awards

by David Thompson

As in years past, this year's SCSC competitions produced some remarkable images, and the usual number of controversies and grumblings. As I've said all year, we really need to encourage more entries in the Group B Non-conventional category. As more and more computer-generated images and other unusual approaches to our hobby appear, this will probably correct itself. In any case, it's up to McKinney now! Good luck to our new Competitions Director!

Cumulative Scores

Mike McKinney was the overall top scoring entrant this year, with a total of 341 points in A Group Conventional. Earl Colgan followed him with 313 points in A Group Conventional, and also racked up 330 points in A Group Non-conventional as well! Here is a run-down of all of the scores in this year's competitions:

A Group Standard

	Cum
Mike McKinney	341
Earl Colgan	313
Larry Brown	310
Abe Perlstein	307
Chris Olson	301
Mitchell Walker	298
Michael Johnson	294
Dorr Kimball	288
Erick Purkhiser	195
James Comstock	183
Chuck Scarborough	182
Oliver Dean	124
David Thompson	115
Willis Simms	111
Jim Murray	62
Marjorie Webster	61

A Group Non-Conventional

	Cum
Earl Colgan	330
David Kuntz	321
Dorr Kimball	304
Abe Perlstein	300
Mitchell Walker	289
Erick Purkhiser	219
James Comstock	199
Ray Zone	180
Jim Murray	144
David Starkman	137
Susqan Pinsky	68
Dan Gilvezan	68
Sam Mahon	57
Willis Simms	21

B Group Standard

	Cum
Ray Mathewson	307

Chuck Bernhardt	290
Dona Mathewson	290
Dorothy Bernhardt	280
Bruno Lizzi	224
Dick Howe	154
Neil Boissonnault	125
Jim Atkins	117
David Washburn	115
Lyle Frost	113
Lincoln Kamm	62
Michele Galassi	61

B Group Non-Conventional

	Cum
Lincoln Kamm	63
Bruno Lizzi	58
Dick Howe	53

Slide of the Year

The year's competitions culminate, of course, in the Slide of the Year competition. This year our Slide of the Year entries were judged by the Oakland Camera Club. Here are the results of that judging:

Non-Winning Entries

Chuck Bernhardt	
<i>Indian Ruin Lumnai</i>	
<i>At the Cerro Gordo Mine</i>	
<i>Eastern Sierra</i>	
<i>Remember When</i>	
<i>Will 17 Ever Fill Up</i>	
Larry Brown	
<i>Covina Rescue</i>	
<i>Fintastic</i>	
<i>Makin' Hay</i>	
<i>Chrome Colossus</i>	
<i>Scarlett</i>	
Earl Colgan	
<i>Brunet</i>	
<i>Assorted Colors</i>	
<i>Sheep Road Block</i>	
James Comstock	
<i>Fire Dancers</i>	
<i>Wooden Landscape</i>	
<i>Cineraria</i>	
Dan Gilvezan	
<i>SCSC Logo '96</i>	
Dona Mathewson	
<i>Goat Feeding</i>	
<i>Under the Sea</i>	
<i>40's Car Hop</i>	
<i>Mushrooms</i>	
<i>Flamingo Pond</i>	
Ray Mathewson	
<i>SR-71</i>	
<i>On Guard</i>	
<i>Horse of Flowers</i>	
<i>Cactus Walk</i>	
Mike McKinney	
<i>Sizing up Half Dome</i>	
<i>Rainbow Rapids</i>	
<i>Rock Rivalry</i>	
<i>Utah Unique</i>	
Christopher Olson	
<i>Hope for the Holidays</i>	
<i>Malibu Sean</i>	

<i>Up With the Crows</i>	
David Thompson	
<i>Offering To Pelé</i>	
<i>Yellowstone Fire</i>	
<i>Ouch!</i>	
<i>Yosemite Falls in Winter</i>	
<i>City of Refuge</i>	
Mitchell Walker	
<i>Los Angeles City Basin</i>	
<i>Bridge over Glowin' Waters</i>	
<i>Coke Classic</i>	
<i>House That Spelling Built</i>	
<i>Atlanta Butterfly</i>	
Dorr Kimball	
<i>Old Caboose</i>	
<i>All Kinds of Cactus</i>	
<i>Nubian Ibex #3</i>	
<i>Heron</i>	
<i>Liquidambar Leaf and Seed Pod</i>	
David Kuntz	
<i>Redondo Pier</i>	
<i>Stone God</i>	
<i>Rebecca</i>	
<i>Redondo Sunset</i>	
<i>Wreath #1</i>	
Susan Pinsky	
<i>Beatrice</i>	
<i>Warning Splash Seat</i>	
<i>Four Eyes</i>	
David Starkman	
<i>Back Cove Revisited</i>	
<i>Carousel De Paris # 10</i>	
<i>Nubble Lighthouse, Maine 1995</i>	
<i>Toying with Booth Bay Harbor</i>	
<i>Beconskott #1</i>	

Honorable Mention

James Comstock	
<i>Leucadendron</i>	
<i>Sticky Business</i>	
Earl Colgan	
<i>Sheep Herder</i>	
Dan Gilvezan	
<i>Brain Chart</i>	
Ray Mathewson	
<i>Evil Spider</i>	
Christopher Olson	
<i>Branching Out</i>	
<i>Ode to Ansel</i>	

Imagineering Award

Lincoln Kamm	
<i>Freas</i>	

Wonderful World of Color Award

Earl Colgan	
<i>Lichen & Stonecrop</i>	

All Creatures Great and Small

Mike McKinney	
<i>Deer in Yosemite Valley</i>	
<i>Slide of the Year</i>	
Dan Gilvezan	
<i>Adventures: Stereo Window</i>	

So that's another year of competition in the books. I look forward to next year's contests eagerly—strictly as a competitor!

3D Collector

Cinerama Offers “3D Without the Glasses”

by Lawrence Kaufman

A recent trip to San Diego and Horton Plaza found 3D in abundance. The Nature Company had their 3D books in stock. The KPBS Store Of Knowledge had a different 3D adventure book, *Kingdom of Giants, An Amazing 3D View of the Prehistoric World*. Two stores had *3D Adventure*, the 3D Photography Educational Kit. The Hologram Company, which is full of all kinds of 3D holograms, had their own anaglyph T-shirt on sale—buy one get one free (does that mean they aren't selling?) Two video stores both had copies of what must be the number two selling mail order 3D video (just behind that roller coaster one), *The Mask* hosted by Elvira. Each store had different graphics on the video box. I didn't realize it had been released on video more than once. I do see it more than any of the other Rhino anaglyph videos. Across town at the Incredible Universe store, in their game section, all the demo game machines were being played, except the Virtual Boy! Perhaps because it wasn't on a big screen TV like the Sega and Nintendo games were. Quite a lot of 3D for an afternoon!

A Blast From The Past

Time magazine recently looked back at 3D. The June 3, 1996 magazine reprinted the June 8, 1953 cover that depicted TV stealing audiences from the movies and Hollywood hoping that 3D would bring them back. It also included this reprint:

In the summer of 1953 the big movie special-effect sensation was 3D: At Paramount ... [out] went twelve days of production on *Sangaree*, a costume epic starring Fernando Lamas, and the whole thing was shot again in 3D ... “Whaddya mean [the audience] won't wear glasses?” demanded Producer Bill Thomas. “They'll wear toilet seats around their necks if you give 'em what they want to see!” ... At Warners, brother Jack [rushed] production on a [3D] remake of that ancient horror about murder in a wax museum [with]

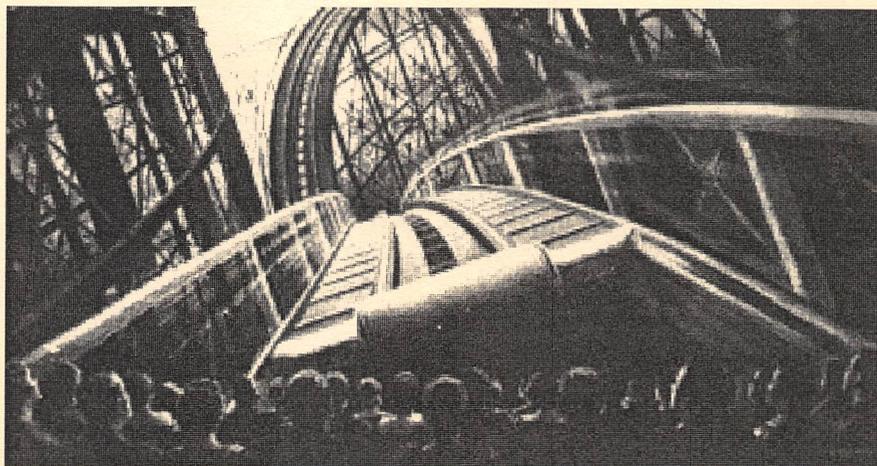
the only director on the lot who cannot properly perceive depth: one-eyed Andre de Toth. [Said De Toth]: “Beethoven couldn't hear music either, could he?”

That Other 1950s System

We still hear and read about 3D movies, but you don't see too much about Cinerama these days. I guess that's why I was surprised to see an ad, that was a plea for help. The ad started out: *DO YOU REMEMBER CINERAMA?* It went on to tell about this group in Ohio who wanted to project their prints of *How The West Was Won* and *This Is Cinerama*. What they were looking for was 1,000 cards and letters to convince their landlord and backers that enough people would come to see these two amazing films to make the gamble and expense of installing the 40x20-foot curved screen, three separate projection booths and 21 speakers worthwhile. They hope to be the only theater in the United States in over 32 years to show these two incredible Cinerama films. I understand that they also have prints of some of the other Cinerama films. The sad part is that even if they are successful, The New Neon Movies will close down for two months in the early fall to divide the auditorium into a two-screen theater. They feel this is their last chance to bring the unparalleled experience of Cinerama to the movie lovers of America.

Back at the 1939 New York World's Fair, in the Chrysler building, John Norling's remarkable Technicolor stereoscopic film delighted over 1,500,000 people. Across the fairgrounds at the Petroleum Industry exhibit audiences were also being amazed. Fred Waller had outdone the earlier widescreen film experiments with his Vitarama. He strapped eleven projectors together to project an image on a curved arc with a quarter dome over it telling the history of petroleum. Vitarama was thought impractical for theatrical use. However, with refinements, it emerged in 1952 under its new name Cinerama. On September 30, 1952 (exactly two months before Bwana Devil opened in Los Angeles *This Is Cinerama* was launched at the Broadway Theater in New York. When this roller coaster ride took off, it surprised everyone by creating a sensation. Not only were audiences pleased and thrilled, but so were the critics! Four travel-type productions and two features later, Cinerama's popularity was on the decline. Cinerama theaters were closed or only running on the weekends. Several years after Cinerama was effectively dead, the Cinerama Dome opened in Hollywood. The theater is the world's only concrete geodesic dome, weighing in at 700 tons. A mere 17 weeks elapsed between the actual start

Continued on page 7

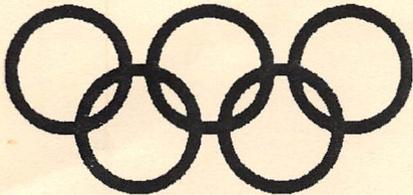


Computers

Filmless Stereo Still Photographs Now... (in time for the GodzillaLympics!)

by Oliver Dean with Godzillustrations by Mitch Walker

My mid-afternoon snooze was rudely interrupted by the whistling PLONK! of a small, round object landing on my couch pillow only a fraction of an inch from my left ear. Pushing my jangled nerves back into their sockets, I became instantly awake and examined the mysterious object. It was dark gray in Color, and looked as if it were made out of iron or lead.



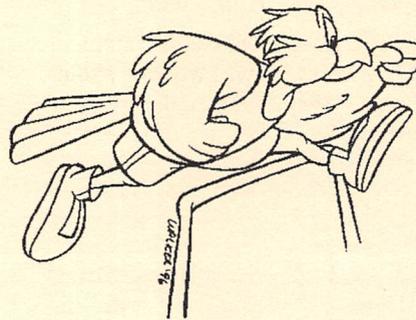
"Sorry! I'm still a little wild with my aim in the shot put," chirped a loud voice from a foot away, and I recognized the green-feathered figure of my peculiar grey-cheeked parakeet, Godzilla, who was standing on one foot in the middle of a chalked circle drawn on my best tablecloth spread on a TV tray. Instead of his usual cape and large letter "G" on his chest, he was wearing a jersey tank-top with "USA" on the chest in red, white and blue letters. "Because I'm a bird, I couldn't compete in the Olympics, so I'm practicing for my own international sports event, the GodzillaLympics," he explained.

I watched, unbelieving, while he tried again with the retrieved gray object, which by then I had cleverly concluded was a miniature,



Godzilla-sized shot. His form was terrible, and this attempt ended with a squawk as he dislocated his throwing wing. I had to help him pop it back into place, which took only a moment, and restored him immediately to good spirits—and to his usual fanatical determination.

For the next few minutes, I watched with growing discomfort as Godzilla tried a couple of other events at which he also had no experience. Out on the lawn he had set up a row of croquet wickets for doing hurdles. His form wasn't bad this time, but the wickets were driven into the ground instead of standing loose. I winced when, at full gallop, he caught the third wicket with his trailing sneaker



and fell flat on his face with a sickening THUDD! Dizzily getting to his feet, he finished the run (outside the row of wickets) and went on to his next event, the pole vault. Here again, the crossbar was fastened to the uprights, and his form was so ghastly I could hardly watch. Miraculously, he managed to lever himself over the crossbar but, instead of going over face down, he went over facing up so that his tail caught the crossbar, rotating him around as he fell and resulting in another wince-worthy THUDD! .When Godzilla groggily announced that he was ready and that the competition was beginning immediately, I decided that I didn't want to be a witness to carnage and excused myself to make a filmless stereo still photograph for this article.



Trying to ignore the media invasion as well as the background sounds of grunts, squawks, crunches and thuds emanating from the GodzillaLympics debacle going on in the rest of the house, I set up my Toshiba SK3D7 VHS-C video camera on a tripod and connected its video output to the video input of a recently-purchased piece of hardware called a "Snappy." The "Snappy" is an astonishingly compact box that plugs into a parallel port of your PC and, along with some extremely sophisticated but simple to use software, enables you to "grab" still images from any NTSC video source, such as a video camera, TV monitor or tuner, VCR, or Laser Disk player. Any NTSC video source runs at a standard of 30 full frames/second or 60 interlaced fields/second; each frame is made up of two interlaced fields.

To "grab" or "snap" a still image means to monitor and, at a selected instant in time, to capture the current field or frame and convert it to a single, digital "bit-map" picture that you can store in your computer in any one of several popular bit-map formats. The "Snappy" software makes it possible to specify whether you want to "snap" a single field (you can't control which one of the two, though) from a video of moving objects, or to "snap" a full frame for better quality, or to snap even two Full frames or four full frames to obtain the highest quality.

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Computers—continued from page 6

(Non-moving images are required for these last two options, because the sophisticated software extracts the good picture information from the “noise” and somehow combines the frames into a remarkably detailed and clear picture that exceeds the quality of the original video picture seen on a TV screen!) Another option is to specify the resolution of the captured image. Although even the image captured from a single field is remarkable, “Snappy” can, at its highest quality settings, capture a 1500 pixel by 1125 pixel image that is truly incredible in smoothness of colors and fineness of detail.

Once captured, the “snapped” image can be adjusted somewhat with the “Snappy” software, or it can be saved into one of the bit-map formats and adjusted or altered in much more sophisticated ways by using Fauve “Matisse” (which, along with Gryphon “Morph,” an excellent package to be subject of a later article, comes bundled with “Snappy”), or by using Adobe “Photoshop,” Corel “Photo Paint,” or any similar “paint” package. The printed manual for all of this is a sheer delight; it is clearly written, and the “Snappy” section is done in an off-the-wall humorous style that never loses sight of the fun you should be having. Including tax and/or shipping, the “Snappy” package street price is a little over \$200, an amazingly good value for the money.

Making use of the “Monoscopic” mode of my Toshiba video camera, I set up Clancy, a fuzzy mechanical bird that is sort of a Teddy bear surrogate for Godzilla, lit him to my satisfaction, setup the “Snappy” software for maximum quality, and

“snapped” two pictures, moving the camera tripod slightly to the right between “snaps” so as to get the stereo pair. The result of each “snap” appears immediately on the computer screen, giving you the opportunity to adjust lighting, camera angle, etc. and to take another “snap” if necessary before saving the captured picture. In my “paint” program I adjusted the stereo window by cropping off some of the left side of the left image and cropping off an equal amount from the right side of the right image I then converted the images to black-and-white for the “3D News” and transmitted them by modem to Editor Marvin Jones. The images printed here cannot do justice to the excellent detail visible when the full color images are enlarged, but they do illustrate the ability to create an immediate stereo photo without film.

As I was putting the finishing touches to this article, I noticed from the sounds in the rest of the house that the GodzillaLympics had wound down to completion. But when Godzilla appeared at the door a few minutes later, I was flabbergasted—like a miniature, green Mark Spitz, he was wearing about half a dozen gold medals around his neck!

“Now, hey! Just — wait a minute!” I expostulated. “In the events I saw you practice, your form was *appallingly hideous!* How could you *possibly* have won *all those gold medals??*”

“It was easy,” he chirped offhandedly. “Since I was the only sponsor of the GodzillaLympics, I was also the only contestant.”

I’ve said it before and I’ll say it again—I might have known!

Collector—continued from page 5

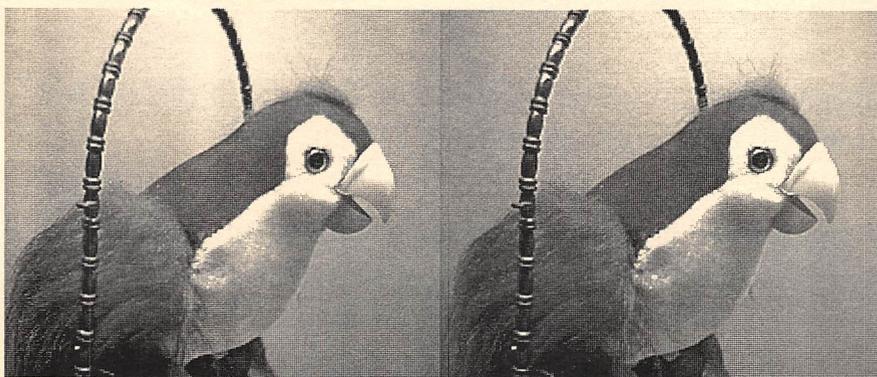
of construction and its November 7, 1963 grand opening. At the time, its 86 foot-wide 32 foot-tall screen was the largest in the world.

Cinerama equipment is rumored to be stored in the basement, but it is unlikely they will ever show a Cinerama film in the Cinerama

Dome. Imax has a larger screen and is probably the modern day replacement for Cinerama.

And In the Present Day...

Across The Sea Of Time is the newest 3D Imax feature. It had its west coast premiere on July 3rd, two days after the UCR/California Museum of Photography’s Fabulous 3D Fundraiser Party and Screening. The evening began with a 7:00 reception at the Wolfgang Puck Cafe across from the Edwards Imax 3D theater. The film was screened at 8:00 and was followed by a benefit dinner with the film’s director and writer at Bertolini’s Authentic Trattoria, also in the Irvine Spectrum in front of the Imax theater. More on this event and film in future issues of *3D News*. I hope that with the popularity of the Imax 3D films, the museum will continue to make their acclaimed Keystone-Mast collection more accessible. I do think it’s great that the general public will be exposed to these stereoviews—that window of opportunity keeps opening more and more. The UCR/CMP museum store has always had 3D items for sale. They will also be selling the View-Master reels from the film.



Stereo portrait of Clancy captured by the Snappy Video Snapshot device.



The First Ever Amateur 3D Movie/Video Competition

Official Entry Form

Name _____

Address _____

Telephone _____

Format _____

Conditions of Entry

- Eligibility** Films or videos must be produced by the entrant.
- Formats** We are equipped to project 16mm Bolex/Elgeet, Super-8 Elmo/Powell, anaglyphs or VHS alternat-field video. Please write or call about other formats.
- Judging Criteria** Submissions will be judged on quality of image within the limitations of the format, titles, creativity, 3D effect, editing and story.
- Shipping** All entries must be sent prepaid to:
3D Movie/Video Division, SCSC
c/o Longley Way School
2601 Longley Way
Arcadia, CA 91007
(818) 447-8152 • FAX (818) 574-3812
- Due Date** The deadline for submissions is February 28, 1997.
- Return** Domestic entries will be returned by UPS and foreign entries by Air Mail within ten (10) days of the judging in March, 1997.
- Liability** All possible care will be exercised in the handling of entries, but no responsibility is assumed for loss or damage of entries during judging or in transit. It is recommended that entries be insured during shipping. Submission of entries will imply acceptance of all conditions.



3D NEWS

From the Stereo Club of Southern California

AFFILIATED WITH THE PHOTOGRAPHIC SOCIETY OF AMERICA AND THE INTERNATIONAL STEREOSCOPIC UNION

VOLUME XLI #3

SEPTEMBER 1996

President

Mitchell Walker H:(310) 459-1030
15480 Antioch, #302 O:(818) 553-5779
Pacific Palisades 90272

Vice President

Oliver Dean (310) 635-2400
19009 Laurel Park Road #174
Dominguez Hills 90220

Secretary

James Comstock (714) 535-5067

Treasurer

David Kuntz (310) 377-5393
28409 Quailhill Dr. FAX:(310) 377-4362
Rancho Palos Verdes, CA 90275

Banquets/Social

Chuck/Dorothy Bernhardt (818) 845-1498

Competitions

Mike McKinney (310)643-6366

Equipment

Larry Brown 818)968-2308

House Director

Chris Olson H:(818) 848-6887

Librarian

Susan Pinsky (310) 837-2368

Membership

Michael Johnson
715 Machado Dr. #14
Venice 90291

Outings

Lincoln Kamm (805) 984-1975

Programs

Mitchell Walker H:(310) 459-1030
O:(818) 553-5789

Workshops

Oliver Dean (310) 635-2400

Movie Division

John Hart (818) 447-8152

3D News Staff

Labels and Subscriptions

David Kuntz (310) 377-5393

Editor

Marvin Jones (818) 891-1197
P.O. Box 44487 FAX:(818) 893-9605
Panorama City, CA 91412

Mitch's Sketchbook

Artistic Block ?????!!!!

by Mitch Walker

Yes, an artistic block. At times this can happen to a creative person, and at times I can run out of ideas for a good cartoon for the front page, but wait until next month and a new drawing to grace the front page of this journal! In the meantime I want to give you a brief story of my obsession and love of the View-Master, and my introduction to 3D.

An article in Esquire magazine recently on collecting says that if you intend on collecting something, do it because you enjoy the item and not for investment. You can say I've been following this philosophy for a number of years now.

First I like to give credit to my brother-in-law (my sister's fiancée at the time). In 1958 he was a short time out of the Air Force and was driving a Yellow Cab. One day a passenger left a black model "C" viewer in the back seat of his taxi. He brought to our house and gave it to me. Now what's a six-year-old going to do with this thing? There were no reels. My wonderful mother realized this and bought me a three-reel packet of "Woody Woodpecker". I get the feeling that she was sorry she did this. It opened a world new world for me. Over time, those reels became damaged and lost. Eventually we were at Sears and I talked my mom into reluctantly purchasing the "Huckleberry Hound and Yogi Bear" packet. This too became damaged and lost, so a second one was purchased.

After several packets, Record-a-View sets, and several classic reels of the time, I finally got a Project-a-Show set for Christmas in 1963. You can say that it was a great Christmas that year—except for Christmas of 1977, which would come a close second. I still have most of the reels and packets that weren't stolen in a burglary in 1971.

I was able to build up my collection with what I found at flea markets, garage sales, camera shows, thrift shops, and even comic book conventions. The search can be a lot of fun! I even ran an ad in the Recycler, but through friends, acquaintances and even club members, I was able to find more interesting View-Master reels, viewers and other related items. It even inspired me to start shooting my own stereo slides. I do have an impressive collection that I wouldn't part with for any amount of money except for maybe my duplicate reels and packets. So if you collect something, do it for the love of it and not for the investment value!

The Stereo Club of Southern California was founded in 1955 to promote the art, enjoyment and science of stereo photography. Meetings, which normally include 3D slide projection, are held monthly. Visitors are always welcome. Annual dues are \$30/single or \$40/dual (send to the Membership Director). The 3D News, with a total circulation of about 250 copies, is sent monthly to all members. Annual subscription for those not wishing to participate in Club activities is \$20, and foreign subscriptions are \$25 (send to the Treasurer). Everyone is encouraged to submit stereo-related news items, articles, art work or photo tips for the 3D News—deadline is the last day of the month (send to the Editor).

September						
S	M	T	W	T	F	S
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30					

October						
S	M	T	W	T	F	S
		1	2	3	4	5
6	7	8	9	10	11	12
13	14	15	16	17	18	19
20	21	22	23	24	25	26
27	28	29	30	31		

Calendar of Events

- September 7** 3D Movie Division holds its quarterly meeting in the library of the Longley Way School, 2601 Longley Way, Arcadia 91007. 7:30 pm
- September 21** Mounting workshop by Oliver Dean. Brush up on your mounting skills. Call Oliver at (310) 635-2400 for details and address.
- September 26** **NOTE: This meeting will be held on Thursday, September 26, due to the conflicting schedule of the Brand Library.** First Competition of the Club Year. Slide program by Ray Zone. At the Brand Library, 1601 West Mountain St., Glendale, 7:30 pm.
- October 17** Club Auction at the St. Nicholas Church (by the old Photo Center).
- November 21** Second Competition of the Club Year. Slide program by Murray Lank.

Last Month

Over and Out ... Out There!

by Mike McKinney

In lieu of our regular August meeting, a most historic event occurred—the last official outing took place under my directorship!

David Starkman, Susan Pinsky, Jim Comstock, Jim's friend Mark (aka MerClaus) and I met at the Irvine Spectrum Imax 3D Theatre on August 15 to view *Across the Sea of Time*. Ya shoulda been there!

The evening was perfect Southern California, with ideal weather, beautiful people, and a cell phone for everyone. We started out with a snack at Rubio's Fish Taco Restaurant before we dashed over to the nearly empty Imax Theatre. We virtually had our pick of seats. Starkman tried to pick someone else's seat and was summarily slapped and returned to our group. With that embarrassment over, we donned our 3D headsets, made silly comments at each other and settled in to be entertained.

The first scene of the movie sets the 3D stage with a water-level view of a Russian freighter coming at you and the New York skyline in the background. The photography and 3D effects are excellent additions to an already captivating story. You follow a young Russian boy's search as he

retraces his ancestor's past from their arrival at Ellis Island to present day. His ancestor (I don't remember the exact relationship) was a stereo photographer for Keystone. The images he took were circa 1916. The young boy together with the stereo card images and old letters retraced his kin's travels. The search takes you on a real New York sampler with old and new views of Ellis Island, the Lower East Side, a Broadway show, Central Park, Coney Island, a roller coaster ride, and construction of the first skyscraper—a dazzling 20 stories high!

The story draws you into the young boy's quest, all the way to the very touching ending. It was sometimes difficult to stay with the storyline while analyzing the exceptional 3D effects. I recall one scene—the boy was walking under a stone bridge in Central Park. A slight breeze blew dried leaves down that seemed to fall into your lap with a crackle.

The 45-minute show was too-soon over. We removed our headsets, wiped the tears from our eyes, and brushed the leaves off our laps. We topped the night off with nibble on the

outdoor patio of Wolfgang Puck's Café. Great desserts!

This was a great finale for a fun year. I look forward to tagging along with Lincoln Kamm as he assumes responsibilities as Outings Director. So long from "Mr. Out There!"

Club Competition

Being in the Stereo Club of Southern California is like being in the Mafia. You can never leave! No sooner was I relieved as Outings Director (Mr. Out There) than I was recruited as the Competitions Director (Mr. Be There)!

The September 26 meeting will be the first competition of the year.

I really look upon my new position as a Competition Encourager. Human nature tends to hold that people would rather be encouraged than directed, especially sensitive artists as you are. So let me encourage you to compete early and compete often. Early is the September 26 meeting, and often is every other month. Get those chips mounted and buck up to some criticism. It's good for you and your photography!

Be there!

—Mike

NOTICE!

This month's meeting is on the fourth Thursday, September 26.

The location is the Brand Library. See above for the address.

3D Collector

3D TV ... Still Comin' At Ya!!!

by Lawrence Kaufman

But when? The first US 3D television attempt was broadcast in 1953. It was not well received. The broadcast could be viewed with alternate field viewers that were plugged into a standard electrical outlet. How you were sure the viewers were matched with the proper image is unknown (see story from 1953 *Photography* magazine). In fact the ABC-TV broadcast was so underwhelming that another network wouldn't try it for thirty years!

I bought my first pair of Pulfrich-type glasses from the Johnson Smith mail order catalog in the late 1960s. What a deal! For a few dollars I could see 3D TV! I was pretty disappointed. But there's good news—there is a new style available. I have seen the RealView glasses in several mail order catalogs. Lifestyle Fascination Inc. has the best price, at \$29.95 plus \$4.95 shipping. RealView claims to make TV and movie watching incredibly more lifelike! Discover a whole new realism in watching television and movies! You're sitting in your favorite easy chair one minute and sitting on the 50-yard line the next! RealView entertainment eyewear remarkably enhances depth perception, giving a jolt of "you are there" authenticity! Unlike older 3D systems that required a special filming process and flimsy glasses, RealView eyewear (no these aren't cheap 3D glasses!) works completely on its own and without any complicated electronics (good ... I hate those complicated electronics). Just wear them (with or without your contacts or glasses—depending on if you want to see or not?) and let your eyes adjust to a totally new, totally awesome perspective! It's the coolest, most captivating breakthrough in TV and movie entertainment in years! (According to the ads!)

We are lucky to have three 3D films playing at the Irvine IMAX 3D theater. This is how Corinne Gadbury started her review of *Across the Sea of Time* in the *Orange County Weekly*: "Remember when 3D movies meant

running down to the local 7-Eleven to get the paper glasses with the red and blue cellophane lenses?" Well, I kept myself busy running down to the local 7-Eleven during the eighties. We were in the middle of the second explosion of 3D movies at the box-office, when we were treated to a dozen or so anaglyph versions of old 3D movies on TV. *Eye on LA* brought us two 3D shows in 1987: in May, the *Hawaiian Swimsuit Spectacular* and in November, their Halloween show with John Astin and Andre de Toth (aren't those TV sweeps months?). Sure it was 3D, but still I was disappointed.

There were numerous announcements and lots of talk of developments. Three University of Southern Carolina professors, Dr. Porter McLaurin, Dr. Leconte Cathey and Dr. Edwin "Rudy" Jones combined their different talents and turned a spare time project into their Visual Image Depth Enhancement Process. Vis-i-depth was a 3D TV process that did not require glasses and even created a stereoscopic image when viewed with one eye closed! They had a working model in the early eighties, but what happened to it?

The January 1988 *Popular Science* had a story on the Toshiba 3D camcorder. In June of 1988 *Popular Science* had a cover story on 3D TV—they were pretty optimistic. There had been talk of a 3D episode of *Mork and Mindy* (the series was canceled). There was talk of a *Moonlighting* episode being in 3D (a writers strike kept it from materializing).

January 2, 1989 brought us the first of many Pulfrich TV broadcasts. The Fox Network presented the 100th anniversary of the Rose Parade in Pulfrich 3D. Twenty days later, NBC presented the Super Bowl half-time show, *Bebop Bamboozled* and the Diet Coke commercial originally filmed for the *Moonlighting* episode.

Our present decade has brought more Pulfrich—a broadcast of John Wayne's *Hondo* (anaglyph) benefiting

the Leukemia Society and more talks of "things to come." On May 30, 1990, Fox broadcast a Rolling Stones concert with three 3D numbers. Pay-Per-View brought us Women's Wrestling Championship and Howard Stern in 3D (people paid for these?). The *Yo Yogi!* cartoon series had a dozen or so cartoons with 3D chase scenes.

Early in 1993 NHK, Japan's public television network, demonstrated a 3D projection television set that did not require special glasses for viewers. Toshiba and Sanyo had both shown high definition 3D television receivers. These prototypes were not expected to result in commercial products anytime soon, but were evidence of the research and development funds being thrown at higher-performance 3D television systems compared to past efforts.

Isaac Blonder continues to broadcast his same four-hour block of alternate-field video on channel 27 in Hoboken, New Jersey. In December 1994, Vidronics Corp. announced its 3DX, which is a depth enhancement add-on for large screen televisions.

3D TV was alive and well at the January 1994 Consumer Electronics Show (CES) in Los Vegas. Magnavox had a large screen Pulfrich aquarium that was set up as an attention-getter. Sanyo had two screening rooms for their 40" 3D double lenticular screen televisions. These were prototypes, so there was no literature available. The viewing was limited to two persons at a time and it was necessary to keep your head stationary. The demo was a poorly dubbed Japanese cartoon. I was disappointed. At the 1995 CES, Sanyo was back with 4", 6" and 10" displays using a different system of 3D without special glasses. This exhibit was great—it was right out in the open and you could look at the screens from any angle, even though they suggested you look straight on. They even had literature on both the display systems and the related 2D/3D conversion board and the 3D

CD-ROM player. At this year's CES, Sanyo was there ... but they didn't have a 3D exhibit.

In the August 13, 1996 edition of the *Hollywood Reporter* it was announced that Sanyo and Japan Broadcasting had joined together to develop both of their 3D TV systems.

Odds 'n' Ends

Stephen Hines founded his HinesLab in Glendale in 1984 and has been very involved in 3D since his

days at Walt Disney Productions. In 1995 HinesLab announced its patented autostereoscopic system. HinesLab 3DTV brings true stereo images without the need for any viewing aids. The monitor is designed for computer and arcade game equipment but seems to have its best chance breaking into the video arcade game business.

