Yes, to any 3-D fan this really sounds like a dream, but, believe it or not, the Dream Theater in Monterey, California is currently screening a newly made twin strip 35mm print of the 1953 3-D classic *House of Wax* every weekend!

It all started with the 1987 Monterey Film Festival. Perhaps with the recent interest created by *Captain EO*, somebody thought that 3-D would be a timely subject to discuss at the festival. Certainly 3-D film buff John Harris, one of the owners of the Dream Theater, was interested in showcasing 3-D at his venue, because he had made especially sure they were set up for optimum single and twin strip 3-D projection.

John had been after Warner Brothers for years to strike new twin strip release prints of *House of Wax*. None were available because a single strip conversion had been made for a re-release in the early 1970’s. But Warners just didn’t seem interested. It apparently took the insistence of the film’s director, Andre de Toth, who would only discuss and introduce the film if a twin strip version was shown, combined with the expressed interest by famous actor and Monterey Mayor Clint Eastwood, to finally motivate Warner Brothers to strike a brand new print from the original right and left negatives.

The showing was quite a hit at the Festival, and the Dream Theater has made arrangements to keep the print for an indefinite extended run. Currently the film is being shown every Saturday and Sunday for a 2 p.m. matinee, once each day only. Call the theater to confirm showtimes.

The Dream Theater itself sounds like the ideal place to see a 3-D film. Unlike so many theaters today, it is independently owned, and the owners take pride in making it feel like an old fashioned “picture palace.” Especially of note is that the owners are 3-D fans themselves, and really know the difference between good and bad 3-D projection. They have gone out of their way to make sure the theater is set up for the best possible 3-D projection. First, they have kept two projectors in the booth (most theaters today only have one) to allow the possibility of twin strip 3-D projection. Second, they have chosen to use one of the best available 3-D screen materials for their screen—the British Harkness “Spectral 2000,” as was used for the 3-D Imax at Expo ’86. Finally, to make the 3-D experience as enjoyable as possible for all of their patrons, they insist on using lightweight black plastic framed 3-D glasses instead of the usual cardboard.

This is a 3-D event that every NSA member who is going anywhere near the San Francisco bay area should make a point of attending. The Dream Theater is located at 301 Prescott Avenue (at Lighthouse), Monterey, CA 93940. Phone (408) 372-6993 for more details. And tell them you heard about it in *Stereo World*. 

---

Vincent Price desperately throws water on a burning wax figure of Marie Antoinette in a scene from “House of Wax.” With three Natural Vision cameras rolling, the fire in this dramatic scene was allowed to build to the point where a hole was burned in the roof of the soundstage. Stereo courtesy of Reel 3-D Enterprises.
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Front Cover:

"The Photographer" is the title of this view as well as the plaster sculpture shown in it. The pair of figures is one of the Rogers Groups—popular mass produced sculpture sold all over the U.S. in the 1860's and 1870's and recorded by a surprising number of publishers in stereographs like this Kilburn No. 2450 from Roland Kerber's feature in this issue, "Stereo Plaster."
Editor's View

We hope most readers found the March/April issue well worth waiting for. The new design elements and a combination of other factors too complex to explain here delayed it even more than usual.

After a number of requests over the past few years, the volume and issue numbers appear again on the cover and datelines appear now at the bottom of each page. Sometimes it's hard to know where to stop once you start making these improvements, and evidence of that is seen in the little end-signals shaped like stereo slide mounts. (That choice seemed only fair, after changing the stylized cover to look like an actual view card.)

It doesn't happen often, but sometimes two entire articles are, in effect, a Then & Now pair. That's how it ended up with two articles in this issue, "American Brass Bands in Stereographs" by Margaret and Robert Hazen is based on research for their recent book "The Music Men—An Illustrated History of Brass Bands in America, 1800-1920," Smithsonian Institution Press, 1987. The variety and number of stereographs of brass bands they located indicates the importance of that community based music to people of the time, including stereographers. Often, views of a town's band can be found when no view remains (or was ever made) of the town itself.

The Now article is a look at the complexities encountered in stereographing a totally different kind of music and band. In "The Nightmare Returns," Mark Wilke covers a recent Alice Cooper concert with its loud amplified music, colored lights, fog and bizarre props. In the laser-speed world of modern popular music, Alice Cooper isn't quite in the "now" column, however. His concert was part of a return after some years of absence from live performances, so in a sense, even our Now stereos cover what was really a nostalgia experience—wild costume rock having been around long enough to have its own Then & Now stories.

Ray Zone's article on the life and work of the late Arch Oboler only begins to cover the whole story of this remarkable writer, radio pioneer, film director and 3-D enthusiast. As Ray mentioned, there is easily enough material for the book that this story deserves to have done on it some day. Oboler is one of those people who seems to have been ahead of his time in every field he entered, and it seems only natural that he was the one to produce the first full length 3-D movie of the fifties 3-D spasm in Hollywood. Some interesting background information on Arch Oboler can be found in Amazing 3-D by Morgan and Symmes, Little, Brown & Company, 1982. A wealth of related material on 3-D film technology and Oboler's part in its development can be found in the now famous April, 1974 issue of American Cinematographer.

In case you haven't noticed by now, what you are reading is set in columns with a non-justified, or ragged, right edge. The reason for the change has nothing to do with the technology or expense involved in modern computerized typesetting. This format is simply regarded, in general, as being easier to read since all words are spaced the same distance apart—regardless of the wishes of any machine to have everything come out exactly at the same margin. It's a victory (if a small one) for human concerns over the easy temptation to show off slick, ram-rod straight columns produced at the touch of a button by a computer. Please let us know your feelings about this or any other aspects of Stereo World. Bright ideas, articles, comments, or questions are not just welcome but essential!

CORRECTION:
The address given for RCI Inc. in the Mar./Apr. issue was incorrect. To order the $1 plastic lorgnette viewer shown in "How to View Stereo World" write to RCI, 2280 U.S. 19 North, Suite 233A, Clearwater, FL 33755.

THE SOCIETY (Continued from page 13)

Dr. Paul R. Milligan of Gallup, New Mexico, a long time society member and a physician, now retired, is one of our most admired stereographers. He sets a high standard both as a photographer and as a person whose priorities for living are in the right order. He has especially inspired us with his studies and portraits of Indian children as well as nature studies, including bird and flower close-ups. Dr. Milligan has given us so much to satisfy ourselves with pattern shots that evening.

Dr. Milligan received what must be one of his most cherished compliments. One little fellow blurted out, "I want to be a Cub Scout all of my life, just like Dr. Milligan."

Society Membership
If you take stereo photos in slide or print format and wish to know more about the Stereoscopic Society, write to the Corresponding Secretary, Jack E. Cavender, 1677 Dorsey Ave., Suite C, East Point, GA 30344.
Special Thanks

Once again NSA members responded magnanimously to our annual request for donations for special support of your organization. This response is especially encouraging since at the same time we had to raise the dues by 10% to catch up with creeping inflation. These donations give us the opportunity to carry out special programs, such as the Research Grants for writers; the Holmes Library; and the subsidy for regional meetings. A fraction of the funds also goes toward bigger and better issues of Stereo World, which benefits all members. For the first time in several years, the officers of NSA have no startling new initiatives; we sensed that most members were satisfied with what was being done, and wanted more of the same. The most visible of these will be the continuation of large issues of the magazine, and we still hope to be able to produce one with a color section sometime. So, on behalf of the volunteer workers who make these things happen, our sincere thanks, and we'll continue to try to merit your special support.

T. K. Treadwell

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Stereo World May/June 1987 3
by Roland A. Kerber

With a lifelong interest in sculpture, I found a similar appeal in using a stereoscope to see objects in an illusionary solid state. Thus when I began collecting vintage stereographs some 10 or 12 years ago, I subconsciously gravitated to acquiring images depicting sculpture. It wasn’t long, however, before it dawned on me that a great number of these were labelled Rogers Groups. As this piqued my curiosity I set out to ascertain what these Rogers Groups were. Some of what I found out about this rather obscure bit of Americana is shared here with fellow stereoscopic collectors.
The heydey of popularity of Rogers Groups, which was during the latter part of the 19th century, coincided roughly with the glory days of stereoscopy. While neither fad could be said to be responsible for the other, there still was a bit of a relationship. In the days before "fast" film, many a photographic shot of a live subject was spoiled by movement of that subject. It was simpler to photograph immobile objects such as buildings, landscapes, and sculpture, the latter if one desired to depict the human figure. In photographing sculpture, the increasing popularity of the Rogers statuettes made them a natural as is evidenced by the great number of commercial firms that produced photographs of them—cabinet prints, cartes-de-visite, and stereographs. The distribution of these, particularly the stereographs, was great publicity for Rogers in the sale of his sculpture, tit-for-tat in other words. No doubt the publishing of the stereographs was encouraged by the artist himself as he was a great promoter. Whether he shared in the profits from the sale of the images has not been established but in any event it was good advertising and most likely free.

But what about the statuettes?

Prior to the Civil War, to have a piece of sculpture in the home was a real luxury which only the well-to-do could afford. But John Rogers, a self-taught American sculptor, had an idea of mass-producing sculpture for the average home at a price that the people could afford. Born in Salem, Massachusetts, in 1829, he spent his early working years at odd jobs but always had a desire to model in clay. At about age 30, his fondness for sculpturing and his dream of mass-producing same prompted him to open a studio in New York City where he set about to commercialize his efforts. There for more than three decades (1860 to 1893), he created some 80 of his figurines, known as Rogers Groups, making and selling some 100,000 plaster-of-Paris castings of them throughout the country. While a couple of his works were of single figures, most of them had several figures in a grouping, hence he termed them "Groups," which name stuck.

It didn't take long after Rogers began production for his name to become a household word. His works had captured the public's fancy, the vogue of those works being extraordinary. It became almost as much a necessity to have one of his plaster statuettes in the well-appointed Victorian parlor as the antimacassar or chromo of George Washington or, yes, a stereoscope with a tray of view cards. The Rogers Group usually occupied a place of honor.

The Rogers Groups
on a marble-topped center table in the parlor or in a bay window, as they could be viewed from all angles and still retain their charm. Everybody who was anybody had to have one. Gen. & Mrs. Custer had two Rogers Groups in their home on the western frontier. Mrs. Custer having written of the difficulties they had in transporting these fragile statuettes from fort to fort.

Rogers Groups became conversation pieces. A popular parlor entertainment of those times was for several guests to stage a "Group" with living figures carefully posed and then, as in charades, have the others guess which subject was being depicted. Then several more guests would pose another Group and continue on.

Each of Rogers' works was first molded in clay by the artist, often using his wife and children or neighbors as models. From the clay model, he would have a bronze master-model cast, which in turn would be used to make a rubber-like glue mold. Using this flexible mold, he would have his workmen make plaster castings, each being strengthened with bent wires as it was being cast. Because of the complexity of the statuettes, the whole actually had to be cast in three to eight pieces and then assembled afterwards with joints being finished off carefully so
"Taking the Oath and Drawing Rations" (1866) is perhaps the most admired of Rogers' works; loved for its sympathetic portrayal of Southern womanhood. Yellow mount.

as not to reveal any seams. The finished work was then painted a tan-putty color (at least that was the intention) but over the years that color varied from dark-brown to a slate gray. At the height of his production, Rogers' work force numbered as high as 60 men doing the casting, assembling, crating for shipment, and all the other jobs involved in his studio-factory.

The earlier statuettes that Rogers produced were about a foot tall with the later ones being taller, usually just under two feet high although a couple were even taller. The first pieces sold generally for around $5.00 and the later ones for about $15.00. In later years, inflation had its effect on him, too, when he had to raise his price to $25.00. But Rogers always attempted to keep his prices reasonable so that his works would be affordable to the common folks. He had a policy, too, to keep prices uniform throughout the country which he was able to accomplish by absorbing shipping costs.

Rogers was a resourceful businessman, issuing illustrated catalogues of his works and advertising widely in national magazines. He sold directly from his studio-showroom in New York City and also did a big mail-order business. He tried to avoid having middlemen, but because of demand he designated some

"The Charity Patient" (1866) was a very popular work; several medical journals recommended it as being suitable for doctors' offices. J. Gurney & Son.
agents throughout the country, usually a local jeweler or stationer. He patented each of his Groups and that fact, with the date of patent, was always inscribed on each piece with his name and "New York." Because of the patent, the stereographs produced by others depicting his works generally bore the legend that the photographs were made with his permission.

To further promote his work, Rogers exhibited 29 of his Groups at the Centennial International show in Philadelphia in 1876. At the Columbian Exposition in Chicago in 1893, about 40 of his Groups were on display.

