

# SHOW

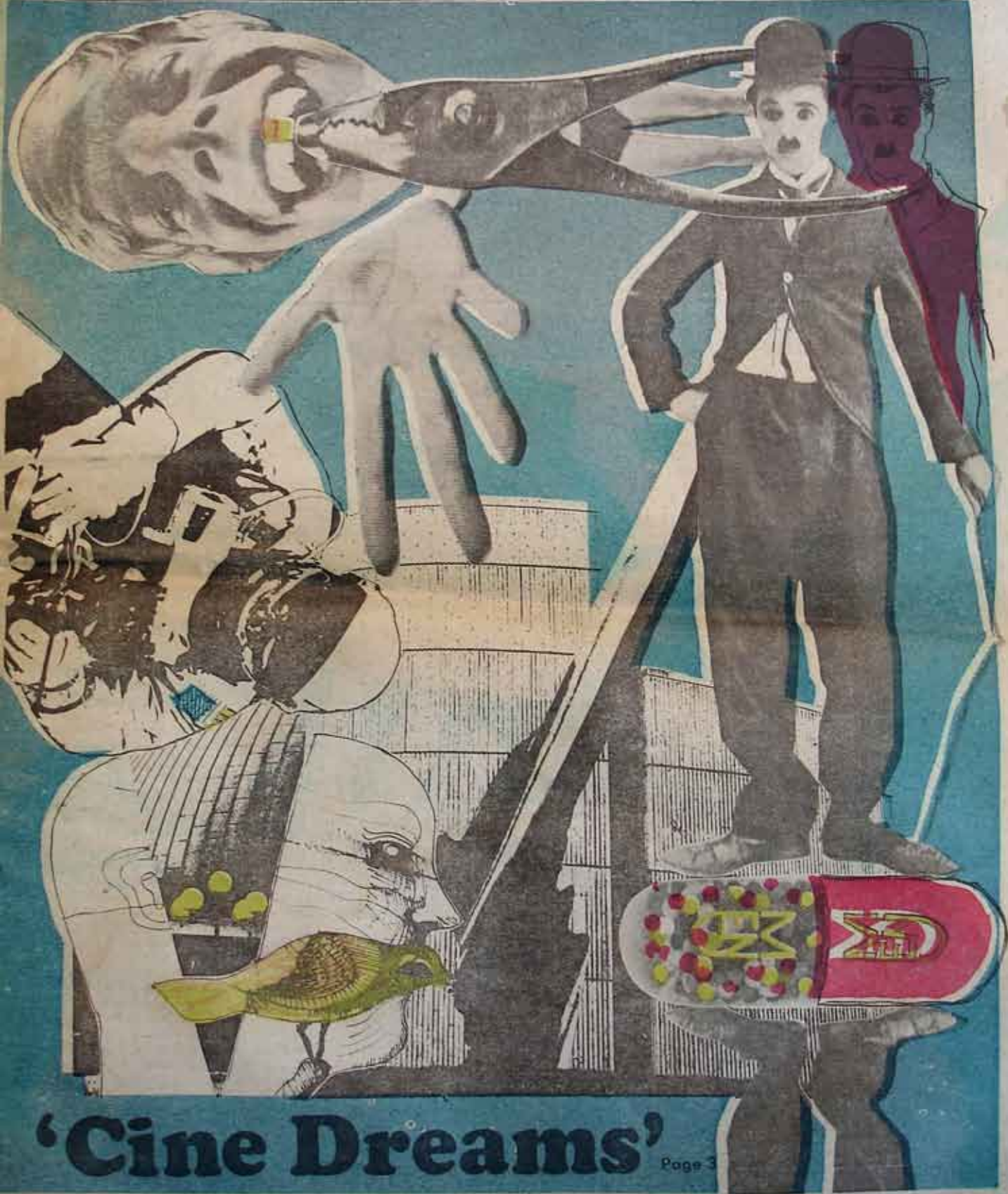
DEMOCRAT & CHRONICLE

FEBRUARY 20, 1972

\* That 'crazy'  
Bette Midler.

Page 3

\* Bernard Drew talks to  
'Clockwork' McDowell. Page 5



## 'Cine Dreams'

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©

"CINE DREAMS"

by Stan VanDerBeek

CINE DREAMS<sup>©</sup> is a myth/process/magic/theatre event lasting 8 hours. (11p.m. till 7a.m.) It is an "endless" image/sound/event designed for planetarium presentation. It appears to be like an endless dream/cinema an experiment in theatre. The 8 hours are portioned into ½ hour themes, with an emphasis on the 90 minute interval similar to "REM" pattern of deep sleep. (Nightmares, day dreaming, abstract images, literal, figurative images, story telling etc.) The audience is invited to bring blankets and pillows to relax (to sleep if they wish), to interrelate to the images to a cinema of the mind (mental movies...)