In honor of its 75th anniversary, Mitsubishi Electric kicked off a new company business objective called

"Vision 21" early in 1996. Held in Kamakura, Japan it was a celebration of the company's extensive research and development laboratories in Japan, the U.S. and Europe. The company demonstrated its 3D LCD PTV. They developed an LCD projection TV capable of producing 3D images. Two LCD rear-projection units are combined: light components are polarized separately for the right and left eyes and the images reassembled with polarized eyeglasses.

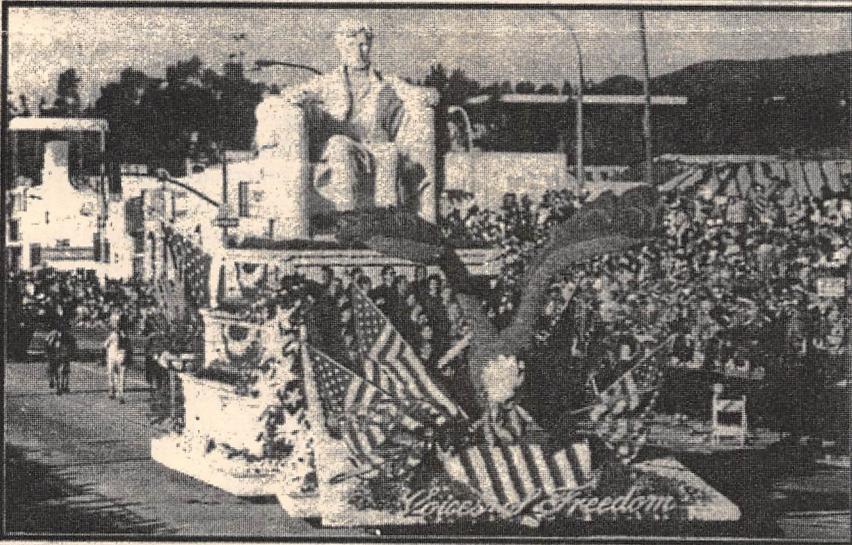
John A. Rupkalvis brought some prototype video cameras to the last SCSC Movie Division meeting. There continue to be more and more alternate-field video viewers, and the prices are dropping. StereoVision's parent company, Spatial Media Inc. of Cupertino, CA is planning to bring a "field sequential" system to market at a very affordable price as early as next fall. Spatial Media is licensing the right to encode some 300 (how many?) 3D films onto videocassette. They hope the cassettes will sway TV and cable outlets to broadcast 3D programs and Hollywood to finally make 3D films worth watching.

AMC broadcast their original production of *Ballyhoo, The Hollywood Sideshow* in August. The show discussed 3D and other gimmicks Hollywood used to get you out of your living room and into the theaters. Ray Zone did the 3D separations for their limited run of pressbooks. I was disappointed in the 3D coverage, especially when Roger Ebert talked about the "red/green glasses" that were used in the fifties.

It did get me thinking that 3D TV could be used in the future to get the masses out from in front of their PCs and back in front of their TVs, but then I realized Philips Consumer Electronics and Sony Electronics had licensed the design for a set-top Internet box developed by WebTV Networks. According to WebTV, the box will be able to provide crisp, readable Internet images on a standard television screen. They hope to serve the consumer who has caught the Internet bug but has no other interest in buying a personal computer. Prices, subscription fees and availability had not been announced at the time of this writing.

Both companies planned to

FOX 11 PRESENTS THE ROSE PARADE IN 3-D!



100TH ANNIVERSARY OF THE ROSE PARADE

With Hosts MARY HART & BILL WELSH

Fox 11 will never leave the parade for commercials - and for the first time, you can see the Rose Parade like never before in Spectacular 3-D!

GET YOUR 3-D GLASSES AT VONS

BROUGHT TO YOU IN PART BY:
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and CHUCK E. CHEESE

7AM Parade Countdown
8AM LIVE Parade Coverage
10:30AM First Encore
6PM Second Encore



IN STEREO

announce initial marketing plans in August. Rumor has it that Philips will release theirs under the Magnavox brand name with a suggested retail of about \$300 and will go on sale in late September or October. That price is well below the expected price of an Internet-box announced by Oracle Corp. WebTV expects their box to eventually be built into other consumer electronics products, such as color TV sets, cable-TV set-top boxes and direct-broadcast satellite receivers. I guess 3D TV won't be used to get the masses away from their PCs after all!

Please let me know when 7-Eleven gets their first shipment of cardboard liquid crystal eyeglasses!

In a future column, I want to look at 3D video tapes. With the success *America's Greatest Roller Coaster Thrills* I'm sure we will see lots more Pulfrich tapes for sale. In fact, Time-Life Video and Television is bringing a taste of the jungle to retail stores with its release of the nature home video *Time-Life's 3D Safari*.

The video, shot in Indonesia, is packaged with "Nuoptix 3D binoculars" that allow three-dimensional viewing. The 52-minute video is available now priced at \$19.99. You might even see it displayed in stores with its own cardboard displays featuring a Sumatran tiger. Not that I am leery of this title, but I think we should wait for Marvin's review before we run out and buy copies. I wish I had done that with the infamous roller coaster one!

Fabulous 3D Fund-Raiser Addendum

Iwerks' year-end results have just been released and things are really looking up. For the year ended June 30, Iwerks posted a \$31 million profit on an 8% rise in revenue to \$48.5 million. Iwerks' stock price, which hit a record \$37 a share in 1993 only to sink to \$4.625 a year ago, is climbing again. The company had lost \$8 million in 1994 and \$13.5 million last year.

Iwerks' new CEO, Roy Wright,

promised to have the company profitable this year. Wright closed offices in Florida and Newport Beach, consolidating them in Burbank. Its employee count is down to 175 from 250 in 1994. The company has changed from plans for its own mega-sized entertainment centers to less expensive joint-ventures.

Recently Iwerks has struck deals to open entertainment centers in San Bernardino County, Philadelphia, New York and in Melbourne, Australia. The company is planning to open its own entertainment center in Burbank in November. No word on any new 3D projects. Iwerks currently has 45 giant-screen theater clients and 130 ride-simulation centers.

The weekly *Variety* for 8/2 through 8/8/96 reported that *Across the Sea of Time* was number 30 of the top-grossing films for the week. It grossed over \$250,000, which was down 8%. It is still only playing on four screens and has grossed over \$5,258,000 in the forty-three weeks of its release.

Historical Perspective

Now It's Stereo TV?

by Robert L. McIntyre

This article is re-printed from a 1953—yes, 1953—is-sue of Photography magazine. It was originally run as part of Robert L. McIntyre's monthly column on 3D photography.

All the sound and fury over stereo movies has obscured another development that could turn out to be almost as important. It's three-dimensional television. Engineers have recognized it as a possibility ever since TV was invented, but now are doing something about it.

At Argonne National Laboratory it is part of a regular working system for handling radioactive materials from a safe distance by remote control. The development was directed by Dr. Harvard L. Hull, and was announced quietly almost three years ago. Recently, in much more flamboyant fashion, a system for viewing stereo TV in the home was publicized by Dr. U.A. Sanabria of American Television, Inc., in Chicago. He invited people to come and see it work. They did, in droves.

A modified DuMont camera is employed in the Argonne development. The regular lens is replaced by a twin-lens arrangement which forms two images side by side on the camera tube. Similar images appear on the picture tube, where they can be viewed in stereo by an observer who wears prismatic spectacles.

Stereo television has been found superior to periscope-type optical viewing arrangements, because of the ease with which cables can be strung from cameras to viewers behind massive radiation barriers. Electronic manipulating devices used with it can perform almost any task a technician would if he were on the spot.

Dr. Sanabria's system is capable of being put to use almost at once. It requires very little modification of existing equipment at the station. Home television sets can receive 3D programs with no changes at all. The only thing the viewer needs is an electric shutter device that Sanabria says could be built to sell for around \$10.

As demonstrated in the American Television laboratories, the system brings together several well-known principles. Two RCA cameras are wheeled into position side by side, their lenses about two feet apart. A double periscope arrangement that is sort of a beam-splitter in reverse is mounted in front of them. It gives an effective lens spacing of somewhere between two and three inches.

Each camera feeds its picture signal into an electronic mixer. Both picture impulses flow into it continuously, but they come out intermittently as alternate television frames—one left, one right, and so on. From here the

Continued on page 6

Continued from page 5

signal normally would go to the transmitter, but in the demonstration setup it goes direct to a regular receiving set.

The picture on the receiver screen appears somewhat scrambled as you look at it. Alternate left and right eye images don't overlap. The effect is similar to looking at projected stereo pictures without glasses, until you place the viewing device before your eyes. Then it becomes relatively clear and you achieve a sensation of depth.

Dr. Sanabria's viewing device is a dual mechanical shutter, driven by a synchronous motor that runs on regular 60-cycle A/C. If a program were being telecast in stereo by this system, all you would have to do to see it would be to get a viewer, plug it into a wall outlet, and place it before your eyes. The current frequency would keep it in synchronization with the pictures on the tube. Dr. Sanabria prefers to call the device a "synchronous lorgnette." It consists of the motor, with the rotating shutter mounted on its shaft cylindrical housing. Two pairs of opposed slits are provided, through which the eyes peer. As the shutter spins around it enables the viewer to see each picture with only the eye for which it is intended. The effect is alternate-frame stereo, with each eye seeing 15 frames per second.

How good is the result? Pretty poor at present. It is being shown with a view to discouraging rapid advancement of color TV by pointing out that the possibilities of black-and-white have not yet been fully exploited. The simple, relatively inexpensive system was chosen because it could be used to telecast a 3D program on existing facilities. Several better viewing systems could be employed, though at much higher cost.

Stereo fans who are accustomed to seeing sharp three-dimensional pictures in full color are unimpressed by 3D television in black-and-white. Lack of color, lack of sharpness, and the psychological effect of looking at "pictures in a box," all work against the illusion of reality that makes today's stereo so effective.

Internet Woes

Potholes in the Information Superhighway

by Marvin Jones

I was nine years old in 1953 when the first modern 3D movies arrived. They mesmerized me. I had to know how they worked. And so between showings of a 3D movie at the one tiny theater in Shelbyville, Indiana, I went to visit the projectionist. He was already well familiar with this little kid with the big curiosity, so he let me into his magical domain and patiently answered all my questions. He showed me how the two projectors had been mechanically interlocked, and explained how in some of the bigger theaters the projectors were actually interlocked electronically. He showed me the polaroid plates which were fixed in front of the projectors. He demonstrated how turning two overlapped 3D glasses lenses caused them to alternately pass and block light. He gave me a firm education on three-dimensional movies.

Over the next couple of years I read everything I could get my hands on about 3D movies, and saw every one that ran in Shelbyville and in the bigger theaters in Indianapolis. I visited the projection booths whenever I found a sympathetic ally there, and peered in from the outside whenever I did not. I came to understand 3D movies just about as well as anybody who was actually involved in the exhibition of them.

Which is why it really bothered me eight or ten years ago when I began to see references in the popular press to "those old-time 3D movies with the red and blue glasses". I remembered red and blue glasses, of course. I'd owned every 3D comic, every photo magazine, every cereal promotion, everything of any nature that used anaglyph imagery. But I knew perfectly good and well that there were *no* anaglyph movies in the '50s (other than a couple of much older shorts re-issued by MGM).

This came to a head a few weeks ago when, in a cable-TV special on movie gimmicks, film critic Roger Ebert commented that one of the things that killed 3D movies was the dislike of the audience for those pesky

red and blue glasses. Frothing at the mouth and galvanized into action, I went to the computerized information service CompuServe, where Ebert maintains a presence, and left a note on the public "bulletin board" commenting on the pervasiveness of this erroneous concept.

Immediately the bulletin board was filled with messages from literally dozens of people who clearly and without any doubt remembered going to 3D movies as kids, *and watching them through red and blue glasses!* One man had absolute proof—when he saw *House of Wax*, he became so frightened that he removed the glasses and saw the images on the screen fringed in color, proving that they could not possibly have been anything but the red and blue glasses he so clearly remembered anyway! Another man had seen the polaroid system for the very first time only a couple of years ago at a business conference and he had commented at that time that if this technology had been available in the 1950s, 3D movies might have survived, a sentiment shared by the dozens of others at the meeting. Many made the point that Roger Ebert should certainly know what he was talking about and is much more to be believed than some obstinate no-nothing like me who refused to accept the testimony of dozens of reliable eye witnesses.

Ironically, I had little more success making my point on Photo-3D, an Internet "mailing list" devoted solely to the subject of 3D photography. Here, too, many people remembered using red and blue glasses to watch 3D movies in the 1950s. At least these people were familiar with polaroid projection, and so they began to come up with "compromise" suggestions, such as that theaters had installed either polaroid or anaglyph projectors, depending on their budgets!

They say it's better to light one little candle than to curse the darkness. On the Internet, it doesn't always help!

STEREO CLUB OF SOUTHERN CALIFORNIA

Quarterly Statement

6/13/96

1/19/96 Through 6/13/96

Category Description	Amount
PREVIOUS BALANCE (1/18/96)	3,126.08
INCOME	
3-D News Subscriptions	460.00
Banquet Income	80.00
Hollywood Exhibition	579.25
Meeting Collections	177.00
Membership Dues	2,265.00
TOTAL INCOME	3,561.25
EXPENSES	
3-D News Expenses	1,180.00
Bank Charges	34.00
Banquet Expenses	100.00
Competition Expenses	257.38
Equipment	86.58
Hollywood Exhibition	355.72
Meeting hall rental	300.00
Postage	397.00
Expenses - Other	20.00
TOTAL EXPENSES	2,730.68
TOTAL INCOME/EXPENSE	830.57
PRESENT BALANCE (6/13/96)	3,956.65

Comments on the Treasurer's Report:

With almost \$4000 in the bank, the club is in a very strong cash position right now. We also have some receipts for the upcoming Banquet which haven't been deposited, so we have even a little more money than is shown here.

The bulk of the member's renewals come due in June, and the rate of renewals is very strong this year. Over half of those due have already renewed, which is well ahead of where we usually are at this time of year.

Individual items to note:

The Hollywood Exhibition was profitable this year. This was due to Oliver's excellent cost control, especially on the brochure, as well as a generous donation made by Oliver on expenses.

We bought quite a number of new ribbons and medals for the various competitions and exhibitions, but are still in a strong cash position.

The "other expenses" of \$20 was a bounced check received for 3-D News subscription by Ken Wright of San Diego.

As Treasurer I strongly recommend that we try to proceed with acquisition of a new set of 2x2 Ektagraphic projectors while we have the cash. Even if we don't find these, the Club should purchase remote controls for the units it presently has; as of now, we borrow controls from Starkman/Pinsky when necessary. Let's buy our own.



3D NEWS

From the Stereo Club of Southern California

AFFILIATED WITH THE PHOTOGRAPHIC SOCIETY OF AMERICA AND THE INTERNATIONAL STEREOSCOPIC UNION

VOLUME XLI #4

OCTOBER 1996

President

Mitchell Walker H:(310) 459-1030
15480 Antioch, #302 O:(818) 553-5779
Pacific Palisades 90272

Vice President

Oliver Dean (310) 635-2400
19009 Laurel Park Road #174
Dominguez Hills 90220

Secretary

James Comstock (714) 535-5067

Treasurer

David Kuntz (310) 377-5393
28409 Quailhill Dr. FAX: (310) 377-4362
Rancho Palos Verdes, CA 90275

Banquets/Social

Chuck/Dorothy Bernhardt (818) 845-1498

Competitions

Mike McKinney (310)643-6366

Equipment

Larry Brown 818)968-2308

House Director

Chris Olson H:(818) 848-6887

Librarian

Susan Pinsky (310) 837-2368

Membership

Michael Johnson
715 Machado Dr. #14
Venice 90291

Outings

Lincoln Kamm (805) 984-1975

Programs

Mitchell Walker H:(310) 459-1030
O:(818) 553-5789

Workshops

Oliver Dean (310) 635-2400

Movie Division

John Hart (818) 447-8152

3D News Staff

Labels and Subscriptions

David Kuntz (310) 377-5393

Editor

Marvin Jones (818) 891-1197
P.O. Box 44487 FAX: (818) 893-9605
Panorama City, CA 91412

Mitch's Sketchbook



Our Annual Club Auction—This Month

The Stereo Club of Southern California was founded in 1955 to promote the art, enjoyment and science of stereo photography. Meetings, which normally include 3D slide projection, are held monthly. Visitors are always welcome. Annual dues are \$30/single or \$40/dual (send to the Membership Director). The *3D News*, with a total circulation of about 250 copies, is sent monthly to all members. Annual subscription for those not wishing to participate in Club activities is \$20, and foreign subscriptions are \$25 (send to the Treasurer). Everyone is encouraged to submit stereo-related news items, articles, art work or photo tips for the *3D News*—deadline is the last day of the month (send to the Editor).

October						
S	M	T	W	T	F	S
		1	2	3	4	5
6	7	8	9	10	11	12
13	14	15	16	17	18	19
20	21	22	23	24	25	26
27	28	29	30	31		

November						
S	M	T	W	T	F	S
					1	2
3	4	5	6	7	8	9
10	11	12	13	14	15	16
17	18	19	20	21	22	23
24	25	26	27	28	29	30
31						

Calendar of Events

- October 17** Club Auction at the St. Nicholas Church (by the old Photo Center—see the map below).
- November 21** Second Competition of the Club Year. Slide program by Murray Lank. At the Brand Library, 1601 West Mountain St., Glendale, 7:30 pm.
- December 19** Christmas Banquet at Taix Restaurant. Slide program by Alexis McKinney, Mike McKinney's uncle.
- January 16** Third Competition of the Club year. Also, the black male nudes of Miles Everett.
- February 20** The Hollywood Exhibition, plus multiple workshops—Stereo Window Demonstration, Tabletop Demonstration, and a third TBA.
- March 20** Fourth Competition of the Club year, plus a black and white stereo print workshop.

Chris's Quips

First Competition of the Club Year

by Chris Olson

Our September meeting was missing some of our most popular members in attendance, as well as in competition participation—among them our president, Mitch Walker, who was in New York. Our Vice President, Oliver Dean, ran the meeting without a hitch. Even though we met on a fourth Thursday instead of a third, that didn't stop our attendance from topping fifty people!

Those missing the competition also missed two top-scoring 9,9,9 slides! Dan Gilvezan started the high scoring rage when judges Larry Brown, Greg Hooper and myself gazed into the depth of infinite silver balls against a blue background. Sorry, fans, I'm not doing any justice to Gilvezan's perfection, "Gateway."

Just when the judges didn't think it could get any better than this, onto the screen comes Tony Alderson's "Dolphins in Space." This knocked the judges' socks off and solid nines rang out followed by applause.

That was not the end of a perfect meeting. The Zone Meister, Ray Zone brought us more fun images to

project. The 3D images were cartoons placed into the Kid Cuisine TV Dinner trays. Ray painstakingly reproduced the images he had produced for the trays for projection on our 3D silver screen! Thank you, Ray!!!

See you at the auction!

Workshop News

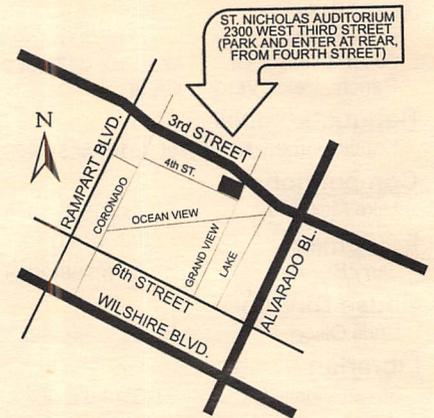
Workshops for October Scheduled

by Oliver Dean

CSC's workshop schedule is going like the proverbial house afire. The Stereo Projection workshop is for those of you who want to help in the projection during our regular club meetings. With more and more computer-generated images being in competition recently, the Computer Graphics workshop will help you to at least to have a clue how they do that!

Saturday, Oct. 19, 1996, 7pm to 8:30pm at Oliver Dean's Temple of Arcane Stereo Scrap:

Stereo Projection Fundamentals: A short "hands on" workshop about adjusting the projected stereo image. You will learn the basics about eyestrain-free projection, and why good mounting is so important. Also,



you will get a chance to learn proper projector adjustments with a variety of slides by actually doing them on a TDC projector.

Saturday, October 26, 1996, 2:00 PM to 6:00 PM (same place):

Creating Stereo Graphics on a Computer: Covers stereo images created with text, "draw" programs, and so-called "3D" rendering programs. Does not cover manipulation of existing photographs or stereos with the computer — we cover only the generation of new images.

For either workshop, contact: Oliver Dean, 19009-174 Laurel Park Road, Dominguez Hills, CA 90220-6055, (310) 635-2400 (24 hours) or (888) 701-5466, PIN #3795 (Toll Free 24 hours).

3D Collector

3D Has Been in the News!

by Lawrence Kaufman

Here are some mentions I have caught recently:

Laserock 3D

I missed Laser Grunge 3D a couple of summers ago in San Diego, so I was looking forward to the LA Laserium show at the Griffith Observatory. It had ohs, ahs, laughs and plenty of way-cool laser 3D. It runs Tuesday through Saturday at 8:45 pm. Unlike other laser shows, Laserium is still performed live. 3D ticket prices are \$8 for adults, children and seniors \$7. Prices include the ChromaDepth 3D glasses. (www.laserium.com)

Virtual Boy

It came from a new dimension. A third dimension. A good dimension. (Nintendo ad.) Blockbuster Video may have given up on Virtual Boy (remaining "pre-played" games have been marked down as low as \$2.99). Nintendo of America (NOA) is busy with their delayed launch of Nintendo 64 (just reduced to \$199, due to pressures from reduced prices for Sony and Sega). Blockbuster Video might be the only place you'll see these, due to their limited availability. NOA is not too busy to re-launch Virtual Boy at the new suggested retail of \$99.95 down from \$159.95 when it was debuted in August of 1995. In a direct mailing to buyers, NOA announced the new price and promised rebates on game systems purchased through December. NOA intends to "price-protect existing retail inventories of VB hardware and software." NOA also plans to co-op of all VB consumer and trade advertising space through December.

NOA's own marketing calls for a \$32 million television ad campaign to promote the two newest titles, *Bound High* and *Dragon Hopper* (has anyone seen any of these ads?). I tried these titles at the Electronic Entertainment Expo (E3) and I wasn't very impressed. (www.nintendo.com)

Other 3D Games

Konami has released the anaglyph

Contra—Legacy of War and ChromaDepth has licensed at least one game currently in production. I tried both at E3 and as far as I'm concerned Virtual Boy has them both beat.

Kidtech '96

A three day interactive learning forum for senior level executives from children-related industries had an IMAX 3D presentation. It was held in San Francisco September 30th through October 2nd. Dori Berinstein, president of Intergalactic Entertainment presented the topic "IMAX 3D; the Next Wave." Breakthrough technology + expanded distribution channels = burgeoning marketplace: Ancillary potential and the future. The cost of the conference was \$1,295, audio tapes were available for another \$198. (www.iir-mi.com)

UCR/California Museum of Photography

UCR/CMP held a Kids 3D movie adventure on Wednesday, August 7th. Tickets were \$25 (\$20 for members). Children aged 8 to 12 were dropped off at the museum at 9:00 am. At 9:30 they were bussed to the Irvine Spectrum for the 11:15 screening of *Across the Sea of Time*. At noon they were served lunch at the New York's Upper Crust Pizza. After lunch they were bussed back to the museum for educational activities. They were directed by museum staff members and made their own 3D glasses and "movies" (zoetropes and flipbooks) to take home. An ice cream snack was served and parents picked their children up at 4:30 pm. (www.cmp.ucr.edu)

UCR/CMP continued

A recent trip to the museum found it closed for their short summer break. Museum Director Jonathan Green was there working on the cloud fountain, which had not turned off the night before. I showed Green the stereo slides I had taken at their Fabulous 3D Fund-raiser (thanks to Ray Zone for

talking me into taking photographs of the event). I asked Green when they were going to get started on the Mark Twain IMAX 3D film and I was surprised when he told me that Sony had just screened a rough cut! He said they had worked around the clock to copy the slides needed for the film. I told him I had just read how well *Across the Sea of Time* was doing at the boxoffice. He told me that the museum's contract took a year and a half and thirteen rewrites. Green stated that the museum received a flat fee for every second of screen time plus payment for the use of the museum's name. He also said the contract for the new film is better and they had a larger pool of slides to pick from, since they weren't limited to only New York shots.

IMAX 3D

While we are on the subject, add another title to the list; (1) *Across the Sea of Time*; (2) *Wings of Courage*; (3) *Into the Deep*; (4) *The Last Buffalo*; (5) *Houseguests* (not yet released); (6) *Mark Twain's America*; (7) *Imagine*, which was written and directed by Australia's John Weiley. It premiered at Expo '93 in Seoul and has been playing at the IMAX theater in Galveston, Texas since last fall. The 24-minute film follows the visual journey of a modern-day Alice in Wonderland. It contains many extraordinary and surreal images; a recurring underwater ballet (shot with the IMAX 3D camera suspended upside-down); 3D miniaturization; a spotted elephant invisible against a spotted background he turns and reaches his trunk out (please don't feed the elephants!) IMAX also has its earlier 3D films *Transitions*; *We are Born of Stars* (computer generated anaglyph); and its sequel *Echoes of the Sun* (IMAX Solido) which (hopefully) someday we might see return in new and improved IMAX 3D!

Knott's Berry Farm

We visited Knott's in April, when they had their two-for-the-price-of-

one promo. We had the park to ourselves, which was nice. But it rained, which was not nice. They also had most of their Boardwalk section closed for remodeling. With summer came the opening of the Boardwalk, a new ride (HammerHead) and new shows; one of which I mentioned in the July 3D News—*Cyber Sports in 3D*. Knott's had advertised it as an "In-Your-Face" multimedia experience. I called the park to find out about the show. The young man who answered the phone asked me to hold and returned with a written explanation of the attraction. When I questioned him more, he kindly reread his script. I thanked him and decided I would have to consider another trip to the park. I was intrigued further when I saw a television ad with a thrilled audience wearing 3D glasses (anaglyph, I believe, even though the show is polarized). When we arrived at the park (after 4:00 for their reduced price) I shouldn't have been surprised (but was) to discover Cyber Sports was playing in the Nu Wave Theatre (which is the new name for the theater were *Sea Dream* had opened on March 14, 1987). The film was playing every hour on the hour and we had missed the 5:00 pm show. We headed for the theater. I checked out the poster: "An all new multimedia experience combining filmed 3D sports images and rock music with lasers, smoke and theatrical effects!" The show schedule had the running time listed as 15-20 minutes. It lasted fifteen. The theater still has the tied-together hotel-type stackable chairs. The presentation (like much of the rest of Knott's) is geared towards a teenage audience. We saw the show twice and I know first-hand some seat locations are better than others. The show is presented by Knott's, Spatial Media and Mirage Productions. You are handed very dirty Disney-type polarized glasses as you enter the theater (you'll have to clean off the finger prints). It begins with a polarized laser show of "spectator sports" and then the 3D film begins with mountain climbing, snowboarding and surfing. The final part of the program is more laser show with theater smoke. The film has several nice 3D shots and is a nice

added treat for your day at the park. But It falls way short of the quality 3D film we can now expect from an amusement park (*T2-3D*, *Honey, I Shrank the Audience*, *Muppet Vision*, etc.)

T2-3D



This attraction is rumored to be opening next year at Universal Studios Hollywood. Let's hope the rumors are correct. The film is being featured in several magazines. The August American Cinematographer has an in-depth article and the October CyberSurfer has a featured article on Digital Domain and a short story about *T2-3D* (also in this issue is 3D Fun on the World Wide Web, an ad for five 3D Star Trek photos and The Top Comics Web Sites including The 3D Zone). After reading about *T2-3D*'s over \$60 million production cost (for a film that plays on three screens and is only part of a twelve minute show ... more than most feature-length films cost), I don't see how they can *not* open it in California, so it can start paying for itself!

3D in Space

You probably read or heard about the unmanned Galileo spacecraft taking three-dimensional images of the crackled, icy surface of Jupiter's moon, Ganymede. Mitchell, when is the slide show scheduled? Popular Science this summer reported on 3D radar pictures. The Bosnian Joint Endeavor, since mid-March has had three Predator drones flying observation missions at altitudes between 9,000 and 25,000 feet. Equipped with lenses that detect heat sources and take 3D radar pictures, the drones are capturing images with resolution approaching one foot. The imagery is beamed, via the multichannel Global Broadcast Satellite network, to headquarters equipped with special receivers. Sounds like 3D TV is here!

3Discover

This new gadget is advertised as the ultimate 3D viewer! "The spectacular result of years of research

in optics and imaging technology, 3Discover lets you explore an amazing wide-screen 3D world that'll take your breath away! Each 35mm film cassette snaps easily into place..." (some reports say sometimes not) "...and contains 10 panoramic images. The microprocessor-driven advance mechanism precisely positions each frame in forward and reverse modes. The patented precision-ground optics feature specially designed adjustable aspherical lenses for distortion-free viewing. Comes complete with 3D viewer, two film cassettes, (Grand Canyon and Great America) and two AA batteries. Many additional titles will soon be available." It sells for \$49.95 plus \$6.95 postage from Lifestyle Fascination Inc. I've heard that if you call for a free catalog (800-669-0987) you will receive \$10 off your first purchase. I think it's great that someone has a 3D product directed for a mass audience, unfortunately (I haven't seen this product) I haven't heard anything positive enough about this to recommend anyone pay this price for it.

3D Glasses

I found it hard to believe when earlier this year I found a list from Nightmares and Notions selling Coca Cola 3D glasses—1982 (probably actually 1989) and *Freddy's Dead* 3D glasses for \$10 each. I shouldn't have been so surprised when I saw the latest Archie McPhee catalog listing along with Nerd glasses, the 3D Wink Specs (\$3.90 for two)...and 3D Glasses "Virtual reality is an empty pipe dream compared to the power and majesty of a 3D movie. Remember Vincent Price in *House of Wax* or those great underwater diving sequences in *Creature of the Black Lagoon*? Next to those, the dinosaurs of *Jurassic Park* might as well be green felt hand puppets. Now, you can have the tool that brings the magic into your home. You'll get six stylish cardboard framed 3D glasses, each with one blue and one red lens. If you think movies are impressive, you should see what Hawaiian shirts look like through a pair of these. Set of six. \$5.95." (www.halcyon.com/mcphee/)

That's all for now, more in the near future.



3D NEWS

From the Stereo Club of Southern California

AFFILIATED WITH THE PHOTOGRAPHIC SOCIETY OF AMERICA AND THE INTERNATIONAL STEREOSCOPIC UNION

VOLUME XLI #5

NOVEMBER 1996

President

Mitchell Walker H : (310) 459-1030
15480 Antioch, #302 O : (818) 553-5779
Pacific Palisades 90272

Vice President

Oliver Dean (310) 635-2400
19009 Laurel Park Road #174
Dominguez Hills 90220

Secretary

James Comstock (714) 535-5067

Treasurer

David Kuntz (310) 377-5393
28409 Quailhill Dr. FAX: (310) 377-4362
Rancho Palos Verdes, CA 90275

Banquets/Social

Chuck/Dorothy Bernhardt (818) 845-1498

Competitions

Mike McKinney (310) 643-6366

Equipment

Larry Brown 818) 968-2308

House Director

Chris Olson H : (818) 848-6887

Librarian

Susan Pinsky (310) 837-2368

Membership

Michael Johnson
715 Machado Dr. #14
Venice 90291

Outings

Lincoln Kamm (805) 984-1975

Programs

Mitchell Walker H : (310) 459-1030
O : (818) 553-5789

Workshops

Oliver Dean (310) 635-2400

Movie Division

John Hart (818) 447-8152

3D News Staff

Labels and Subscriptions

David Kuntz (310) 377-5393

Editor

Marvin Jones (818) 891-1197
P.O. Box 44487 FAX: (818) 893-9605
Panorama City, CA 91412

Mitch's Sketchbook



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November						
S	M	T	W	T	F	S
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December						
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1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30	31				

Calendar of Events

- November 21** Second Competition of the Club Year. Slide program by Maurice Lank and a mini-workshop on 3D slide projection. At the Brand Library, 1601 West Mountain St., Glendale, 7:30 pm.
- December 7** The Movie Division of SCSC meets at Longley Way School, 2601 Longley Way in Arcadia. Meeting begins at 7:00 pm.
- December 19** Christmas Banquet at Taix Restaurant. Slides by Alexis McKinney, Mike McKinney's uncle. Also shows by the Burkharts and Mitch Walker.
- January 16** Third Competition of the Club year. **Location to be announced—read your 3D News!**
- February 20** The Hollywood Exhibition, plus multiple workshops—Stereo Window Demonstration, Tabletop Demonstration, and a third TBA.

Auction Stats

1996 Scaled-Down Auction Still Successful

by David Kuntz

This year's equipment auction was scaled back from the monster 1995 event, with a total of 63 lots selling, versus over 100 lots the previous year. Total sales for the night were only \$1,302, compared to over \$3,200 last year; however, the Club's profit of \$430 was within \$100 of what we made the year before. This was because several sellers contributed 100% of their sales directly to the Club. These donors included the ever generous Erick Purkhiser (whose contribution alone was over \$200), Charlie (3D Doctor) Piper, John Martin, Alan Williams, Harold Cosel and Dick Howe.

Once again, David Starkman performed his duties as auctioneer capably, moving the event along swiftly, as well as providing a running commentary of useful information about the items for sale. Transporting the auction items was our crew of swift footed runners—Mitchell Walker, Ray Zone, Chris Olson, Jim Comstock and Bruno Lizzi. Susan Pinsky and David Kuntz worked the cashier's table, collecting the elusive spondulix and extorting payment from the sellers.