Producing from one to three new Groups each year, Rogers' works continuously exhibited a high level of workmanship. The realistic details in these sentimental vignettes from everyday life were exquisite and faithfully recorded the mood of the times. His characters, like Norman Rockwell's, were such as an ordinary person might meet any time. He had a special talent for capturing the poses and expressions of specific types of people—soldiers, slaves, doctors, preachers, and country belles to name a few. If one desires now to see what Civil War uniforms were like, check "The Wounded Scout;" to see what an 1878 studio camera looked like, see "The Photographer;" for some details of a country store of that period, "Weighing the Baby" is a good example; or to study the costumes of the late 19th century, look at almost any of the story-telling figurines—

"Coming to the Parson" (1870) was the most successful group, some 8,000 castings being sold; was popular as a wedding gift. Orange mount.

"The Council of War" (1868) in its depiction of President Lincoln, Gen. Grant, and Sec. of War Stanton established Rogers as a portraitist. View is numbered 360 on an orange mount.
one, "Neighboring Pews," has an excellent display of Sunday-best clothing.

Some of Rogers' works were inspired by Civil War scenes, others by incidents from literature; some Groups illustrated social problems. Most of his works though fall into a category that I term "whimsicals," being portrayals of simple pleasures and pastimes of that era of American life done in Rogers' unique tongue-in-cheek style. No one tends that the Groups are great art, but they are genre art and have earned Rogers praise for raising the cultural level of the American home. Through his dream of mass-producing these statuettes, he attained a peculiar place in American sculpture, being to sculpture what Currier and Ives were to lithographic prints.

"Rip Van Winkle" (1871) was one of his groups based on a subject from literature; one of three in a series.

Toward the end of the 19th century there was a decline in popularity of the Rogers Groups, probably due mainly to a change in public taste. Suddenly to display statuary of this type in the home became naive and unsophisticated and the Groups were soon banished from the parlor. Too, Rogers sold his business in 1893 so no longer was personally involved—which could have added to the decline in popularity of his works. He retired to his home in New Canaan, Connecticut, where
# Rogers Group Stereographs & Publishers

|                         | Wood | Ropes | Child | Dodge, Collier & Pierce | Brooks | Bates | 900 Series | $25 Series | Anthony | Moulton | Greener | Kerr | Biestadt | Kilburn | Kuhn | Other Publishers | Unidentified |
|-------------------------|------|-------|-------|-------------------------|--------|-------|------------|------------|----------|---------|---------|--------|-------|---------|---------|-----|-----------------|-------------|
| "Slave Auction"         |      |       |       |                         |        |       |            |            |          |         |         |        |        |         |        |     |                 | 2           |
| "Checker Players"       |      |       |       |                         |        |       |            |            |          |         |         |        |        |         |        |     |                 | 1           |
| "Village Schoolmaster"  |      |       |       |                         |        |       |            |            |          |         |         |        |        |         |        |     |                 | 1           |
| "Fairy's Whisper"       |      |       |       |                         |        |       |            |            |          |         |         |        |        |         |        |     |                 | 1           |
| "Picket Guard"          |      |       |       |                         |        |       |            |            |          |         |         |        |        |         |        |     |                 | 1           |
| "Camp Life"             |      |       |       |                         |        |       |            |            |          |         |         |        |        |         |        |     |                 | 1           |
| "Camp Fire"             |      |       |       |                         |        |       |            |            |          |         |         |        |        |         |        |     |                 | 1           |
| "Town Pump"             |      |       |       |                         |        |       |            |            |          |         |         |        |        |         |        |     |                 | 1           |
| "Sharp Shooters"        |      |       |       |                         |        |       |            |            |          |         |         |        |        |         |        |     |                 | 2           |
| "Union Refugees"        |      |       |       |                         |        |       |            |            |          |         |         |        |        |         |        |     |                 | 4           |
| "Country Postoffice"    |      |       |       |                         |        |       |            |            |          |         |         |        |        |         |        |     |                 | 2           |
| "Mail Day"              |      |       |       |                         |        |       |            |            |          |         |         |        |        |         |        |     |                 | 1           |
| "Returned Volunteer"    |      |       |       |                         |        |       |            |            |          |         |         |        |        |         |        |     |                 | 1           |
| "Wounded Scout"         |      |       |       |                         |        |       |            |            |          |         |         |        |        |         |        |     |                 | 2           |
| "One More Shot"         |      |       |       |                         |        |       |            |            |          |         |         |        |        |         |        |     |                 | 2           |
| "Home Guard"            |      |       |       |                         |        |       |            |            |          |         |         |        |        |         |        |     |                 | 2           |
| "Bushwhacker"           |      |       |       |                         |        |       |            |            |          |         |         |        |        |         |        |     |                 | 2           |
| "Taking the Oath"       |      |       |       |                         |        |       |            |            |          |         |         |        |        |         |        |     |                 | 2           |
| "Uncle Ned's School"    |      |       |       |                         |        |       |            |            |          |         |         |        |        |         |        |     |                 | 1           |
| "Charity Patient"       |      |       |       |                         |        |       |            |            |          |         |         |        |        |         |        |     |                 | 3           |
| "School Examination"    |      |       |       |                         |        |       |            |            |          |         |         |        |        |         |        |     |                 | 3           |
| "Council of War"        |      |       |       |                         |        |       |            |            |          |         |         |        |        |         |        |     |                 | 6           |
| "Courtship, Sleepy Hollow" |     |       |       |                         |        |       |            |            |          |         |         |        |        |         |        |     |                 | 1           |
| "Challenging, Union Vote" |     |       |       |                         |        |       |            |            |          |         |         |        |        |         |        |     |                 | 3           |
| "Fugitive's Story"      |      |       |       |                         |        |       |            |            |          |         |         |        |        |         |        |     |                 | 2           |
| "Parting Promise"       |      |       |       |                         |        |       |            |            |          |         |         |        |        |         |        |     |                 | 1           |
| "Coming to the Parson"  |      |       |       |                         |        |       |            |            |          |         |         |        |        |         |        |     |                 | 1           |
| "The Foundling"         |      |       |       |                         |        |       |            |            |          |         |         |        |        |         |        |     |                 | 1           |
| "Rip Van Winkle at Home" |      |       |       |                         |        |       |            |            |          |         |         |        |        |         |        |     |                 | 1           |
| "Rip Van Winkle, Mountain" |     |       |       |                         |        |       |            |            |          |         |         |        |        |         |        |     |                 | 3           |
| "Rip Van Winkle Returned" |     |       |       |                         |        |       |            |            |          |         |         |        |        |         |        |     |                 | 3           |
| "We Boys"               |      |       |       |                         |        |       |            |            |          |         |         |        |        |         |        |     |                 | 1           |
| "Playing Doctor"        |      |       |       |                         |        |       |            |            |          |         |         |        |        |         |        |     |                 | 1           |
| "Favored Scholar"       |      |       |       |                         |        |       |            |            |          |         |         |        |        |         |        |     |                 | 1           |
| "Going for the Cows"    |      |       |       |                         |        |       |            |            |          |         |         |        |        |         |        |     |                 | 1           |
| "Tap on the Window"     |      |       |       |                         |        |       |            |            |          |         |         |        |        |         |        |     |                 | 1           |
| "Shaughraun and Tatters" |      |       |       |                         |        |       |            |            |          |         |         |        |        |         |        |     |                 | 1           |
| "Washington"            |      |       |       |                         |        |       |            |            |          |         |         |        |        |         |        |     |                 | 1           |
| "Checkers Up at the Farm" |     |       |       |                         |        |       |            |            |          |         |         |        |        |         |        |     |                 | 1           |
| "Weighing the Baby"     |      |       |       |                         |        |       |            |            |          |         |         |        |        |         |        |     |                 | 1           |
| "School Days"           |      |       |       |                         |        |       |            |            |          |         |         |        |        |         |        |     |                 | 1           |
| "The Photographer"      |      |       |       |                         |        |       |            |            |          |         |         |        |        |         |        |     |                 | 2           |

**NOTE:** "Trout Fishing" is not listed as it is not a Rogers Group although published in the "900" Series and labelled as such.
he died in 1904. His home has now been designated a National Historic Landmark.

Rogers Groups were relegated to the attic where they got chipped, broken, and most of them eventually discarded. However, a vintage plaster-casting can still be spotted occasionally at an antique show today, and what a thrill it is to see one "in the flesh." Be prepared though, as every once in awhile one will have been gilded garishly (ugh!) or made into a lamp (double ugh!!).

Technically speaking, it would be impossible to find an original as the clay models were destroyed after the bronze master models were cast—most of the latter having been preserved in museums. (Thirty-eight of them are in the New York Historical Society collection.)

What was sold to the public were the plaster-cast copies. All in all, Rogers Groups are relatively unknown to the general public today. Stereograph collectors as a group are probably more aware of them through their view cards than their non-collector friends. So these unique works live on, mostly through the pictures made way back when. See the table of Rogers Groups stereographs, most of which data was compiled by reference No. 3. I have added some check marks where I detected omissions; there may be more omissions as it would be virtually impossible to present a

"The Wounded Scout or a Friend in the Swamp" (1864) was one of Rogers' most powerful subjects; a casting was presented to President Lincoln. Yellow mount.

"The Photographer" (1878) consisted of a pair of statuettes which were to be posed at opposite ends of a mantel or table; sales were disappointing. Kilburn #2450.
"Going for the Cows" (1873) was done by Rogers mainly to try his hand at modelling a horse, movements of which he had been studying in Muybridge's pictures. Charles Bierstadt #30.

complete run-down considering all the "pirating," and amateur photographs that no doubt were made also.

References
1. Rogers Groups, Thought & Wrought by John Rogers, by Mr. & Mrs. Chetwood Smith (Charles E. Goodspeed & Co., Boston, 1934).

"Checkers up at the Farm" (1875) proved to be second in popularity of the Rogers Groups; the sculptor's wife posed for this work. Charles Bierstadt #35.
I am happy to report the return of a lost lamb. Print folio AP-2 which was earlier reported lost has reappeared after a lengthy journey to 'who knows where.' This cut considerably our 1986 losses, the only year in which any folios were lost since the reorganization of print folios in 1978. We still mourn the disappearance in the mails of Folio AP-1 and Speedy. Both have been restarted and are well on their way back to normal operation.

It is with a deep sense of loss that I report the passing of Ralph C. Talbert of Johnson City, Tennessee. Ralph lost a battle with cancer. He was a veteran stereographer and an active participant in Print and Beta folios. His enthusiasm was contagious and he remained upbeat and optimistic until the end, an inspiration to us all. He will be missed.

Several years ago when Transparency Secretary Louis Smaus visited New Zealand he arranged for a special folio to be circulated between participating members of the American and New Zealand Societies. It turned out to be much more successful than anyone anticipated. I just had the pleasure of receiving the New Zealand Cultural Exchange for the fourth time and it has been a rare treat. There are about eight participants on each side of the ocean and each enters about twenty stereo graphs in Realist format. It takes about eighteen months to make the circuit and unlike regular folios one can take enough time to do justice to the 300 photographs before sending it on. Comments are made on each entry as a group instead of on each picture. At the moment, I would say that this is the best folio traveling. Most of the participants seem to be entering their best work along with superb travel views. New Zealand is a spectacular country and we have seen the most marvelous sampling of its wonders through first class stereo views. We have also become acquainted with the members of the New Zealand circuit in a way that would not be possible through the usual overseas folios.

One can explore a given subject in a thorough manner through sequences, which is not feasible in a normal folio. All in all the Cultural Exchange is one of the best new activities to appear in the Stereoscopic Society since color transparencies made their debut. I wish all of the members who desire to do so could take part. At the moment we are limited to the capacity of the folio box which holds only as many pictures as one can comfortably deal with on one visit.

Lou Smaus reports that since his retirement over a year ago he has been busy enough so that he is shorter on time than he was before he retired. As the old adage says, "There is no rest for the wicked." Lou and Howard Frazee of the Alpha circuit are heavily involved with the project of restoring old trolleys to active use. We have been enjoying the stereo record of this in the folio circuits. Lou is also preparing a talk (amply stereo-illustrated, of course) to be given at the ISU Congress in the fall. His work at the Yosemite Museum also continues. He has prepared a chronology of early Yosemite photographers which recently appeared in a nice layout in the Yosemite Association Bulletin. Add that to the recent talk he gave to government staff and others on Yosemite Stereographers and Publishers and we get some indication why his activities have not declined since his retirement. Makes me think I better stay in the employed ranks a bit longer, if I'd been thinking otherwise.

