

VIRTUAL 3-D:

An Explanation by its Inventor, Lauren Steinhauer

Why 3-D?

From the moment of our birth, thanks to eyes set in the relatively flat plane of the face and designed to record two slightly different views of the same scene, we perceive a world of depth, a rich world of three dimensions. Far from a “gimmick,” this very human, very special, very natural way of interacting with the world is sorely missed when we view a flat, two-dimensional photograph, printed page in a magazine, projection of a standard film in a movie theater or tv broadcast.

The best of the classic 3-D movies produced in the 50s, *The House of Wax*, *The Creature from the Black Lagoon*, *It Came from Outer Space*, *Kiss Me Kate* and *Dial M for Murder* (the one 3-D film directed by Hitchcock) only confirms that adding a sense of depth to theatrical releases enhances the viewer’s involvement in dramatic content and enriches the overall experience.

3-D Video Before VIRTUAL 3-D

Until VIRTUAL 3-D, 3-D video simply didn’t work. To date, tv viewers have experienced two kinds of disappointing 3-D video: 3-D videotapes or DVDs for sale or rent and special 3-D network broadcasts.

3-D Blu-ray discs (and a handful of DVDs) currently available suffer from the same three major problems: Problem one, mediocre low-budget source material sloppily produced technically and dramatically, films such as *Cat Women of the Moon*, *The Bubble and Comin’ At Ya*; problem two, poor translation of the original 3-D footage to disc resulting in annoying double images and weak three dimensional effect; and problem three, the need for the viewer to “tweak” the tv set—often with no instruction—resulting in little improvement in 3-D effect and leaving the viewer to return the tv set after the show to normal viewing settings with varying degrees of success.

Televised 3-D to date has included movies of varying dramatic quality but all plagued with the same technical problem, poor translation of the original 3-D footage into broadcast video resulting in migraine-inducing double images and poor three dimensional effect. 3-D broadcasts have also included special 3-D events such as a recent “Shark Week” on the Discovery Channel featuring documentary footage, some of which was shot with a 3-D technique that requires movement in a particular direction for its illusion of depth. The three dimensional effect is slightly better than traditional red-blue anaglyph 3-D viewed on tv with its troublesome double images but limited because of the technique’s reliance on movement in one particular direction.

What Is VIRTUAL 3-D?

VIRTUAL 3-D is a new technique, a computer process that offers the power to transform any flat, two dimensional video footage—black and white or color—into 3-D video, including IMAX 3-D footage into a 3-D experience at home. The original footage does *not*, repeat, does *not*, need to be in 3-D. The viewer wears a special set of inexpensive Virtual 3-D glasses. These glasses are not the standard anaglyph red and blue glasses; they are a vital part of the Virtual 3-D experience. Expensive, bulky LCD glasses and set top boxes are *not* required. VIRTUAL 3-D requires no special tv settings; settings that give a good image for regular tv viewing work well with VIRTUAL 3-D.

Why VIRTUAL 3-D?

Classic movies originally filmed in a 3-D process such as *The House of Wax* may now be broadcast in 3-D closely approximating the theatrical experience or distributed in Blue-

ray or DVD format as a special re-release. Through the magic of VIRTUAL 3-D, films never filmed in 3-D may now be transformed and broadcast as a special event or re-released in Blu-ray or DVD format as a special edition; imagine the Star Wars series, the Indiana Jones series, Jurassic Park and other films released in 3-D with no additional production costs over and above VIRTUAL 3-D licensing. Special network productions may now be released in the VIRTUAL 3-D process for added impact and to up ratings. In a megachannel world, VIRTUAL 3-D can make any video or broadcast stand out from the crowd. The application of the VIRTUAL 3-D process is limited only by the imagination of today's producers and directors.

Contact:

Lauren Steinhauer

415-440-2098

laurenrs2002@yahoo.com

<http://www.laurenrs2002.com>