All in all, this annual event was again a success. Thanks to the sellers, buyers, staff and audience for making it all happen.

TDC Stereo Vivid Camera & Case	\$140
(34) 1950's 3D Nude Glamour Photos	\$84
(24) XXX Rated Nude 3D Photos	\$78
View-Master Reels	\$70
Stereo Realist Manual	\$66
Baja Slide Storage Case	\$55
(25) Adult Slides, including 5 Betty Page	\$52
Jim Pomeroy Limited View-Master	\$45
Principles of Stereoscapy	\$42
3D Movie Magazine with Glasses	\$40
About 220 3D Slides	\$40
View-Master Library Box with about 130 Reels	\$40
View-Master Library Storage Box	\$29
(4) 3D Books	\$28
(4) Polaroid 3D Glasses	\$28
Ultra-Precision Slide Bar	\$28
3D Hollywood	\$27
Nishika Camera - N8000	\$25
Kellogs 3D Superstars	\$24
(17) 1950's Nude Outdoors Photos	\$20
3D Polarized Glasses (Set)	\$20
(5) California Museum of Photography Booklets	\$20
Knox Lenticular Silver Screen	\$16
(2) Lestrade Viewers	\$15
Big Bird 3D "Camera"	\$15
Mini-Slave Flash	\$13
Stereo Slide File	\$13
Polaroid 1950's 3D Glasses	\$12
Under the Sea in 3D Book	\$12
(4) 3D Books	\$11
Cardboard Slide Binders	\$11

Realist Filters	\$11
View-Master Viewer (Set of 4 - East German Copy)	\$11
Assorted Anaglyph Items	\$10
Box 'o Books	\$10
EMDE Slide Mounts	\$10
EMDE Slide Mounts	\$10
EMDE Slide Mounts	\$10
Realist Flash Unit	\$10
Magic Eye, Ambrotype Books	\$9
Converted Slide Storage Case	\$7
EMDE Stereo Mask Frame	\$7
Nishika Flash	\$7
View-Master Reels of England	\$7
(14) View-Master Reels	\$6
Realist Slide Heat Sealer	\$6
(2) 3D Print Viewers	\$5
3D Pixie Viewer	\$5
Beam Splitter Attachment	\$5
Kodak Autographic Folding 2-D Camera	\$5
Nishika Camera Case & Flash	\$5
Revere 8mm Camera	\$5
(7) Stereo Views	\$4
2x2 Slide File	\$3
(7) View-Master Single Reels	\$3
Expo '75 3D Prints	\$3
Busch Verascope Silver Paper	\$2
Yellow Tru-View Card Viewer	\$2
Nishika Camera Case	\$1
Nishika Camera Case	\$1
Nishika Camera Case	\$1
Nishika Flash	\$1
Stereofotografie	\$1

Competition

September's Competition Results

by Marvin Jones

Due to some scheduling conflicts, we did not get to publish the results of the September competition in the October newsletter as we usually do. September was the first competition of the Club year, and turnout was disappointingly slight. We hope that you have been hard at work photographing the world around you (or your fantasies of what you'd like the world to be) and that this month's competition is overflowing with award-caliber images.

The winners in September were:

A Group Standard

	Nov	Cum
Oliver Dean	62	62
HM: <i>Viking Ship Among the Flowers</i>		
Abe Perlstein	61	61
A: <i>Silverella and Her Orbs</i>		
Chuck Bernhardt	61	61
HM: <i>Firepower from a B-24</i>		
Lincoln Kamm	58	58

A Group Non-Conventional

Dan Gilvezan	74	74
A: <i>Gateway</i>		
Marvin Josephson	73	73
HM: <i>UFO</i>		
HM: <i>High Sierra</i>		
Tony Alderson	72	72
A: <i>Dolphins in Space</i>		
Abe Perlstein	64	64
Ray Zone	64	64
Lincoln Kamm	60	60

B Group Standard

Ray Mathewson	61	61
A: <i>B-29 Parking</i>		
A: <i>Spinner</i>		
Dona Mathewson	57	57
HM: <i>Model "T" Wood</i>		
Mark Kernes	56	56
HM: <i>Waterworks and Play II</i>		
Lyle Frost	56	56
Dorothy Bernhardt	54	54

Movie Review

Marvin the Martian in the Third Dimension

by Mitch Walker

Recently I was lucky to attend a screening of Warner Brother's 13-minute animated film, *Marvin the Martian in the Third Dimension*. The screening was held in a small screen room at the Warner's Studios in Burbank. The room was equipped with a silver screen and projection was twin 35mm locked in sync with the digital 8-track sound (actually 4-track for the special screening due to room limitations) on a computer disc system. According to Mark Eades, the consultant for not only this film but also *Muppet-Vision 3D* and *Captain EO*, among others, the computer sound system stays in more accurate sync than the DTS system that is currently in use at your neighborhood multiplex. Nonetheless the film is currently being shown at the Warner Brothers store in Germany in DTS. I talked to Mark after the showing and I found him extremely knowledgeable in the making of 3D films. His experience with *Captain EO* was the worst, he told me. The filmmakers on that project didn't understand how a 3D film works. There was too much cutting, which gave the viewer a headache.

In 3D, *Marvin the Martian* really works. The 3D effects are very effective and the off-the-screen gags are kept to a minimum. The pacing kept the cutting between scenes down so it was easy for the audience to enjoy the 3D effects. Only in two places in the film did I find my eyes working very hard to view the image



Warner Brothers' Marvin the Martian stars in their first 3D cartoon since *Lumberjack Rabbit* in 1954.

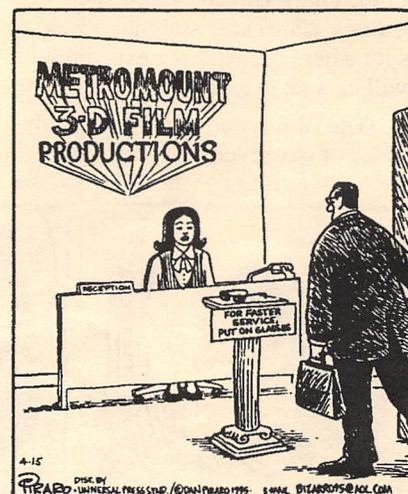
on the screen, but I was told that these two parts of the film works on the large 57x103-foot curved screens at the venues where the film is shown without the limitations of the small screening room we were in.

The characters of Daffy Duck, Marvin the Martian and his Space Dog were drawn and animated conventionally, with flatly drawn backgrounds, and effects animation. The flat animation pencil drawings were then scanned into a computer and the characters were generated into 3D and painted, and the cartoon backgrounds were drawn in the computer and painted with a cartoon bitmap program to keep consistency with the cartoon look of the film. All this is then generated into 3D and transferred to 35mm film. It is currently being shown in a twin 70mm format at the Warner Bros. Super Stores in New York, and Germany, and next year it will be in Australia at the Warner's Theme Park. There are no plans yet for an engagement in Los Angeles.



THE GREAT MEETING PLACE SEARCH

We are looking for suggestions for a new meeting space for our club. The room has to have a ten-foot ceiling to accommodate our large screen. Further, it must hold up to 100 people, cost less than \$100 for the night, and be available on the third Thursday of the month from 7 to 10 PM. If anyone knows of a suitable place, please contact either Mitch Walker at (310) 459-1030, or Chris Olson at (818) 848-6887.



3D Collector

The New IMAX 3D Film is Visually Wonderful

by Lawrence Kaufman

The new IMAX 3D film, "L5—First City In Space" opened on October 11th. The Los Angeles Times warned in their movie review, "Save your money." Maybe the LA Times should save their breath. Even if the film is a little juvenile, I feel the special effects alone are worth the price of admission. Just the day before, in their "Kids on Film" column, the LA Times adolescent audience had given the film a "thumbs up."

IMAX has done a fantastic job combining incredible 3D computer-generated imagery, data from NASA and actual space footage to create some of the most stunning space visualizations ever seen on film. IMAX should have used some of this footage in their recent "special effects" film, playing in Los Angeles.

The story takes place 100 years in the future and is a typical IMAX short 35 minutes. You will experience the actual impact of comet Shoemaker-Levy on Jupiter and a breathtaking sequence where you skim the surface of Mars at high speeds. Elaborating on data taken by NASA space probe Viking, the film shows what the surface of the Red Planet actually looks like, specifically the *Valles Marineris* huge valley on the Mars surface (which is the width of the entire United States) and *Candor Chasma* (a stunning visual spot where future space expeditions will be able to land).

The film is narrated by the adult voice of our seven-year-old star. IMAX seems to use the "through the

eyes of a child" theme a lot, perhaps because their target audience is the grade school field trip. I am not sure if the use of narration is due to the fact that the film seems to be a Japanese production (IMAX can change the language to match the country) or the IMAX 3D camera is so noisy it doesn't allow for dialog while filming. "Wings of Courage" had used some voice because of the second reason. This film finally puts the personal sound system we have been hearing during all the previous IMAX 3D films to good use.

The advertising doesn't lie—you do get to "experience 3D sight and sound" and it is an "out of this world 3D movie". Not only does it take place in space the effects are really out of this world!

I wish they would have computer-generated the gratuitous bubble blowing so the bubbles would stay in focus as they drifted over to me. Edwards theaters took advantage of this film's poster to announce their Ontario 22-screen theater, opening in December. It looks like the third 3D movie boom is coming, care of IMAX 3D. I feel sorry for all the areas in the country that haven't gotten their own IMAX 3D theater. I'll now have one by my house and one by my work!

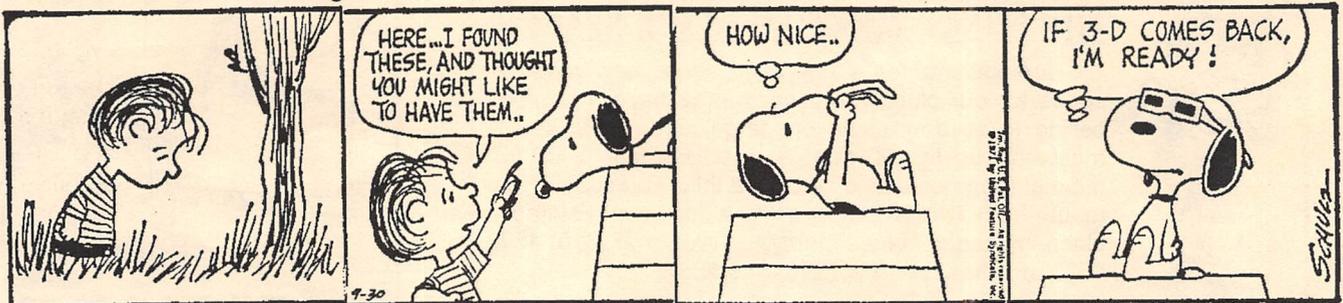
3D Remake ... Sort Of

Has anybody but me noticed that the current monster hit movie at a theater near you, *The Ghost and the Darkness*, is really a remake of the first 3D feature of the 1950s, *Bwana Devil*? Michael Douglas is taking the Robert Stack role, and Val Kilmer is

playing Nigel Bruce. Of course, both films are based on the same true incident, in which lions began to viciously attack human intruders in nineteenth-century Africa. Now if only some far-sighted entrepreneur had taken the risk to film the remake in 3D...



Our intrepid 3D Collector, Lawrence Kaufman, gives the "high sign" at the Disney/MGM Studio in Florida after having seen *Jim Henson's Muppet-Vision 3D*, one of several 3D theme park presentations.





3D NEWS

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VOLUME XLI #6

DECEMBER 1996

President

Mitchell Walker H : (310) 459-1030
15480 Antioch, #302 O : (818) 553-5779
Pacific Palisades 90272

Vice President

Oliver Dean (310) 635-2400
19009 Laurel Park Road #174
Dominguez Hills 90220

Secretary

James Comstock (714) 535-5067

Treasurer

David Kuntz (310) 377-5393
28409 Quailhill Dr. FAX: (310) 377-4362
Rancho Palos Verdes, CA 90275

Banquets/Social

Chuck/Dorothy Bernhardt (818) 845-1498

Competitions

Mike McKinney (310) 643-6366

Equipment

Larry Brown 818)968-2308

House Director

Chris Olson H : (818) 225-1940

Librarian

Susan Pinsky (310) 837-2368

Membership

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Outings

Lincoln Kamm (805) 984-1975

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Mitchell Walker H : (310) 459-1030
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3D News Staff

Labels and Subscriptions
David Kuntz (310) 377-5393

Editor

Marvin Jones (818) 891-1197
P.O. Box 44487 FAX: (818) 893-9605
Panorama City, CA 91412

Mitch's Sketchbook



Happy Holiday Greetings
from your President,
Mitch Walker



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26	27	28	29	30	31	

Calendar of Events

- December 7** The Movie Division of SCSC meets at Longley Way School, 2601 Longley Way in Arcadia. Meeting begins at 7:00 pm.
- December 19** Christmas Banquet at Taix Restaurant, 1911 Sunset Boulevard. Slides by Alexis McKinney, Mike McKinney's uncle. Also shows by the Burkharts, Chris Olson and Mitch Walker. 7:30pm
- January 16** Third Competition of the Club year. **Meeting will be held at Immanuel Presbyterian Church, 3300 Wilshire Blvd., at the corner of Wilshire and Berendo.**
- February 20** The Hollywood Exhibition, plus a slide program on movie special effects by Bernd Rantscheff.

As of the February meeting we will be moving to a new location in Sherman Oaks. Further information, including address and directions, will be in the January 3D News.

Competition News

The Rookie Takes It!

by Mike McKinney

There were a few anxious competitors that braved the rain-soaked roads to pass their latest creations in front of judges and audience. Those in attendance who also navigated the seasonal sloop were well rewarded for their efforts. My sincere appreciation goes out to all at the event.

As you can guess, the turnout was low but fortunately there were a few competitors entering make-up slides helping to fill the program. Earl Colgan, entering in two categories, once again pleased us with bubbly flowers, lichen and Monument Valley. I also entered in two categories with photos from the Green River in Utah and Yosemite. The judges were kind enough to award my slide of Upper Cathedral Lake taken at sunset. Cathedral Lake is in Tuolumne Meadows area of Yosemite and well worth the hike if you're in the area.

Earl and I have been around awhile (93 years for Earl in February) and it's exciting for all of us when a new member risks their artistic ego and puts it on the line to be judged. Our new member, Kathy Day, who is also new to stereo photography,

entered for the first time and took home the award in her category. A very respectable (and enviable) 8-8-9 was given to her beautiful photograph of a High Sierra lake. Kathy, as you will learn, is not a stranger to risk and her slide taken while rock climbing garnered her an HM. Seventy points in total for her night, and I believe she has more where those came from. Congratulations!

Judging for the competition was excellent. There was consistency and generosity with a couple of 9s being thrown out. Thank you to Dan Gilvezan, Jim Comstock, and first-time judge Abe Perlstein. Thank you also to David Thompson and Greg Hooper for help at the scoring table.

Our next competition is January 16 of the new year. This leaves three competition opportunities to get into the fray with make-up slides. So get those mounting tables out over the holidays and wow us in January!

A Group Non-Conventional

	Nov	Cum
Earl Colgan	136	136
A: Bubbly Flower #3		
A: Bright Eyes		
HM: Slidebar Lichen and Stone Crop		
HM: Bubbly Flower #2		

HM: Lichen and Brodesia		
Mitchell Walker	122	122
HM: Stand Still		
Lincoln Kamm	60	120
Mike McKinney	116	116
Dan Gilvezan	J	74
Marvin Josephson		73
Tony Alderson		72
Abe Perlstein	J	64
Ray Zone		64
Dorr Kimball	63	63

B Group Standard

Kathy Day	70	70
A: Temple Crag from Sixth Lake		
HM: In the Chimney		
Dorothy Bernhardt	60	114
Ray Mathewson		61
Dona Mathewson		57
Mark Kernes		56
Lyle Frost		56

A Group Standard

Mike McKinney	135	135
A: Cathedral Lake Sunset		
HM: Moonrise, Green River		
HM: Jim in Silhouette		
HM: Room with a View		
HM: Tyrolean Traverse		
Earl Colgan	120	120
HM: Navajo Indian, Monument Valley		
Lincoln Kamm	62	120
Chuck Bernhardt	56	117
Oliver Dean		62
Abe Perlstein	J	61
Chris Olson	57	57
HM: More Firewood		
Dorr Kimball	57	57

Video Review

Alaska Pulfrich Tape Delivers True 3D Effects

by Marvin Jones

Among the plethora of new videotapes using—or claiming to use—the Pulfrich 3D effect, *Alaska in 3D* weighs in as one of the more effective ones.

The Pulfrich effect is achieved by watching a movie or television show through glasses with one clear lens and one dark one. The dark lens causes that eye to “slow down” slightly, with the effect that the brain actually sees the image from it a fraction of a second later than the image from the “clear lens” eye. When watching a movie, this slowing down of the one eye’s perception means that the brain is actually fusing the images of two different frames of film into a single picture. When the camera, or some other element of the shot, is moving laterally, these two different frames can comprise a stereo pair, and will be interpreted by the brain as actual stereo.

By the law of averages, virtually any film watched through Pulfrich glasses will have occasional shots that trigger a stereo effect. This fact has brought out legions of hucksters who are selling tapes which were *not* filmed to exploit the Pulfrich effect, but packaging them with Pulfrich glasses and claiming that they are in “3D”. The notorious *Roller Coaster Thrills in 3D* tape is a classic example—an old TV special with no more than two or three shots that even unintentionally trigger 3D effects, being foisted off on an unsuspecting public as being in “3D”.

Thankfully, *Alaska in 3D* was actually put together by a crew that was aware of the theory of Pulfrich 3D and knew how to make it work for them. The 3D effect is not consistent throughout the film (with Pulfrich’s major limitations, it really couldn’t be), but the effect is there more than it isn’t. In any case, it’s clear that the photographers knew what they were doing. Using a professional video rig with an elaborate Steadicam mount, shots are consistently fluid and

effective. Shots in which the wrong direction of motion triggers a pseudoscopic effect are kept to an absolute minimum. Aside from simply moving the camera, movement within the frame is carefully chosen to enhance the effect. Overall, this is probably as good as you can get within the limitations of the Pulfrich effect.



Aside from its skillful use of Pulfrich 3D, *Alaska in 3D* is a bit of a yawn. The tape consists of several disconnected sequences such as bears fishing, a stunt pilot flying through spectacular mountain scenery, a suspended cable ride up a mountainside, and an oil derrick at work. The video crew was obviously having a good time and made the mistake of thinking that their audience would enjoy *watching* them have a good time, so there’s also endless “home movie” footage of the crew mocking the whole 3D idea by wearing gaudy cardboard glasses while they mug idiotically at each other’s cameras.

At its worst, Pulfrich 3D is a snake oil scam, pure and simple. But even at

its best, it’s little more than an interesting gimmick whose severe limitations make it useless for any kind of sustained presentation. *Alaska in 3D* may be Pulfrich at its best, but alongside something like Warner Brothers’ new 3D Marvin the Martian cartoon, it’s an organ-grinder’s monkey alongside *King Kong*.

Alaska in 3D is apparently not going to be made available in the “lower 48,” but it can be ordered by mail through the producers, SkyRiver Films, 3700 Woodland Drive, Suite 700, Anchorage, AK 99517, (800) 248-9453.

Movie Competition

First-Ever 3D Movie/Video Competition Set

by Lawrence Kaufman

The Stereo Club of Southern California’s 3D Movie Division is honored to have three notable individuals as the judges/selectors.

Stephen Hines is a former Eastman Kodak researcher. Mr. Hines has developed 3D movie cameras for Disney Studios. Since founding HinesLab in 1984, he has developed photographic equipment such as the StereoCam and recently a new autostereo (3D without glasses) HinesLab 3DTV display.

Bill Warren is the author of the two-volume *Keep Watching the Skies*, which has been called “the most authoritative reference work on the fantasy cinema.” Mr. Warren is a contributing editor of *Leonard Maltin’s Movie and Video Guide*. He has written for *American Film*, *Starlog*, *Verdredi 13* and *Cinefantastique*. He has contributed to the *New Encyclopedia of Science Fiction*, two volumes on Stephen King, and the annual *Science Fiction Writers of America Nebula Awards* volumes. He was the Hollywood correspondent for the French television series *Fantasy* and is a “sysop” on GENie, the commercial computer service. His most recent book, *Set Visits: Interviews with 32 Horror and Science Fiction*

Continued on page 8

Fun 'n' Games

The Search for "Hidden" 3D Images

by Marvin Jones

Some time ago I had an interesting discussion with SCSC member Erick Purkhiser about a 3D-related hobby of his. He had purchased a video printer—one of those devices that captures video images and prints them as 3x4 "snapshots"—and he said he was on the lookout for scenes in movies or TV shows in which the movement of the camera would produce a stereo effect by combining two neighboring frames as a stereo pair. He would "capture" the two frames and mount them for viewing with a View-Magic prism viewer.

Although camera movement was the most obvious source of stereo separation, movement within the frame would sometimes work, too. One of his pride-and-joys was a pair of actress Hillary Brooke (Abbott and Costello's frequent patsy) from a closeup in which she turned her head from one side to the other.

Erick's hobby returned to my mind during the recent election campaign. One TV commercial from the pro-211 camp insisting that slimy,

sinister Wall Street financiers were plotting to overthrow California was illustrated with a couple of particularly spectacular aerial views of Manhattan by helicopter. I decided to give it a try.

The first step was to capture the commercial on tape. This is what had always stymied me in the past whenever I saw a shot that would make good experimental fodder. But in this case, the commercial was seemingly being run sixty or seventy times an hour in the week before the election, and I had to tape only two commercial breaks in *Jeopardy* to get it recorded.

The next step was to get the images I wanted to work with. There are several ways of capturing video images. Video printers like Erick uses are available in specialized stores like Samy's Camera, and run in the neighborhood of \$500. They look much like a VCR; you run your video signal through them, and at the push of a button they hold one frame in their digital memory and print it out

on a glossy card much like a photograph. Quality is usually decent, but they are pricey, and the expendables (ink and paper) have to be searched for.

At the other extreme, fairly good photos can be made of a television screen using a normal camera, as long as you remember that the entire TV image refreshes itself every 1/30 of a second, and any faster shutter speed will lose part of the image.

Being a computer kind of guy, however, I opted to grab my frames using the Snappy, which is a computer hardware attachment that works much like the video printer, except that it grabs a video image and digitizes it as a computer-based graphic file.

Two shots in the commercial seemed particularly likely. One was a long view of the Manhattan skyline with a bridge in the foreground, shot from a plane flying right to left. The other was a shot of numerous high-rise buildings from a low-flying helicopter moving left to right. I chose two frames from each shot about 10 or 12 frames apart (approximately one-half second), being careful to avoid the printed text that popped up and, in the case of the second shot, a vertical movement of the camera in the middle of the shot.

I tweaked the pictures in my computer and then paired them up in the right order for proper stereo (the planes in the shots were traveling in opposite directions, so the pictures needed to be mounted in a different relative order for each shot). The shot of the skyline behind the bridge worked perfectly. The one of the "canyons" between high-rises was a little more problematical since the camera was arcing rather than flying a straight line, but the stereo in it was also very pronounced.

To the 3D enthusiast with patience and a good VCR/computer combination, it can be fun and fulfilling to keep an eye open for the "secret" 3D images often contained in everyday movies and television shows.



A 3D view of the New York skyline (above) and of downtown Manhattan (below) were created from separate frames of an aerial view of the city from a political commercial designed to frighten Californians about east coast evils.



Cartoon News

WB's 3D Martian Cartoon Screened Without Advance Notice

by Marvin Jones

Warner Brothers famed 3D cartoon, *Marvin the Martian in the 3rd Dimension*, which most 3D movie enthusiasts would kill for an opportunity to see, was sneaked into town last month for a brief, almost unadvertised, commercial run in Westwood before being once again whisked away from view. The six screenings the cartoon was given at Manns Westwood Theater on November 19-21 were just enough to qualify it for Academy Award consideration. Beyond meeting the Academy qualifications, Warners really didn't care whether anybody saw the film or not. Even the most heroic efforts of SCSC's "3D Collector," Lawrence Kaufman, could not alert all of the locals who had been longing to see the film. The film is being shown publicly only in New York and Germany.



SCSC's own Paul Revere of 3D, Lawrence Kaufman, did his best to alert people to the *Marvin* screening.

There was apparently some discussion at Warner Brothers about a more publicized screening of the cartoon doubled with a revival of the 3D version of *House of Wax*, but this was jettisoned because Warners rights to the feature are unclear in the wake of its 3D release by another distributor in the 1980s. As it turned out, the film was ironically double-billed with *The Ghost in the Darkness*, an unofficial "flattie" remake of one of the most influential 3D films of all time, *Bwana Devil*. (The other feature on the bill had nothing to do with the choice of the Manns Westwood

Theater however; it was simply the only theater in town with a silver screen.)

Fortunately for SCSC members, there will be another opportunity for Club members to see this unique film. Our prez, Mitch Walker, is negotiating with Warner Brothers to arrange a private screening on the lot for Club members. The screening will take place sometime in January. Members wishing to attend should contact Mitch as soon as possible and place themselves on his "waiting list." As soon as a screening date is set, Mitch will notify everyone on his list by telephone.

The first computer-animated 3D film ever to be made with classic cartoon characters, *Marvin the Martian in the 3rd Dimension* debuted in the United States in October 1996 at the Fifth Avenue Warner Bros. Studio Store. The 12-minute, 70mm, 3D extravaganza is shown exclusively on the store's eighth floor, in a facility specially built as part of the expansion and redesign of the flagship New York Studio Store.

"People love the classic Looney Tunes characters," says Kathleen Helppie, Senior Vice President, Production and Administration, of Warner Bros Classic Animation and producer of *Marvin the Martian in the 3rd Dimension*. "Our goal was to give audiences the excitement and fun of viewing Marvin and Daffy off-screen in-your-face 3D, but without the hard, shiny, plastic look you normally get with computer animation. For the first time ever, we used CGI—computer-generated images—in order to get our characters to pop off the screen, but we went to a lot of trouble to ensure that people wouldn't be aware that these were CGI characters. It's as if we'd somehow taken the old Marvin and Daffy and inflated them with helium".

"We took Marvin and Daffy and said, they are no longer flat cartoon characters," explains Mark Eades, who produced the film with Helppie and developed its script. "They are

going to be rounded. But—and this is a big but—they are still animated like the classic Looney Tunes. A lot of computer-graphic characters seem robotic; they move just for the sake of moving. For this movie, we wanted the classically trained Warner Bros. animators to take the lead. Then we put the computer animators onto the project to make it work in 3D. That way, you get the terrific, roller-coaster fun of 3D, but without the movie's being technology-driven. It's about the story and the great Looney Tunes characters—the same things that Warner Bros animation has always offered."

To make all this happen, says Kathleen Helppie, the Warner Bros. team had to learn an entirely new form of animation production. "We began as though we were creating traditional animation," she says, "recording the voice tracks, drawing storyboards, timing the action frame-by-frame, and cutting together a Leica reel—which is the rough film, first made by photographing the storyboards and adding the voices, to find out approximately how the story will play and how long it will run. Then our animators drew a preliminary version of the film in traditional form, creating and adding motion and expression to the Looney Tunes characters." With classic 2D animation, the film would have been well along by this point, as the characters were brought to life with pencil on paper. In this case, though, it was just the beginning, since that preliminary version, on paper, was now a guide for the computer animators.

"In order to make Marvin and Daffy three dimensional, we had to build clay models, or *maquettes*, approximately 24 inches tall, which could be scanned into the computer. Once computerized, these models were further refined so that we could animate them. In the computer world, the scanned image behaves almost like a solid object. For it to move, we

Continued on next page

Marvin—Cont. from previous page
have to give it internal skeleton and joints. In the human world, you take it for granted that when you scratch your nose, your upper arm doesn't pass through your torso. But in order to tell a computer to move Daffy's hand up to his nose, you also have to specify that Daffy has a shoulder joint and an elbow and that his ribcage is solid. Otherwise, the arm would crash through his body."

The job of animating the characters' facial expressions was particularly difficult, Helppie says. "In traditional pencil animation, if you want to give a character an exaggerated grin, you just make a few drawings, and it's there. You can't do that with a CGI model. We needed to create a whole library of heads for Daffy, with different bill shapes. The CGI animator had to take, say, beak number 14, put that on Daffy's face, and manipulate it until it resembled the original pencil drawing."

If the animators had to work so hard to avoid a CGI look, why did they resort to computer animation in the first place? The reason, Helppie explains, was to get the full 3D effect. "The studio previously had made only one 3D Looney Tunes cartoon before this project, *Lumberjack Rabbit*, which Jack Warner commissioned in 1954. The director, Chuck Jones, was limited by the technology of the time. Only the title card's Warner Bros. shield actually came off the screen. That early version of 3D was an issue of depth, of things seeming to recede in space from the screen plane."

The challenge, Helppie says, has to do with the nature of animation based on flat drawings. "Let's say you want a character to extend his arm off the screen, as if he's going to grab something in the audience. In traditional animation, there would be a break between one level of animation and another—you'd see the hand way in front of the screen and the body on the screen, with nothing to connect them. The effect is something like a series of planes, one behind the other. That's why we went to all the trouble of using computer animation. It's the only way to put fully rounded cartoon characters into a three-dimensional world and have the illusion of off-screen stereo 3D."

3D Collector

Shopping for 3D in the Mall

by Lawrence Kaufman

3D videos are here. Actually that should read 3D video *packaging* is here! The video companies are working hard to make their product more collectable. The various video distributors have tried numerous packaging variations to help their product stand out from the ever-expanding viewing choices.

Columbia TriStar Home Video released their *Indian in the Cupboard* in a clamshell box with a reversible sleeve that resembles a cupboard. On June 4th they released their *Heavy Metal* video in a foil box; sales were so good they had to have a second pressing (or do you call that a taping?). They were unable to locate more foil for the boxes, so they released the second run in boxes without the foil, making the first run even more collectable.

MCA/Universal Home Video used a glow-in-the-dark clamshell package for two tapes in its *The Spooktacular New Adventures of Casper* series released on September 17th. They also put a hologram-like sleeve on the letterboxed version of *E.T. The Extra-terrestrial*.

Earlier this fall Twentieth Century Fox video released several *Goosebumps* videos with 3D stickers enclosed in the boxes. *Time Life's 3D Safari* mentioned in the September *3D News* has a small double image/changing Sumatran Tiger on its cover.

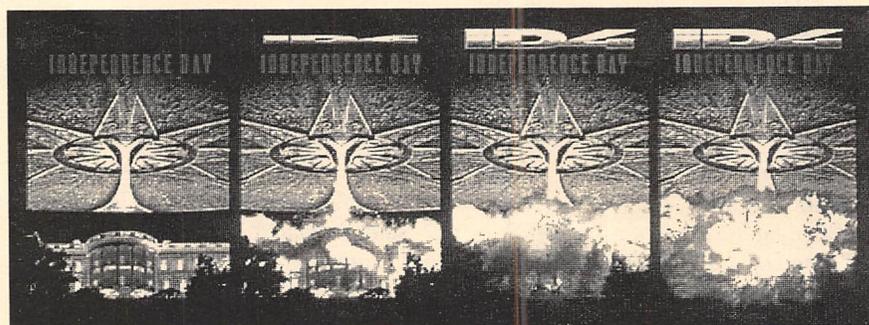
A New Dimension in Video Packaging

Last year the video *Mirror Mirror 2: Raven Dance* featured a lenticular cover. It was much like the old prizes

I'd fish out of the bottom of the Cracker Jack box when I was a kid (I used to open the box at the bottom, because that is where the nuts and prize were always hiding). I used to love those moving image lenticular prizes and the little television sets that had them pasted where the picture tube should be (anyone else remember those ... were they pencil sharpeners?). The video cover is not very sophisticated. It shows a scantily clad young maiden sitting in front of a full length mirror, when you move the box the only other image has her screaming, clutching her bosom and a crow crashing through the mirror. Luckily for us, the lenticular art has become more sophisticated and cost-effective in the past year. National Graphics, Brookfield, Wisconsin has used their Extreme Vision process for *Pinocchio* and *Independence Day*.

New Line Home Video was the first out of the gate on November 5th with *The Adventures of Pinocchio*. New Line has backed *Pinocchio* with a \$10 million marketing campaign. They did a great job on the lenticular morphing of the wooden puppet Pinocchio into the real life Jonathan Taylor Thomas. *Pinocchio* with a 12-step process.

The face and especially the eyes and ear turn from one into the other without moving from the spot they were originally in ... it's great! Just like the really good transformation of the wolfman in the original film. The laser disc release used the same video cover size removable artwork, which
Continued on next page



Kaufman—Cont. from previous page is just a little dwarfed by the blank blue laser disc cover.

Paramount Home Video released *The Phantom* on November 19th at a rental price. The message of the film is to “slam evil.” The box art features one shot with the Phantom’s fist pulled back and the other with his fist going forward and the words “Slam Evil.” The price will keep it from becoming as collectable. Paramount feels the box art will help it jump off



the rental shelf. It is sure to be re-priced in a couple of months and it should keep the same box art.