The Nimslo Nimbus

The Stereoscopic Society folios have not been unaffected by the saga of the Nimslo 3-D camera. When the bubble burst and the price of the Nimslo outfit tumbled to $30 and even less, many of our members purchased Nimslos. After all, even as a collector's item, it is worth that. Naturally the novelty resulted in some rolls of film being taken in the intended manner. It is fun at first seeing one's own subject matter embedded in the lenticular prints. Some of these are being circulated in the folio boxes as an "extra" so that everyone can see what experienced stereo photographers are getting with this process. But novelty is a fleeting thing and cannot alone sustain interest. In truth, the quality of Nimslo 3-D does not rise much above the level of the prizes sometimes found in cereal boxes. Why anyone could seriously have thought this would have been a commercial success is beyond me. It is probably the most predictable failure I have ever seen, at least in photography.

There remains, however, the legacy of the cameras, made with 1980s technology, and the only game in town as far as new readily-available stereo cameras are concerned. Converted to Burdlos they are producing good candid shots at near or moderate distances. In fact, repeated reports say they are the best snapshot stereo cameras for family candid shots, especially indoors, and where one must be quick to capture the moment. Used with regular films and choosing which of the four images to mount or print into transparency or print format, some fairly decent stereo views have been obtained with unaltered cameras. As a result of all of this, quite a few non-lenticular Nimslo stereos continue to show up in the folio envelopes.

Stereoscout

Every folio contains a notebook which is used for any extended comments which anyone wishes to circulate among the membership. It often carries some pretty good stories in addition to tips on stereography and arguments on current controversy. Two stories worth repeating follow.

Bob O'Brien, former Beta Folio secretary, told of the photography club which hired a model for a nude photo shoot following the business meeting. It seems the model arrived early and the business meeting ran over (if one can imagine that under the circumstances). The lady was ready-to-go, so to speak, but had to cool her heels for a bit. While wait-

(Continued on page 2)
American Brass Bands in Stereographs

by Robert M. Hazen and Margaret H. Hazen
One hundred years ago bands were everywhere in America. Like stereographs, which often capture musical ensembles in action, bands provided Americans with a treasured form of entertainment. The period of development, popularity and eventual decline of the American brass band parallels almost exactly the chronological history of stereoscopic photography. A collection of American band stereographs has been developed at the Smithsonian Institution's National Museum of American History as part of its American band archives. The archive contains approximately 2,000 images of American bands from the 1850s through the 1920s. Together with band programs, music instrument company literature, band record books and diaries, this photographic archive reveals much about America's vibrant band movement.

The Scope of the Band Movement

Although many American town bands still present open-air concerts of patriotic and nostalgic selections, the modern music scene in America is but distantly related to the band movement so familiar to our pioneering, nineteenth-century fore-
bears. For almost three-quarters of a century—from about 1850 until after World War I—bands were a pervasive aspect of American life. They could be found regaling graduates and guests at commencement ceremonies, inspiring the wayward at temperance meetings, and entertaining holiday makers on steamboat or railroad excursions. Brass bands enlivened military units on the parade ground and accompanied civilian couples on the dance floor. When politicians launched their campaigns they hired bands to punctuate their promises. And when the circus came to town, it was the band that made the first announcement with ringing brass and at show time was on hand to accompany the daring acts with dramatic and spirited tunes.

When the Civil War broke out, brass bands played at recruitment rallies, at troop farewells, and in almost every major campaign from

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In New England the band tradition began early and became especially strong. Possibly owing to the preponderance of instrument makers in the region, New England supported dozens of military and civilian bands even before the Civil War. The closely knit township system, which united New Englanders both spatially and spiritually, ensured that such organizations continued to flourish in the later decades of the century. Here a 16-piece Maine brass band poses in front of its bandstand. Stereograph by Henry Bailey, Augusta, Maine.
Fort Sumter to Appomattox. Bands provided background music for roller skating and ice skating and, with the advent of the bicycling craze in the late nineteenth century, bands were hired to set the proper atmosphere for learning the art of wheeling. Embodying an almost perfect blend of entertainment and art, bands were also standard attractions at the many Chautauqua assemblies held across the country.

Band music was considered suitable for virtually any occasion. When the first white woman arrived in Columbia, California, in 1851, she was heartily welcomed by a brass band leading a parade of more than 6,000 men. Montana miners, seeking a meeting with management about a labor dispute, placed a brass band at the head of their delegation. Newlyweds were serenaded the same way. Even somber occasions such as funerals and military executions utilized bands to evoke suitably solemn emotions.

America's achievements in the realm of engineering and technology were particularly suited to commemoration by bands. The opening of bridges, canals, factories and electric power plants were routinely enlivened by a band's performance of marches and patriotic airs. The completion ceremonies for the nation's many railroads would have been unthinkable without band music. From the inauguration of small trunk lines to the joining of great transcontinental roads, bands were as regular a feature of the festivities as the spirited orators and the booming cannon. Given this well-established tradition of celebrating engineering feats with band music, it is hardly surprising that at the 1876 Centennial Exhibition in Philadelphia—where America's technological productions were displayed to the world—a large bandstand was erected in the central transept of the Main Building.

As the number of American bands increased to the tens of thousands there were developed any number of pleasing settings for the bands to play. Ornate and fanciful Victorian-style bandstands dotted the countryside and were focal points of city parks and village greens. This Ohio bandstand was photographed by William Oldroyd of Columbus, Ohio. Courtesy of the John Waldsmith Collection.
It would, in short, have been difficult to avoid band music in nineteenth-century America—and few Americans desired to do so. "There is nothing that rouses the universal enthusiasm of everybody as does a spirited band," claimed the Wurlitzer Instrument Company in what was an apt observation as well as an adroit business ploy. Americans across the country contributed generously to the support of bands and congregated enthusiastically, often by the thousands, to hear the bands play.

Even before the Civil War, many towns had some sort of brass band either connected with a local militia unit or organized on an independent basis. By the 1880s and 1890s the band movement expanded to such a degree that most towns of just a few hundred population were actively supporting some sort of civic band. Many modest sized communities could boast several such performing groups. There were, in addition, many professional concert bands such as those conducted by Patrick Gilmore and John Philip Sousa. Crisscrossing the States on extensive tours, these superb musical organizations almost always attracted loyal and approving audiences willing to pay money to hear a band play.

The number of American bandsmen who participated in this musical movement is impressive. Tens of thousands of bandsmen are believed to have participated in the Civil War, and the number of performers increased dramatically in

No parade would be complete without a marching band. This parade ca. 1890 in Dolgeville, New York, honoring the Tryon Hook and Ladder Company, featured several bands that are visible on a series of unmarked stereographs on small buff mounts with rounded corners.

This 15-piece Indiana Band enjoyed a summer outing in a local park. Many bands organized picnics and excursions, for which they arranged transportation, refreshments and the music. This view was published by the Indiana College of Fine Arts and Photography at Wabash, ca. 1880.
the ensuing decades. It has been estimated that there were approximately 10,000 bands in America in 1889. If each group had only 15 members, there were about 150,000 bandmen. By 1908, according to one observer, the number of bands was close to 20,000, with perhaps 20 players average per band.

Amateur bands were by no means restricted to towns; ensembles were formed in prisons, leper colonies, insane asylums, orphanages and veterans' hospitals. Bands composed of Blacks, Native Americans, Hawaiians, Eskimos, as well as settlers from Germany, Italy, Norway, Poland, and many other countries, were formed following the Civil War. Occupational bands represented miners, factory workers, cowboys, newsboys, and dentists. Women's bands, boys' bands, girls' bands and family bands evoked much comment, while men's club bands representing Eagles, Odd Fellows, Elks, Masons, and others gained great popularity around the turn of the century. The band movement thus provides an unparalleled mirror of American society.

New York State fostered hundreds of small brass bands in the decades following the Civil War. The Black River Cornet Band must have seemed a dashing ensemble in their fancy jackets, striped trousers, and plumed helmets. The town of Black River, like other communities of only a few hundred residents, relied on the band to provide music for every type of public occasion. In return for their services, the bandmen received modest remuneration, enthusiastic applause, and most importantly, an honored position in the community.

A Union band scaled the heights of Lookout Mountain, Tennessee, in this dramatic 1864 view. Bands played for every phase of the Civil War, from recruitment rallies to the battlefields, on land and at sea. This stereograph was taken by Robert M. Linn.

Courtesy of the State Historical Society of Wisconsin.
The exertions of both the public and the players on behalf of bands—indeed the almost fanatical eagerness of the two groups to incorporate band music into a variety of settings—catapulted bands into the national consciousness. Far outstripping the symphony orchestra in prominence and popularity, bands were the most important source of instrumental music heard outside the home. Bands became social as well as musical institutions, and the universality of their appeal rendered them conspicuous features on the American cultural landscape.

**Bands and Stereographs**

Photographs, especially stereographs, provide the band historian with a wonderful record of the scope and character of the American band movement. Bands came of age in America just prior to the Civil War, and they flourished, like the stereograph, in the late nineteenth and early twentieth centuries. Hundreds of bands have been preserved, "in action," in stereos.

Most pre-1865 band stereographs relate to the Civil War. The majority of regiments had a band in the early years of the conflict, and many of these ensembles accompanied fighting troops throughout the years of carnage. Military bands continued to be a popular subject for stereoscopists throughout the nineteenth and early twentieth century, but the great majority of band stereos depict small town ensembles.

Small towns in every region of the United States supported brass bands. Even communities of only a few hundred population commonly boasted a ten- or twelve-piece group that played for parades, picnics, and

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An unknown band, ca. 1870, is distinguished by a number of "overshoulder" brass instruments. These horns directed the sound backwards, a feature that led to their widespread use in the Civil War when bands marched at the head of a long column of troops. The drum, under magnification, appears to be marked "Ansom Band," but the location is still a mystery.
the ever-popular Saturday night band concert. From Maine to Florida, New York to California, the scenes were similar: parades down Main Street with flag-waving crowds, bandsmen posed outdoors in their resplendent uniforms, and attentive crowds seated about a picturesque bandstand while the band played on. The occasional images of bands playing in small boats, at the beach, on trains, or at ceremonial events gives a unique sense of the vitality of the American band movement.

**Epilogue**

Like the stereograph, the band was seen as much more than a simple diversion or entertainment. Bands had a higher utilitarian and moral purpose. The band was embraced as a culturally elevating institution that fostered democracy. On the one hand bands, like the mass-produced stereographs, were seen to have a power to enrich and improve the common people. This did not mean simply that bands would confer a higher level of musical taste on the listener, although that was certainly part of the theory. It also meant that the band was a measure of civilization itself. In the words of a Chicago newspaper editor, band...
music was "as great a blessing and almost as much a necessity to real civilization as fresh air or pure water."

And bands, like stereographs, were available to most of the people. Unlike the elitist opera and symphony, the band travelled to the people and played exactly what the people wanted to hear. Little wonder, then, that hundreds of bands were immortalized in stereographs sold to the admiring public.

Technological changes of the twentieth century changed the band movement forever, in much the same way that steroscopy was superseded by other visual entertainments. The telephone and the automobile provided rapid means of personal communications and travel between previously more isolated communities. As a result much of the central influence and sense of identity that each small town gave to its citizens was lost. The radio and phonograph gave Americans easy access to the best in professional music. The small amateur band may have lost some of its appeal to an increasingly sophisticated listening public. Dynamic new forms of popular music, such as ragtime and jazz, further diluted the bands' traditional, intergenerational audience.

By the 1920s the popular music world was changed forever. Bands continued to exist, of course, yet the focus shifted from community-supported ensembles to high school and college sponsorship. Still, the memory of the town band remains. As a national symbol there is probably no image more widely recognized or cherished as the American small-town band parading down Main Street, flags flying, citizens cheering. Thanks to the stereograph that image is preserved.

Robert and Margaret Hazen are affiliated with the Smithsonian Institution's Division of Musical Instruments. where they have developed an archive of American band history that includes approximately 2,000 band images. This article is adopted from their forthcoming book, The Music Men: An illustrated history of brass bands in America, 1880 to 1920, which is published by the Smithsonian Institution Press. The Hazens welcome additional band stereographs for the Smithsonian's band archive, either through sales, donations, or clear photocopies.

Bibliography

A typical fireman's parade of the 1870s featured ranks of firemen, fire fighting equipment, and a fireman's band. Though the exact location of this parade is not given on the unmarked stereograph, one storefront sign says "The Empire Store," possibly indicating a New York view.
An exciting idea in astronomy is described in the February 28th issue of *Science News*. According to that issue, scientists are beginning to discuss the feasibility of a "stereoscopic telescope" that could determine precise locations of stars and other celestial bodies with the use of parallax observations.