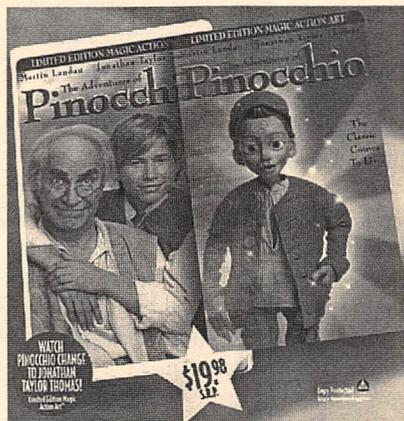
Fox Video released *Independence Day* on November 22nd with “3D Live-Action Art” shrink-wrapped to the front of the video box. *ID4* has become one of the top grossing films of all time. It has grossed \$300 million at the box office after only four months, so you would think that they shouldn’t have any trouble selling it in video. Most videos go on sale on Tuesdays. *ID4* was released the Friday before Thanksgiving to accommodate the longest possible theatrical run, while giving retailers a jump on the holiday selling season. Fox is still trying to break records with this film. They are shipping more than 20 million units to make it the No. 1 live-action video to date. They will be the spending \$30 million to market the title. Fox believes that the title will perform better due to the lenticular box. Like the *Pinocchio* cover, the *ID4* box is very well done, it has at least four different images that re-create the film’s classic scene in which the White House is blown to smithereens by hostile aliens and *ID4* appears at the top of the box. They have made it known that the lenticular box will only ship until December

31st (“Available For A Limited Time” has been very successful in video marketing).

Columbia TriStar released *Dragon Flyz’ The Legend Begins* on December 3rd with 3D packaging.

MCA/Universal Home Video is releasing *The Frighteners* on December 17th at a rental price. The video box will have the same eye-catching image used on its theatrical release posters, many of which were also in the “multi-phase” process. The box features the mesmerizing skull image animating with full-motion as it seems to stretch out from inside the box.

Buena Vista Home Video doesn’t seem too impressed by the 3D packaging of videos. They did however release a limited boxed set of *Toy Story* which includes a 3D lenticular picture of Woody and Buzz.



A Stroll Through the Local Mall

At the music store—This is the store I used to call the record store. I still remember my shock ten years or so ago, when I visited one of these stores (after a long absence) and discovered they no longer stocked records. BMG released the CD *Tool Anima* with a moving lenticular cover of moving eyes.

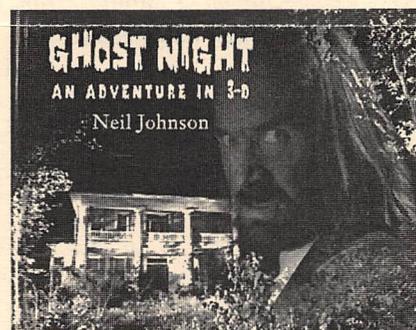
Return of the killer scores—Burbank husband and wife team, David Schecter and Kathleen Mayne started their own CD company, revolving around brilliant new digital re-recordings of classic sci-fi scores. Their *Monstrous Movie Music* includes over twenty minutes of great sounds from *It Came from Outer Space*. The CD is available at Virgin or Tower Records stores.

While you’re in the music store, check to see if they have received

their first shipment of Sony’s new blank audio tapes featuring a spinning three-dimensional CD. Sony is launching a new three dimensional design for its CD-IT and CD-IT Pro blank audio cassette lines. The tapes are a two-toned color scheme. Sony tested the packaging and found that consumers picked up their 3D packaging six to one over its competitors product.

At the book store—Peanuts has several new books out featuring classic daily comic strips. They have cute titles like *Dogs are from Jupiter (Cats Are From The Moon)*. There is also a new Snoopy book out entitled *Snoopy: Not Your Average Dog*. Yes, there is a pair of anaglyph glasses in the front of the book and yes, there are several two-page Snoopy drawings that look like they might be in 3D...but alas, they are not. They didn’t match the color of the drawings to the color of the lens. So all you see is a double image, no depth whatsoever. This is very unfortunate, because Snoopy is very mainstream and very well liked. A lot more people will see this than a lot of other 3D and it is not a 3D product. Lincoln, for the next club outing, how about a book burning?

GHOST NIGHT An Adventure in 3-D From Dial Books for Young Readers, written by Nell Johnson. Ages 7 and up, \$16.99 This book tells the story of a haunted house that dates back to the Civil War, It includes fifteen side by side photos and a nice pair of print viewers (similar to Reel 3D’s Cosmic 3-D Print Viewer).



Several kids books with holograms... *The Ghost Pirate* (Dial/Penguin, \$18.95); *The Haunted Castle* and *The Monster Party* (Dutton/Penguin, \$10.99 each); *Invasion of the Giant Bugs* (Harper/Collins, \$15.95); *Monsters Continued on next page*

Kaufman—Cont. from previous page and *Creepy Crawlies* (Little Simon/Simon & Schuster, \$10.95 each). The Hologram *Creepy Crawlies* was at a Barnes & Noble Bookstore on the shelf next to the anaglyph *Creepy Crawlies* from The Nature Company. I also saw The Nature Company's anaglyphic *Under the Sea* at a Super Crown Bookstore. I guess these early Nature Company books are making it into other stores.

The Super Crown also had a large display of Goosebumps 3D Hologram pins, necklaces, keychains and rings. Not to mention several Magic Eye-type books.

Check out the way-over-priced (\$35.00) Star Trek pop-up book. It has an animated lenticular cover of the Starship Enterprise traveling at warp speed.

Down the mall to the watch store—Swatch has come out with their new anaglyph watch. At \$40 it has only received thumbs down (due to poor 3D). Disney's new lenticular watch face has Mickey tipping his hat in a three frame sequence. I couldn't find the new Lincoln Kamm (maker of 3D Stuff) View-Master watch. Does Mattel know about this one?

At the software store—The program *A.D.A.M.* has a changing lenticular cover of a human body. Also Harlan Ellison came out with a program that includes a lenticular mousepad with the image of his face on it.

At the Supermarket—There is a stereogram on the back of Campfire

Marshmallow Munchie boxes (these are like Rice Krispies Treats). The image is of their mascot Campy, playing his guitar, it is not the best stereogram I've seen. With three proofs of purchase from Oscar Mayer Lunchables and \$2.75 you can receive a Nick (Nickelodeon Studios) 3D Motion Card. I was disappointed when I realized the 3D box of Cocoa Puffs was just a pop-up box. Keep your eyes open for a mail-in offer from Hershey's chocolate, because that is one of Ray Zone's many commercial projects.

Wal-Mart and Sav-On stores are running ads for the single use Spirit Fun 3D Magic Plus Cameras. For as low as \$9.99 you can have 12 full-size 3D prints w/flash.

There are more and more lenticular and hologram sports cards coming out. Many have several seconds of action. This past summer Denny's had motion hologram cards for sale with a Grand Slam meal purchase. As the lenticular processes continue to improve, we should see more of these.

ChromaDepth has a cool (3D glasses included) T-shirt (\$16.95). And there is no escaping the pulfrich videos. Still cashing in on the pulfrich market, *America's Greatest Roller Coasters II!* Their first video was a rip off and I can only assume the follow up *World's Greatest Roller Coasters* is just as bad. But the new one does have new footage, since one of the roller coasters spotlighted is the new roller coaster at the top of the

Stratosphere tower in Las Vegas. Should we give them a chance and check this new one out? I vote NO!

Alaska 3D: The Ultimate Alaskan Adventure was released on October 31st in Alaska only. The Carr Gottstein Food chain had a two day exclusive on the video. It is now widely available at all other retailers in Alaska, including Wal-Mart, Kmart, Fred Meyer, Inc., Pay-Less and various gift shops. The video is produced and distributed by SkyRiver Films, Anchorage. The Nuoptix technology was developed by Telcast International; Munich, Germany. The promotional activity on the video was very heavy.

The 3D glasses were an integral part of the marketing strategy and a profit center in their own right. Prior to the release, the local Fox television affiliate showed advance footage and invited people to go to the local Carr Gottstein Foods location to see a preview. Once there, the customers were sold a pair of pulfrich glasses for \$1.29! The video comes with only one pair of glasses, so the glasses are on display next to the videos for customers who are buying the tape (and they are buying extra glasses!).

Eventually, SkyRiver hopes to release a title that they can market the lower 48 states. It will be called *Ultimate 3D Adventure* and will include other footage that the company had shot at the same time it was filming the Alaska video. (See Marvin's review elsewhere in this issue of *3D News*.)

Movie Competition—Continued from page 3

Filmmakers, will be published soon.

David Starkman has been involved in stereo photography for more than two decades. Mr. Starkman has played a very active role in the Stereo Club of Southern California. He, along with Susan Pinsky, founded Reel 3D Enterprises nineteen years ago. Reel 3D is the largest mail-order selection of new 3D supplies. Reel 3D has published numerous helpful guides for stereo photographers, including 18 catalogs, 3 bound editions of *Reel 3D News* and *Reel 3D Enterprises' Guide to the Nimslo 3D Camera*.

Eligibility—Films or videos must be produced by the entrant.

Formats—We are equipped to project 16mm Bolex/Elgeet, Super-8 Elmo/Powell, anaglyphs or VHS alternate-field video. Please write or call about other formats.

Entry Fees—\$8.00 domestic/\$10.00 foreign.

Prizes—Are being donated by:

Reel 3D Enterprises
Michael Starks' 3DTV Corporation
Ray Zone
Lawrence Kaufman

Judging Criteria—Submissions will be judged on quality of image within the limitations of the format, titles, creativity, 3D effect, editing and story.

Shipping—All entries must be sent prepaid to:

3D Movie/Video Division, SCSC
c/o Longley Way School
2601 Longley Way
Arcadia, CA 91007
(818) 447-8152
FAX (818) 574-3812

Due Date—The deadline for submissions is February 28, 1997.

The Judging—Saturday, March 8, 1997, 1:00 pm.



3D NEWS

From the Stereo Club of Southern California

AFFILIATED WITH THE PHOTOGRAPHIC SOCIETY OF AMERICA AND THE INTERNATIONAL STEREOSCOPIC UNION

VOLUME XLI #7

JANUARY 1997

President

Mitchell Walker H:(310) 459-1030
15480 Antioch, #302 O:(818) 977-7241
Pacific Palisades 90272

Vice President

Oliver Dean (310) 635-2400
19009 Laurel Park Road #174
Dominguez Hills 90220

Secretary

James Comstock (714) 535-5067

Treasurer

David Kuntz (310) 377-5393
28409 Quailhill Dr. FAX:(310) 377-4362
Rancho Palos Verdes, CA 90275

Banquets/Social

Chuck/Dorothy Bernhardt (818) 845-1498

Competitions

Mike McKinney (310) 643-6366

Equipment

Larry Brown (818) 968-2308

House Director

Chris Olson H:(818) 225-1940

Librarian

Susan Pinsky (310) 837-2368

Membership

Susan Pinsky (310) 837-2368

Outings

Lincoln Kamm (805) 984-1975

Programs

Mitchell Walker H:(310) 459-1030
O:(818) 553-5789

Workshops

Oliver Dean (310) 635-2400

Movie Division

John Hart (818) 447-8152

3D News Staff

Labels and Subscriptions

David Kuntz (310) 377-5393

Editor

Marvin Jones (818) 891-1197
P.O. Box 44487 FAX:(818) 893-9605
Panorama City, CA 91412

Mitch's Sketchbook



The Stereo Club of Southern California was founded in 1955 to promote the art, enjoyment and science of stereo photography. Meetings, which normally include 3D slide projection, are held monthly. Visitors are always welcome. Annual dues are \$30/single or \$40/dual (send to the Membership Director). The *3D News*, with a total circulation of about 250 copies, is sent monthly to all members. Annual subscription for those not wishing to participate in Club activities is \$20, and foreign subscriptions are \$25 (send to the Treasurer). Everyone is encouraged to submit stereo-related news items, articles, art work or photo tips for the *3D News*—deadline is the last day of the month (send to the Editor).

January						
S	M	T	W	T	F	S
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February						
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23	24	25	26	27	28	

Calendar of Events

- January 16** Third Competition of the Club year. Also either a Club slide show or a screening of the 3D movie, *3D Olympics*, produced by the movie division. **Meeting will be held at Immanuel Presbyterian Church, 3300 Wilshire Blvd., at the corner of Wilshire and Berendo.**
- February 20** The Hollywood Exhibition, plus a slide program on movie special effects by Bernd Rantscheff.
- March 20** Fourth Club Competition, plus a Black and White Stereo Print Workshop by David Thompson
- April 17** PSA Traveling Exhibition, plus the return of the London Slide Battle!
- May 15** Fifth Club Competition, plus several demonstrations and mini-workshops on stereo photography.

Meetings

The Latest, As We Know It

by Mitch Walker

It appears that we are nearing an end to what seems like 40 years of wandering in the wilderness. As of the February meeting we will be moving to a new, hopefully permanent, location in Sherman Oaks or we may be back at the Brand Library if the new location is not ready for us. Will definitely know before the next meeting. Be *sure* to check the 3D News in February for important information on the meeting place next month! We are still checking into other meeting spaces. Our main concern is storage. If anyone has any information on a place that can handle our group *with storage for our equipment*, please contact me.

The *Marvin the Martian in the Third Dimension* screening will take place this month, and you will be notified by telephone on the time and date. The location will be at the Warner Bros. Studios in Burbank. Let me know if you will be bringing any guest. Please limit it to two. Any one else who is interested please contact me—Mitch Walker at (818) 977-7241 or (310) 459-1030

December's Banquet

Good Food, Good Slides

by Marvin Jones

Last month's banquet at our quickly-becoming-traditional venue, Taix Restaurant in Silver Lake, was a treat for the palate and the eyes, as well. It all began with Taix's usual excellent food and excellent service. Then, after dinner we were treated to not one, not two, but three slide shows, each unique in its own way.

Chris Olson has set out on a quest to commit the private lives of each of the SCSC board members to View-Master reels, and he presented his work to date.

Following Chris were banquet organizers Chuck and Dorothy Bernhardt, who presented a program of slides they had taken while whale watching in the Arctic with a boatful of hearty seniors. (*Seniors!?!?* Most people half of the Bernhardt's age couldn't keep up with them!)

Finally, Mike McKinney presented a selection of slides by his uncle Alexis, now into his 90s. Those who were expecting Mike's uncle to produce Mike's own brand of daring and spectacular outdoors adventures were in for a surprise—his uncle's specialty is carefully planned and executed abstracts created by moving colored lights in a darkened room before a Stereo Realist with the shutter locked open. The images were similar to the kinds of things being "discovered" by computer graphics pioneers today, but these were produced in the '40s and '50s using multiple exposures and lengthy and carefully planned exposures.

It was an evening of satisfaction and surprises. And now let's get set to face a whole new set of exciting 3D experiences in 1997!

Please don't forget!
This month's meeting will be held at
Immanuel Presbyterian Church
3300 Wilshire Boulevard
(corner of Wilshire and Berendo.)

Guest Editorial

The Incredible Shrinking SCSC Membership

by Lawrence Kaufman

I recently asked David Kuntz, our treasurer and *3D News* subscription chief, for a current copy of the SCSC membership list. David very promptly sent me a copy. I was shocked to see the list had shrunk by at least fifty names in the last couple of years.

I carefully looked over the list. I could not pin-point any particular names missing. But, I was very concerned. How could this happen under our very noses? What could be the reason or reasons? I thought the interest in 3D was growing! How could this happen?

David had some valid reasons. First, the uncertainty about a stable, long-term meeting venue has prevented us from printing up new SCSC literature and doing any sort of mass distribution. I hadn't given this any thought—I had thought the Brand Library was going to be permanent. I knew about the club for years before I ever came to a meeting. When I finally did make that first step, I was sorry I had waited so long. I carried around a club business card I had picked up at the Los Angeles County Fair. I had it in my wallet forever. One day I took it out so I could call the phone number printed on it. I put it in my pocket and I couldn't make out anything on it when I next put that pair of pants on after they had been laundered. Thanks to a *3D Zone* comic book, I again had a way to reach the club and check it out.

Secondly, our most recent Membership Director himself was not a member! Michael Johnson re-joined the club after an absence of about a decade. Michael became very active in both SCSC and the movie division, then he dropped off the face of the earth. Michael never had a phone and I've been meaning to write him. I hope he is okay and he knows we miss him. Luckily Susan Pinsky, with nineteen years of experience was able to fill in. At our December meeting it was announced that Dalia Miller would take this position. I know this is a very important office for the Club. But, I feel it is every member's duty



to perform as a membership director. Every member should take an active role in promoting the Club, inviting visitors to the Club meetings with an eye towards signing them up as members. This is the only way we can survive as the important club we are. There will always be members falling off for whatever reason, so we need to constantly be adding new members.

David didn't mention the cost of being a member. I, for one, think the dues are more than fair, but they have gone up in the last couple of years. I recently had a conversation with a former subscription-only member. He did not renew his membership because he did not think he was getting his money's worth. This former member did not contribute to our newsletter, in fact he was upset when he was quoted in its pages. So perhaps the money was not the issue. It does however bring me to the *3D News*.

On the cover of the Club's newsletter, it states "Everyone is encouraged to submit stereo-related news items, articles, art work or photo tips for the *3D News*". Marvin Jones, our illustrious editor, spends a lot of time putting together and mailing the newsletter. He also writes and gathers a lot of the information contained

within. You have his persistence to thank for my articles (please don't replace him for one mistake). The newsletter is a reflection of the Club's membership. If no one submits anything, there is almost nothing to print. What do you want in your newsletter? Marvin could reprint some classic (that is another word for old) articles. Would that be of interest to the membership or just space fillers? The newsletter has always offered free classified ads for the members, but few take advantage of this free premium.

How do we keep the great Stereo Club of Southern California from becoming the Incredible Shrinking Stereo Club? I think it is up to each and every one of us. This is meant to be a call to action. We all, each in our own ways, need to spread the word. What have we tried in the past? What can we do in the future? We need to create interest with the things we are doing, The Hollywood International Stereo Exhibition, The First Ever 3D Movie/Video Competition (as I hopefully just did by mentioning the video competition), our monthly meetings, our own stereo slides, projects and whatever.

Equipment

New Slide Mount

Reel 3D Enterprises has introduced a new slip-in cardboard mount for those of you who are experimenting with the so-called "European" (7-perf wide) format stereo slide produced by the Verascope F40, Belpasca, Fed, and other stereo cameras. The mount is also suitable for masking down full-frame stereo pairs. The sturdy cardboard mounts have the same outer dimensions as a Stereo Realist mount; however David Starkman warns that Club members using this format may expect some slight vignetting during projection at Club competitions.

For more information on the new mounts, contact David and Susan at Reel 3D Enterprises, P.O. Box 2368, Culver City 90231, (310) 837-2368.

New Member Testimonial

Three Dimensional at Last!

by Kathy Day

Two summers ago a friend and I flew to Switzerland to climb the Matterhorn. We worked our way up the 14,700-foot peak in deteriorating weather until the cold 60mph winds, zero visibility and an impending thunderstorm forced us to descend. We were 150 feet below the top when we turned around. Although we missed standing on the summit the trip was hardly a disappointment. It was there, outside the Hotel Belvedere, that I met Mike McKinney. Augmenting his Nikon was a Stereo Realist.

I told Mike that many years ago I had seen 3D slide shows presented by Jerry Walter and Rick Finney. (The images made such an impression on me that I still remembered their names.) However, 15 years ago I was making the transition from Kodak Instamatic to 35mm SLR, learning how to focus and set exposures. As spectacular as the stereo slides were on the screen back then, 3D just seemed more complicated, more

expensive and more impractical. But I didn't forget them.

Back home in the States I would occasionally cross paths with Mike. But last summer he gave me a hold-up-to-the-light viewer and a slide he'd taken of me with the Matterhorn in the background. Running into Mike and his camera back in 1994 was one thing—actually seeing the 3D image was another. I was like a kid with a new toy. I carried it in my pocket for at least a week, showing it to friends, co-workers and customers. Without exception they were amazed: "Wow, this is really cool!" was the usual response.

About a week later, and without even trying, I happened to see a Realist 45 for sale at a camera shop. The price seemed reasonable and I thought Mike might be willing to show me how to mount the slides. I bought it and took my first roll of developed film over to Mike's place. After a cutting and mounting lesson I left with a loaner film cutter and

lighted viewer, some books to read, a Reel 3D shopping list and a dozen "really cool" slides of my own.

My 45 spent many summer and fall days with me, climbing and hiking in the mountains. It spent a few days with Charlie Piper after I accidentally fell into a cold Sierra lake trying to get just the right angle...

At the auction in October I met many enthusiastic people. Mike encouraged me to join the Club and to enter some slides in the next competition. I know I was one of the "anxious competitors" in November! Needless to say, it was "really cool" to see 3D slides on the big screen again, and to see all the possibilities that the medium offers, including hyperstereo and macro. Dan Gilvezan's program was amazing also—I'd never seen anything like his computer images and humorous still lifes. I've received a hearty welcome into the stereo world and I'd like to say "Thanks" to everyone. I'm finally three-dimensional!

Old Member Testimonial





3D NEWS

From the Stereo Club of Southern California

AFFILIATED WITH THE PHOTOGRAPHIC SOCIETY OF AMERICA AND THE INTERNATIONAL STEREOSCOPIC UNION

VOLUME XLI #8

FEBRUARY 1997

President

Mitchell Walker H : (310) 459-1030
15480 Antioch, #302 O : (818) 977-7241
Pacific Palisades 90272

Vice President

Oliver Dean (310) 635-2400
19009 Laurel Park Road #174
Dominguez Hills 90220

Secretary

James Comstock (714) 535-5067

Treasurer

David Kuntz (310) 377-5393
28409 Quailhill Dr. FAX: (310) 377-4362
Rancho Palos Verdes, CA 90275

Banquets/Social

Chuck/Dorothy Bernhardt (818) 845-1498

Competitions

Mike McKinney (310) 643-6366

Equipment

Larry Brown 818) 968-2308

House Director

Chris Olson H : (818) 225-1940

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Susan Pinsky (310) 837-2368

Membership

Dalia Miller (415) 924-3356

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Ray & Dona Mathewson (805) 488-9233

Outings

Lincoln Kamm (805) 984-1975

Programs

Mitchell Walker H : (310) 459-1030
O : (818) 553-5789

Workshops

Oliver Dean (310) 635-2400

Movie Division

John Hart (818) 447-8152

3D News Staff

Labels and Subscriptions

David Kuntz (310) 377-5393

Editor

Marvin Jones (818) 891-1197
P.O. Box 44487 FAX: (818) 893-9605
Panorama City, CA 91412

Mitch's Sketchbook



**Don't Forget—February is
Valentine's Day and Mardi Gras Time!**

The Stereo Club of Southern California was founded in 1955 to promote the art, enjoyment and science of stereo photography. Meetings, which normally include 3D slide projection, are held monthly. Visitors are always welcome. Annual dues are \$30/single or \$40/dual (send to the Membership Director). The *3D News*, with a total circulation of about 250 copies, is sent monthly to all members. Annual subscription for those not wishing to participate in Club activities is \$20, and foreign subscriptions are \$25 (send to the Treasurer). Everyone is encouraged to submit stereo-related news items, articles, art work or photo tips for the *3D News*—deadline is the last day of the month (send to the Editor).

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Calendar of Events

February 20

The Hollywood Exhibition, plus a slide program on movie special effects by Bernd Rantscheff. NOTE: We will be meeting once again at the Brand Library, 1601 West Mountain Street, Glendale (see the map on the following page). 7:30pm.

March 20

Fourth Club Competition, plus a Black and White Stereo Print Workshop by David Thompson. At the Brand Library.

April 17

PSA Traveling Exhibition, plus the return of the London Slide Battle!

May 15

Fifth Club Competition, plus several demonstrations and mini-workshops on stereo photography.

June 19

Second Annual View-Master Sequence Exhibition.

Mitch's Notebook

February and Beyond

by Mitch Walker

This month we will be featuring a slide program by Bernd Rantscheff, a freelance special effects make-up artist and a native of Vienna. He has been in the U.S. for 11 years and you may have seen some of his work in the movie *Alien*, and on television in *Star Trek: The Next Generation*, *Deep Space Nine* and *Star Trek: Voyager*. He's been a fan of stereo for some time and enjoys photographing in 3D with his twin Minolta rig and single camera hypers. He came upon this by accident when he looked at two slides of a subject shot with a motor drive. He noticed the slight difference in the subject, freeviewed them and noticed the stereo effect that occurred. Among the subjects offered in his 2x2 slide program will be some of his special-effect work, hypers of Austria and other scenics, and microscopic 3D.

Marvin the Martian Screening

The *Marvin the Martian in the Third Dimension* screening will take place this month and you will be notified by telephone about the time and date. The location will be the Warner Bros. Studios in Burbank. Let me know if you will be bringing any guests, and please limit them to two.

Any one else who is interested please contact me, Mitch Walker at (818) 977-7241 or (310) 459-1030

Meeting Locale

This month and the March meeting of the Stereo Club of Southern California will be held at the Brand library. Please check future newsletters for further information on meeting location.



Letters to the Editor

Can you handle one more comment on the Pulfrich effect?

I haven't seen *Alaska 3D* (3D News, December 96), but had the chance of viewing different shows on TV over the years supposedly using this effect. With one exception, they all showed the limitations of this medium in a natural environment. That exception is worth more than the few lines given by Lawrence Kaufman (3D News, September 96).

The Rolling Stones Steel Wheels Concert (for TV) has a section where, for 10 minutes, three songs are performed in 3D. The first one was

shot live, without any special effect besides the movements of the cameras and the other two were edited and given full special effect treatment. The result was just *great!* Full 3D for ten minutes!

This is where they should use the Pulfrich effect over and over again. So many possibilities in a three-minute video.

And who started the rumor that you need special glasses to view the effect on TV? Just close one eye slightly—it works. (Much easier to master that trick than to learn cross-eye viewing!)

And that's about all I had to add.

• *Jean-Pierre Melaye*
Sudbury, Ontario
Canada
jpmelaye@vianet.on.ca

Classified Ads

WANTED—Kodak Stereo Camera bayonet flash adapter. Contact John Martin at (213) 662-4750 (w) or (213) 660-4342 (h), or E-mail to dmeyer@law.usc.edu.

FOR SALE—Field sequential multi-plexer for video, works with a Panasonic WJ-AVE 5 mixer for genlock. Together, \$900. Contact Brad Bishop at (310) 280-0822.

WANTED—Classified ads. Space in the *3D News* is available free. Send your ads to Marvin Jones.

ISCC November Competition Results

by James Comstock

The results are in from the November International Stereo Club Competition held in Chicago on November 10. This is a competition between clubs and societies from around the world held three times a year. Six slides representing each club are sent to the club hosting the competition for them to judge and enjoy. This time, that club was the Chicago Stereoscopic Society.

Our club made a very good showing, taking Third and Fourth places. Slides from our club were submitted by Tony Alderson, Mike McKinney and James Comstock.

Tony won Fourth Place with his marvelous computer-generated image called *Dolphins in Space*. I won't attempt to describe it, as the image is reproduced in this issue, except to say it is beautifully and subtly colored. Tony told me it was made with Lightwave 3D software and that the original image was made for a 21-view lenticular mouse pad. He told me some other technical info, but it was as alien to my computer-illiterate brain as the particular species of dolphin in his slide.

The Third Place award went to me—James Comstock. As the person in charge of coordinating our club's slides for this event, I try not to make it an outlet for my own work. But at the last minute the originally chosen slides from another club member weren't available, so I had to fill in with a couple of mine. I guess I chose

well with *Cineraria*, a macro flower shot, taking Third.

I do a lot of flower photography and have become aware of the classic problem of photographing blue flowers. Unfortunately, blue flowers usually reproduce purple on most photographic films. This is because many blue flowers reflect a lot of infrared light, which registers in the red-light sensitive layers in the film. Thus the resulting image is purple, as the red and blue combine. One could take a picture of a blue flower on a blue fabric background. Without a light meter that registers infrared light, one has little idea how much infrared light an object is reflecting or how much infrared is in the light source.

Anyway, after some experimenting over the years with different setups, films and filters, I am much more successful at getting a blue flower to come true. I love this deep cobalt blue color and I wanted to see the screen dripping with it. Thus, *Cineraria*.

Our other contributor was Mike McKinney, with *Narrow Pass on the Narrow Gauge*, a fabulous shot of a train going through a tight gorge in Colorado; and *The Water Planet*, a gorgeous long exposure of a seashore at sunset with the water's movement softly whispering around the hard-edged rocks. I think the judges somehow figured out that Mike has simply gotten too many awards lately, and

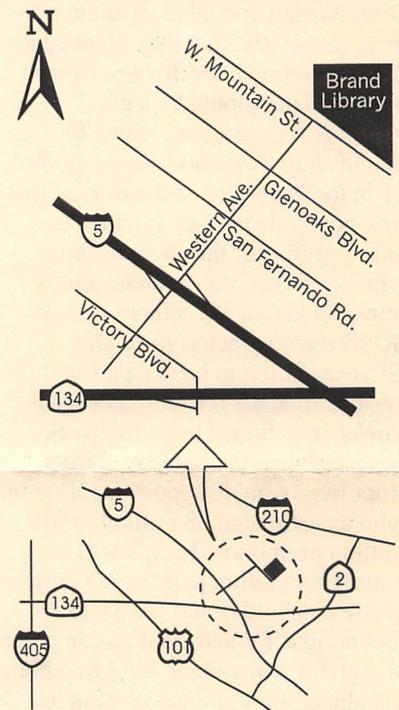
thought others deserved a chance. Indeed, his slide *The Red Planet*, which was shot at the same time and place as *The Water Planet*, just won the James B. Milnes Memorial Award in England.

Judges for the competition were Norm Henkels, APSA, a 5-star stereo exhibitor; Carl Koerber, a competition chair for Chicago Stereographic Society and PSA and ISU club representative; and John Roll MD, Chicago Stereo's First-Place competition winner for the past three years.

Again, all who participated in conducting the competition commented on what a pleasure it is to see such a wealth of stunning images. I look forward to our club getting that opportunity again.



Tony Alderson's computer-generated *Dolphins in Space* took Fourth Place in the recent International Stereo Club Competition held in Chicago.



Don't forget—we're back at the Brand Library, 1601 West Mountain Street, in Glendale, this month. Here's the way to get there, in case you've forgotten!

3D Collector

3D TV is Comin' At Ya ... In Full Force

by Lawrence Kaufman

3D enthusiasts can again thank the May sweeps month for a full line up of 3D TV broadcasting. Thanks to Daniel L. Symmes and his Dimension 3@, The 3D Company™, (<http://www.3dcompany.com>), we will be treated to eight network 3D television shows this May. News first hit the street in the November 13, 1996 issue of *Entertainment Weekly*. The magazine leaked an in-house memo from ABC's entertainment president, Jamie Tarses. The article discusses several ideas in the memo—Vegas night, old flame week and chain letters. Then the memo goes on to outline ideas for the May sweeps—a whole week of 3D programming (“We have seen technology which allows the image to look OK even if the viewer doesn't have the glasses”).

The Thursday, December 12, 1996 *Daily Variety* included an announcement from NBC that they planned a 3D season finale for *3rd Rock From the Sun*. This should be a good gimmick for the show, which four months into its second season ranked 11 in the Nielsens. At the time of this first press release they planned to have portions of the show dealing with the series' transplanted aliens transported to a 3D netherworld. Is SCSC member/actor/voice Dan Gilvezan going to have a part in this episode to make it a real 3D event? *Variety* mentioned the ABC week news leak and the fact that Barq's Root Beer would support the 3D stunt with an estimated \$8 million to \$10 million promotion. Barq's will be putting 15 million pairs of 3D Pulfrich glasses on bottles and six-packs, mounting a TV and print ad campaign and giving away three 1962 Ramblers, the aliens' Earth transport vehicle. *Variety* mentioned a previous, wackier Barq's promotion—a DNA match-and-win during the O.J. Simpson criminal trial. How did I have missed that? Was there a winner?

NBC has been promoting the 3D *3rd Rock* episode. The cast has been seen in spots wearing anaglyph glasses (even though the show will be



Pulfrich) and it has been mentioned in several newspaper articles. It will be broadcast on May 18th and will be the one-hour season finale. ABC, on the other hand, is much more ambitious and has been very quiet. We do know that they plan to broadcast seven shows in anaglyph during their week of 3D programming. Their glasses will also be available from a sponsor. I can hardly wait!

On January 15, 1997, *Daily Variety* ran a story about a 3D TV process called Circlescan 4-D. Documentary producer Stan Minasian plans to use the system in his pitch to the Discovery Channel for a three-part series called *The Secret World of Dolphins*. He is optimistic that Discovery will go for the system. *Variety* also mentioned that Fox is considering producing at least one episode of *The X-Files* in 3D; however, they have not committed to the Circlescan system. I might have to start watching TV again!

Movie Competition Nears!

Mark your calendars....The First-Ever 3D Movie/Video Competition is set to take place Saturday, March 8 at the Longley Way School at 1:00pm with the public showing Sunday, March 9 at 1:00pm.

The Movie Division is honored to have Stephen Hines, Bill Warren and David Starkman as judges.

The entry deadline is February 28th, so there is still time to enter.

Eligibility—Films or videos must be produced by the entrant.

Formats—The movie division is equipped to project 16mm Bolex/

Elgeet, Super-8 Elmo/Powell, anaglyphs or VHS/S-VHS alternate-field video. Please write or call about other formats.

Entry fees—\$8.00 domestic/\$10.00 foreign.

Prizes—2 pairs of NuVision 3D Spex glasses, donated by NuVision Technologies, Inc., 2 pairs of VR Surfer Wireless 3D Eyewear donated by VRex, the historical 3D reprint books “Stereoscopic Phenomenia of Light and Sound” by Theodore Brown and “The Stereoscope and Stereoscopic Photography” by F. Drouin donated by Reel 3-D Enterprises, Inc. the R.M. Hayes book “3-D Movies” and 3D Zone comic books donated by Ray “3D” Zone, a 1983, near-mint, glasses attached *Jaws 3D* ambassador anaglyph poster donated by Lawrence Kaufman, and a cool prize donated by Michael Starks' 3DTV Corporation.