Astronomers currently use parallax to examine stars up to 400 light-years away, utilizing as a baseline the orbit of the earth around the sun. (Taking observations six months apart manages this nicely.) Unfortunately for us 3-D buffs, we can’t see depth when these photos are viewed as stereo pairs because the stars are so far away; it takes precise measurement to extract the depth information from the photos.

The proposed stereoscopic telescope would actually consist of two telescopes. One would be parked in earth orbit. The other would be launched with enough velocity to escape the solar system’s gravity. They’re talking of letting it go out as far as 100 billion miles, or 1/60th of a light year. At that distance, we’d be able to examine stars as far out as 400,000 light years, a distance larger than our galaxy. We could find and verify binary star pairs, or study the shapes of nearby nebula (giant gas clouds of hydrogen that are the source of new stars), to name just two uses besides the obvious construction of a precise “map” of our Milky Way neighborhood.

Of course, the question stereo buffs will ask is whether pictures from these twin telescopes will show depth when viewed as stereo pairs by human eyes. A quick back-of-the-hand calculation shows that with an interocular distance of 1/60th of a light year, our nearest neighbor star (Proxima Centauri, about ¼ light year away) would stand out beautifully. It would be the equivalent of taking a photo of an object four feet away, using a camera with a three inch interocular distance. Now that’s hyperstereo!

On the down side, though: A project like this, they say, would probably take about twenty years of planning and pushing the limits of technology. Then, to get the telescope out 100 billion miles would take about fifty years of space flight. So this sort of project is something we’d sow, and our great-grandchildren would reap. It does start you thinking, though, doesn’t it?

While we wait for the stereoscopic telescope, star hypers can be studied in computer simulation, based on the best current estimates of stellar distances. This view is from *Deep Space 3-D*, a stereo star atlas published as a set of 14 cards in 1977 by David Chandler. Each card features a star chart of a section of sky with a stereo pair of that section below the chart. The stars Castor and Pollux are seen near the center here, with the Big Dipper at upper left and the “nearby” star Procyon coming out of the window at the lower center.

Although the card sets are now out of print, Mr. Chandler is about to make available a computer program for the IBM PC that will show the positions, in stereo, of 18,000 stars based on whatever simulated interocular distance is requested. The orbits of comets will be available for display as well, and a mapping style mirror viewer will be available for viewing large hard-copy graphic pairs. For more information, contact David Chandler, PO Box 309, La Verne, CA 91750.
Stereographing an Alice Cooper Concert

by Mark Willke
For over 15 years, the name Alice Cooper has been synonymous with elaborate stage shows and outrageous rock theatrics. While most concerts are meant to be heard, an Alice Cooper show is meant to be seen as well.

I didn't experience my first Alice Cooper concert until 1979, when his "Madhouse Rock" tour came to town. I wasn't really sure what I was in for when I bought that ticket, but I decided to take a chance on it anyway, and was glad I did! By the end of the show I was amazed at how much time, planning, and effort had obviously gone into creating what I had just seen. From the show's initial introduction (made by a 10-foot tall cyclops) to the last encore (when giant confetti-filled balloons were thrown out over the audience) the show was a non-stop series of theatrics involving wild costumes and make-up, elaborate props and back-drops, innovative lighting, and even a few startling optical illusions.

I had taken a camera along to that 1979 concert without even realizing what a visual show it would be, and went home wishing I had brought along more film! (This was before I discovered stereo, so I'm afraid my camera only had one lens!) Still, I ended-up with a good series of two-dimensional photos, and while they certainly aren't professional quality, they serve their purpose as souvenirs of that show.

Alice's popularity seemed to decline after the "Madhouse Rock" tour, and although he continued to release an album every couple of years, he never promoted any of them with a concert tour in this part of the country.

Late in 1986 though, I heard the news: a new album was out and a tour was underway! It was called "The Nightmare Returns" tour, and it was to hit Portland, Oregon in January, 1987. By the time I heard the concert announcement, I had become a true stereo addict, so naturally my first thought was, "Take along a stereo camera and lots of film!"

My plan hit a severe snag though about two months before the show when I purchased my ticket. Printed on the back was a notice that no cameras or recording devices were permitted inside the auditorium!
for 8:00 that night, and after not hearing from them by 5:30 in the afternoon, I finally decided to call them at the Hilton. Still no decision. Alice had not yet seen the magazine, but would get a chance to look at it soon.

Photo pass or no photo pass, I still had a ticket to see the show, so I headed downtown to the auditorium. I stopped in at the Hilton and used the house phone to contact Alice’s management once again, but was told by the operator that everyone in that party had already headed over to the auditorium! However, when I told the operator my name, he gave me the message I had hoped to hear: there was a photo pass waiting for me at the box office!

For the past couple of days I had been giving a lot of thought to film speeds and film graininess in relation to low-light photography. I had shot Kodacolor 400 print film at the 1979 show, and that seemed to be about the right speed for the existing light conditions, although the grain was certainly evident. For this upcoming show I was really tempted to try some of the new Kodachrome 200, but it was not yet available in this part of the country. (Looking back now, a 200-speed film probably would have been too slow anyway.)

I had been trying to think positively on the day of the concert, so I had brought along three Stereo Realists, and I had bought a bunch of film for them earlier in the day. I intended to use all three cameras, each loaded with a different film. I
bought 36-exposure rolls of Ektachrome 400 slide film, Kodacolor 400 print film, and Kodacolor 1000 print film. My reasoning here was that this was probably one of those "once in a lifetime" photo opportunities, and I decided that with three different films, I should certainly end up with something to show for it! I had never used Kodacolor 1000 before, and I was a bit scared about how grainy it would be, but I thought that if the lighting was too dim for the 400-speed films, I would at least get some kind of image with the Kodacolor 1000.

I picked up my photo pass at the box office, and upon entering the auditorium, I received both some good and some bad news. One of the security people told me that my pass entitled me to shoot photos from right in front of the stage, so I would have a close, unobstructed view. (Alright!) The bad news was that this privilege would only last during the first four songs of the concert, and then all photographers would have to return to their seats!

Well, even though my seat was only nine rows back, it still seemed miles away compared to right in front of the stage, so the obvious plan was to shoot as many photos as I could during the first four songs! (My two-dimensional shots from the 1979 concert had all been taken from back at my seat, and although they each contain a good overall view of the stage, it all looks pretty far away.)

As I was standing by the stage waiting for the show to begin, a teenage girl in the front row behind me, who had evidently just noticed the cameras around my neck, remarked to her friend, "Oh, I should have brought my camera!" If only she had known how much trouble it had taken to get those cameras into the auditorium!

When the house lights faded and the concert began, my Realists went into action. I tried to move to the next camera after every six or eight shots on each one, and I was constantly changing the shutter and aperture settings for a wide range of exposures. I had hoped to shoot most of the photos with a shutter speed of 1/50 second, so that I could close down the lenses a bit for better depth of field. However, it soon became clear that this would not be possible. I had forgotten how quickly and constantly Alice moves around the stage when he is performing, and it was obvious that 1/50 second would not be fast enough to stop that motion! Luckily, both cameras containing 400-speed film were f2.8 models, so that I could open the lenses up all the way and use shutter speeds of 1/100 and 1/200 second.

This caused additional problems which I didn't see until after the film was processed. The depth of field at f2.8 is so small that critical focusing is required, and when your subject is running all over the stage in front of you, it's hard to keep checking that rangefinder! Many of my reject shots would have been great if it weren't for a lack of sharp focus. This was the first time I had actually used these cameras at f2.8, so I hadn't realized just exactly how short the depth of field is at that setting.

By the time the fourth song ended, I had made almost 90 exposures! I shot another 60 from back at my seat, but few of these were worth saving. As luck would have it, a very tall man with an afro was directly in front of me, and since the audience remained standing throughout the entire show, most of these remaining shots were taken by holding the camera over my head,

Creatures in the fog approach Alice from behind.

This view includes one of the few props in the show that was alive! The appearance of Alice's pet boa constrictor on stage has become a traditional part of this show.
aiming in the general direction of
the stage, and tripping the shutter!
The main sense of depth in these
views is provided by the crowd of
heads extending to the stage, while
the stage itself appears relatively flat
due to its distance from the camera.
The show itself consisted of an
impressive assortment of songs,
both old and new, and although the
visuals were slightly scaled down in
comparison to the elaborate "Mad-
house Rock" show eight years ear-
lier, there was still plenty to entertain
your eyes along with your ears. Un-
fortunately, most of the more in-
teresting props and theatrics weren't
used until after the fourth song had
ended, so I was unable to get shots
of these from my earlier stage-front
vantage point. When the show final-
ly ended, I had five full rolls of film
and a bad neck ache. (Three
cameras is too many to have
strapped around your neck at one
time!)
The next day I had all five rolls of
film "1-hour processed," and dashed
home with them to check the results.
I was glad that I had made so many
exposures, because after sorting
through the whole series, I ended up
with about 20 slides and 20 print
pairs that I thought were worth
mounting and showing people. (I
disregard didn't think were total failures—just flawed in
one way or another.)
I still can't help wondering if we
converted Alice into a 3-D fan, or
whether he actually even looked at
that copy of Stereo World. It would
be interesting to know!
If you have an urge to try captur-
ing a concert in stereo, I'd recom-
end going for it! I really enjoyed
the experience. I certainly don't
claim to be an expert in concert pho-
tography now, but from what I
learned shooting this one, I offer the
following concert photo tips:
1. Be persistent in trying to obtain
permission to bring cameras into
the building. Most shows today
seem to have restrictions on pho-
tography. Many shows today
seem to have restrictions on pho-
tography.
2. A 400-speed film is probably the
best choice, although having
more than one camera and more
than one type of film along
would be ideal. The 1000-speed
film that I tried worked alright
and doesn't appear to be much
grainier than the 400-speed, but
the color of the 400-speed is
much more intense and vibrant
than that of the 1000-speed film.
3. Keep the camera accurately fo-
cused on your main subject, espe-
cially at f3.5 or f2.8. Depth of
field at these settings is almost
non-existent.
4. Shoot large quantities of film,
with the thought in mind that
probably over half of your ex-
posures will later be thrown out.
5. Shoot a wide range of exposure
combinations. The lighting at
most concerts is ever-changing,
so unless you have a spot-meter
and a very fast shutter finger,
many of your accurately exposed
shots will be due more to luck
than to skill.

Seeming to prefer having something in his hand to gesture with, Alice had a steady supply of
such items on stage. Seen here with a crutch, he also used various batons and a three-foot sword,
among other things.

With his familiar black-rimmed eyes, Alice launches into another song during his 1½ hour per-
formance.

Chicago Tribune & Esquire
columnist Bob Greene has writ-
ten about his acquaintance with
Alice Cooper in an essay titled
"Alice Doesn't Live There Any-
more." It can be found in
Cheesenburgers, a book of his re-
cent columns in which can also be
found the piece about his View-
Master collection, "A View From
the Bridge of My Nose." Cheesenburgers is now available as
a Ballantine paperback.
A chance visit to the basement of the Littleton (NH) Public Library by a Library Trustee was a stroke of good fortune for collectors of Kilburn views. The visit resulted in the rediscovery, rehabilitation, preservation, and availability, in the 1980's, of thousands of duplicate mint Kilburn stereo views manufactured in the 19th century. The stereoscopic public suddenly had an opportunity to share—vicariously or otherwise—in a stereo cache of magnificent proportions.

NSA member Richard Hamilton of Littleton, urged on by the Trustee (she happens to be his wife) played a major role in saving the collection and planning a method of dispersing duplicates to view-hungry collectors and dealers. Hamilton headed up the preservation squad of the Kilburn-Remich Collection, bequeathed to the Library by Daniel Remich, the son-in-law of Benjamin West Kilburn. Remich died in 1917, eight years after the death of "B. W. K.," as the co-founder of the Kilburn stereoscopic enterprise was affectionately known by his employees.

The Kilburn-Remich operation, begun some five years ago, has included finding new owners for duplicate mint Kilburn views through NSA auctions (1984 and 1986), other sales, and trades with collectors. Hamilton points out that the library prefers the latter method—trades—as this seems the best way to fill in K-R gaps.

The Kilburn name was a living photographic legend for close to 55 years, starting in 1855. For all but ten of those years the name was inextricably tied up with production of outstanding stereoscopic views.

Before the War Between the States, Edward Kilburn had run a studio that he had bought from O. C. Bolton in 1855. Some relics of his early work in Littleton still remain in the form of CDV's and cabinet photos. No stereo views have surfaced, although there are some bearing O. C. Bolton's imprint.

Returned from duty in the war, the Kilburn Brothers founded the photographic enterprise which was to specialize in stereoscopic views. It is reported that they studied the growing industry and had...
Niagara Falls, and H. S. Fifield at the Flume in the White Mountains, had innovated a tourist business that would snowball through the years and eventually reach every corner of the land. Producing views of the scenery, with the tourist in the picture, was an idea whose time had come. Babbitt and Fifield were forerunners of the "instant" cameraman (who would work usually with a tintype camera) at beaches, resorts, and landmarks.

So stereography developed along with tourism—the former in quality and quantity, the latter in numbers only. (From the point of view of Granite State citizens, anybody with sense enough to visit the White Mountains had to be top drawer!) Mount Washington, in particular,

conversations with Oliver Wendell Holmes, who had begun volunteer publicizing of the infant stereo field and who, in addition to inventing the hand-held stereoscope, was American stereoscopy's foremost enthusiast. The Kilburns were soon fully immersed in the stereoscopic view business and the brothers' firm began the climb to world leadership in view production.

The White Mountains area had been a more rapidly growing one ever since the 18th century had turned into the 19th. Easier accessibility occasioned by improved transportation enabled people attracted by the beauty of the scenery to make the trip to New Hampshire's prized mountains. Minor infiltration eventually became more than a trickle of folks bent on exploration and settlement. That the increase occurred coincident with the early days of photography was happenstance. Obviously, though, more people coming to visit the White Mountains (and to stay) had an impact on photography.

By the late 1860's, stereo photographers like Platt Babbitt at

Kilburn Brothers #6—Circa 1865, when the Kilburns were just starting. The White Mountains were central to their focus at this period. This yellow mount view is one of two labeled "NO. 6." The other is a view of Mt. Cannon in the White Mountains.
Nothing deterred Kilburn, along with his friend and admirer Edward Wilson of the Philadelphia Photographer, from hiking once each year to New Hampshire’s most formidable peak. In the beginning, Ben visited the newly-established government weather observatory on the mountain and left a stereo camera and necessary equipment to produce a series of views over the next seven years. The series would match—in icy glory—anything of that sort wrought before or since by the hand of man.

Edward Kilburn sold his share of the business to brother Ben in the mid-seventies, and retired to manage his farm. He died in 1884.

Ben Kilburn, an established landscape photographer earlier, was credited with the major portion of the stereography for the Kilburn Brothers. Not too many years after Edward withdrew from the company, Ben found it convenient to form a mini-staff of stereographers, and to acquire negatives from other photographers. As his crew traveled, they produced glass negatives that were shipped back to Littleton to be developed and printed. The world, to be sure, was their oyster, for there are few spots on this planet which did not eventually appear on a Kilburn view. The World’s Columbian Exposition reportedly was the subject of about 17,000 negatives, a good share taken by B. W. K. Around 1500 of these were published and distributed. Of course, such production resulted from a Kilburn coup. The company contracted for exclusive 1893 World’s Fair stereo rights—rights which were violated by many stereographers. “Official” World’s Fair stereos carried a special logo. None marked with this logo appear in the Kilburn-Remich Collection.

By 1890, when the Kilburn gross product was nearing five million views per year (it would peak at that figure at the approaching turn of the century) Ben Kilburn was the second largest taxpayer in Littleton and had persuaded his son-in-law to forsake his law practice and join the burgeoning business.

By 1901 ill health forced Ben to the sidelines. A hunting trip Ben Kilburn took with one companion in February, 1901, reflected his declining physical condition. This once very active man spotted deer tracks from the sleigh in which the two rode, then waited while his companion stalked the deer and brought back—one at a time—the limit of two. The hunters then proceeded to the Flume House and stayed overnight—an indulgence that a vigorous young Ben Kilburn might have eschewed in favor of the longer trip home.

When he accepted his father-in-law’s invitation, Dan Remich, a solid Littleton citizen in his own right, could not have believed that he would preside at the dissolution of the Kilburn View Company when stereoscopic fortunes were skidding and Ben Kilburn passed on. But that he would, and he carried out Ben Kilburn’s wishes in his own Last Will and Testament.

The Kilburn-Remich legacy includes—in remarkable condition—an excellent cross-section of the Kilburn output. An assumption that must be made is that the bequest consisted of views that were in stock at the time the Kilburn factory closed down in 1909. It was by no means a “master file” because gaps appeared in it in sporadic fashion. Absent from the cache, necessarily, are stereo cards which fueled the wood-burning heating system of the factory in the three-month closedown period. Among these, probably, were views that would not appear in the K-R Collection. Many single numbers and some sequences were lost this way. KILBURN BROTHERS (1 to 1056)—as opposed to B. W. Kilburn—production was not too well represented but Hamilton—at the Trustees’ request—augmented that group by trading and buying.
Duplicate views, with a K-R cachet imprinted on the back, have been well-received by collectors and dealers.

An admittedly cursory survey of the Kilburn-Remich Collection reveals that the very early Kilburn Brothers views (#1 to 200) are now close to being complete in the Littleton Library holdings. These are mostly New Hampshire White Mountain views but include a number of Maine and Vermont specimens.

Numbers 201 to 1200 are in short supply. These are New England, Quebec, Niagara Falls, Washington, D.C., Harper’s Ferry, textile mills; Fairmount Park, the ubiquitous flower and other still lifes, Virginia, the first California scenes . . .

There is a dearth of Kilburn views when the 1200’s are reached. Nantucket and Mexico images—considered top ranking products—have minimal representation.

From the 1300’s to the 2500’s, many top Kilburn views appear. The Bermuda series—long hailed as deserving highest praise—and Martha’s Vineyard views—esteemed by the most discerning critics—as well as an Indian or two of note, are part of the K-R heirloom series.

Twenty-six hundred to 3200 contain numerous gaps. To date no theory has emerged as to why this should be. Among the absent views in the bracket are Sante Fe, Soule’s Yosemite images, and the famed Soule kittens.

Thirty-two hundred to 9200 achieve good grades. There are few holes in the run of America’s Cup, Yellowstone, San Francisco, Monterey area, Johnstown Flood, Colorado, Niagara (winter), California Exposition construction, and others.

As the count moves towards the ultimate Kilburn numbers, California, Oregon, more Yellowstone, the Atlanta Exposition, St. Louis Tornado, Bar Harbor, Me., and Alaska—including dramatic views of the 1898 Klondike stampede for gold—all fare well. There is a smattering of Paris Exposition views, perhaps half of the published production, before the K-R offering begins to slough off, at around 14,000.

There are no views in the “20,000” series, nor are there any of what might be termed unpublished views as there are in the Keystone-Mast Collection at CMP, University of California-Riverside.

Japan, Zanzibar, U. S. Field Trials, Switzerland, Pan-Am Exposition, President McKinley series, Manchuria, Mt. Pelee, Tasmania, Italy, Kansas City Flood, Louisiana Purchase Exposition, Fresno, the San Francisco Earthquake, and the Messina Earthquake views comprise the closing chapters of the Kilburn volume and the end of an epoch in American stereoscopic production.

Last view in the Kilburn-Remich legacy is 16,265—C. E. McLaughlin emulating the “Sons of California: Louisiana Purchase Exposition.”

The Kilburn-Remich Collection is still in the process of being catalogued. It is estimated that there will be more than 8,000 views—new and in pristine condition—of the original group left by Daniel Remich. Duplicates, of which there are a considerable quantity, are being traded for missing images as an effort is made to build the complete Kilburn output. That output amounts to somewhere between 18,000 and 20,000, depending upon whom you are talking to and what is being included.

Kilburn history is poorly documented—only a series of seven ledgers (which went to the Keystone Company when they bought out Kilburn around 1910) provide information on Kilburn production. The 17,240 views listed in the ledgers is not valid as a cumulative figure for Kilburn published views. It is pretty safe speculation that fewer than 20,000 of the 100,000 Kilburn negatives once in the Littleton “Shop” (the ledger reference) and Ben Kilburn’s home

B. W. Kilburn #14867—A visit from royalty was a magnet for the media—and energetic stereographers were on hand to cover gilded events.
have been identified.

The ledgers' images are sequentially numbered but there frequently appear one, two, three, or sometimes more titles under the same number. Views of higher numbers than the ledger lists are noted as the "20,000 series" in the meticulously researched "Checklist of Stereoviews by the Kilburn Brothers" compiled by Tex Treadwell and Andrew Griscom and made available in draft form in 1986. There are extant views to be considered "Littleton local" of children's birthday parties and such—non-commercial but Kilburn just the same. There are certain other views—some cabinet-sized ones, for example—not listed in the ledgers. When investigating the scope of what is believed to have been a 100,000 quantity of negatives, one must always return to the certainty that Ben Kilburn regularly made more than one negative, when possible. And it is highly probable that Kilburn contract photographers were required to do this too.

All of the Kilburn negatives available, plus the story of destroyed negatives, would necessarily have to be reviewed to get an accurate 40-year-plus production total.

Kilburn ledgers give a precise picture of negatives of listed Kilburn views which were destroyed after Keystone acquired them. They do not, however, tell anything of other

Kilburn negatives eliminated to make room for Keystone's steady additions of other stereo company inventories.

The Kilburn ledgers are now part of the Keystone-Mast Collection in the California Museum of Photography at the University of California-Riverside. They are available at CMP where NSA member Ed Earle is Curator.

Richard Hamilton, who is unofficial curator of the K-R Collection, does most of the detail work for the project. He has placed archival transparent sleeves on the collection's views, stored the views in sequence in acid-free boxes, catalogued, and done other tasks required in such an operation. He has shown not just a Kilburn collector's love of his subject, but the ardor of the true White Mountain devotee. From the days when he was a bellboy in a White Mountains hotel to today's vocation as President of White Mountains Attractions—his collecting has included White Mountain books, oil paintings, prints, sketches, photographs, and stereographica.

The Library seeks inquiries from those who hold Kilburn views in excellent, or better, condition. The views to be offered in trades are being listed and inquiries will be answered with a full list. SASE should be enclosed with requests to Richard Hamilton, Littleton Public Library, Littleton, NH, 03561.

Remich or Remick?

Daniel C. Remich, according to his brother, James W., "retired from the practice of law in 1890 to enter upon the management of the extensive business of B. W. Kilburn, as a manufacturer of stereoscopic views." What brother James didn't mention was that he and Daniel had different preferences about the spelling of the family name and Daniel, whom he revered as a first-class lawyer and philanthropist, was exiting a partnership with his brother in the law firm of Remich and Remick.
Arch Oboler, one of radio’s early top scripters, has passed away at the age of 78. He was primarily known for his invention of such radio suspense show as Lights Out in which listeners were held breathlessly caught in a web of tension and eerie expectation by his taut narratives.

Oboler was also a novelist who produced several works in a science fiction and mystery vein. But I remember him most of all for his production of Bwana Devil, the first feature length film in three dimensions. When Bwana Devil opened in 1952 it unleashed a flood of 3-D films of all types. Subsequent to Bwana Devil, Oboler never abandoned his love of the 3-D medium. He released The Bubble in 3-D in the early sixties as well as a travelogue of Japan titled Domo Arigato. He worked with both twin-strip and over/under film formats.

I was fortunate enough to visit with Oboler in 1983 just as a cycle of stereo films was breaking in theaters. Susan Pinsky and David Starkman accompanied me on the visit, and it was a thrill for all of us to visit with this short and insightful man who was a true avatar of the stereo medium.

He was very skeptical of the motion picture industry. “On the opening day of Bwana Devil there were lines for blocks,” he stated. “When the film began I noticed there was no 3-D whatsoever. I went straight down the aisle up to the screen and put my hand on it. It was wet! They had simply wetted the screen down.” Despite Oboler’s negative experiences with exhibitors and studios he never considered abandoning 3-D.

During our visit he pointed to a script on the coffee table. “Right here is a script for the ultimate 3-D film,” he said. “It’s called The Borgia Emerald.” Oboler hoped to use Robert Bernier’s “Spacevision” process to shoot the film.

“The future of three dimension,” he predicted, “is in the look of the laser. Holography will wipe out optical 3-D as we know it today. In our living rooms we’ll have a pinpoint of light coming through the ceiling that will send in dramas, musicals and lectures. We will have a little control by our side to adjust the images and make them Lilliputian or fantastically huge. We will walk around and within them. If the world stays together, it will happen within twenty years.’”