Judging Criteria—Submissions will be judged on quality of image within the limitations of the format, titles, creativity, 3D effect, editing and story.

Shipping—All entries must be sent prepaid to:

3D Movie/Video Division, SCSC
c/o Longley Way School
2601 Longley Way
Arcadia, CA 91007

For more information contact John Hart at (818) 447-8152 - FAX (818)574-3812, MOVIES3D@aol.com or Lawrence Kaufman at (909) 736-8918, kaufman@microsys.net.

The Movie Division is excited about the First Ever 3D Movie/Video competition for one more reason ... VRex has volunteered the use of their VR-2020 projector for the competition. The projector is the most brilliant choice in 3D projection when you need super-high brightness for wide screen presentations. The VR-2020 will make it possible to show the 3D video entries using regular polarized 3D glasses ... so bring your favorite pair to enjoy this day of stereoscopic discoveries.

Outing News

SCSC Has Rare Opportunity to View Keystone-Mast Collection

by Lawrence Kaufman

The first outing of the year will be to the UCR/California Museum of Photography in Riverside on February 22nd. The Museum is located on the Main Street outdoor pedestrian mall in downtown Riverside, near the Historic Mission Inn. The outing is limited to 20 people. The UCR/CMP will give us a tour of the museum and the famous Keystone-Mast Collection commencing at 2:00pm (visitors should arrive no later than 1:45 to be sure of getting in on the tour).

The Keystone-Mast Collection is the world's largest collection of stereoscopic prints and original negatives. It documents world history from the 1870s to 1950, with a concentration on the period 1898 - 1915. The collection represents the entire surviving archive of the Keystone View Company of Meadville, Pennsylvania, publishers of stereographs. It numbers over 350,000 items. Stereographs were widely marketed by several large American publishing companies at the turn of the century. In the early twentieth century, motion pictures, newspaper photographs, and picture magazines replaced stereographs as dominant popular visual media. Images in the Keystone-Mast Collection are used worldwide in textbooks, magazines, photographic books, educational television, museums, and academic scholarship



in the social and natural sciences. Examples of subjects which are extensively represented include: Queen Victoria's Jubilee; the Boxer Rebellion; the Boer War; the Spanish American War, the Philippine Insurrection; the Russo-Japanese War; World War I; the administrations of Presidents McKinley, Roosevelt, Taft, Wilson, Harding, and Coolidge; Worlds Fairs from the Paris Exposition of 1887 to the 1933 Chicago Century of Progress; Russia in the reign of Czar Nicholas; as well as Japan, China, and India in transition from agrarian to industrial societies.

By 1920 the Keystone View Company was the only mass publisher of the paired images in the United

States. The Keystone-Mast Collection, the company's negative and print archive, contains the images originally made and published by companies such as B.W. Kilburn Company, Underwood and Underwood, the H.C. White Company, American Stereoscopic, Universal Photo Art Company as well as those by the Keystone View Company itself. As the Medium's popularity had declined, Keystone View Company purchased the negatives archives of its former rivals. In addition, the archive contains many tens of thousands of unpublished stereoscopic views.

The collection does not contain examples of the published cards produced by the companies whose negatives form the core of the collection. Since acquiring the collection, the museum has collected published stereo card views to form an auxiliary subset within the Keystone-Mast holdings. This collection contains examples of the products of companies whose negatives are within the Keystone-Mast collection and images from other companies and photographers.

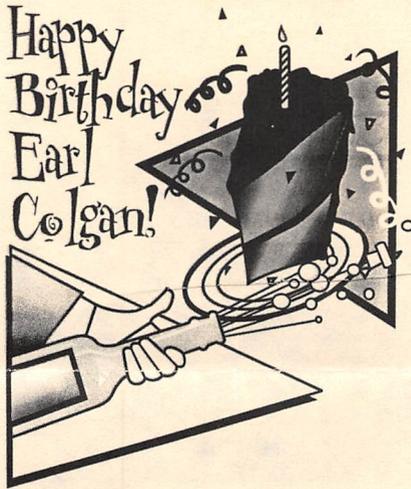
The tour is limited to 20 visitors. Those interested should contact Outings Director Lincoln Kamm in advance to reserve your place on the tour and get full details. Lincoln can be reached from 11am to 7pm daily at (805) 984-1975.



Birthday

Earl Has Another!

by Marvin Jones



On February 21, our own Earl Colgan will be celebrating another of his innumerable birthdays. This year, as Earl himself delights in accounting, he will have lived through:

- 93 years, or
- 1,116 months, or
- 33,969 days, or
- 815,256 hours, or
- 48,915,360 minutes, or
- 2,934,921,600 seconds!

And he has really lived every single one of those nearly 3 billion seconds! For years he has been an inventive and very active stereographer and traveler, and he remains active in both our own SCSC and in the Los Angeles Adventurer's Club (in which, Oliver Dean assures me, potential members must wrestle a one-ton alligator during initiation).

Earl has seen a lot in his lifetime. He was born just two months after the Wright Brothers first flew at Kitty Hawk. His beloved Yosemite had been declared a National Park just fourteen years earlier, and in the year of Earl's birth, John Muir showed President Theodore Roosevelt around the park, lobbying to increase the nation's park acreage. Ansel Adams celebrated his second birthday the day before Earl's debut.

I'm sure I speak for the entire Club membership in wishing Earl a happy 93rd, and many more to come. Our group is the richer for his presence.

Competition News

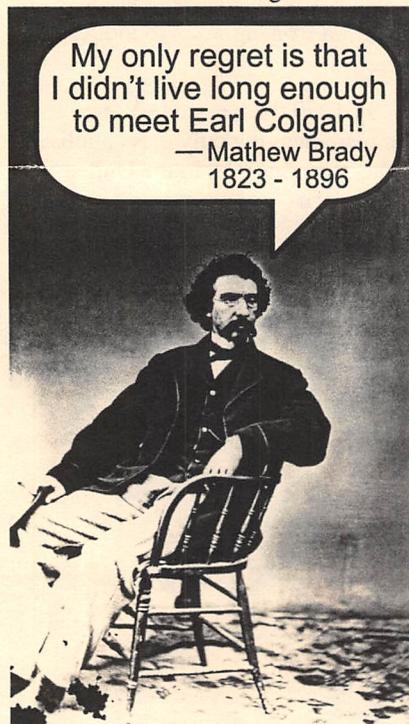
Body Paint and Bad Water!

by Mike McKinney

That's what it took to bring home top honors in this month's competition.

There was a good turnout even with our change in venue. The B Group Conventional had more entries than the veterans and it is encouraging to see the new blood coming into the competitions. I'm sure they're finding, as many of us been-around-awhiles know, friendly competition causes you to get out, push your creativity, expand your comfort zone and produce some great results.

Let's get back to the awards. In A Group Conventional, Abe Perlstein let his imagination go on a silver-painted lady and produced an other-worldly *Some Kinda Space Age Gal*. Abe also took an HM home to help fill up his ribbon box. In the B Group Conventional, Kathy Day, who is now two-for-two in competitions, took top award for *Bad Water*, a beautiful Death Valley landscape with a foreground of rocks leading off through reflective water to a sunset shaded horizon. Earl Colgan once



again topped the A Group Non-Conventional category with another winning round of lichen, bubbled flowers, and Monument Valley. Great job, everyone!

My appreciation goes out to those who assisted with the logistics of the night. All went smoothly, with David Kuntz on the projector and Marvin Jones catching the discarded slides. Our President, Mitch Walker, Vice-President, Oliver Dean, and Outings Director Lincoln Kamm competently and confidently dished out the scores for the entries. Thank you!

Only two more opportunities remain for the competition year. I hope to see an abundance of your creations in March.

Be bold!

Be original!

Be there!

Mike

A Group Standard

	Jan	Cum
Mike McKinney	60	195
<i>HM: Coated in Mist</i>		
Abe Perlstein	65	189 a
<i>A: Some Kinda Space Age Gal</i>		
<i>HM: Hovering at the Hot Springs</i>		
Earl Colgan	65	185
<i>HM: Goats, Indians, Monuments</i>		
<i>HM: Sheep Herder</i>		
Chuck Bernhardt	56	183
Lincoln Kamm	J	180 a
Oliver Dean	J	124 a
Chris Olson	63	120
Dorr Kimball	56	113

B Group Standard

	Jan	Cum
Ray Mathewson	121	182
<i>HM: Happy Valentine's Day</i>		
Neil Roissonault	169	169
<i>HM: Hoover Dam</i>		
Kathy Day	62	132
<i>A: Bad Water</i>		
Dona Mathewson	114	171
Dorothy Bernhardt	54	168
Mark Kernes		56
Lyle Frost		56

A Group Non-Conventional

	Jan	Cum
Earl Colgan	69	205
<i>A: Bubbly Flower #4</i>		
<i>HM: Assorted Colors on Shale</i>		
Abe Perlstein	64	192 a
Dan Gilvezan		148 a
Dorr Kimball	64	127
Mitchell Walker		122
Lincoln Kamm		120
Mike McKinney		116
Marvin Josephson		73
Tony Alderson		72
Ray Zone		64



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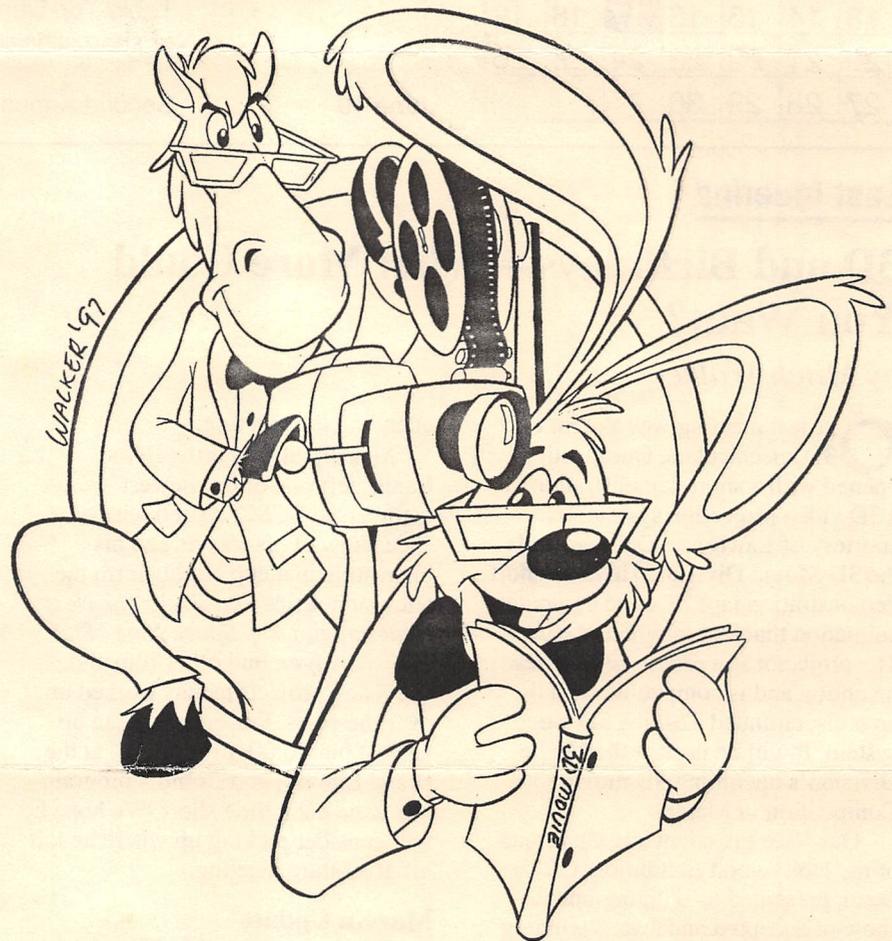
Labels and Subscriptions

David Kuntz (310) 377-5393

Editor

Marvin Jones (818) 891-1197
P.O. Box 44487 FAX: (818) 893-9605
Panorama City, CA 91412
E-mail: campfire@compuserve.com

Mitch's Sketchbook



March 8-9, 1997

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April 17

PSA Traveling Exhibition, plus the return of the London Slide Battle!

May 15

Fifth and last Club Competition, plus several demonstrations and mini-workshops: Stereo Window Demonstration by David Starkman, Table-Top Demonstration, and a third demonstration or short slide program to be announced.

June 19

Second Annual View-Master Sequence Exhibition.

Last Meeting

3D and Birthdays—What More Could You Want?

by Mitch Walker

Our last meeting was a night of 3D spectaculars. Our meeting opened with a short demonstration of a 3D video projection system, courtesy of Lawrence Kaufman and the 3D Movie Division. He ran a short demonstration tape of some computer animation that he brought to the club. The projector is a prototype of a new invention and is compatible with the now discontinued Toshiba 3D video system. It will be used at the Movie Division's upcoming 3D movie Competition in March.

Our Vice President and Chairman of the Hollywood Exhibition, Oliver Dean, presented us with our annual show of accepted and award-winning slides from the Exhibition. It is one program I always look forward to and it always produces fantastic work from stereographers from all over the world This year was no exception.

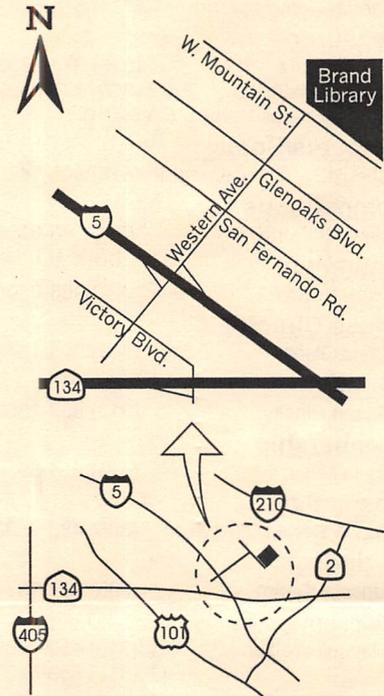
Earl Colgan's 93rd birthday was celebrated with fun and flair, with the singing of Happy Birthday and a wonderful cake that was brought in by our Social and Banquets Directors Dorothy and Chuck Bernhardt, and devoured by all the members

attending the meeting.

Makeup effects artist Bernd Rantscheff one of our newest members at SCSC, shared with us a slide show of his travels and his interesting makeup effects form the television series *Star Trek: The Next Generation*, *Deep Space Nine*, *Star Trek: Voyager*, and other film and television projects he has worked on over the years. For once, we ran up against our 10:00pm "curfew" at the Brand Library, and Bernd's program had to be cut a little short. We hope he will consider picking up where he left off at a future meeting.

Marvin Update

The *Marvin the Martian in the Third Dimension* screening, will take place (honest!) and you will be notified by telephone concerning the time and date. The location will be at the Warner Brothers Studios in Burbank. Let me know if you will be bringing any guests to the screening. Please limit them to two. Anyone else who is interested please contact me, Mitch Walker at (818) 977-7241 or (310) 459-1030.



Classified Ad

For Sale—Revere 33 Stereo camera with leather case (\$150); Stereo Realist Electric Viewer with box (\$60); TDC Stereo projector with box (includes 6 prs. polarized glasses and aluminized 60" screen, \$300). Some prices may be negotiable. Call (Mr.) Leigh Graperthien at (818) 812-1870 (Mon-Thurs days) or (818) 440-0209 (Eves, Fri, Sat).

Technology

LCD 3D Glasses Wars! Low Cost 3D for PC's/TV's Has Arrived!

by David Starkman and Susan Pinsky

Over the past couple of years we have heard and read various stories about LCD 3D Glasses and software for PC's and TV's becoming available. We have had a chance to sample a few of these systems, and recently we received two computer catalogs, which, between them, listed no less than five LCD 3D glasses systems. They are:

- © SimulEyes VR, by StereoGraphics,
- © 3D Magic, 3D Theatre, and PC 3D TV, by 3D TV Corp.
- © 3D Max, by Kasan Electronics
- © 3D Spex, by NuVision Technologies and
- © VR Surfer, by VREX.

All five are in the \$100 price range, so how does one choose? We admit that we are not computer experts, so here are a few comparisons from virtual computer illiterates (who are still running a 486/66 PC with Windows 3.1):

In our opinions, VR Surfer seems to offer the most value for both 3D TV & PC Imaging, so we will discuss it's features first, and then compare the others to it.

VREX of Elmsford, NY has recently introduced its first 3D product intended for the home video and PC market, The VR Surfer.

The basic package consists of one pair of wireless LCD 3D glasses, an infrared transmitter, computer connecting cable, video connecting cable, power supply, VHS 3D demo video which also includes setup instructions, and a CD-ROM with several supporting software programs, on-screen instruction manual, 3D games, and 3D demo and setup software.

At first glance this package seems similar to the other systems available, but it is the only wireless 3D system, and, other than PC3D TV, the only one that offers both PC and VHS 3D Video TV capabilities.

Priced at \$99.95 in the MicroWarehouse Catalog, and \$97.95 in the Power Up! Catalog (with extra wireless 3D glasses listed at \$49.95), VR Surfer is the first, and currently

only, wireless product to be priced below \$100.

VREX makes it easy to begin by using a video demo tape for your VHS VCR, which shows step-by-step how to set up the included TV connector cable to connect the wireless transmitter to your VHS VCR. Once connected it shows one of the best 3D video demos that we have seen (called "3D Concerto"). Also included are several short scenic 3D video demos. The glasses and transmitter are also compatible with other VHS 3D systems such as 3D video tapes from 3D TV Corp., and

games, a gallery of 3D images, and software that can be used for viewing on-screen 3D images that you create yourself (right and left bitmap, .bmp, image files) or to view images that you may find on-line on the World Wide Web.

Installation is as simple to set up as unplugging your computer monitor and installing a special connector (called a dongle) between the monitor port and the monitor cable. Then plug in the power supply to the compact wireless transmitter, install the software, and you are virtually ready to get started.



3D videos made with the Toshiba 3D camcorder. (For Toshiba tapes the polarity must be reversed, but this is easily accomplished by pressing the polarity reversal switch on the wireless transmitter.)

Once you have finished with the 3D TV setup and Demos, the video also has simple demonstrated instructions on how to set up the system for use on a PC.

VR Surfer comes with a CD-ROM that loads 42 megabytes of software onto your computer. Unlike most of its competitors, which presently only come with stereoscopic 3D games, VR Surfer comes with both 3D

Warning! At first we were having glasses synch problems. After two complete installations, calls to VREX customer service (which was very good), and running setup installation programs, it turned out that nothing was wrong with our original setup! An overhead track spotlight was causing interference with the wireless glasses. So, to be safe, try doing your setup in a darkened room first, and then adding various room lights to see what interferes and what does not!

The installation is fairly simple and straightforward. We are not really games people, so we were more
Continued on Following Page

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interested in the 3D photo gallery, which had some very nice images. Of most interest to us were the MUX-IT program, which will convert right eye image and left eye image bitmap files into a combined interlaced 3D image for viewing with the wireless 3D glasses, and the Windows 3D On/3D Off toggle button for viewing interlaced 3D images that can be found on the World Wide Web. This makes the software much more useful than for just playing games.

Overall we found VRSurfer to be a great value. Our criticisms are mostly in the strange non-ergonomic design of the 3D eyewear. They are a bit heavier than all of the others (perhaps because they are wireless). Also, the front plastic panel has bad aberrations that cause ripples in the image. These disappear completely if the front panel is popped off (easy to do) and, when we have time, we plan simply to grind away two square holes in the front panel to get rid of the problem. (We did the same thing years ago with the Sega LCD 3D glasses, which had the same type of problem.)

SimulEyes VR. Stereographics Corp. has perhaps the most experience in this field, having made the wireless CrystalEyes industrial/scientific quality 3D eyewear for many years. It is simple to install, also using a "dongle" at the monitor port, which connects to a compact controller box with power supply, into which the LCD 3D glasses plug into. The SimulEyes LCD glasses are perhaps the nicest and most lightweight design of all of the low cost LCD glasses available, and there is room to plug four sets into the control box. At \$99.95 the system is competitively priced, with extra glasses listed at \$79.95. Our only disappointment is that the only software supplied are several 3D games. There is no 3D gallery of images, no software for creating your own 3D images, and no software for viewing World Wide Web 3D images. We understand that all of these software items are "in the works", but for the present time VRSurfer has more to offer.

3D Spex, by NuVision Technologies, Inc., is one system we have not tried yet. It is priced at

\$99.95, and, in most ways seems to be very similar to the Simuleyes VR system. They claim compatibility with up to 160MHz monitors, but, like SimulEyes VR, only offer 3D games with their introductory package.

3D Max, by Kasan Electronics, seems to offer most of the features of VR Surfer, and extensive software tools, games, and a gallery of 3D images. We never got it installed, however, because it requires the installation of a board into a computer expansion slot, and it is not compatible with all video controller cards. This is a far cry from the simplicity of the VR Surfer installation. It also has no provision for 3D TV use. So, at \$139.99 it is a bit more expensive than the other systems. It might offer an improvement in quality, but at the same time installation and compatibility could both be serious problems.

Last, we have three systems from 3D TV Corp. They are 3D Magic at \$99.99 (for Windows PC's) 3D Theatre at \$99.99 (for 3D TV tapes) and PC 3D TV (which combines the features of both systems) at \$139.95.

Again, we have not had the opportunity to completely install this system, but it seems to combine all of the features of the VR Surfer, but in a wired version. Installation appears very simple, through the use of a monitor port "dongle", and it seems to offer more software, demos, and 3D tools than any other system, with a whopping 600 megabytes on a CD-ROM! This certainly could make this an equal or better value than the VR Surfer, but we will have to rely on some feedback from "3D News" readers with more time and computing power to give us a "hands on" report on the PC 3D TV system. We did do an installation of the CD-ROM and were surprised to find that it had to be run under DOS. Not near as friendly as the Windows-based VRSurfer software.

In the end we can only conclude that low-cost 3D for computers and television has certainly arrived. With further development and competition we can only expect the situation to get even better!

Sources:

- © Power Up! Catalog - (800) 335-4055
- © MicroWarehouse Catalog - (800) 367-7080
- © 3D TV Corp - (541) 988-9634, <http://www.stereospace.com>, or <http://www.3dmagic.com>
- © Stereographics Corp - (800) 783-2660, <http://www.stereographics.com>

From the Editor

A Solicitation

by Marvin Jones

This is just a reminder to everyone that this is *your* newsletter—yours not only to read and enjoy each month, but yours to use as a forum for your own 3D interests. Do you have some special interest that is not being covered adequately in the 3D News? You can sit back and grumble about it, or you can contribute!

We have a large and diverse membership in SCSC, many of whom hold special knowledge they could be sharing with their fellow members.

If you want to contribute to an upcoming issue, contact editor Marvin Jones. His address, phone number, and E-mail address are all on the front cover.

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THE WORLD'S GREATEST
ROCK AND ROLL BAND
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Technology

A Peek Into the Future at the Consumer Electronics Show

by Lawrence Kaufman

I visited the future at the Winter Consumer Electronics Show in Las Vegas. The 1997 WCES was held January 9th through 12th. It is not for consumers at all, but for retailers and manufacturers of consumer electronic items. The WCES is only one of many such annual shows sponsored by the Consumer Electronics Manufacturers Association, not to mention rival shows, like the Electronic Entertainment Expo (E3). E3 is sponsored by the Interactive Digital Software Association and this June moves to Atlanta from Los Angeles.

The past several years I have gone to the show and felt like an observer. This year I had a mission ... to tell the world (or anyone who would listen) about the First Ever 3D Movie/Video Competition. In previous years I have tried to see the whole show. But each year the show continues to grow larger, so I have decided to limit my time to the areas of most interest.

I set out to find any stereo 3D products and saw a lot of neat stuff on the way. Virtually every product category had promising entries for 1997. To name a few ... *Audio* had Home Theater in a box, Flat-Panel Loudspeakers and Surround Sound Upgrades. *Accessories* had Multi-Function Remotes, Internet Accessories, Longer-Life Batteries and Extended Service Plans. *Convergence* had DVD Hardware and Software, Digital Still Cameras, Premium Channels for DSS and Network Computers. *Mobile* had Navigation Systems, System Integration and Vehicle Security. *Telecom* had PCS Handsets, 900 MHZ Cordless, Smart Phones, Paging Products, Digital Answerers, Caller ID and Family Radio Services. *Video* had Large Direct View and Projection TVs, Digital Camcorders, Enhanced VCR's and Onscreen Guides. I am not sure what new entries the *Adult* section had, but one thing for sure is this section of the show continues to grow by leaps and bounds! The list goes on and on.

I found the most interesting debuts

at the show to be DVD (that is either Digital Video Disc, Digital Versatile Disc, Delayed Video Disc or a brand of underwear, depending on who you talk to) and Intel's new MMX Pentiums. I was also intrigued by the talk of HDTV's. Each of these items would require an article of their own (in a non-3D publication).

The show was spread out over four different buildings. The main show continues to take place at the Las Vegas Convention Center. There were auxiliary exhibits and meetings at the nearby Sands Expo and Convention Center, the Las Vegas Hilton and the Alexis Hotel. The Show has like categories together and before I went I had decided that I didn't need to visit either the Las Vegas Hilton or the Alexis Park Hotel.

I started my search at the Sands Convention center. The Sands Hotel has departed the Las Vegas Strip, but the Convention center still sits behind the old Sands location. It was very, very crowded. We had driven by initially and decided that one of the convenient shuttle busses was the only way to even get near the place. This was the location of the "adult" product. I needed to check out this part of the show not only for the research aspect, but to check on the first 3D product on my list.

Digital Media Group, Inc. markets a product called Virtual Max Systems, Inc. I had run into them about two years ago at one of the E3 shows. I was probably doing research back then also. At that time they had seven titles in their catalog of 3D adult videos. They sold their tapes with equipment supplied to them from 3DTV. I talked briefly with Fred Shabazi, who told me that they now have twenty-one adult titles plus some children's and instructional titles. They had a very long line into their small curtain-enclosed theater, where they were showing some of their adult titles. They only had a few pairs of alternate-field glasses, so the line was moving very slowly. This is also where I ran into SCSC member, Mark

Kernes. Mark was working at the show and offered us some water from his booth. I would have walked right by Mark, if my wife had not noticed the stereo slides he was holding. My eyes might have been focused on something else. After carefully checking out each and every row of the adult section, we rejoined the rest of the show.

I had seen an ad for a company called "e.Scape". The ad stated "some people just play games ... others live THE ADVENTURE! There's 3D and then there's 3D.Scape!". They were at the Sands so I searched them out. They had several products at their booth, but you couldn't miss the large screen TV and computer screens playing a stereo 3D alternate-field game. I tried on their wireless 3D glasses and they worked very nicely. Their literature stated 3D.Scape is the first stereoscopic, holographic, wireless 3D video system for under \$100 - making it the highest quality, most affordable system on the market! Maybe they haven't heard about VRex? And what is "holographic" supposed to mean? I talked with one very energetic individual at the booth. He seemed really interested in the 3D movie competition. Unfortunately, this was only the prototype. The product hadn't just been released. He promised to get a test for the movie division when they were released. He scanned my ID badge so he could contact me. Well, I haven't heard back from them yet. I recently sent them an email and it was returned to me "user unknown". I really did like their product. The image was very nice and clear, not only on the computer screen, but also on the Television ... even in the bright convention center.

3DTV Corporation was not listed in the Official Directory, but in the past they have been at the show and not been listed in the directory. I had been able to find their fliers on the moving bulletin boards in the lobbies. I went to the board and sure enough
Continued on Following Page

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 3DTV, Sand Booth 21923! Booth 21923 was actually Let's Corporation's booth. When I questioned the young Japanese lady behind the booth about the TV set showing an alternate-field video on a small table in front of the booth, it became clear that she didn't speak English. She called a Japanese gentleman over. He began to tell me about their auto tel/fax/modem switch devices for your telephone lines. When I asked about 3DTV, he told me that was an American company that was associated with their Japanese company. Mr. Starks had left and would be back. I had seen Michael Starks in a meeting with the Digital Media Group folks. When I tried again later, I still missed him. This presentation really looked like an after thought. There was mega-flicker on the TV set, due to the bright convention center lighting. In the past they have had computer screens set up and an entire booth, presenting a much better effect. This year since they were added onto the Let's Corporation booth, they were right in the middle of telephone accessory dealers and manufacturers. At least they were at the show, but this couldn't be the best way to compete in this growing market.

It was back to the shuttle bus to go check out the exhibits at the Las Vegas Convention Center. I was looking forward to visiting the VRex booth. Vrex had already committed to donating two pairs of VRex Surfer™ - wireless 3D eyewear as prizes for the

3D Movie Competition and supplying us with the VR-2020™ 3D video projection system. VRex had a theater set up, and they were showing a demo reel of their products on a large screen TV. The presentation was shown with regular polarized 3D glasses. They had their CAM-3000™ 3D Stereoscopic Video Camera set up on the top of their booth pointed across the hall. As each new audience entered the theater they were treated to a 3D look at the exhibit hall. They had several computer screens set up with the VR Surfer™ wireless 3D eyewear for a very nice presentation. The booth was covered to keep the light and flicker to a minimum. They had a show special and even though I had convinced myself that I was not going to buy a pair, after seeing their presentation, I returned the next day with credit card in hand.

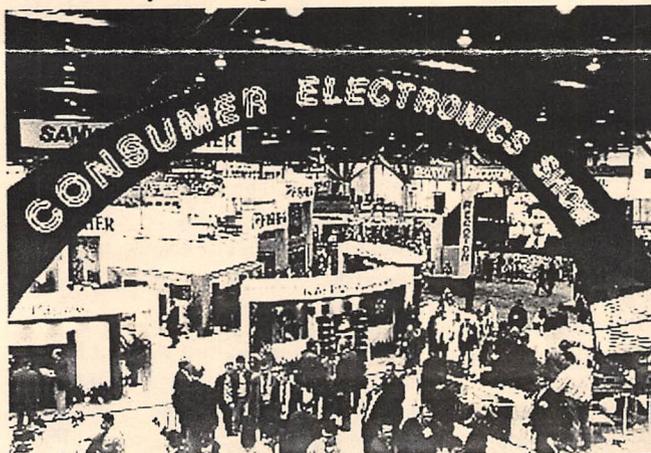
Before leaving the show, I did a search in the show's computer database and found one more company to visit. NuVision Technologies, Inc. makes 3-D SPEX™ stereoscopic 3D glasses. NuVision had a large open area with several computer screens with their glasses set up to demo. They had other products hooked up also, such as Interactive I/O's Virtual Vehicle™ simulator seat. NuVision has licensed from Tektronix, the SGS range of liquid crystal modulators. They had some literature on the SGS 19U 19-inch Stereoscopic 3-D Color Display. This uses a liquid crystal panel which fits to the face of the display monitor. The observer wears

special passive polarizing glasses to see the 3D image. I have seen their 3-D SPEX™ glasses available with several other products. Richard DeHoff, NuVision's President, was playing *Decent* with the 3-D SPEX™ and looking for someone to take the controls from him. I had talked to him at last year's show and handed him one of the 3D Movie Competition fliers. He seemed interested and immediately offered to donate a prize.

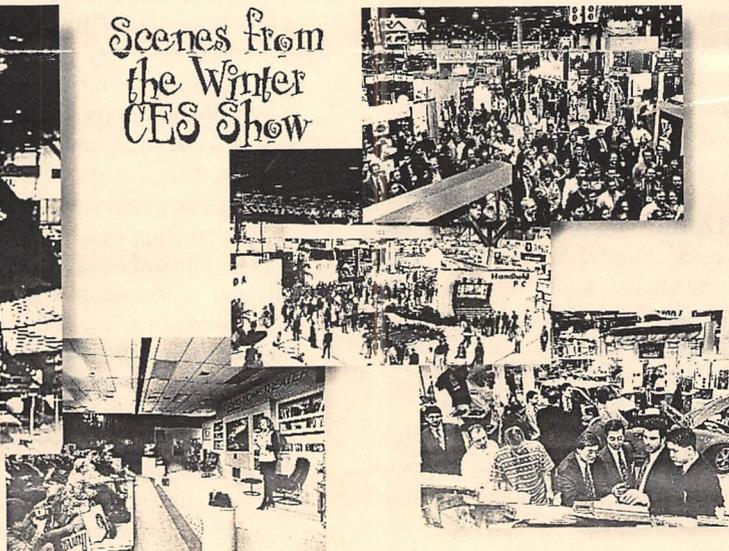
Unfortunately, a lot of other companies have left CES along with a lot of the game companies and moved to E3.

Here is where you can contact the companies I have mentioned:

- © Digital Media Group, Inc.
 5320 Derry Ave. Suite H
 Aguro Hills, CA 91301
 (818)597-9191 (818)597-0690 FAX
- © 3-DTV Corporation
 1863 Pioneer Parkway E. #303
 Springfield, OR 97477
 (541)988-9634 (541)988-9627 FAX
 Email: stark@3dmagic.com
- © VRex, Inc.
 85 Executive Blvd.
 Elmsford, NY 10523
 (914)345-3860 (914)345-8772
 FAX (888) VR Surfer
 Email: info@vrex.com
- © NuVision Technologies, Inc.
 1815 NW 169th Place
 Beaverton, OR 97006-4886
 (503)614-9000 (503)614-9100 FAX
 Email: info@nuvision3d.com
- © The author can be reached at:
 kaufman@microsys.net
 (909)736-8918



Scenes from the Winter CES Show





3D NEWS

From the Stereo Club of Southern California

AFFILIATED WITH THE PHOTOGRAPHIC SOCIETY OF AMERICA AND THE INTERNATIONAL STEREOSCOPIC UNION

VOLUME XLI #10

APRIL 1997

President

Mitchell Walker H:(310) 459-1030
15480 Antioch, #302 O:(818) 977-7241
Pacific Palisades 90272

Vice President

Oliver Dean (310) 635-2400
19009 Laurel Park Road #174
Dominguez Hills 90220

Secretary

James Comstock (714) 535-5067

Treasurer

David Kuntz (310) 377-5393
28409 Quailhill Dr. FAX:(310) 377-4362
Rancho Palos Verdes, CA 90275

Banquets/Social

Chuck/Dorothy Bernhardt (818) 845-1498

Competitions

Mike McKinney (310)643-6366

Equipment

Larry Brown 818)968-2308

House Director

Chris Olson H:(818) 225-1940

Librarian

Susan Pinsky (310) 837-2368

Membership

Dalia Miller (415) 924-3356

Hospitality

Ray & Dona Mathewson (805) 488-9233

Outings

Lincoln Kamm (805) 984-1975

Programs

Mitchell Walker H:(310) 459-1030
O:(818) 553-5789

Workshops

Oliver Dean (310) 635-2400

Movie Division

John Hart (818) 447-8152

3D News Staff

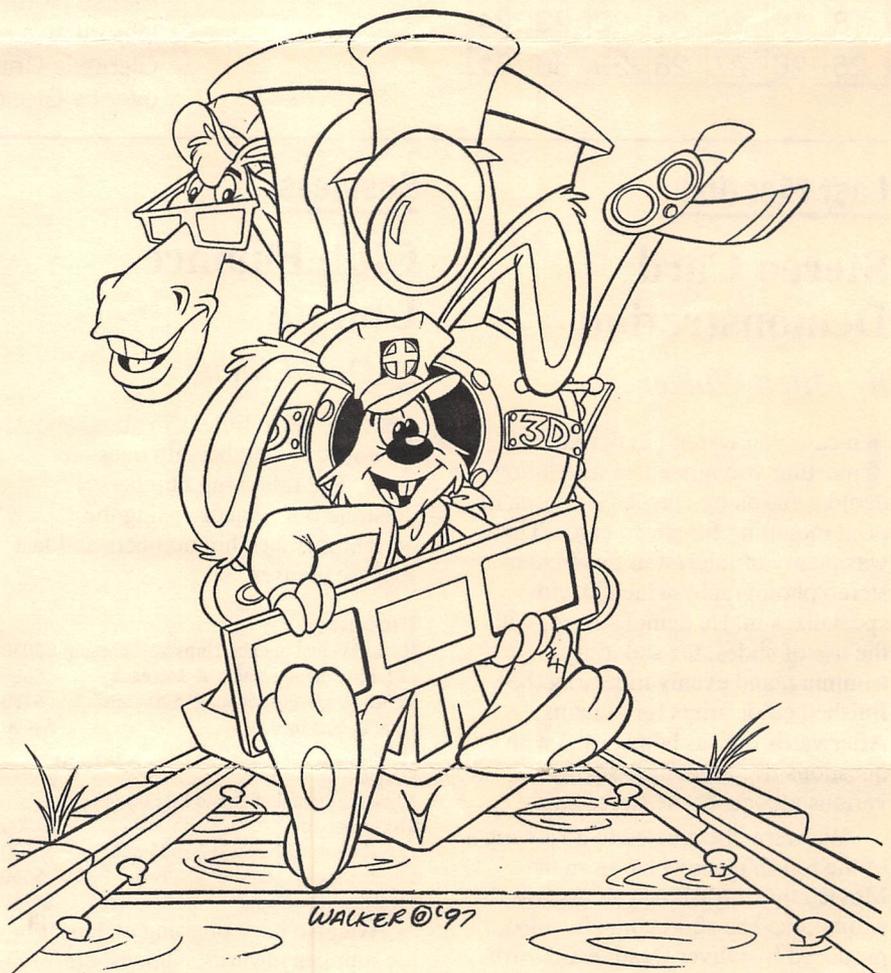
Labels and Subscriptions

David Kuntz (310) 377-5393

Editor

Marvin Jones (818) 891-1197
P.O. Box 44487 FAX:(818) 893-9605
Panorama City, CA 91412
E-mail: campfire@compuserve.com

Mitch's Sketchbook



ALL ABOARD The 3D Express!

The Stereo Club of Southern California was founded in 1955 to promote the art, enjoyment and science of stereo photography. Meetings, which normally include 3D slide projection, are held monthly. Visitors are always welcome. Annual dues are \$30/single or \$40/dual (send to the Membership Director). The *3D News*, with a total circulation of about 250 copies, is sent monthly to all members. Annual subscription for those not wishing to participate in Club activities is \$20, and foreign subscriptions are \$25 (send to the Treasurer). Everyone is encouraged to submit stereo-related news items, articles, art work or photo tips for the *3D News*—deadline is the last day of the month (send to the Editor).

April						
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27	28	29	30			

May						
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11	12	13	14	15	16	17
18	19	20	21	22	23	24
25	26	27	28	29	30	31

Calendar of Events

- April 17** PSA Traveling Exhibition, plus the return of the London Slide Battle! We will be meeting at the Brand Library, 1601 West Mountain Street, Glendale. 7:30pm.
- May 15** Fifth and last Club Competition, plus several demonstrations and mini-workshops: Stereo Window Demonstration by David Starkman, Table-Top Demonstration, and a third demonstration or short slide program to be announced. Meeting held at the Brand Library, 7:30pm.
- June 19** Second Annual View-Master Sequence Exhibition. Please Note: Due to the unavailability of the Brand Library, this month's meeting will be held at the Glendale Central Library, 222 E. Harvard Street, over by Broadway and Colorado.

Last Meeting

Stereo Card Demonstration

by Mitch Walker

In case you weren't at the March meeting you missed an interesting demonstration by David Thompson on print mounting for stereo cards. There was plenty of interest in this field of stereo photography which David specializes in. He demonstrated, with the use of slides, the shooting, trimming, and evenly mounting the finished color prints for viewing. Afterwards he was bombarded with questions from members on the various aspects of the stereo cards.

We were also treated to a viewing of the fourth place video from the Movie Division's First ever Movie exhibition. The short comedy video, produced by Oliver Dean, *A Cultural Afternoon*, received several thumbs up from the members and visitors attending the meeting that night.

IMPORTANT: Starting in August, we will be meeting at the Wilshire United Methodist Church, 711 South Plymouth Blvd. It is located on Wilshire and Highland. More information on directions, with a map, will be in next month's newsletter. So watch this space!

Business

Club Finance Update

by David Kuntz

From time to time, I'm asked about how our membership dues are spent. The following numbers illustrate our finances using the present membership numbers and last year's expenses:

Income

101 individual memberships @ \$30 each	\$3030
17 family memberships @ \$40 each	\$680
39 3D News subscribers @ \$20 each	\$780
Total annual income	\$4490

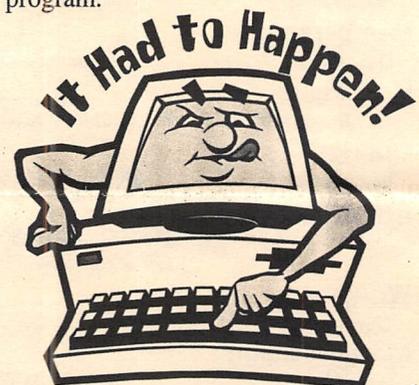
Expenses

10 months rental of Brand Library @ \$100/meeting	\$1000
12 issues of 3D News @ \$260/issue	\$3120
12 months of postage @ \$55/issue	\$660
Total annual expenses	\$4780

We also have ongoing expenses for supplies (awards, ribbons, etc.) and the Hollywood Exhibition, as well as some extra income (equipment auction, banquet profits, etc.). The bottom line is that, under our present dues structure, we run pretty much at a break even. Luckily, through conservative fiscal management (read "being cheap") over the past few years, we've built up a cash cushion of about \$2000. This gives us the ability to make extra expenditures

when needed, such as the recent purchase of a new 35mm twin projector rig. However, this money could disappear fast if the cost of our meeting venue rental increased significantly.

I'll continue to keep you all posted on our finances. In the meantime, don't forget to pay your dues promptly when you receive your reminder notice; I also encourage you to consider donating to the Club through our patron membership program.



SCSC's Got Its Own Website!

Yes, just like IBM and NASDAQ, the Stereo Club of Southern California now has its very own website. Check meeting schedules, post your own want ads and web links, or just browse around through an ever-changing collection of 3D-related news and other material. To visit our website, just point your browser at: <http://home.earthlink.net/~campfire>.

View-Master Competition

It's Time for the Little Disks to Compete!

by Mitchell Walker

Well, it's that time of year again! The competition for the rest of us. In other words, those who share the passion, love and fascination in the seven-scene round format of the View-Master reel. I am speaking not to the collectors, but those of you who love to create your own. Now there is an Exhibition for you. After the success of last year's View-Master Exhibition, we decided to continue with a new Exhibition for 1997. This year our guest judges will be Robert Bloomberg of Forest Knolls, California, Bob Manley of Vista, California and Oliver Dean of Dominguez California. Christopher Olson of Woodland Hills, California, will be an alternative judge.



The judging will be held at our regular June meeting, to be held at the

Glendale Central Library on Thursday, June 19, 1997 at 7:30pm. PSA Exhibition Medals will be awarded for first, second and third place reels, and other medals will be handed out for best Photo-Travel, Scenic, Theme and Story reels. A special award donated by Reel 3D Enterprise will be awarded to an SCSC member. Honorable Mention Ribbons will also be given.

This special PSA sanctioned competition is open to all. For more information or entry forms, you can write to me, Mitchell Walker, at P.O. Box 8834, Universal City, California 91608, USA.

3D Movies

Guinness Outlines 3D Movie History

There have been 3D movies for almost as long as there have been movies. Let's take a look back at a view of the important "firsts" in the history of 3-Dimensional motion pictures.

The first presentation of 3D films before a paying audience took place at the Astor Theater, New York, on June 10, 1915. The program consisted of three one-reelers, the first of rural scenes in the USA, the second a selection of scenes from Famous Players' *Jim, the Penman* (US '15), with John Mason and Marie Doro, and the third a travelog of Niagara Falls. The anaglyphic process used, developed by Edwin S. Porter and W.E. Waddell, involved the use of red and green spectacles to create a single image from twin motion picture images photographed 2½ inches apart. The experiment was not a success. Lynde Denig wrote in *Moving Picture World*: "Images shimmered like reflections on a lake and in its present form the method couldn't be commercial because it detracts from the plot."

The first 3D feature film was Nat Deverich's 5-reel melodrama *Power of Love* (US '22), starring Terry O'Neil and Barbara Bedford. It premiered at the Ambassador Hotel Theater, Los Angeles, on September 27, 1922. Produced by Perfect Pictures in an anaglyphic process developed by Harry K. Fairall, it related the adventures of a young sea captain in California in the 1840s. The only other American feature in 3D prior to *Bwana Devil* (US '52) was R. William Neill's *Mars*, aka *Radio Mania* (US '22), with Grant Mitchell as an inventor who succeeds in making contact with Mars via television. It was produced in Laurens Hammond's Televue process.

The first feature-length talkie in 3D was Sante

Bonaldo's *Nozze vagabonde* (It '36), starring Leda Gloria and Ermes Zacconi, which was produced by the Societa Italiana Stereocinematografica at the Cinee-Caesar Studios. The 3D cameraman was Anchise Brizzi.

The first feature-length talkie in color and 3D was Alexander Andreyevsky's Soyuzdetfilm production *Robinson Crusoe* (USSR '47), starring Pavel Kadochnikov as Crusoe and Y. Lyubimov as Friday. The process used, Stereokino, was the first to successfully dispense with anaglyphic spectacles. Developed by S.P. Ivanov, it employed what were known as "radial raster stereoscreens"—a

corrugated metal screen with "raster" grooves designed to reflect the twin images separately to the left and right eye. The most difficult technical problem encountered during the production of *Robinson Crusoe* was persuading a wild cat to walk along a thin branch towards the camera. After five nights occupied with this one scene, the cameraman succeeded in getting a satisfactory shot. The effect, according to accounts, was riveting, the animal seeming to walk over the heads of the audience and disappear at the far end of the cinema.

The first 3D feature with stereophonic sound was Warner Brothers' *House of Wax* (US '53). When it was

Alfred Hitchcock, on 3D and *Dial M For Murder...*

"It was a nine-day's wonder ... and I came in on the ninth day!"



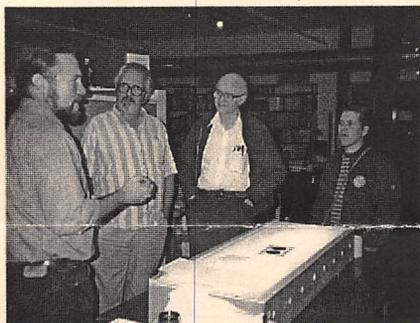
Outings Report

UCR/California Museum of Photography Trip Was a Visit to Stereo's Past

by Lincoln Kamm

There is a wonderful museum that anyone interested in photography should see, especially when your interest in photography is primarily stereo. I am speaking of the UCR/California Museum of Photography, in Riverside. Not only does it have the complete Keystone Mast collection of stereocards and glass negatives, it also has many stereo cameras and viewers, from the most common to many so rare that you probably didn't even know they existed!

A few weeks ago 17 members of the SCSC, including myself, were treated to a special tour of the vault of stereo goodies underneath the museum. I still have scuff marks on my chin from walking around with my jaw wide open from amazement. I viewed a metal-cased stereo viewer from Germany that had a roll of black and white stereo slides in it. There were more than 20 images of factory equipment and workers. No one could figure out what the factory was building, but the stereo was great, and the pictures incredibly crisp.



Steve Thomas (l), Curator of Collections at UCR/California Museum of Photography, discusses the museum's collection with Marvin Jones, Oliver Dean and Lincoln Kamm of the Club.

We were shown a large black and white lenticular image of a man and woman that we were told were two members from the SCSC in the 1940s! There was row after row of large metal storage cabinets filled with stereo cards and glass negatives.



There were other rows of huge storage shelves almost overflowing with cameras, both 2D and 3-D, as well as many stereo viewers.

The museum's curator of collections, Steven C. Thomas, could not have been more generous with his hospitality. He and many volunteers at the museum spend countless hours cataloging and taking care of these spectacular stereo items, and Steven obviously cares very much about the preservation of stereo. He told us that the plan is to keep their collection preserved so that our grandchildren and *their* grandchildren will be able to enjoy these stereo images and equipment as much as we do now.

Normally the museum does not open up its vault to visitors, but the museum itself is a showcase of photography's past and present, and I highly recommend a visit. And if you have internet access you can see a lot of stereo images and information at their web site (<http://www.cmp.ucr.edu>). If anyone would like to be sent information on new exhibits at the museum, contact Steven by phone (909) 787-4787, or send a letter to: University of California, Riverside, CA 92521.

I want to thank Lawrence Kaufman for getting me in contact with the museum, and Steven C. Thomas for being so kind to come in on a Saturday and spend so much time showing us all that great 3D stuff.

DDD on the WWW

SCSC Has Presence on Web

by Marvin Jones

For quite some time now there have been quiet murmurings at the board meetings that SCSC really should have its own website. They've been "quiet" murmurings because everyone was afraid that if they said anything too loud, they'd be asked to actually do it.

After making some new arrangements for my company's commercial website recently, I realized that I had a good leftover site that wasn't being used any longer, and so I decided to finally end the murmurings and donate the space to the club.

And so, as announced on page 2, SCSC now has an "official" website. Why does SCSC *need* an official website, you may well ask. We hope to fulfill several purposes with it. First, recruitment. The site will present our club to the world and say, "Come join us; or at the very least, subscribe to the 3D News and *pretend* you're joining us."

Second, communication. The site will include the most current and up-to-the-minute information on club meetings, special competitions, and so forth.

And third, interactivity. The site includes such things as a "community bulletin board" where anyone may post comments or advertisements, in case they can't wait until the Fall Auction to sell that odd piece of stereo equipment. There's also a "free for all" links page where anyone may post linking information to take you to other 3D related websites throughout the world. There's even a place where you can click with your mouse button and find out exactly how long it is until the next 3D Movie Competition (and we *do* mean *exactly*!) And don't miss the gallery of stereo pairs from classic 3D movies of the past.

Although it's still growing, the SCSC site is up and operational. If you're a "web surfer" check it out at <http://home.earthlink.net/~campfire>. See you there soon!

Movie Competition

The World's First Movie Competition is History

by Lawrence Kaufman

The First Ever 3D Movie/Video Competition was a great success. There were close to one hundred people attending the two day event. The big surprise was that more people attended the day of the judging, than the following day for the showing.

The competition was the brain-child of John Hart. John is the driving force behind the Movie Division. This special interest group has been meeting for almost fourteen years. Over the last few years John has been trying to come up with ideas to motivate the members to dust off their various movie/video cameras and produce a new 3D epic. The idea for the competition was an inspiration. I really don't know why someone hadn't thought of it before. The timing was perfect, with all the interest in LC shutter glasses, due to their use with computer games.

The Movie Division really had no idea what kind of response the competition would receive. There were several 3D films and videos that had been made over the years by the different members, so we knew there would be at least a few entries. The Movie Division only meets quarterly, so the rules began to be ironed out as much as a year before the competition. There was an initial mailing to NSA members who expressed an interest in 3D films. This list was really rather small and did not create a response. *Stereo World* ran the first of two mentions in their July/August 1996 issue (out in October), as did *The WideGauge Film and Video Monthly*, there was still very little response. The word started getting out on the internet and finally there seemed to be a little bit of an interest.

Things were looking up by the first of the year. Movie Division member Terrenz Sword had a website up for the competition. Toby D'Elia, Developer Relations Coordinator at StereoGraphics Corporation, who publishes *3Dview*, a developer newsletter for StereoGraphics® distributed to over 750 developers,

asked if they could spotlight SCSC and the 3D Movie Competition. The March issue was mailed the week before the Movie Competition and it featured that spotlight on our club. Several individuals contacted the Movie Division expressing an interest in the Competition and 3D movie making in general. Several others were disappointed that they would not have enough time to complete a film for entry. With this fact in mind, the Movie Division is already hard at work planning *The Second Annual SCSC 3D Movie/Video Competition*. More about that later.

The news had gotten out and there were at least a dozen confirmed entries on the way. After the February 28th deadline for entering, I was surprised to find several additional videos among the received entries. There was a total of twenty entries, perhaps five hours worth of stereoscopic viewing. All the entries were fabulous! I did not envy the judges at all, I knew they would have a very hard time picking the winners. Luckily, we had three excellent judges. I would like to thank Stephen Hines, Bill Warren and David Starkman one more time for their time and the very professional job they accomplished. Prizes did not seem to be a problem, while we were busy getting the word out about the competition, we were able to land a lot of very nice prizes. Not to mention the use of a very nice projector.

VRex had sent their VR2000 3D Stereoscopic Projector (\$8,000) for the club to test. This was the video projector that was shown at the February SCSC meeting. VRex had promised the fantastic VR2020 High Brightness 3D Stereoscopic Projector (\$12,000) for showing the Competition's field-sequential videotape entries (the kind you ordinarily have to view with LC Shutter glasses) at the actual competition. These are in high demand and limited supply, so it arrived the day before the competition, not giving us any time to

test it out. The projector takes any NTSC S-VHS, VHS, or computer RGB input and projects it onto a screen. If the input is field-sequential stereo, the projector converts it to a brilliant, sharp image that has *no flicker* and can be shown on an aluminum-surfaced screen for viewing with ordinary 45/45 polarized spectacles! We were lucky indeed to still have it in our possession to bring it to the March SCSC meeting.

The magic that makes this possible is VRex's micro-polarizers, which are applied internally to each raster line, thereby making the left and right views capable of being displayed nearly simultaneously rather than having to interrupt one image in order to display the other. Other parts of the circuitry convert the input alternating images to a continuous display. As I explained at the February SCSC meeting, VRex, is able to perform this feat by sprinkling pixie dust over the otherwise normal-looking video projector.

Len Cardillo, Product Manager from VRex flew out from New York for both days of the event. VRex is really interested in making quality 3D productions available to the home video audience and he was interested in seeing what kind of wonderful 3D imagery our stereo-cinematographers were putting on the screen. He was a great help with the initial mysteries of setting up and operating the projector, and his expertise was a big time-saver for Oliver Dean, who did an outstanding job of supervising the video and 16mm projection. As Oliver said, "Len showed us a lot of reduced temperature (aka cool!) features: An on-screen menu allows you to use a remote control for adjusting such things as input source, picture brightness, contrast, color tint, and color saturation, as well as changing the right/left stereo polarity, sound level, bass/treble, etc. There were several other sophisticated onscreen-controllable features that we didn't get a chance to explore.

"Fortunately, the sound level

could be changed by an external touchpad on the top of the projector, thereby making it unnecessary to interrupt the projected show for an onscreen display. We had a slight difficulty getting enough detail in the brilliantly illuminated light colored areas, but after some futzing with brightness, contrast, and color saturation we managed to get stunningly bright, brilliantly colored, sharp, flicker-free images with ghosting occurring only when the contrast was too great.

"Setup required rethinking our traditional ways of aligning a projector with the screen. Ordinarily, we try to put the projector across from the center of the screen or slightly above it, in order to minimize keystoneing and to try to keep the "hot spot" from being too low as viewed from the low sight lines of the audience. However, this projector is designed to be used from a low angle so that an audience can see over the top of it, and the projector has a huge, wide-angle lens that requires it to be located close to the screen. It automatically compensates, within certain limits, for the keystoneing, and the screen brightness appeared to be uniform when viewed from an adequate distance". The SCSC's 70-inch by 90-inch screen was filled with a truly brilliant image in the darkened room.

The Competition was able to start pretty much on schedule. Refreshments were supplied by Vons & Pavilions Markets, Larry Brown, myself and the Longley Way School popcorn machine.

Now a quick run-down of the entries... and the awards go to:

Pulfrich Video: Alan Williams for *Disneyland in Depth*. Two and a half minutes of everything that went that away at "The Happiest Place on Earth". Alan was awarded a 1983, near-mint, glasses attached *Jaws 3D*, Ambassador brand anaglyph poster. Alan, perhaps still dizzy from producing this *moving masterpiece* (as in screen movement to the right to create a stereo effect when viewed through Pulfrich glasses), suggested that a better prize for the Pulfrich category would be a Pulfrich poster. Alan, the Movie Division is working on that!

Owen (Wes) Western brought his Super-8mm projector up from San Diego and took the controls. I could not believe what a nice system Wes has. It was like a Rolls Royce of Super 8mm projectors.

Super 8mm/First Place: Owen (Wes) Western for *Weekend Panarama*. This was a very professionally done stereoscopic trip through a weekend in San Diego. It was a short seventeen minutes long and I didn't want it to end. My only question is ... where is the sequel? Wes was awarded the hardback book *3-D Movies*. The book was donated by Ray Zone. Wes, being a 3D movie buff, already has the book. But, he was thrilled because he and his wife Erin have two sons, Gregory and Gary. Wes can now leave each son a copy.

Second Place: Bill Shepard for *Nature Trail to Hell in 3D*. This was a very campy and funny five minute hike through the "Weird Al" Yankovic song *Nature Trail To Hell*, available on the 1984 "Weird Al" Yankovic In 3D compact disc. I didn't realize that Ro-man (star of *Robot Monster*) was still acting. Bill also won a *Jaws 3D* poster. Since the Movie Division is anxious to have Bill return to a meeting, we are taking very good care of your poster ... until the next Movie Division meeting.

16mm/First Place: Alan Williams for *3D Zombies From Outer Space*. This eleven minute film was so well received the second day that it was screened a second time in the alcove. Since we had two 3D video projectors, on the second day, we had the VR2000 set up in an alcove and used it to show video clips during the intermissions. Larry Brown (again) pointed out that we did not discover what happens to the zombiefied family (played so well by the Hooper family). Alan, Larry and I are both going to have trouble sleeping until we find out. We fear the worst is going to happen, yes ... *3D Zombies from Space II*. Alan received the historical 3D reprint books "Stereoscopic Phenomena of Light and Sound" by Theodore Brown and "The Stereoscope and Stereoscopic Photography" by F. Drouin donated by Reel 3D Enterprises, Inc. as his prize.

Second Place: John Hart and Jack Keidatz for *The End*. John and Jack not being ones to put an important project off until the last minute. Began production on their major 3D 16mm epic in late February. This only required them to give up a few luxuries, such as sleep. They worked around the clock filming, editing and finishing their award winning thirteen minute film. It included a split-screen scene where Jack is talking to another character, played by Jack. I could not believe how well done it turned out. They were awarded a stack of 3D comics donated by Ray Zone.

Alternate-Field Video/First Place: VRex for *Concerto in 3D*. This is the same four minute, computer animated short shown at the February SCSC meeting. This film was wonderfully produced for VRex by Animusic. Animusic takes a unique approach to animation by simultaneously composing the music and the visuals. Since both sound and graphics are designed in parallel by the same creative minds, there is a high degree of artistic correlation between the two. This is a true masterpiece. VRex was awarded a PC 3D TV system donated by 3D TV Corporation. Len Cardillo accepted the prize and then donated the copy of their video to the club. To order your own copy, contact VRex at (888)VR Surfer.

Second Place (tie): Al Razutis for *Virtual Flesh*. Twelve minutes of nude female and male figures occupying a womb-like field of light, shadow and form, with each movement, gesture, thrusting out towards the viewer. The projection surface became elastic and sculpture-like. The female/male figures appeared as forms in an ever changing sculptural construction which made *real* a kinaesthetic physiology of erotic forms. I might need to screen this one a few more times to discover the artistic splendor. Al received a pair of VR Surfer™ wireless 3D eyewear donated by VRex.

Second Place (tie): Al Razutis for *Virtual Imaging*. This 36 minute videotape was rich in imagery, complexity and strange juxtapositions of stereoscopic 3D space. Its content engaged aspects of the history of

stereoscopy, the technology and art of holography. The videomaker, as narrator, provided an introductory survey of three-dimensional imaging technologies for both the artistic and technically-minded viewer. Al was also awarded a pair of VR Surfer™ wireless 3D eyewear donated by VRex for this entry.

Fourth Place (tie): Oliver Dean and Irving Frelgreeble for *The Cultural Afternoon*. Oliver (and Irving) had the room rolling on the floor with this very professionally produced (non)visit to the Dorothy Chandler Pavilion. This five minute video was shown at the March SCSC meeting. The titles were full of humor and extremely well done. Irving was awarded (sorry Oliver) a 3D Theatre donated by 3D TV Corporation.

Fourth Place (tie): Stereomedia Productions for *Clean Water for Korea*. Stereomedia is a Burbank company, which for the last decade has been developing stereo 3D hardware and software. This nine minute video was produced for the Republic of South Korea's Government visitors center. This had a very nice music track and a little narration (I need to brush up on my Korean). It was very beautiful and a joy to watch. Stereomedia is justifiably proud of this entry. Jim Krisvoy, from Stereomedia attended both days and excepted the SimulEyes glasses donated by StereoGraphics Corporation.

Sixth Place: Al Razutis for *Meditations*. This ten minute 3-dimensional stereoscopic videotape was composed as a allegorical journey via images to an "island"—a time and a place at "the edge of 'Euclid's two-dimensional sea". It utilized unique stereoscopic processes and videography to render a series of scenes in 3-dimensional depth: progressing from subtle to exaggerated 3D views. Within a framework of meditation on land and seascape, on presence and absence of viewing subject, the tape took us on a perceptual journey through the simple wonders of space and time. Al received a pair of SimulEyes donated by StereoGraphics Corporation.

Seventh Place: Ray Hannisian for *Hot Air Ballooning in the Colorado Rockies*. Ray produced this twenty

minutes with his "home mortgage" stereo-video camera. An aerial view of the Roaring Fork Valley near Snowmass, Colorado, including: A "point of view" balloon flight, and the "Snowmass (Aspen) Balloon Festival". Also included was a preview of "Skiing at Aspen Highlands". Ray received a pair of 3D SPEX donated by NuVision Technologies, Inc. The Movie Division is very grateful to Ray, who now works for VRex. Ray was the driving force, pushing VRex to donate the use of the fabulous VR2020 projector, the prize donations and having at least one representative at the Competition. Thanks Ray, I hope to see you at next year's competition.

Eighth Place (tie): Al Razutis for *Dean Fogal: Corporeal Art*. Twelve minute stereographic video documentation and interpretation of two "corporeal mime" performances by Dean Fogal. Mr. Fogal is an accomplished mime artist and teacher, who studied corporeal mime with Etienne Decroux and Marcel Marceau in Paris. This is part of an ongoing collaboration in 3D video between performer and videographer. Al was awarded a pair of 3D SPEX donated by NuVision Technologies, Inc. Al's unique and award-winning tapes are for sale as collector's items and teaching tools for art, stereoscopic and holographic topics. They range from \$200 - \$500 Rentals are significantly lower. Canadian distributors are V-Tape, Toronto, Canada (416)351-1317, email: video@astral.magic.ca and Video Pool, Winnipeg, Canada (204)949-9134. Al is working on making his tapes available in the United States at reasonable prices. He can be reached at Visual Alchemy, Box 106, Saturna Island, British Columbia, Canada VON 2Y0; email: al_razutis@gulfnet.pinc.com/

Eighth Place (tie): Ray Hannisian for *Travels in Guatemala*. A 20 minute, full color stereoscopic 3D video featuring: *Market Day in Chichicastenango*, *A Ceremonial Procession*, *The Buses of Guatemala*, *A Family of Weavers in Momostenango* and *The Mayan Ruins of Tikal*. Ray received a pair of CyberShades 3D donated by MegageM Digital Media. Ray's

videos are available at \$19.95 each plus shipping and handling from VRex at (888)VR Surfer.

Honorable Mention: John Williamson for *Out The Window 3D*. Almost 27 minutes in length, it is the longest stereoscopic 3D computer animated video ever created. It was a collection of state of the art computer animation, set to a professional music score, in the same vein as the popular "Mind's Eye" series. It was created on 2 IBM PCs, including all sound, music, editing and composition. Approximately 82,000 individual frames were rendered to create the video. At the end we were treated to previews of coming attractions *Washington State in 3D* (NSA convention?) and *Mech. Battle*. John was awarded a stack of Ray Zone 3D comics. Copies of this video are available for \$29.95 plus shipping and handling from: John Williamson, Legba Studios, 9811 Ravenna Ave. NE, Seattle, WA 98115 (206)524-5968, email: johnw8446@aol.com

Honorable Mention: Jesse Northcutt for *Journey to Natural Bridge*. This was a gorgeous half hour trip up to the "naturally formed bridge" in Kentucky. The steadicam work in this video was amazing. Jesse was awarded a stack of Ray Zone 3D comics.

Honorable Mention: Stereomedia for *Cirque de Soleil*. This very short, just over four minute video was a professionally produced theatrical performance of this fabulous act. Stereomedia was awarded a stack of Ray Zone 3D comics.

Honorable Mention: Stereomedia for *World Tour—Peter Gabriel*. This video was almost seven minutes and included some great effects. This video was originally produced for Secret World, Ltd. in England. It made me really wish I could see some of the other 3D work Stereomedia has produced for other companies. They also received a stack of Ray Zone 3D comics for this entry.

Honorable Mention: Marvin Josephson for *A Day in the Life of Curly*. This was one of my favorite entries. Once the secret feline-only soundtrack is turned on, we are treated to a day in the life of Curly Josephson. Weighing in at eighteen

pounds, Curly is a cat who has adopted Marvin as his owner. The video has been edited down to thirty minutes by including only those minutes in the day when Curly is actually awake. This entry, besides the cat jokes (which should be loved equally as much by cat lovers and those who are cat-loving challenged), also includes several 3D jokes. Curly was awarded (accepted by Marvin) a stack of Ray Zone 3D comics.

Honorable Mention: Ray Zone for *Main Street Electrical Parade*. Ray had treated the Movie Division to this "next-best-thing to being there" visit to the now departed electrical parade at one of our meetings last year. I could watch this video over and over again, but then, I like *It's a Small World* also. This thirty minute video let us watch the parade from start to finish. Ray received a stack of Ray Zone 3D Comics, which he re-donated to the Movie Division.

I would like to give Ray Zone a *great big* "Thank You" for the support he gave the Movie Competition. Thanks to Ray we had a prize for every entry! Ray not only donated numerous items, he contacted others and solicited their support. Ray also helped get the word out. Ray's marvelous comics and catalog can be ordered from: The 3-D Zone, P.O. Box 741159, L.A., CA 90004; (213)662-3831.

One last tip of my hat to the other corporate sponsors, who were all so very generous. Thank you for your support. Of course, the Movie Division hopes we can knock on your

door again next year and again with our outstretched arms, receive the same hospitality we received this for this year's competition. We wish you a prosperous year, for we know that only through the support of the 3D community will you grow.

- © **Reel 3-D Enterprises, Inc**, the world's largest mail order selection of new 3D supplies (their 20th year). Their catalog is available from: P.O. Box 2368, Culver City, CA 90231; (310)837-2368.
- © **VRex, Inc**, "The world leader in 3D stereoscopic imaging", 85 Executive Blvd, Elmsford, NY 10523; (888)VR Surfer.
- © **3-D TV Corporation**, 1863 Pioneer Pkwy. E. #303, Springfield, OR 97477; (541)988-9634.
- © **NuVision Technologies, Inc**, 1815 NW 169th Place, Building 3060, Beaverton, Oregon 97006; (503)614-9000.
- © **StereoGraphics Corporation**, 2171 East Francisco Boulevard, San Rafael, CA94901; (415)459-4500.
- © **MegageM Digital Media**, 1903 Adria Street, Santa Maria, CA 93454-1011; (805)349-1104

In addition to the copy of *Concerto in 3D* donated by VRex, the Movie Division received from SCSC out-of-state member Ron Labbe a 60 minute video entitled *A Visit with Paul Wing at Home with Bob Brackett*. This video shows a lot of treasures from Paul Wing's collection of stereo viewers. Paul, who received

one of the first lifetime achievement awards from the Stereoscopic Society last December, just published his book, *Stereoscopes—The First One Hundred Years* (available from Reel 3D Enterprises, Inc.). The second half of the video takes place in Bob Brackett's basement workshop, where we are treated to Bob explaining how he made his brilliant *Brackett Dissolver* slide projector. After the Movie Division is finished with these videos, they will be added to the SCSC library, for all the members to enjoy.