Arch Oboler was a man of stereo vision, a total genius in the mass media who achieved great heights and yet never abandoned that excitement he felt when he first looked through a stereoscope.

Excerpts from a Talk with Arch Oboler

During the conversation, Mr. Oboler talked at length about his experiences as an independent producer, trying to influence the motion picture industry to look at 3-D more seriously—both from the standpoint of film aesthetics and camera systems. He regarded his early work with the dual camera Natural Vision concept as only a preliminary to his involvement with Bernier’s single-strip over/under Spacevision format.
I felt were legitimate, Bernier really had the only system worth considering. It took about 15 years from the time he first talked to me. It started out, as with all inventions, the inventor says "Oh it'll cost a dollar and a half to get the lens made."—and so on. It ended up costing me personally $600,000—which is an awful lot of money for a writer, as you know. You have to write an awful lot of words to earn that much money. The system that Bernier came up with, Spacevision, to my mind is still the best system. It still makes the most sense."

**On Horror and Gore in Recent 3-D Films:**

"If I wrote a horror story (and you're talking to the guy on radio who was known for his horror stories) I could out-gore them! I'll play you records that will cause you to stop eating for a week—if I did that for motion pictures I could get any money I want. Unfortunately, I don't want to do that to 3-D. I think it goes way beyond that, and my own maturity is beyond that.

In terms of 3-D, until there is some artistic level of choice of stories in the studios, we may have the same reaction to the present 3-D excitement that we had back in the Bwana Devil days. The audience will become surfeited with gore, with bad stories. The only hope for 3-D is that someone will come along with taste and understanding and do a good story without regard for the extremes of 3-D—using it in terms of the story itself. It's so easy to get so seduced by the wonders of going into space that you forget about the story. And again, how shall I put it nicely, there are so few good movies in two dimensions that maybe I'm reaching for the impossible when I say let's have one in three dimensions.

A good friend of mine, Frank Lloyd Wright, had all the trouble in his life architecturally that the world of 3-D has. But he always stuck to the precept that you had to start not with the concept of doing something madly, offbeat—but doing something that was right for the purpose for which you were doing it; a house, a museum. We talked about 3-D, because I was just starting with it shortly before he died, and I talked to him about the need for story, story, story.

It didn't come off the first go-around. I doubt that it will come off on the second go-round. But I sure wish it will come off on the third! I hope the viewing audience will have patience enough—from what I've seen up to this point it's kind of terrifying."
Our first view this month centers on a large classic-styled building, possibly in use as a state capitol. The structure itself is domed and has a portico. The main entrance appears to be at ground level, one floor beneath the portico. Out front, about three dozen people (most of whom appear to be children) stand around in a haphazard pattern. The image was taken from across a broad cobblestone street that is fused with two sets of streetcar tracks. Printed on a square-cornered yellow mount, the image suggests an early to mid 1860's time period.

As with the first view, both the size and prominence of the main structure in our second unknown suggests a governmental usage. Again, there is a dome and portico. This time, the massive columns of the latter stretch all the way to ground level. Visitors to the building must climb a full set of stairs prior to entering. The potholed cobblestone street (yes, Virginia, potholes are not a strictly modern-day phenomenon) surrounds a single trolley track. Handwritten on the back of the orange/lavender mount is the notation "B—ad St." One theory is that this could say "Broad St."—perhaps referring to the one in

Send views (including return postage) and information about these or other past Unknowns to Dave Klein, 14116 Harrisville Rd., Mt. Airy, MD 21771.
Richmond, VA. Any evidence to either prove or disprove this?

Our third unknown takes us inside what also must be a prominent structure. Interior decor includes statues, elegantly trimmed arched doorways, and what is probably a fountain. The stairway to the rear is carpeted and the main level floor is either carpeted or beautifully stenciled. Perhaps the best clue as to the building's identity lies with the two portrait medallions that hang on the wall above the second doorway. Both bear a resemblance to Robert E. Lee. Or could it be Lee and Jackson?

Finally, a photographer has graced us with a second story level view down a street toward a waterfall. Visible in the foreground is a large boot with the words "Corwin's Shoe and Leather Store . . . Work Done to Order." Further along the same side of the street there is a hardware store with the word "Hardware" applied to a suspended saw. Crossing the street, one finds both a saloon and a large brick building, the "___R HOUSE." A wooden bridge is visible near the top of the falls. The view is on a cream-colored, square-cornered mount and was bought by its present owner, Tex Treadwell, in Arkansas. Tex indicates he is unaware of any falls like this in that area, however.

In response to a Jan./Feb. issue comment, Ray Welch writes that "Florida Water" is a kind of orange-flower scented cologne, and as such may well have been of interest to residents of Florida.

We have also received reports on two of the unknowns that appeared in the same Jan./Feb. issue. From Jim Becker, there is a note that the Webster and Albee view of a sea of tents is actually Fort Smith in Peekskill, NY, a site which still exists as a seasonal army training camp. Jim also recognized the first view in that issue, as did Ron Blum and Richard Pitman, as being identical to a late

(Continued on page 45)
Sophisticated, "high end" stereoscopic TV systems continue their steady improvement and their slow movement into the consumer market—or at least the advanced Personal Computer end of it. Some spirited competition is evident in the trademarks appearing on the new hardware and software products featured in elaborate, full color promotional packages and exhibits at shows like the recent National Computer Graphics Association Trade Show in March in Philadelphia.

Names like Stereo Tek, 3Vision, STEREO CAD-3-D 2.0, ZScreen, SGS 430, and 3Display are among the registered trademarks of products designed to provide true on-screen stereoscopic displays (based on the eclipse system concept) for computer graphics systems. While none of these systems are likely to be applied to broadcast TV anytime soon, they do reveal the potential impressive quality of stereo image that can be displayed on a video screen. Despite the overwhelming attention paid to computer graphics in their marketing efforts, the new display systems can present any 3-D image (live, slide, film, tape or disk) in full, bright color with no flicker using the full screen.

Refinements at Tektronix

Tektronix Inc. of Beaverton, OR has been working on its full screen liquid crystal shutter for polarized 3-D viewing for a number of years now. (See Newviews, July/August '85.) The shutter is the heart of the newly refined SGS 430 System, the top-of-the-line stereoscopic display system featured in numerous computer magazines and technical journals in recent months. Now released as a commercially available product, the screen sized shutter alternately presents left and right images in circular polarization at a 120 Hz field rate. This means that each eye gets the same 60 Hz worth of scan information as when watching regular TV—so no flicker interferes with the 3-D image which only requires circular polarized glasses to be seen. (These are often referred to as "passive" glasses.)

Other eclipsing systems for 3-D video displays involve the use of alternating liquid crystal shutters in the lenses of the glasses needed to view the screen—on which the right and left images are presented alternately, in sync with the glasses, but without any polarization. The expense of these shuttering glasses makes it impractical for very many people to view a display at once, and images on any non-stereo display screens in the same room (along with fluorescent lights) are affected by the shuttering glasses. They are generally attached to the display controller by a cable and called "active" glasses.

The SGS 430 is designed for use with an IBM PC/AT or compatible computer. The complete system includes a stereoscopic color monitor, stereoscopic modulator driver, stereo graphics adapter card, graphics subroutine library, and polarizing glasses. The liquid crystal modulator (shutter) is available in three sizes for use with 12", 16", or 19" monitors. The shutter attaches to the monitor with velcro mounting strips for easy removal.

According to Tektronix Senior Engineer Phil Johnson, problems often mentioned in connection with liquid crystal shutters have largely been solved—especially the often mentioned ones of moisture entering the crystal layer and the question of molecular changes limiting the life of the crystals in the very active...
electrical field in the shutter. He said that the liquid crystal modulator should operate for hundreds of thousands of hours without loss of transmission or eclipsing functions.

More from Stereographics

Also to be seen at the computer graphics show in Philadelphia were the latest products of the Stereographics Corporation of San Rafael, CA. The company has been selling complete stereographic video display systems for scientific and industrial applications for some years now—first using electro-optical shuttering glasses connected to the alternating image display controller, and now offering liquid crystal shuttering at the screen for use with passive circular polarized glasses. (This type of system may now become the standard for industrial and scientific 3-D video display applications.)

A major selling point of the Stereographics system from its introduction has been the lack of flicker in the fused image—a full 60 Hz field rate being provided to each eye by the Stereographics color monitors. (See Newviews, July/August '84.) By offering paired video cameras with a variable base and a camera controller, Stereographics has provided commercial and industrial users the potential of moving beyond computer graphics into actual stereoscopic TV production for any number of promotional, remote control, training or materials handling applications. Currently available with either passive circular polarizers or active shuttering glasses, the 3-D camera system is now called 3Vision™, while the system designed for use with computer graphics is called 3Display™.

The latest product announced by Stereographics is a stereoscopic video projector capable of presenting high resolution, circular polarized 3-D images on a six-foot diagonal screen. Developed in cooperation with the Canadian video projector firm Electrohome Limited, the device features an electro-optical modulator at the lens to provide sequential left and right images in proper polarization. This ZScreen™ modulator shutter is described as having been previously available only to the aerospace industry and as being the brightest, fastest such device ever offered to the general public, with no ghosting or flicker in the vivid 3-D images.

Your Own 3-D Antics

If you suspect that the systems mentioned above are expensive, you're right. Elements or whole systems from either company could cost from around $3,000 to $20,000 and up. But improvements in liquid crystal technology and manufacturing have brought down prices of the active shuttering glasses to a point where they have become a practical addition to the hardware of the home 3-D computer graphics enthusiast. The Stereo Tek™ shuttering glasses are a Tektronix development being marketed through Antic Software for use with the Atari ST. (See Newviews, Sept./Oct. '86, page 31.)

Few home computer 3-D fanatics need the luxury of polarized viewing with on-screen shutters, since seldom do they have an audience of more than one—and the cartridge interface unit that comes with the basic package from Antic will support two sets of glasses at once. The package (at under $150) includes one set of glasses, the interface unit, a stereo CAD-3-D animation and slide show and instructions for adding stereo to your own programs. Other programs are available as separate items and include programs for 3-D animation and science fiction artwork designs.

The Stereo Tek™ system lacks the high resolution, flicker-free image offered by the top-of-the-line liquid crystal systems from Tektronix and...
Afficionados of sweet breakfast cereals and 3-D should be on the lookout for the latest free premium inside boxes of Post Super Golden Crisp marked "FREE 3-D VIEWER INSIDE."

What you will find is a cleverly designed die-cut cardboard framework which holds a pair of plastic lenses joined by a rod. (You insert the lens piece in the front of the viewer frame yourself.) The opposite end has a slot through which a card with cartoon drawings pairs may be inserted.

Keep in mind that freebies in cereal boxes have to be produced at extremely low cost, so quality is not the #1 consideration. The design is very clever, but the plastic optics are full of aberrations. The 3-D cartoon drawing is super simplistic and even in a good viewer lacks the quality of work exemplified by Ray Zone's great 3-D art conversion work. Still, millions of these little premiums get made, and this one may be planting the seeds for future 3-D-ophiles like ourselves!

Premiums come and go quickly and distribution can be uneven in timing and region. By the time news of something like this appears in Stereo World, it may be too late, since the companies involved don't inform us of promotions in advance—which explains the lack of coverage given here to the series of holograms which appeared on some boxes of Ralston's Ghost Busters cereal a few months ago.

**ANOTHER "DOUBLE-LENS REFLEX"?**

Stereography enthusiasts reading the May '87 issue of *Modern Photography* were probably delighted to notice on page 12 an article describing a new spliced SLR called the Stereo Image Camera from a company in England. Unfortunately, *Modern Photography* failed to contact the company before running the optimistic article.

Stereo Image Techniques Ltd. made the camera from a pair of Praktica Super TL3 bodies for use in photographing commercial 3-D slide shows on a weekly rental basis. A few of the outfits were sold to individual photographers, but the expensive camera (about $2600) was never intended for retail sale and no unsold outfits remain.

*The Modern* article included front and open-back photos of the camera, as well as some technical information (center separation 76mm, single control synchronized shutters, matched 35mm, 50mm and 135mm Hanimex lenses, etc.). The irony here is all too typical of 3-D related coverage in mainstream photography magazines. When they do feature a stereo camera it's one that isn't available!

Stereo Image designer Charles Smith is one of the world's leading experts and writers on 3-D movie techniques. One of his many (now over 50) articles on stereoscopy gives a full description of the camera. It appeared in the *British Journal of Photography* for May 31, 1985, page 600.
LIBERTY BELL MOVES TRACKED IN STEREOS

by Raymond Holstein

Fig. 1. "Independence Hall or 'State House,' Philadelphia." by James Cremer. The message on the back of this view begins, "The State House, which occupies the centre of this venerable pile, was commenced in the year 1729, and has been added to from time to time as the need of the city required, until the original building has almost lost its individuality..."