The Movie Division is planning "The Second Annual SCSC 3D Movie/Video Competition" to be held on June 6th, 1998. We would welcome any ideas that you might have to help make it a success. This will be a major topic at our next Movie Division meeting, which will be held on June 7th at the Longley Way School. Look for these changes: only a one day event, only one entry per individual per format and *titles* will not be a judging criterion (this cost too many fine videos points). Any other ideas, we would love to hear from you. Contact us at: 3D Movie/Video Division, SCSC c/o Longley Way School, 2601 Longley Way, Arcadia, CA 91007. John Hart at (818) 447-8152 or FAX to (818) 574-3812, email: MOVIES3D@aol.com or Lawrence Kaufman at (909)736-8918, email: kaufman@microsys.net.

Oliver Dean contributed to this article.

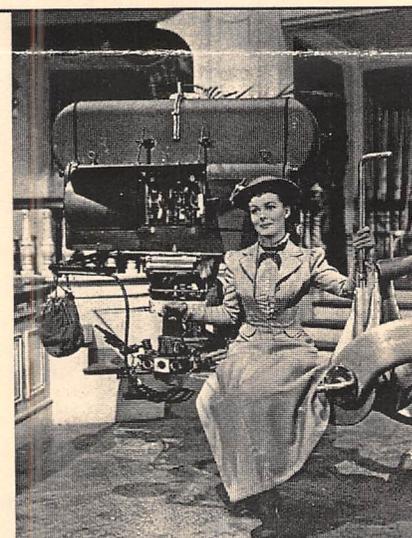
3D Firsts—Continued from page 3 premiered at the Paramount Theater, New York, with 25 speakers, the *Christian Science Monitor* was moved to deplore the "cacophony of sound hurtling relentlessly at one from all directions". Andre de Toth, director of the movie, may have been able to hear the cacophony, but was unable to see the 3D effect, as he only had one eye.

During the 3D boom that began with the low-budget *Bwana Devil* (US '52), over 5,000 theaters in the US were equipped to show 3D movies, but the fad was shortlived. 3D production figures were: 1952—1; 1953—27; 1954—16; 1955—1. In addition there were 3D movies produced in Japan, Britain, Mexico,

Germany and Hong Kong, but many of these (as well as some of the US productions) were released flat.

Sporadic production resumed in 1960 with the **first Cinemascope 3D movie**, *September Storm* (US '60), since when there have been 54 further three-dimensional films.

This quick overview of the "firsts" of 3D movie history was published in the 1993 edition of the Guinness Book of World Records. For those interested in a more leisurely journey through the world of 3D movies, we heartily recommend "3D Movies: A History and Filmography of Stereoscopic Cinema," a book by R.M. Hayes, which is available through Reel-3D Enterprises.



House of Wax made 3D history.



3D NEWS

From the Stereo Club of Southern California

AFFILIATED WITH THE PHOTOGRAPHIC SOCIETY OF AMERICA AND THE INTERNATIONAL STEREOSCOPIC UNION

VOLUME XLI #11

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President

Mitchell Walker H:(310) 459-1030
15480 Antioch, #302 O:(818) 977-7241
Pacific Palisades 90272

Vice President

Oliver Dean (310) 635-2400
19009 Laurel Park Road #174
Dominguez Hills 90220

Secretary

James Comstock (714) 535-5067

Treasurer

David Kuntz (310) 377-5393
28409 Quailhill Dr. FAX: (310) 377-4362
Rancho Palos Verdes, CA 90275

Banquets/Social

Chuck/Dorothy Bernhardt (818) 845-1498

Competitions

Mike McKinney (310) 643-6366

Equipment

Larry Brown (818) 968-2308

House Director

Chris Olson H:(818) 225-1940

Librarian

Susan Pinsky (310) 837-2368

Membership

Dalia Miller (415) 924-3356

Hospitality

Ray & Dona Mathewson (805) 488-9233

Outings

Lincoln Kamm (805) 984-1975

Programs

Mitchell Walker H:(310) 459-1030
O:(818) 553-5789

Workshops

Oliver Dean (310) 635-2400

Movie Division

John Hart (818) 447-8152

3D News Staff

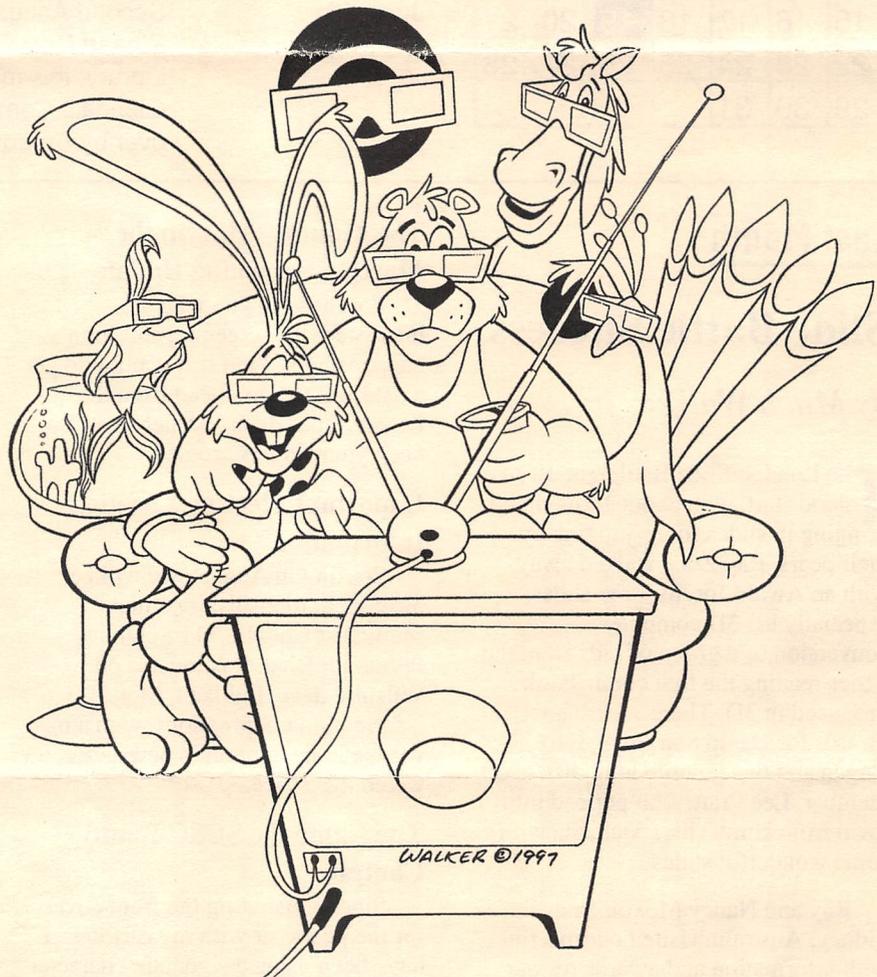
Labels and Subscriptions

David Kuntz (310) 377-5393

Editor

Marvin Jones (818) 891-1197
P.O. Box 44487 FAX: (818) 893-9605
Panorama City, CA 91412
E-mail: campfire@compuserve.com

Mitch's Sketchbook



May is 3D TV Sweeps Month!

The Stereo Club of Southern California was founded in 1955 to promote the art, enjoyment and science of stereo photography. Meetings, which normally include 3D slide projection, are held monthly. Visitors are always welcome. Annual dues are \$30/single or \$40/dual (send to the Membership Director). The *3D News*, with a total circulation of about 250 copies, is sent monthly to all members. Annual subscription for those not wishing to participate in Club activities is \$20, and foreign subscriptions are \$25 (send to the Treasurer). Everyone is encouraged to submit stereo-related news items, articles, art work or photo tips for the *3D News*—deadline is the last day of the month (send to the Editor).

May						
S	M	T	W	T	F	S
				1	2	3
4	5	6	7	8	9	10
11	12	13	14	15	16	17
18	19	20	21	22	23	24
25	26	27	28	29	30	31

June						
S	M	T	W	T	F	S
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30	31				

Calendar of Events

May 15

Fifth and last Club Competition, plus several demonstrations and mini-workshops: Stereo Window Demonstration by David Starkman, Table-Top Demonstration, and a third demonstration or a slide program by Murray Lank. Meeting held at the Brand Library, 7:30pm.

June 7

Movie Division meeting at Longley Way School, 2601 Longley Way, Arcadia. Meeting begins at 7:30pm. Members plan to gloat on the success of the Movie Competition, discuss film/video 3D, and view 3D videos.

June 19

Second Annual View-Master Sequence Exhibition. **Please Note:** Due to the unavailability of the Brand Library, this month's meeting will be held at the Glendale Central Library, 222 E. Harvard Street, over by Broadway and Colorado.

Last Month

Slide Battle Success

by Mitch Walker

The London Slide Battle got off to a good start, with about 14 members bringing in slides for re-judging by their peers. Ray Zone walked away with an Award for his three slides, especially his 3D computer conversion of a group of kids from the fifties reading the first comic book produced in 3D. There were also awards for David Starkman, Earl Cogan and our favorite long distance member, Lee Pratt, who popped into town from Huntsville, Alabama with some wonderful slides.

Ray and Nancy Moxon from Sidney, Australia visited our meeting with information and awards for our members who won medals and trophies in the Southern Cross International Exhibition of Stereo Photography for 1997. Our own Dan Gilvezan and Robert Bloomberg won top honors with their entries. Ray and Nancy really enjoyed the London Slide Battle, and took some of our blank score sheets to try it at one of their future meetings. Let's hope they have better luck understanding them than any of us did!

The Monthly Marvin the Martian Screening Update

For those of you who are interested, the screening still hasn't happened yet. I am still waiting to get a date and the go-ahead from the Powers That Be at Warner Bros. So keep your fingers crossed.

Important Meeting Location Information

Starting in August, we will be meeting at the Wilshire United Methodist Church, 711 South Plymouth Blvd. It is located on Wilshire near Highland. More information on directions, with a map will be in next month's newsletter. So watch this space.

The Name the SCSC Bunny Contest

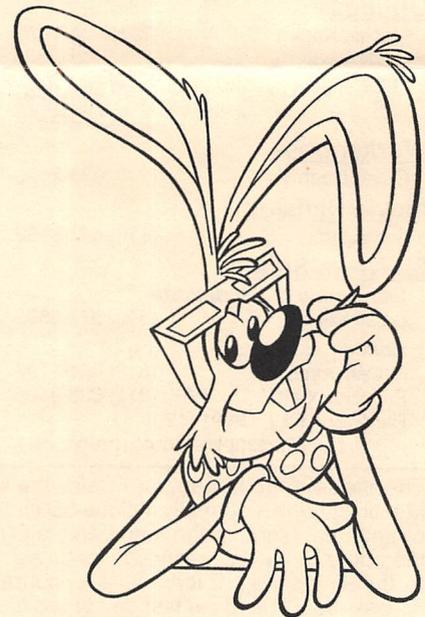
Since illustrating the front covers for the past year with my cartoons, I have been using a signature character which I hope everyone has come to know and love. Well, this poor nameless rabbit needs to be distinguished with a moniker. So I am throwing myself open to the membership to come up with an original name for my character. I am looking for something unique and different from all the other rabbit-sounding names out there.

The prize will be a hand-painted in color, signed and framed cel of one of

the cartoon illustrations from a past issue of the 3D News. So if you can think of something, put it on a postcard or a letter with your name address and telephone number and send it to:

Mitchell Walker
Name the Rabbit Contest
P.O. Box 8834
Universal City, CA 91608

Sorry, no phone entries please. And be original—"Roger", "Bugs", "Peter", any character used by Hanna-Barbera, or even "Mitch" will not do! Use your imagination and come up with a winner. The Bunny will be so happy!



March Competition

Just Desserts!

by Mike McKinney

Abe Perlstein is creatively perfecting his trademark stereo nudes evidenced by bringing home two first place awards in the Non-Conventional category. Abe finished off his main course awards with two Honorable Mentions, including a photograph of a high calorie dessert piece called "Chocolate Sundae Girl"

Earl Colgan, never to leave for home empty handed, grabbed a fist of ribbons. Earl swiped two first place awards in the Non-Conventional category; one for a familiar lichen portrait and the other for a unique taste treat entitled "Saint Patrick Doughnut". (At this point in the competition one of the judges uttered, or uddered, "Got milk"?) Earl then filled his other fist with two HMs for photographs from his extensive Monument Valley collection.

In the B-Group Standard, **Earl Mathewson** took home an award for a human interest photo of a man and a boy on a rail trolley. He also took an HM for a mammal interest photo (could be a new category) of a seal beneath a waterfall. Well done!

Kathy Day, a relative newcomer to the Club took home a HM in B-Group Standard for a creative photograph of a pool of water reflecting the clouds overhead. This was Kathy's first competition without winning a first place and I sense she will be coming to the next event loaded for bear.

In A-Group Standard I took home two first place awards for photographs taken in the Chiricahua National Monument in S/E Arizona. I also received a HM for a photo taken of Cholla cactus using Tungsten film. Tungsten film shot in daylight renders a blue cast, lending a sort of aquatic look to an otherwise desert landscape. I was surprised I did so well without a sugar coated subject to tempt the judges.

The competition could not have happened without our judges for the evening. Hungry and drooling by the end of the competition, they were,

David Kuntz, **David Thompson**, and first time judge **Gary Schwartz**. In my opinion the judges performed fairly and generously and I thank them for their contribution to the Club. Our own Club President, **Mitch Walker**, performed double duty by presiding over the meeting and running the projectors. **Chris Olson** also helped with the slide sorting. Thank you all.

There is one more competition for the club year and your last opportunity to enter make-up slides. I encourage all of you to participate and help create a grand finale. Your creativity is what makes our club unique and helps us all grow in our art.

• *Be There!*

Mike

A Group Standard

	March	Cum
Mike McKinney	70	265
A: Chollas in Blue		
A: Lichen Painted Pillars		
HM: Chiricahua Light Dance		
Abe Perlstein	65	254
HM: Chocolate Sundae Girl		
HM: California Plaza Fountains		
Earl Colgan	64	249
HM: Moccasin Arch		
HM: Red Soil, White Goats, Blue Sky		
Chris Olson	60	240
Lincoln Kamm	59	239
Chuck Bernhardt	-	183
Dorr Kimball	59	172
Oliver Dean	-	124

B Group Standard

	March	Cum
Ray Mathewson	63	245
A: Side Car		
HM: Seal Falls		
Dona Mathewson	57	228
Kathy Day	61	193
HM: Reflected Cloud		
Neil Boissonault	-	169
Mark Kernes	-	56
Lyle Frost	-	56

A Group Non-Conventional

	March	Cum
Earl Colgan	67	272
A: Colorful Lichen		
A: Saint Patrick Doughnut		
Abe Perlstein	67	259
A: Circle X Maiden		
A: Nude on the Rocks		
Dorr Kimball	63	190
Lincoln Kamm	58	178
Dan Gilvezan	-	148
Mitch Walker	-	122
Mike McKinney	-	116
Marvin Josephson	-	73
Tony Alderson	-	72
Ray Zone	-	64

3D Collector

Missed 3D Opportunities

by Lawrence Kaufman

I don't believe we will be seeing any more 3D films being made by Hollywood. Even though IMAX seems to be doing very well with 3D these days, regular movie houses which can show 3D seem to be fewer and fewer.

Last year, the film *Run for Cover* opened in 3D in New York. The film was for the most part a grade B film that did poorly at the box office. I only know of one theater it played in before it slipped back into obscurity. Rumor has it that it will soon be available on video from VRex.

In Los Angeles, In 1990 we were treated to 3D films at the Vagabond Theatre. Chris Condon, who developed the StereoVision® lens and made a host of 3D films including *The Stewardesses* acquired the theater. Chris has a lot of 3D connections and ran only 3D films for awhile. We enjoyed special guests, such as André de Toth, the director of *House of Wax* and Vincent Price. We were able to see the late Arch Oboler's own print of *Bwana Devil*. Paramount Pictures loaned the use of their twin print of *Money From Home* starring Martin and Lewis. The print, I have heard was run off so Jerry Lewis could view it in 3D. It was in great shape, even though recently I have heard that they are not keeping the condition up. The theater ran west coast premieres of numerous 3D movies, including *Rottweiler*, *Tales of the 3rd Dimension*, *Hot Heir*, *Tiger Man* and *Chain Gang*. The New StereoVision® Vagabond Theatre even featured the World Premiere of *Hyperspace* starring Chris Elliot and Paula Poundstone.

Due to the location of the theater, the fact that mostly the same films were being rerun or whatever reason, after a few months the Vagabond Theatre became a revival theater that sometimes ran 3D films. This didn't work for them either and the Vagabond was converted to a travel
Continued on page 4

Continued from page 3
agency office.

Last year Warner Brothers opened their twin 70mm *Marvin the Martian in the 3rd Dimension* at their amusement park in Germany. When they rebuilt their Warner Brothers store in New York they added an extra floor for a 3D theater and now run the 12-minute cartoon there. To be considered for Academy Award nomination, they decided to run the cartoon for six showings in Los Angeles. Warners has a 35mm twin print of the cartoon at their studio. But the studio ran into a little problem. They could not find a theater that could run the film. What do you need? Only a silver screen and two projectors that can be interlocked. Luckily, Warners found a theater with a silver screen, that would also let them cut a hole in the projection room. They brought in an additional projector for the three days of screenings. Unfortunately, after all that, the cartoon wasn't nominated for an Academy Award!

Now Los Angeles can be proud of the fact that they have a Cinerama theater that has never played a three strip Cinerama movie and they don't have a theater capable of screening a twin strip 3D movie! The 3D films that were made in the 1980s of course, were on a single strip and only require a silver screen and a projection lens attachment.

News came from Chicago of a 3D film festival. A friend from Chicago checked this out and sent me the Music Box flyer. Here were the details:

Their Hitchcock festival ended (and their 3D started) with *Dial M for Murder* on March 29th & 30th. *Phantom of the Rue Morgue* played April 5th & 6th. *The Charge at Feather River* played April 12th & 13th. On the 19th & the 20th *The Mad Magician* played with Bugs Bunny in *Lumberjack Rabbit*. *House of Wax* played April 26th, 27th, May 3rd & 4th. All these films were at 11:30 am. *House of Wax* also played midnight shows on April 25th, 26th, May 2nd & 3rd. They also showed anaglyph prints of *Heavy Equipment* and *M 3-D* at midnight shows.

To make it more enticing, this is what the flyer said: "Last chance to

see vintage 3D film projected on a silver screen from two synchronized projectors. True 3D as it was designed! The same processes used by Disney Studios and in IMAX 3D presentations." It is true, this will be the last showing of 3D films at the Music Box. Good news for them, they are getting new "Springs Foam Upholstery" seats in both theaters and a new screen and new JBL speakers in theater #1. So no more silver screen and no more 3D films, more bad news for 3D movie fans.

Shrunk Ourselves is a top renter and a top sell-through video release and will make Disney a lot of money, but I can dream, can't I?

I hate to see any 3D shut down, but, it was past due for Disneyland! *Captain EO* opened on September 19, 1986. When I revisited it last fall, one of the prints at Disneyland was in terrible shape (shouldn't both the left and right print have been in the same shape?). Do you remember the big gala opening party Disney staged? The party was part of an hour-long



3 DIMENSION

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You Are There
IN THE GREATEST 3-D EXCITEMENT OF ALL!

THE CHARGE AT FEATHER RIVER

starring
GUY MADISON • FRANK LOVEJOY

HELEN WESTCOTT • VERA MILES • DICK WESSON

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Perhaps these reasons are why the 3D films I had hoped to see were not made in 3D. I want to know why Disney did not make *D3: The Mighty Ducks 3* in 3D! I think *D3 3D* would have looked neat on the theater marquee. Why, after making a 3D amusement park sequel to the *Honey, I...* franchise, didn't Disney make a theatrical 3D release? Instead they chose to make a 75 minute direct-to-video release. *Honey, We*

TV special, "Disney's *Captain EO* Grand Opening". They had a galaxy of stars present, including O.J. Simpson and 3D movie star, Charles Bronson.

"Disneyland shut down their *Captain EO* 3D theater attraction last Sunday, and plan to renovate the theater as part of their Tomorrowland renovation," is what the news said early Monday, April 7th. Finally, *Continued on page 5*

Continued from page 4

Honey, I Shrank the Audience will be coming to Disneyland next spring after playing at Epcot for three years. The 3D movie fans on the West Coast are ready for the change! But, from what I've heard, the Florida print of *Honey* has seen better days. Hopefully Disney can get us a nice new print and take care of it. Maybe since Disneyland has raised their admission price to \$36.00, they will be able to keep their prints in better shape!

Hopefully, Universal Studios Hollywood will be bringing *Terminator 2 3D* to the west coast by the summer of 1998, to compete against Disneyland's 3D attraction. *T2 3D* opened in Florida in the summer of 1996. When I first heard that director James Cameron was making this film, I had hoped that it would lead to a new theatrical 3D film. But when you consider the following, it doesn't look very likely: Cameron made *The Terminator* for under \$7 million in 1984. He produced *Terminator 2: Judgement Day* in 1991 for over \$100 million. It cost more than \$60 million to make the 12-minute *T2 3D*. His latest film, *Titanic*, hasn't sunk but is treading water. The film, which reportedly cost an estimated \$200 million, probably won't make its scheduled release date of July 2 despite round-the-clock work to finish its computer-generated effects. There's talk that the movie might be held back for a Thanksgiving release.

In the August 1996 *3D News* there was a story about The New Neon Movies' plea for letters, so they could show Cinerama films before the planned closure to convert the theater into two screens. The Cinerama screenings were so successful, the closure was delayed until the spring of 1997. Now the word is they are extending the Cinerama shows indefinitely. They now feature three of the Cinerama films, and have visited the Library of Congress to ascertain the condition of their Cinerama collection. The Neon Movies wants to be "America's Cinerama Museum" which would be great if they pull it off. I hope it works out for them.

But, they will have competition. Last fall, Cinematec released

information on their large format theme park planned to open in Orlando, Florida in the year 2000. They will have a brand new Cinerama theater just outside their gate and we just might see some brand new Cinerama films being produced.

On September 26th, 1996, Alex Kotzky, the co-creator of the comic strip, *Apartment 3-G*, passed away from kidney disease. I was never interested in this drawn-out story in this well-drawn apartment. But, I had always hoped we could visit down the hall and see what was going on in Apartment 3-D. I guess I'll never know.

Pat Brady's newspaper comic strip, *Rose is Rose*, on the other hand, has been featuring strips about anaglyph 3D comic books. Several of these strips are collected in *She's A Momma, Not a Movie Star: A Rose is Rose Collection*. It was published on April 1st, 1996 by Andrews and McNell at \$9.95. The comic strip features the antics of the Gumbo family. In the strips involving the 3D comic books, son Pasquale fantasizes that he is actually inside the comic books. The six previous *Rose is Rose* collections are hard to find.

Last fall, Universal's made-for-cable horror film genre offering, *It Came From Outer Space II* went directly to video release, after its debut on the Science Fiction Channel. It was a sequel/remake of the great 3D film. Too bad it couldn't have been made in 3D. Wouldn't it be great to see them both on a double bill? Of course, Universal is infamous for releasing the original in its anaglyph version. Things like this have helped put an end to 3D theatrical films.

After the great response Paramount Home Video had to its 3D cover of *The Phantom*, they are going to release *Star Trek: First Contact* on May 20th, in a lenticular package. They hope to draw more attention to the new release by the use of the 3D lenticular design on the packaging. Since the rush of holiday video releases with lenticular boxes, A-Pix Entertainment did release *Werewolf* on February 11th. It was direct to video and featured Limited Edition Morph-Art™. I still have to agree with *Video Store* magazine, which

suggested the Pamela Anderson video, *Barb Wire* should have been released in a 3D lenticular box!

This year, the creator of *Godzilla* passed away. There has been talk of a new big-budget *Godzilla* film being made. But, the *Godzilla* movie I would like to see was never made. It was titled *Godzilla, King of the Monsters, 3-D*. One of the top production designers and storyboard artists in Hollywood, William Stout worked on the project for about a year. With the help of Doug Wilder, who created *Johnny Quest* and Dave Stevens, who created *The Rocketeer*, they completed over 90% of the special effect storyboards for the film, before the preproduction work on the film was stopped. Unfortunately no demo effects 3D footage was ever shot.

Lawrence Kaufman can be reached at:
kaufman@microsys.net.



New Members

Welcome to These Recent Members

We'd like to take this opportunity to acknowledge the following new members, who have joined SCSC in the past few months:

John Williams
North Hollywood

Franklin Londin
Marina Del Rey

David G. Blake
Torrance

E.J. Hill
Miami, Florida

Our Grumpy Editor Discusses 3D TV

Networks Jump on the Sweeps Month 3D Bandwagon

by Marvin Jones

It's May, the month when the major television networks pull out all the stops and put on all of their wildest, most exciting and provocative programming designed to draw unusually large audiences, so that they can charge advertisers inflated prices the rest of the year for placing ads in programs that do not resemble those broadcast in May. Yeah, it's deceptive as hell and everyone knows it, but hey! that's show biz!

The *gimmick du jour* this time around is 3D. Two of the networks—NBC and ABC—are making a big deal out of 3D elements in some of their top-rated sitcoms. Unfortunately the whole campaign is likely to leave the public at large as confused about 3D (or as convinced that it is all some idiotic joke) as ever.

The first point of confusion is that each of the two networks is using totally different and incompatible technology. Thus the glasses used for one will be useless for the other—a point lost on most of the uninitiated that I've spoken to.

ABC is planning anaglyph segments in a number of programs to be broadcast over several days (which will probably have past by the time the *3D News* reaches you this month). Between May 6 and May 9, 3D segments will be included in *Home Improvement*, *Ellen*, *Drew Carey*, *Spin City*, *Family Matters*, *Step by Step*, *Sabrina* and *America's Funniest Home Videos*. All these segments will be kept extremely brief and isolated from the bulk of the story so they may be removed before the program re-runs or goes into syndication. Apparently *Roseanne* and *Grace Under Fire* could not be talked into joining the gimmick.

Anaglyph glasses will be available at Wendy's restaurants for the ABC shows. Normal anaglyph glasses are not good because the shows are produced using red/right configuration, unlike normal red/left anaglyph.

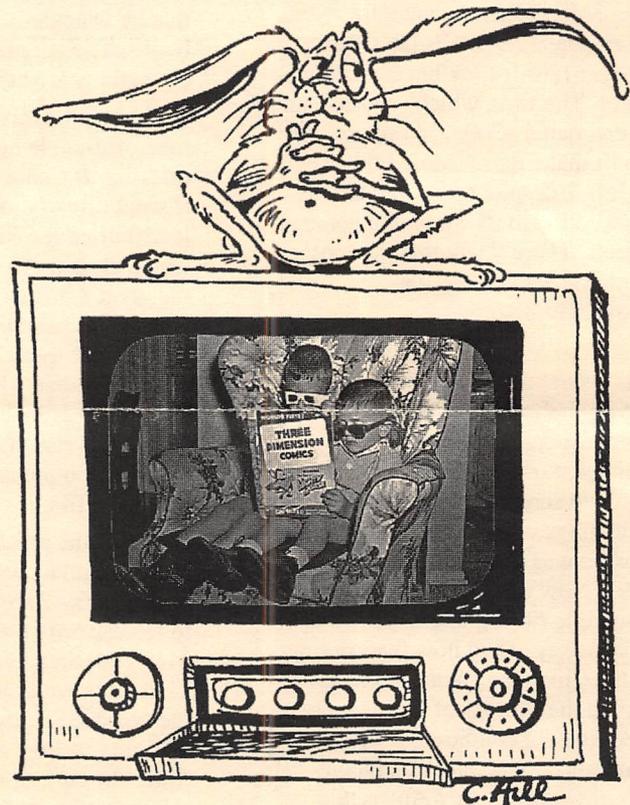
Before the dust will have even settled on ABC's efforts, NBC will weigh in with a 3D segment in their highly popular series *3rd Rock from the Sun* (scheduled May 18). Adding to the confusion over glasses, the show has made extensive use of images of red and blue glasses in their publicity, although the segment itself is actually shot using Pulfrich 3D, which of course uses glasses with one dark and one clear lens.

Since Pulfrich 3D is entirely compatible with normal broadcast standards and the scene won't have to be dropped from the syndication version of the show, a much longer sequence is planned—reportedly a 15-minute fantasy sequence (out of the one-hour program). Pulfrich glasses are available at Little Caesar's Pizza and in packs of Barq's Root Beer.

This sudden (and ultimately brief, we suspect)

interest in 3D programming by the networks is unlikely to do much to improve the public image of 3-dimensional photography. There is sure to be confusion over the conflicting glasses, especially with NBC using anaglyph glasses to hype their Pulfrich show. There's also the problem with anaglyph images broadcast over American-standard NTSC video, which never looks terribly good under the best of circumstances. And Pulfrich, although it can be impressive, also tires out an audience quickly with its reliance on a constantly moving camera for its effect. So even if audiences sort out the competing glasses, they will most certainly not be getting what may well be their first introduction to 3D under the best of all possible conditions!

Finally, there's the gimmick-ridden hype which all commercial 3D seems doomed to suffer. Even while they are using it to try and draw larger-than-normal audiences, the networks still seem to be dismissing 3D as that silly gimmick that those naive nitwits back in the '50s loved before we all came to our senses and learned what good entertainment really was all about.



NOTE: Lest there be any confusion, our rabbit ears (above) are in no way related to Mitchell Walker's currently nameless bunny character.



3D NEWS

From the Stereo Club of Southern California

AFFILIATED WITH THE PHOTOGRAPHIC SOCIETY OF AMERICA AND THE INTERNATIONAL STEREOSCOPIC UNION

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President

Mitchell Walker H : (310) 459-1030
15480 Antioch, #302 O : (818) 977-7241
Pacific Palisades 90272

Vice President

Oliver Dean (310) 635-2400
19009 Laurel Park Road #174
Dominguez Hills 90220

Secretary

James Comstock (714) 535-5067

Treasurer

David Kuntz (310) 377-5393
28409 Quailhill Dr. FAX: (310) 377-4362
Rancho Palos Verdes, CA 90275

Banquets/Social

Chuck/Dorothy Bernhardt (818) 845-1498

Competitions

Mike McKinney (310) 546-1076

Equipment

Larry Brown 818)968-2308

House Director

Chris Olson H : (818) 225-1940

Librarian

Susan Pinsky (310) 837-2368

Membership

Dalia Miller (415) 924-3356

Hospitality

Ray & Dona Mathewson (805) 488-9233

Outings

Lincoln Kamm (805) 984-1975

Programs

Mitchell Walker H : (310) 459-1030
O : (818) 553-5789

Workshops

Oliver Dean (310) 635-2400

Movie Division

John Hart (818) 447-8152

3D News Staff

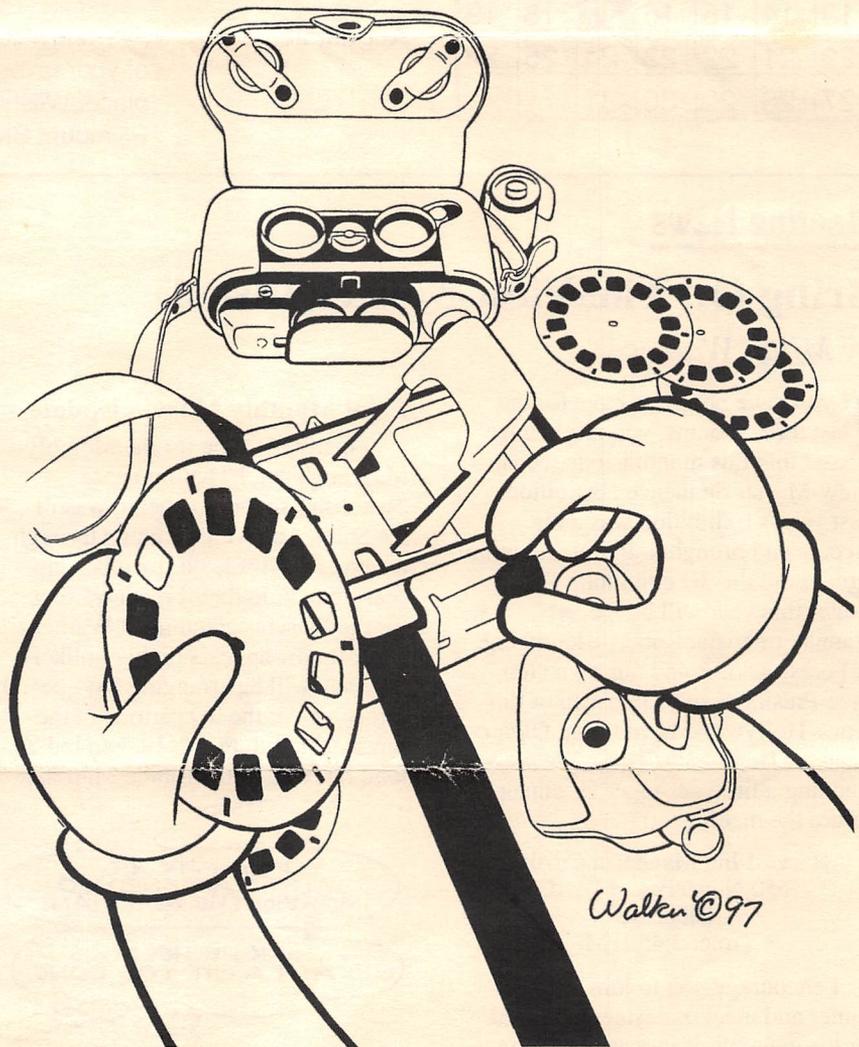
Labels and Subscriptions

David Kuntz (310) 377-5393

Editor

Marvin Jones (818) 891-1197
P.O. Box 44487 FAX: (818) 893-9605
Panorama City, CA 91412
E-mail: campfire@compuserve.com

Mitch's Sketchbook



**2nd Annual View-Master
International Sequence Exhibition**

The Stereo Club of Southern California was founded in 1955 to promote the art, enjoyment and science of stereo photography. Meetings, which normally include 3D slide projection, are held monthly. Visitors are always welcome. Annual dues are \$30/single or \$40/dual (send to the Membership Director). The *3D News*, with a total circulation of about 250 copies, is sent monthly to all members. Annual subscription for those not wishing to participate in Club activities is \$20, and foreign subscriptions are \$25 (send to the Treasurer). Everyone is encouraged to submit stereo-related news items, articles, art work or photo tips for the *3D News*—deadline is the last day of the month (send to the Editor).

June						
S	M	T	W	T	F	S
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30					

July						
S	M	T	W	T	F	S
		1	2	3	4	5
6	7	8	9	10	11	12
13	14	15	16	17	18	19
20	21	22	23	24	25	26
27	28	29	30	31		

Calendar of Events

June 19

Second Annual View-Master Sequence Exhibition.
Please Note: Due to the unavailability of the Brand Library, this month's meeting will be held at the Glendale Central Library, 222 E. Harvard Street, over by Broadway and Colorado.

July 17

The Annual Club Installation and Awards Banquet at Taix's Restaurant, 1911 Sunset Blvd., Los Angeles. For details, contact Chuck and Dorothy Bernhardt at (818) 845-1498. Slide programs include award-winning slides from our members and Stereography: A Fresher Portrayal, by David Starkman and Susan Pinsky.

August 21

A "Bring Your Own" members slide shot—bring 10 of your favorite slides to share. Our new meeting place: Wilshire United Methodist Church, 711 South Plymouth Blvd., near Highland and Wilshire.

Meeting News

Bring On The View-Master Disks!

by Mitch Walker

If you have been in a cave for the last three months, you might have missed that this month is our second View-Master Sequence Exhibition. Last year's Exhibition was a big success and brought our club attention throughout the 3D community. Our judges this year will be Robert Mannle, of Vista, Robert Bloomberg, of Forest Knolls, and our own club Vice-President and Chairman of this year's Hollywood Exhibition, Oliver Dean, of Dominguez Hills. We are planning a little get-together dinner before the meeting at:

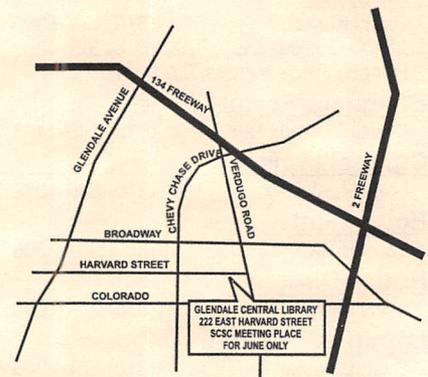
Harvest Inn Mandarin Cuisine
 550 North Brand Blvd.
 Glendale
 Time: 5:45 P.M.

I encourage you to join us for dinner and meet our esteemed panel for the evening. If you are planning to join us, please call either Mitch or David Kuntz, so we can have a head count for the restaurant reservation. (Sorry folks, Dutch Treat.)

The winner of the Name the Bunny Contest will be announced in the July newsletter, and awarded at the July Banquet. Keep those entries rollin' in.

Final Monthly Marvin Update

Finally it's time for the Monthly Marvin Update! That immense "whoosh" sound you heard wasn't the Santa Ana winds coming through the passes—it was our membership ceasing to hold their breath waiting for the Marvin screening at Warner Bros. It now appears highly unlikely that they will be arranging any special screenings of the 3D cartoon in the foreseeable future. It's time to bid a fond farewell to the rotund Martian.



Above is a map to the Glendale Central Library.

Help for the Stereo Mounting Challenged!

Call Oliver Dean at (310) 635-2400, and, if Ralph the Cockatiel doesn't get to the phone first, tell Oliver that you want to enroll in his Beginner's Stereo Mounting Workshop, to be held on Saturday, June 14th, from 2:00 - 6:00 PM in Dominguez Hills (near North Long Beach), and again on Saturday, June 21 at the same location. Please call for a reservation—attendance is limited!

Because adjustable aluminum masks are no longer available, Oliver will cover the use of RBT mounts. He will also give each participant a pair of jigs made from RBT mounts, for the purpose of aligning chips on cardboard mounts. Understanding Window theory, the "Wink" test, and speed mounting will all be covered, along with an introduction to mounting twin 2x2s for stereo.

If there is sufficient interest, Oliver will also hold a workshop the following Saturday, June 28, at 2:00 - 4:00 PM for those interested in mastering the mysteries of projecting stereo slides with a TDC projector.

Competition News

Everyone Gets an "A"

by Mike McKinney

In my book anyone who entered a club competition this last year gets an "A." The May competition almost produced a meritorious sweep with a number of multiple first place winners in the various categories, all of whom received an "A" for their individual efforts.

Starting in the B-Group Standard, rising 3D star **Kathy Day** ended up in a three "A" tie, with herself! She once again tickled the judges in the right place with photographs she has taken during her outings hiking and rock climbing in the Sierra's and Joshua Tree. A-Group Standard had three separate "A" grabbers. **Earl Colgan** took one for a Sedona landscape; **Mitch Walker** sang for the judges with "O Solo Mio," mentally transporting the audience on a Venetian gondola ride; I completed the trio with a shot of an in-flight

Joshua Tree rock climber (he did land safely). The Non-Conventional Group was as crowded as the Hale-Bop spaceship with a four-way tie.

Lincoln Kamm, with a purple scarf in his back pocket, took home an "A" for an alien occupied, computer generated masterpiece. Back on earth **Susan Pinsky** took an "A" for a beautiful image taken of a fog engulfed York harbor, and another "A" for a purrfectly executed in-your-face cat shot. **Mitch Walker** took another "A" in this category for a very well done hyper-stereo of the New York City skyline. Beautiful!

At this point I want to take this little time and space to thank all of you who entered this last competition year. Your efforts and contributions really helped all of us learn and grow in our unique art of three-dimensional photography. I enthusiastically look

forward to what your creative minds will bring to us next year.

Now for the easy part. For all who entered in competitions this last year, you are eligible to enter in the Slide of the Year Competition. The easy part is you don't have to come up with any new images, just send me five of your best photographs you entered over the last competition year. If you don't have an entry form, call me at (310) 546-1076 and I will send you one immediately. There will be numerous awards for various categories including "Slide of the Year." I will need your entries by June 19 (our June meeting date). Your continued participation will make this a wonderful finale.

• *Be there!*

Mike

International Competition

Results of International Stereo Club Competition, February 1997

by James Comstock

Sometimes the results from these competitions trickle down slowly to me. And then add to that a numbing work schedule and you would understand why it's June and I'm just now reporting on February's competition. This time the event occurred at the Cordova Camera Club. Contributors from our club were Kathy Day, Mike McKinney and Abe Perlstein.

Kathy and Abe both won awards. Mike gave us two beautiful shots from Yosemite. By the scores and comments they received, I can tell the judges liked them (knew they would) but just not enough. Oh, well.

But they certainly liked Kathy's *Temple Crag from Sixth Lake* well enough! She won an Honorable Mention. I thought this was a stunningly well done shot when I first saw it. Rich, dense composition was what affected me. The judges' comments echo (with a little restraint) my feelings: "Good stereo, nice clouds, good exposure, good composition, flowers add enough color." Yeah, that and more!

Kathy writes about the shot: "We'd spent a week in the eastern Sierra last August, climbing peaks from a base camp in an area known as the Palisades. We were exploring a chain of nearby lakes one afternoon when I thought I found a good spot for a 3D photo. Unfortunately, the foreground had already gone into deep shadow. We hiked back the next

day, an hour earlier, and I was rewarded with sunshine on the flowers and clouds in the sky. Sixth Lake is about eight miles from the end of the road at an elevation of 11,000 feet—be sure to take your camera, tripod and lots of film (I used Velvia)."

And I'm glad she did. When I look at this in a viewer, I am transported (beam me up) to a glorious, pristine Alpine meadow; flowers, clarity, and bright sunshine.

But Mr. Abe, the self-described "Stare Eeopath" (I love this and will undoubtedly use it) was our big winner. He received a Fourth Place award with *Springtime in the High Desert*, an elegantly clean shot combining cactus and poppies. The judges' commented: "Very nice, out to infinity, cactus nice contrast to poppies, nice simple composition."

Mr. Abe writes: "One of my all-time favorite wildflower studies. Shot in my Realist 2.8 using super-saturated Fuji Velvia 50ASA film. Taken in March of 1993, following the heavy winter rains, probably the most significant rainy season in over twenty years. This hundred-or-so-acre hillside patch of intensely blinding orange California poppies was a mere two-hundred feet from Interstate 14, near Acton, which is southwest of Palmdale. Amidst the iridescent carpets of poppies were a

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New IMAX® 3D Film

The Latest IMAX® 3D Movie—“Four Million Houseguests”

by David Starkman

On May 4th I had the pleasure of attending a preview screening of the latest IMAX® 3D film to be shown at the Edward's IMAX® 3D Theatre in the city of Irvine, near the junction of the 5 and 405 Freeways in Orange County, California.

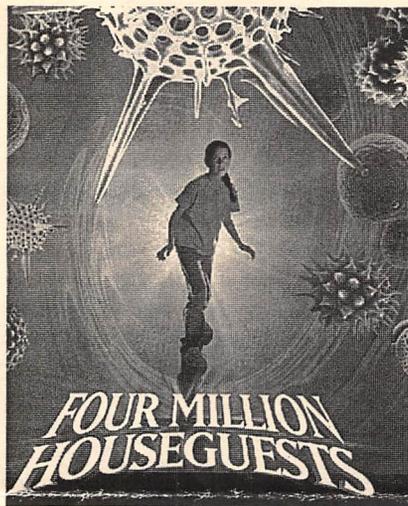
“Four Million Houseguests” invites us to take a 3D visual journey of discovery, by taking a close-up stereoscopic look at the world immediately around us, and then looking even deeper through the use of stereo microscopy, and stereo scanning electron microscopy. This is done in a gentle and entertaining manner by presenting this “new” world to us through the eyes of the inquisitive 11-year-old Elly (Charlotte Sullivan).

Beginning with a spectacular 3D shot of a secluded and enchanting turn-of-the-century house by a lake (in St. John, New Brunswick, Canada), we soon learn that the house holds many secrets for Elly and her parents (Gosia Dobrowolska and C. David Johnson). The three are house-sitting for her grandfather, an eccentric inventor. Elly spends her days exploring the rambling home and soon discovers her grandfather has left her a treasure map of sorts—a series of whimsical clues that lead her on a magical journey into a hidden world. Soon ordinary objects take on a new dimension as Elly begins to solve the puzzle her grandfather left behind.

Each day, Elly awakes to the syncopated rhythm of a playful bubble machine, one of her grandfather's fanciful inventions. As she studies his spellbinding pop-up book (yet another invention) Elly begins to unravel the string of clues leading to three keys—each taking her deeper and deeper into the mystery and magic of this hidden world—each revealing successive layers of imagination and experience.

The first key, hidden in a simple wind-up toy, opens her eyes to the enchantment of the world around us. The second reveals another

layer—this time of a less immediately visible world seen only through the lens of a microscope. And finally, even her parents become intrigued as Elly discovers her grandfather's most curious invention and the final third key—the Illuminator (a fanciful version of a scanning electron microscope), a contraption which leads her to the final and most fascinating level of her journey. A journey which takes her through an infinite, magical and richly detailed universe concealed within the world in which she lives. This is the world of Four Million Houseguests where microbes abound, a droplet of water contains tiny organisms, and a single honey bee reveals itself as a complex world unto itself.



Four Million Houseguests is a trip through Elly's own looking glass. Like Alice in Wonderland, Elly follows the carefully contrived clues to discover an enchanted world unlike anything she has ever seen. The keys, like Alice's magic cake and secret potion, unlock her imagination and draw Elly into an adventure within her own universe. The view of the world seen through the Illuminator leaves an indelible impression on her as her journey comes to an end.

The power of IMAX® 3D technology, together with special photographic techniques, including stereoscopic macro and micro photography, electron microscopy and

Schlieren imaging, take you along with Elly on a fascinating 3Dimensional journey.

Four Million Houseguests, an enchanting film for the whole family, provides a unique opportunity to explore and learn about the world around us. Offering a rare glimpse of the hidden wonders of our world, Four Million Houseguests is the exploration of another universe where the ordinary becomes the extraordinary.

Although the film is obviously intended for young audiences, and even for science teachers to take classes on field trips (a Teacher's Guide for the film is available!), it is presented in such a way that adults will also enjoy the experience. Grandfather's house is filled in every room with antiques, including antique scientific instruments, gadgets, electronic gizmos, and even a Jules Richard Taxiphote. It is used prominently in one scene where the family all have a look into the viewer, and we are all treated to seeing a few of Grandfather's black-and-white 3D slides! (I found out later that the black-and-white slides were actually taken with a Sputnik 120 stereo camera by Noel Archambault, the Stereographer/Camera Operator on the film. He said that he also used the Sputnik for many of the re-created “antique” stills in “Across the Sea of Time”.)

The Dutch/Australian Director of the film, Paul Cox, was on hand to answer questions. It was interesting that he stated that for all of his past films he had no desire to see them again once they were finished. But he was quite enthusiastic about the 3D aspect of this film, and said that even though this was his fifth screening of the film, that he still enjoyed it, because he saw new things in it each time.

I think that some credit should go to Noel Archambault, the Stereographer / Camera Operator on this film. Noel is already well-known
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IMAX—Continued from Page 4

to 3D enthusiasts for his past IMAX 3D work, and in this film he made maximum use of the 3D to create a close-up intimacy with the subjects and their surroundings. Especially important to me was the use of slower cutting between many scenes. In 3D this gave you time to not just concentrate on the actors, but to slowly explore their visually rich surroundings.

Much credit also has to be given to the Art Director, John Dondertman, for doing such an incredible job of filling the house with the most interesting antique optical and scientific instruments. One could imagine starting a museum with the collection seen! I personally asked the Director, Paul Cox, about the Taxiphone used in the film. He said that he bought it himself in a Canadian antique shop—so the Art Director apparently had some help in amassing the props!

I enjoyed the film very much, and found it quite a 3D visual treat. I highly recommend it to *3D News* readers, and hope that you all have the opportunity to view it at some time in the near future. This may become more and more possible, as IMAX® 3D is apparently doing quite well, and the IMAX® company is opening new 3D capable theaters as quickly as they can. For more information check out their web site at <http://www.imax.com>.

For those of you not yet familiar with IMAX® 3D, here are a few bits of information: First, there is the impressively large IMAX® screen. This one is 66 feet high and 92 feet wide! The six channel digital sound system uses a total of 80 speakers, which claim to use 12,000 Watts! Finally, the 3D is achieved with an integrated double 15,000 Watt xenon lamp IMAX® projection system utilizing wireless infrared LCD glasses, which also incorporate IMAX's new PSE (Personal Sound Environment) built-in stereo speakers.

IMAX, one should note, refers to both a format (with a film size more than 10 times that of standard 35mm film) and to the Canadian company that manufactures the cameras, projection and sound equipment. Other IMAX® 3D films using the electronic LCD glasses include *Across*

the Sea of Time, Into the Deep, L5: First City in Space and *Wings of Courage*.

In the 3D projector, an electronic shutter alternates left and right-eye images 96 times per second as the film moves through the camera. Meanwhile, infrared signals from the projection system trigger right and left lenses in the wireless headsets to open and close 48 times per second for each eye, creating the flickerless 3D effect.

If you aren't already a IMAX® 3D fan then you probably haven't seen any of these films. I highly recommend that you waste no time in finding your nearest IMAX® 3D theater. You won't be disappointed.

Upcoming IMAX 3D films

compiled by Lawrence Kaufman

IMAX is continuing their commitment to 3D entertainment. Upcoming IMAX 3D films include:

- » "Four Million Houseguests", now playing
- » "The Nutcracker Prince", Oct. '97
- » "Mark Twain's America", Nov. '97
- » "T-Rex: Back To The Cretaceous", Mar. '98
- » "Heaven and Earth", Q2 '98
- » "Ireland: Ancient Hearts", Q2 '98
- » "Dolphins", Q3 '98
- » "Muppet Music", Q3 '98
- » "Star Trek: IMAX 3D", Q4 '98
- » "Making Contact", TBD
- » "The Ice Man", TBD
- » "Ursa Major", TBD

And their latest announcement: Imax Corporation and Lockheed Martin Corporation Announce new 3D Space Initiative;—Imax and LMC concluded a major new space initiative, for the production of a large-format 3D film to document the construction of the International Space Station. As part of the announcement, Imax and Lockheed Martin will develop three specially-designed IMAX 3D space cameras. The new prototype IMAX 3D camera will be significantly more compact and lighter in weight than the existing IMAX 3D camera. It is anticipated that it will be ready for its maiden space voyage in January of 1999. The film is expected to be released early in the new millennium.

Comstock—Continued from Page 3

few scattered clumps of the cholla (pronounced choy-ya) cacti, making for a dramatic spiny foreground element leading to the fluttering poppies and finally to the solid, dark desert sky in the distance. For those of you not psychedelically endeavored, seeing this environment in person is as close as one will get to actually hallucinating."

Abe's other shot, *Silverella and Her Magnificent Orbs*, was not an award-winner, but won this charming comment from the judges: "Well done weird picture." And to advance my theory that there's probably an interesting story behind every interesting shot. Abe writes: "A spirited collaboration with accomplished L.A. Conceptual Performance Artist, Ms. Kari French, who I've worked with on a number of always fascinating fine-art shoots. The idea for this piece was to create a robotic Barbarella-looking Goddess amidst an industrial landscape. The infamous silver orbs lying on the railroad ties were from Kari's collection of kitsch objects. Use your imagination. I haven't a clue as to where they originated. But who cares? They're cool, huh?"

"Both Kari and I have a passion for varying degrees of form, figure and composition in exotic juxtapositions. Apparently, the passengers on the local Amtrak weren't as enthused. A scant five minutes after the train lumbered by a silver colored nude figure, Glendale's finest uniformed law enforcement guys approached, quite perplexed, yet seemingly intent on arresting us for trespassing, shooting without a permit, and indecent exposure. I tried to explain she was completely covered, but apparently paint doesn't count. After a brief yet stern lecture on the dangers of taking photographs on a working train line, and sensing we were quite harmless, they let us go out merry way, but only after I gave them a written invitation to the next Stereo Club competition. Oh they never came."

The 3D Collector

On the Cinematheque Circuit—My Visits With André

by Lawrence Kaufman

I first became intrigued with 3D movies when I watched “House of Wax” (1953) on TV as a youngster. I have since never passed up a chance to see “House of Wax” or any other 3D movie. I still find “House of Wax” to be one of the best made 3D films of all times. It plays very well flat and is much better in 3D.

Over a year ago, on a trip to Barnes and Noble, I was thrilled to come across *Fragments: Portraits from the Inside*, André de Toth’s autobiography. The Hungarian born (Sasvrai Farkasfawi Tothfalusi Toth Endre Antai Mihaly), one-eyed, iconoclastic Hollywood director is most famous for directing “House of Wax”, but he also directed two other motion pictures which were filmed in 3D, “The Stranger Wore a Gun” (1953) and “Bounty Hunter” (1954). He made a number of contributions to the film noir genre and he directed one of the first adult Westerns, “Ramrod” (1947). In 1951, his story for “The Gunfighter” (1950) was nominated for an Academy Award. In 1961, his “The Mongols” (director) and “Morgan the Pirate” (screenwriter and director) were filmed in Cinemascope. In 1967, he

was executive producer of “Billion Dollar Brain” the following year he directed and was executive producer of “Play Dirty”, both of which were filmed in Panavision. His uncredited work includes major contributions to the Super Panavision 70 “Lawrence of Arabia” (1962) and the Panavision “Superman” (1978).

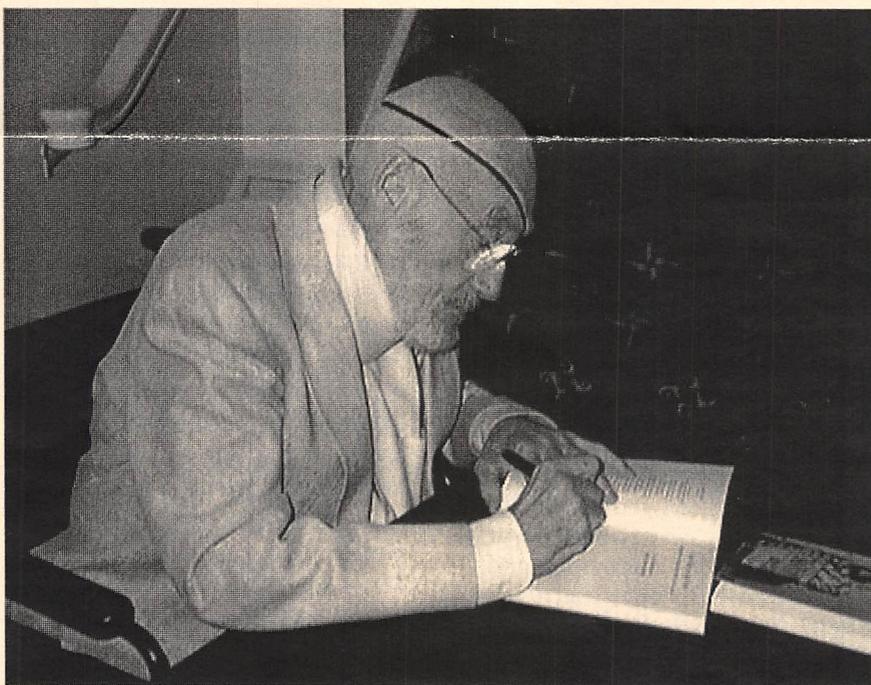
I had trouble putting his book down. It covered his whole life story and there is a lot to cover. André has a unique writing style, with each new chapter he delivers you to another place and time. It is up to the reader to figure out where he has been placed. His memoir is a journey through his remarkable eighty-some years and through almost every emotion. His bold humor is interlaced with life’s tragedies. The story of his first son, Stephen and his *this big ball*, still haunts me. After I finished the 466-page book, I found myself with many unanswered questions. André never discussed his age or his birthdate, he never discussed how he lost the sight in his one eye, he talked all too briefly about “House of Wax”, he did not discuss his two other 3D films, to name just a few of the many things I had hoped to discover. I really

enjoyed the book, but I was ready for the second volume. The book’s jacket did disclose that André is finishing his third novel. I figured that there might be hope, someday he might answer many of my questions.

The September 1995 *Filmfax* magazine featured an interview with André by Anthony Slide entitled *Stereoscopic Nightmares: André de Toth revisits the House of Wax*. It was in this article that Tony Slide announced that he and André had completed an interview book, *Put the Drama in Front of the Camera*, due to be published in the spring of 1996. Faber and Faber in the United Kingdom had published André’s memoir and they were going to be the publishers for this second book. I kept an eye open for the book, with no luck. I found an article that mentioned that André had been at the grand opening of the Warner Bros. Studio Museum, which includes props from “House of Wax” and “Hondo” (1953) in the summer of 1996.

Great news came via email from Terrenz Sword on April 11th, 1997. Terrenz is a Stereo Club of Southern California (SCSC), Movie Division member and he also publishes the world wide web magazine: *Stereography Magazine* at <http://www.stereography.com/gravenim> a ges. The email announced: The American Cinematheque presents the films of Legendary Director André de Toth, in person, @ the opening night presentation of “House of Wax” to be shown in Double-System 3D! April 17th at Paramount Studios.

Unfortunately, I had to work that evening and it was the meeting night for SCSC. When I discovered that I could make the second showing, it was too late to buy tickets in advance and the first showing was already sold out. I made the trip only to discover the 98-seat screening room had been oversold. I ran into Kevin Carps and Sheldon Hanes, who had made the trip from San Diego. They are planning a 3D film festival in the San
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 Diego area for the summer of 1998. Terrenz joined us as it was time for the second showing to begin seating. I explained that I didn't have a ticket, but luck must have been with me. Someone nearby overheard and sold me their extra ticket.

The American Cinematheque brought in an archival 3D print for this screening in the original dual-system format, with two projectors running simultaneously. There was a discussion following only the first screening with André de Toth. As we were entering the back of the theater, I noticed André leaving through the front exit door. The print was in much better shape than I could have imagined. There were some flaws, but I have seen much worse on films that are not nearly as old as this. Our group ushered ourselves into the projection room after the film for a brief discussion with the projectionist. This location was selected due to the fact that they do have a silver screen and from time to time do screen 3D films, not to mention it is just across the street from the usual meeting location of the American Cinematheque.

It was very enjoyable to see "House of Wax" projected this way, in a standing room only theater filled with movie buffs. Just a few weeks prior, I had taken the Warner Bros. Studio Tour with a friend and fellow film fan from Chicago. The backlot, to this day, still looks so much like the sets from the film. In fact, the tour guide did point out the Museum entrance set from "House of Wax", located between the Daily Planet building from the now canceled TV series "Lois and Clark" and the hospital from the still very popular TV series "E.R.". Part of the tour is a visit to the new Warner Bros. Studio Museum. In fact the only way to get into the studio museum is to pay the price of the Tour. The guides lock up your cameras and purses until after the studio museum visit. In addition to the props from numerous Warner Bros. classic films, including the 3Ders "Hondo" and "House of Wax", we were treated to several Stereo Realist type 3D slides from "House of Wax" and letters from John Wayne to Studio chief, Jack L.

Warner, telling of the problems with the 3D camera and his hopes that the studio would not release "Charge at Feather River" (1953) until after the "Hondo" release, among other things.

In 1946, de Toth had written a piece in *Hollywood Reporter* about wanting to do a third-dimensional motion picture. After the success of the British 3D short films of the early 1950's and the huge success of the limited November 30, 1952 openings of "The Lions of Gulu" (nationally released by United Artists as "Bwana Devil" in 1953) most of the major movie companies, who just months earlier had no plans to make 3D films, all wanted to jump on the 3D bandwagon. Warner Brothers had hoped to make the first 3D film from a major movie studio. In January of 1953, Jack L. Warner did okay a sixty day shooting schedule with a \$1,250,000 budget. Warners and de Toth rushed in hopes of beating the New York release of "Bwana Devil". After twenty-eight days the filming was completed. The film was being screened exactly ninety days after Jack L. Warner gave the go-ahead at a cost of only \$628,000. De Toth is very proud of the fact that the film is the most profitable film in relation to its production cost. The film also ended the year as the 7th top money-maker of 1953. Even though Warner ordered the black patch off of his eye until he finished the film, the legendary joke around the lot was that de Toth and one-eyed Raoul Walsh were co-directing the film. Even though they did beat "Bwana Devil" by twenty four hours, they had not counted on Columbia's very low-budget "Man in the Dark". It opened on April 8th, Columbia had obviously taken every short cut



"House of Wax" was filled with dynamic compositions in depth despite de Toth having only one eye.

possible, including numerous flat backscreen shots, just to win the race. But, today no one remembers "Man in the Dark", which was released in 3D and "Glowing Mono-Color" (tinted black & white).

The first evening of the de Toth retrospective was over, I still had two more weekends worth of great film viewing and visits with this versatile director:

American Cinematheque Presents Play Dirty: The Films Of André de Toth Presented In Association With Martin Scorsese Friday, April 18—7:15 pm *Ramrod* 9:45 PM: *Crimewave* Discussion following with André de Toth.

Saturday, April 19 4:30 - 6:00 PM: André de Toth Booksigning 6:15 PM: *Slattery's Hurricane* 8:45 PM: Double Feature *Man In The Saddle* and *Springfield Rifle* Western BBQ from Classic Cuisine before you settle down for a double dose of Old West action.

Friday, April 25 - 7:15 PM: - *Pitfall* Discussion following with André de Toth. - 9:30 PM: Day of the Outlaw

Saturday, April 26 4:30 - 6:00 PM: *André de Toth* Booksigning 6:15 PM: Double Feature *The Indian Fighter* and *Monkey On My Back* 9:45 PM: *Play Dirty*

On Friday, April 18th I rushed from work in Orange County on the very busy Interstate 5 freeway to Hollywood and the American Cinematheque's current meeting place, Raleigh Studios Charlie Chaplin Theater located at 5300 Melrose Avenue (across from Paramount Studios between Bronson and Van Ness). The Cinematheque is a non-profit movie theater that brings unique film experiences (and opportunities to meet the filmmakers who created them) to Southern California audiences. The Cinematheque is becoming an exciting part of Hollywood History as they renovate the historic Egyptian Theater on Hollywood Boulevard which will become their permanent home in 1998! If you can't physically visit their theater—take a virtual tour of their film screenings, their celebrity-studded fundraiser The Moving Picture Ball, their plans for *Continued on Page 8*

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the Egyptian and their Second Special Formats Film Festival, scheduled for August 1997 (their first was in December 1994) at their website: <http://www.americancinematheque.com>

I had already purchased my tickets in advance and a copy of de Toth's newest book, *De Toth on De Toth: Putting the Drama in Front of the Camera*. I had hoped to have a little time to read the book before the film. But traffic prevented me from making that wish come true. I arrived just after 7:00 PM, for the 7:15 screening of the UCLA-Restored 35 mm print of "Ramrod" (1947). Released by Republic Studios, the 94 min. film was the first *Adult* western. "Frank fights dirty, I've got to fight the same way," spits cowgirl Veronica Lake (de Toth's wife from 1944 - 1952), hell-bent on destroying everything in her path to defeat her own father. Lake's slippery, scheming performance is the biggest surprise of her career. Her "Sullivan's Travels" (1941) partner, Joel McCrea, stars as the "ramrod" of the title, a ranch foreman trapped in a brutal maze of deceit. In 1946, a new Motion Picture Company, Enterprise Productions, Inc. was founded by David Lowe and Charles Einfeld. Their studio was located at the corner of Melrose and Bronson, in its current life, it is in fact Raleigh Studios, where the screenings were taking place. John Ford took André to the studio, since his schedule would not allow him time to direct "Ramrod". This screening was followed by an ultra-rare de Toth television show from the 1960s, one



Andre de Toth goes for a stroll with his wife, Ann, and a Cinematheque representative.

of two episodes of "The Westerner", directed by de Toth. "The Westerner" was a short-lived Warner Bros. television western produced and written by Sam Peckinpah, and played by a young Brian Keith! The audience especially liked the cards that stated *Place commercial here* in all the spots where the commercials belonged. This was also borrowed from the UCLA collection.

Between films, I just had enough time to run down to the Studio Cafe and purchase a very warm cup of coffee. The ads for the Cinematheque screenings stated that the cafe is open before and during screening, unfortunately this was the only time I actually found the place open

I rushed back into the theater just in time for the 9:45 pm showing of "Crimewave" (1954). It was very strange watching this Warner Brothers film. The film was made one year after "House of Wax" from the same creative team. It featured Gene Nelson (who was a song-and-dance man), and from "House of Wax", Phyllis Kirk, Charles Bronson and blacklisted actor Ned Young. But this film was totally divorced from the glamour of "House of Wax". L.A. noir doesn't get any better than this. Sterling Hayden plays the toothpick chewing cop busting crooks all over Glendale and Pasadena, his favorite phrase is "ya slob". Shot in stunning deep-focus black-and-white by Bert Glennon, "Crimewave" barrels through all 74 minutes, from one crackling action sequence to another.

At almost midnight, the audience was ushered down to the Studio Cafe, where André de Toth was waiting for a post-screening discussion. It was a little chilly sitting in the open-air cafe. De Toth had just left the Los Angeles Art Museum's screening and question and answer session

It was great to sit and listen to him talk. He is in a wheelchair and after having broken his neck three times in his life, he can't turn his head as much as he would like. He apologized for not being able to look at some of the people who were asking him questions, but he said if he did his head might fall off. He kept the audience laughing with comments like this. He did enlighten the crowd

as to how "Crimewave" got to be made. It was while they were filming "House of Wax", that de Toth began to think what a thankless job the police detectives have. He had to fight the studio production office, they said shooting entirely on location was impossible, a production nightmare. Jack L. Warner okayed the locations.

The casting department wanted Humphrey Bogart. Luckily de Toth fought that too, it would have been a completely different film. The film was shot in just over two weeks. The Glendale branch of Bank of America leased their entire building to Warner Brothers, because the picture offered an object lesson to would-be bank robbers. I don't think that would happen today.

A shot at the old Glendale Airport has de Toth's private plane in it, his way of saying thank you to his mechanics for keeping him in the air.

Someone asked about Charles Bronson, who de Toth also used in "Riding Shotgun" (1954). De Toth said he liked Charlie and enjoyed watching him grow as an actor. He then told a story, that is not in either of his books. They were filming at Bronson Canyon. Charles was complaining about his name (Charles Bushinsky, at the time), de Toth was busying trying to finish the film. Since they were at Bronson Canyon, he said how about Charles Bronson and went back to work on the film. Six months later, he noticed that Charles Bushinsky had become Charles Bronson.

In Part Two of this story, in next month's 3D News, our intrepid reporter "discovers" Quentin Terantino and doggedly seeks the truth about how many 3D films de Toth really made—and just how old is the guy, anyway? Don't miss the conclusion of Lawrence's adventures next month—same time, same station!