Fig. 2. "Interior of Independence Hall, Philad'a." by James Cremer. For a time the bell was nearly hidden by the imposing decorations under, around and over it from 1854 to 1876.

Those who attended the NSA PHILLY '87 convention in King of Prussia, PA were only a short drive from Valley Forge National Park and only a short distance from Philadelphia, where the 200th anniversary of the U.S. Constitution is being celebrated this year. Of the many buildings and historic artifacts
remaining there to be seen and photographed, one of the most instantly recognized is the Liberty Bell.

It started out as the bell in the state house of the Province of Pennsylvania, now known as Independence Hall. (Fig. 1.) The bell was cast in Philadelphia in 1753 by two local tradesmen, Pass and Stow, and at that time was the largest bell in the colonies. It was installed in 1753. In 1777 during the British occupation of Philadelphia, it was moved to Allentown, PA, where it was hidden under the floor of Zion Reformed Church for almost a year to prevent it (along with many other bells) from falling into the hands of the British and being made into cannon.

In the late 1830's, followers of the antislavery movement published a pamphlet entitled "The Liberty Bell." The name probably came from someone remembering the inscription on the bell: "Proclaim liberty throughout the land, unto all the inhabitants thereof." This is the first known use of the name. In the early 19th century several legendary folk tales were written about the "Liberty Bell," and it has been known by this name ever since. The last time it was actually tolled was on Washington's birthday in 1846.

Fig. 4. Kilburn No. 8012. "Old Liberty Bell's visit to the Columbian Exposition. It rang out the greatest freedom the world ever knew." Were the cactus plants there, perhaps, to deter adventurous youth from hopping over the railings lined with state names?
Just when the crack began to appear is unknown. An attempt was made to restore the tone by drilling the crack to separate the sides of the fracture, but the attempt failed and for many years the bell was nearly forgotten.

As the legend of the bell grew, it was decided in 1852 to move it from its storage place to the first floor of the State House. Two years later it was placed on a massive pedestal having 13 sides ornamented by Roman fasces, liberty caps, and festooned flags—all of this topped by Charles Wilson Peale's mounted eagle. (Fig. 2.) In the centennial year 1876 it was moved to the hallway and mounted on its old wooden frame. (Fig. 3.) Later it hung by a chain of 13 links from the tower ceiling, and then for many years was enclosed in a glass case.

The growing importance of the bell as a patriotic symbol aroused popular demand for its movement around the country so that more people could see it. Its first long journey was in the winter of 1885 to New Orleans and through the South. Later trips took it to Chicago in 1893 (Fig. 4.), to Atlanta in 1895, Charleston in 1902, Boston in 1903 and San Francisco in 1915.

During these trips the crack grew and all future travel had to be prohibited. In 1915 it was placed on an open pedestal in Independence Hall (Fig. 5.) where visitors were allowed to touch it. It stayed in that location until the bicentennial year 1976, when it was moved to its present location across the street from Independence Hall. (Fig. 6.)
OCTOBER IN INTERLAKEN

by Paul Wing

Plans are shaping up for the big 6th ISU Congress at Interlaken, Switzerland in October. Tom Handschin, ISU President, and his team are out to make it the best ever, and, from the news, they are right on target.

The Place

The Congress setting is Interlaken, a town of 13,000 nestled between two beautiful lakes at the gateway to the Jungfrau Region. The meeting place is the Congress Center Casino, an impressive facility built at the turn of the century, and recently restored and brought up to date technically. Programs will be shown in an elegant and spacious auditorium with a maximum capacity of 1000 but set up for ideal 3-D viewing with 350 comfortable seats. A ten foot screen will be used. Displays and sales tables will be set up in the equally impressive adjoining ball room on Saturday and Sunday October 3 & 4.

Morning, afternoon and evening sessions will be spaced to allow time for a walk or just a rest and for leisurely dining. The selection of shows is truly outstanding.

Program

Europeans will enjoy presentations from this side of the Atlantic. The PSA, Stereo Club of Southern California, the Potomac Society for Stereo Photographers and others are involved. The Third Dimension Society of Great Britain will present its 1987 exhibition. Individual shows are scheduled by Pat Whitehouse (GB), Dave Burder (GB), Allan Griffin (Aus), Paul Wing (US), Susan Pinsky (US), Koo Ferwerda (Holland), Stan White (Canada), Guy Ventouillac (France). There are many other very special shows by experts not as well known to us in America.

Rolph Koch (Germany) has a special in the 6 X 6 cm format, Jacques Perrin (France)—fabulous hand colored 3-D cartoons. Other shows "too numerous to mention" are in the works from Munich, Vienna, Quebec and, of course, our Swiss hosts.

3-D Gallery

A 3-D exhibition is being arranged at an Interlaken Gallery. Look for many interesting surprises here—another dimension to the Congress.

Workshops

A number of workshops are planned. If you care to give one, contact the ISU.

Congress Dinner Excursion

The optional Sunday evening dinner will be a Bernese Farmer's Buffet with over 40 different food choices. On Monday, October 5, an all day excursion in the Swiss Alps (luncheon included) is an option that should not be missed. Ask anyone who has been on one at the earlier Congresses. Included is a special evening "surprise!"

Hotel Accommodations

Hotel selection will be on an individual basis. The registration package will include complete listings plus the necessary booking form. For the convenience of those wishing to be together, one four star and one three star hotel will be mentioned. Price range for a twin bedded room and bath is [4 star—$70-90], [3 star—$64-83] including breakfast, taxes and service. Two star hotels run in the $52 to $68 range. The listing covers a wide range from the Victoria Jungfrau at $150 plus to the one star hostelries in the $25 range.

Look to Stereo World for updates on this great event. For forms or additional information send an SASE to Paul Wing, 50 Floret Circle, Hingham, MA 02043 (617) 749-1996. Or write to International Stereoscopic Union, P.O. Box 2319, CH-3001 Berne, Switzerland.

Congress Fees

<table>
<thead>
<tr>
<th>Item</th>
<th>Francs</th>
<th>Dollars*</th>
</tr>
</thead>
<tbody>
<tr>
<td>Congress Fee (Oct 1-4)</td>
<td>60**</td>
<td>39</td>
</tr>
<tr>
<td>Daily Fee</td>
<td>30</td>
<td>19.50</td>
</tr>
<tr>
<td>Congress Dinner</td>
<td>40</td>
<td>26</td>
</tr>
<tr>
<td>Monday Excursion (all inclusive)</td>
<td>60</td>
<td>39</td>
</tr>
<tr>
<td>7 ft. display table</td>
<td>160</td>
<td>104</td>
</tr>
</tbody>
</table>

*At current rate of exchange
**Congress fee 30F ($19.50) for show exhibitors, display room exhibitors, art exhibitors and workshop teachers.
Display room fee for non registrants—5F ($3.25)
Calendar

July 19  (CA)
Bagnall's Anaheim Camera Expo, Brookhurst Center, 2271 W. Crescent Ave., Anaheim, CA. Call 714-786-6644 or 714-786-8183.

July 26  (NY)

August 8  (OH)
Photographic Historical Society of the Western Reserve, 16th Annual Photographic Trade Fair, Holiday Inn, North Randall, OH. (At Randall Park Mall.) Contact Al Barnone, 196 W. Glendale, Bedford, OH 44146. Call 216-232-1827.

August 16  (OR)
North Coast Camera Swap Meet, Seaside, OR Convention Center, 415 First Ave., Seaside, OR. Contact Wes Taft, NCCSM, PO Box 2072, Gearhart, OR 97138. Call 503-738-8484.

August 16  (CA)
Bagnall's Anaheim Camera Expo. (see July 19).

August 16  (IL)
Chicagoland's Camera and Photo Show, Holiday Inn, 3405 Algonquin Road, Rolling Meadows, IL. Write to PO Box 72695, Roselle, IL 60172. Call 312-894-2406.

September 13  (IN)
South Bend Camera/Computer/Video Swap Meet, Century Center, South Bend, IN. Contact Roger L. Smith, PO Box 6486, South Bend, IN 46544. Call 219-259-2968 before 9:30pm EST.

September 13  (CT)

September 19-20  (MI)
12th Detroit Area Photorama USA, Dearborn Civic Center, Dearborn, MI. Contact Photorama USA, 20219 Mack Ave., Grosse Pointe Woods, MI 48236. Call 313-884-2242.

September 20  (CA)
Bagnall's Anaheim Camera Expo. (see July 19).

September 26-27  (OH)
Ohio Camera Swap, 68 Shadybrook Armory, Cincinnati, OH. Contact Bill Bond, 8910 Cherry, Blue Ash, OH 45242. Call 513-891-5266.

September 27  (IL)
Chicagoland's Camera and Photo Show. (see August 16).

October 17, 18  (MA)
The Boston Show. 28th Show sponsored by the Photographic Historical Society of New England. Armenian Cultural Center, 47 Nichols Ave., Watertown (Boston) MA. Contact PHSNE c/o David Berenson, 32 Colwell Ave., Brighton, MA 02135. Call 617-254-1565 3 to 11pm Eastern Time.

October 18  (IL)
Chicagoland's Camera and Photo Show. (see August 16).

October 18  (CA)
Bagnall's Anaheim Camera Expo. (see July 19).

THE UNKNOWNS
(Continued from page 37)

Anthony view "No. 1 Mammoth Tree Grove." Richard notes that the view was taken in what is now Calaveras Big Trees State Park, northwest from Yosemite National Park.

Richard Rudisill adds information on the dome-topped building in the same view, noting it was a visitors house for the tourists who flocked beginning in the 1850's. It was built on the stump of the "Original Big Tree" which was cut down and the bottom part laid next to the building, with ladders for people to climb and notes by the various dated tree rings to signalize noted historical events. (In the view the log would be on the opposite side of the building.)

My own research yields a little more information. The tree whose stump the house was built was cut down in 1853 so that its bark could be removed and sent eastward on exhibition. Alas, it arrived in New York just in time to be a rival to Barnum's new Crystal Palace. With such competition, the exhibit never caught on. Soon the bark caught fire and the whole scheme went up in smoke. Meanwhile, back out West, the stump was smoothed off and on it 32 persons were able to dance a cotillion. Later the dome was added. Dances and occasional theatrical acts became scheduled events. Even a newspaper claimed the pavilion as home for a short period in 1858. Laying next to the stump, the trunk of the tree itself boasted two bowling alleys for a time along some 81 feet of its length.

All four views this issue were from Tex Treadwell. This brings us nearly up to date with the views we have received thus far. If you have something you've been meaning to send in, now may be the time. Please send from one to four views only, and be sure to include return postage.
FOR SALE


BOOKS, Stereoscopic Photography (1950) by Judge, Build Your Own Stereo Equipment by Thomson, Practical Stereo by Daizell, others by Symons, Kraus, Wilman. One dollar for list to—Fred Lowe, 86 Canterbury Road, Wolverhampton, England, WV4 4EJ.

VIEW-MASTER Packets & Reels for sale, and custom made plastic bags & cardboard backing boards for View-Master packets. Send $1.00 for catalog & a free sample of both above to: 3-D Entertainment, c/o Walter Sigg, PO Box 208, Swartswood, NJ 07877.

VIEW-MASTER Personal film cutter. Some tarnish but operating perfectly, $85 postpaid. Sawyer’s View-Master “test” reels of various subjects, $1.00 for catalog or send for my approval. I will respond quickly. David Sundman, Littleton Coin Company, 253 Union St., Littleton, NH 03906.

WANTED

NON-WORKING REVERE, or Wollensak cameras, either needing repairs or basket cases. Mail description/asking price to Hansen, Box 89437, Honolulu, HI 96830-9437.

SPACESHOTS, the multiprojector 3-D show has been delayed due to personal injury. However, we are still seeking rare/unique interesting views...will double/trade/BUY—I will respond quickly. David Sundman, Littleton Coin Company, 253 Union St., Littleton, NH 03906.

COLLECT, TRADE, BUY & SELL: 19th Century images (Cased, stereo, CDV, Cabinet & large paper). Bill Lee, 5730 Canterbury Road, Flagstaff, AZ 86004.

COLLECTOR WILL BUY OR TRADE views of Quebec, Michigan, Los Angeles, Wars, Erotica, Expos, Personalities, Disasters, Music People; also TruVue, CDVs, Cabinets, sheet music, 78 records, photograpghs. Edward Couture, 1233 So. Curson Ave., Los Angeles, CA 90019, (213) 935-4685.

BELPLASCA CLOSEUP ATTACHMENT, Sterling 800 Deluxe viewer, stereo slide glass. Dennis Sherwood, 40622 N. Kenosha Road, Zion, IL 60099.


STEREGRAPHS OF IDAHO TERRITORY. Nice clear views, if possible, I will take reproductions of stereographs if you do not want to sell your stereographs. I am only interested in views by local stereographers, c. 1865-1895. Especially early views by T. N. Barnard and Olaf P. Larson. These are needed to illustrate an article I hope to publish in Stereo World next year. Contact Bruce Hooper, 3230 Meadow Brook Dr., Flagstaff, AZ 86004.

TRADE

I HAVE 3 KODAK STEREO CAMERAS (Exco) & cases & 60 boxed Selectron slide trays to trade for 3-D camera(s), A/C viewer(s) or $? What do you have to trade? Mail offers or descriptions to: Hansen, Box 89437, Honolulu, HI 96830-9437.

DAKOTA, ARIZONA, KANSAS, other Western flat mount stereos to trade for Catskill Mountains views I need. Also want Horse racing tracks in USA. Gladly buy for cash too. Ralph Goss, Box 5391, Albany, NY 12206.

NEW COLLECTOR wanting Astronomical, Polar, and Yukon stereo views or other material related to these areas. Cameron Treleaven, c/o Aquila Books, Box 3331, Sth. B, Calgary, Alberta, Canada T2M 4L8.

BISSON, PIERRE PETIT, LEON & LEVY stereos or cdvs wanted for an article. Please send information. Willing to purchase or pay for use with credit. Please 6661 Berkshire Terrace #44, Goleta, CA 93117.

GOLD & SILVER MINING & NUMISMATIC STEREO VIEWS: All orig. photographic images (stereo views, etc.) up to 1910 (no foreign), prospectors, mine interiors, exteriors, mining equipment, mining towns, etc. Also wanted anything Numismatic, views of US. Mints & Assay Offices, mint & coinage operations. Send photocopies with price & desc. or send for my approval. I will respond quickly. David Sundman, Littleton Coin Company, 253 Union St., Littleton, NH 03906.

NUDE AND GRIFFIE stereo views, singles or sets, also coin operated machines. Abel, 9609 Berkshire Court SE, Olympia, WA 98503, (206) 456-5437.

PHOTOS OR NEGATIVES of street cars or street railways in Scranton, Pa. Also, stereo views of Scranton showing street cars, Charles Wrobleski, Box 663, Scranton, PA 18501.

COLORADO MINING, street scene and RR stereo cards wanted for my pitifully small collection! Donald Kaye, PO Box 440177, Aurora, CO 80044.

CYLINDER-STYLE PRINT BURNISHER, for smoothing stereo prints. Will purchase, or trade other photo hardware or views. T. K. Treadwell, 4201 Nagle, Bryan, TX 77801.

ACCESSORY LENS KIT for Macro Realtist, Seton Rockwhite flip-up polarizer for Realtist (with or without camera), Powers Trick Stereo Adapter for Realtist. Please state condition and price. Mark Willke, 1955 NE Barberry Dr. #K, Hillsboro, OR 97124.

REALIST GOLD BUTTON VIEWER. Dennis Selwa, 4270 Kirkcaidy, San Diego, CA 92111.

AUSTRALIAN VIEWS wanted to buy or exchange for American photographers, e.g. Anthony, Watkins, Am. Stereoscopic Co. Prefer views of historical interest. Warren Smythe, 258 Cumberland Rd., Auburn, NSW 2144, Australia.

MUYBRIDGE VIEWS. Top prices paid. Also Michigan and mining—the 3 Ms. Many views available for trade. Leonard Walle, 49525 W. Seven Mile, Northville, MI 48167, (313) 348-9145.

FLORIDA STEREOs of historical value, especially Tallahassee, Tampa and Gainesville. Price and describe or send on approval, highest prices paid for pre-1890 views. No St. Augustine, Hendrikens, PO Box 21153, Kennedy Space Center, FL 32815.
RUSSOJAP WAR, Boxed set or single views. Also views with children, VG or better. Buy or trade. Phone 011-615-288-2240 or write Ron Blum, 2 Hussey Ave., Oakland's Pk. 5046, South Australia.

SHAKER people stereo views, real photos, snapshots, etc. Please send photocopy with price to Richard Broeker, 450 East 84th Street, New York, NY 10028.


Shaker Village, South Australia.

As part of their membership, NSA members are offered free use of classified advertising. Members may use 100 words per year, divided into three ads with a maximum of 35 words per ad. Additional words and additional ads may be inserted at the rate of 20¢ per word. Please include payments with ads. Deadline is the 10th of the month preceding publication date. Send ads to the National Stereoscopic Association, P.O. Box 14801, Columbus, OH 43214, or call (614) 692-1774. A rate sheet for display ads is available upon request.

ADVERTISING RATES
Camera ready display ads cost $75 for full-page, $40 half-page, $25 quarter-page, and $15 business card size. The NSA will insert your preprinted one-sheet flyer into the magazine for $50. The NSA will print and insert your camera ready copy for $65 (one-sided) or $95 (two-sided) per sheet. Write to NSA, Box 14801, Columbus OH 43214 for a rate sheet which details advertising policy.

THE RED WING VIEWER
A CONTEMPORARY STEREOSCOPE

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A CONTEMPORARY STEREOSCOPE

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MAD EIRENTLY OF WALNUT, LEATHER, BRASS AND GLASS

QUALITY MATCHED GLASS LENSES

ORIGINAL SLIDING DODECAHEDRAL DESIGN

WIDE LEATHER HOOD EASILY ACCOMMODATES EYEGLASSES

Viewer, stand, and UPS shipping within the U.S.: $78.00 (MN residents add $4.50 tax)
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VINTAGE AMERICANA

Handcrafted wood & brass replica of original, invented 1859 by Oliver Wendell Holmes. Turn of the century design on velvet trimmed brass hood. Includes historical booklet & FREE set 3-D stereographic views. ONLY $49.95. Pedestal base, $12.95 (add $3.00 shpg. & hdg.). Addl. View Sets Avail. including Victorian Risque, Old West, San Francisco Earthquake and many more.

To order call toll free (800) 223-6694
T.M. VISUAL INDUSTRIES INC. 212 W. 35th St., N.Y., N.Y. 10001

ARCHIVAL SLEEVES: clear 3-mil Polypropylene
CDV (3 3/8 x 4 3/8")
POST CARD (3 3/4 x 5 3/4"")
4 x 5"
STEREO (3 3/4 x 7"")
CABINET (4 3/8 x 7"")
5 x 7"
BOUDOIR (5 1/2 x 8 1/2"")
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SUPER ARCHIVAL POLYESTER STEREO SLEEVE per 100: $14

Russel Norton, P.O. Box 1070, New Haven, CT 06504-1070
SHIPPING EXTRA: add $4 per order, mixed sizes ok.

PRECISION GLASS OPTICS
FOLDING STEREO VIEWER

For all standard Realist 3D stereo slides. Glass or cardboard mounted. Folds flat, weighs only 1 oz. Prepaid minimum order $10.00. Add $1.00 for shipping and handling.

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TO ORDER CALL TOLL FREE 800-223-6694
MAJOR CREDIT CARDS ACCEPTED. MINIMUM ORDER $20.00
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STEREO WORLD May/June 1987 47
THE BRACKETT DISSOLVER

CUSTOM MADE 3-D PROJECTOR WITH SLIDE DISSOLVE

The Brackett Dissolver features the most desired and professional projection technique—

Dissolve Slide Transitions

The Brackett Dissolver is like two stereo projectors in one compact unit. This unique design provides features not found in any other stereo projector.

GENERAL FEATURES:

STANDARD STEREO FORMAT- Accepts Realist format slides in glass and cardboard mounts up to seven sprocket size (24 X 28MM).

DEPENDABLE-SIMPLE OPERATION- Manual operation gives the operator complete artistic control of dissolve rates.

NEW CONCEPT CARRIER- A totally new concept in slide carrier design eliminates slide jams. Four precision stainless steel V-groove pins position slides of any thickness in accurate focus and registration.

BRIGHT ILLUMINATION- Four efficient halogen lamps provide high light output at low wattage.

USES INTERCHANGEABLE KODAK PROJECTION LENSES- Four Kodak projection lenses-the standard of the audio-visual industry.

EFFICIENT COOLING- Two quiet fans operate continuously to cool both sides of the slides and the optics.

CONVENIENT LENS CONTROLS- Dual and single focus controls. Conveniently grouped vertical and horizontal lens controls.

TOP OF PROJECTOR SLIDE STORAGE- Built-in shelves store slide trays on top of projector for easy insertion and removal. Projector uses economical memo pad trays.

SOUND SYNC. LIGHT- A cue light on the projector, operated from one track of any two track tape recorder, signals the operator to change slides.

EASY LAMP REPLACEMENT- Hinged cover provides easy access to projection lamps.

COMPACT AND LIGHTWEIGHT- L 13” x W 12” x H 7”-Wt. 23 lbs.

This projector is custom made in limited quantities. The current price is... $1595. For ordering information or additional details write:

Brackett Engineering
P.O. BOX 493  E. Sandwich, MA 02537
Tel. (617) 888-2180
STEREO VIEWS

Fireplaces and stereo views were the TV of a hundred years ago, and now you can transport yourself back to that time. Each set of views that we offer consists of a number of high quality printed double-view cards. They fit into any standard antique or modern replica stereo viewer and yield a lifelike 3D image of the sort our grandparents thrilled to! If you have any interest in stereo, check out these bargains.

SET OF 62 SAMPLE VIEWS. A set of fantastic examples of stereo covering subjects varying from comic to religious, old west to famous people, tragedies to transportation, foreign travel to city views, views of childhood to Victorian rakes and lots of other typical subjects. This is great for anyone wanting a window into the stereo world of yesteryear. Only $6.95 for the entire set!

MINI-SAMPLER SET OF TEN CARDS. An eclectic group of ten not necessarily related cards. Perfect to "just get the feel" of stereo from our reproductions. And only $1.99 for the set!

SENTIMENTAL VIEWS. Twenty-eight cards that are Victorian sublime. Corny, unbelievable, replete with truly contrived situations. Young love (idyllic, moments musicale) etc. Only $4.99!

FAMOUS PEOPLE. 10 stereo photos that bring Lindberg, Coolidge, Rockefeller, Admiral Dewey, Black Jack Pershing, William Jennings Bryan and other notables to life! Only $1.99!

NIAGARA FALLS. A set of twelve cards of this natural wonder. They're so life-like you could get wet viewing them! Only $2.99!

RELIGIOUS SCENES. Eighteen cards made by photographing miniature dolls arranged in scenes from the Bible, the Life of Christ, the Nativity, etc. Our price is a miraculous $2.99!

SATANIC. 9 reproductions of those weird French diabology scenes depicting the Devil at work. Only $1.99 for the set!

CHRISTMAS. Fifteen views around the hearth, the tree, the home. See Santa, the gifts, the glowing faces of happy children with their gifts... it's all so seemingly real. Only $2.99!

WORLD WAR I. 35 scenes capture the panorama of action in that "war to end all wars." Brings history to life, right in your home! Sale price $4.99!

THE OLD WILD WEST. Twenty-five views. This is a great collection of vintage images of Indians, mining towns, cowboys—the West as it was presented by the stereo camera. Only $4.99!

UNIQUE IMAGES. Nineteen cards that are unusual, bizarre, humorous, one-of-a-kind—in a word, unique. Price at $2.99!

INDUSTRY AND LABOR. Forty scenes depicting life as it really was—in the field, the factory, and the workshops. A large collection, and only $4.99!

TABLE TOP PHOTOS. An interesting set of 12 cards—dolls and scenes of strange places. Weird! Weirder still is our bargain price of $1.99!

WOMEN'S LIB. Thirteen cards. Though most of these cards demean women, they are part and parcel of our common heritage and worth having. Particularly at our bargain price of $2.49!

THE STORY OF THE STEREOSCOPE. A special offer. The out-of-print, special 20 page booklet originally prepared for shipment with the replica stereo viewers. It contains reproductions of many original stereo ads. Only $2 with the purchase of any stereo set listed. Not available for purchase alone.

Please add .75¢ per set for S&H.
Alice Cooper prepares to perform the first song of a recent concert captured in stereo by Mark Willke. For a look into the bizarre world of an Alice Cooper show, see "The Nightmare Returns" in this issue.