Group consciousness and group identity/dreaming is unique - the audience aware of the metaphysical shape of the planetarium dome/universe/womb/space is made immediately restive.

The dream state of each individual is a private mental/theatre that performs through the unconscious. What similarity to dreams, cinema, and life can we make? How is group social awareness brought up through unconsciousness to identity and put into common use.

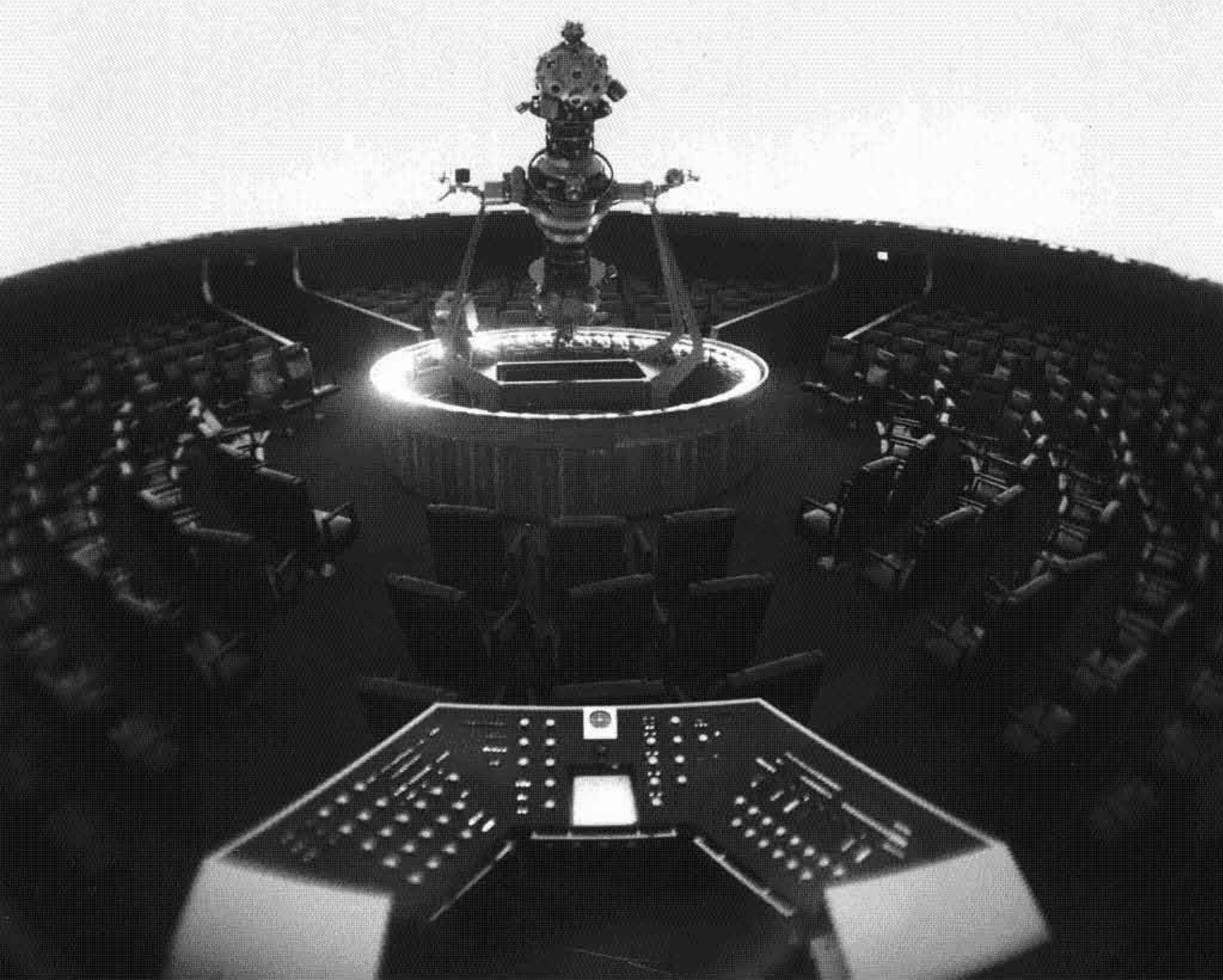
(What does President Nixon or Chairman Mao dream about?) How is the myth/act brought to everyday use better than through an understanding of the dream state?

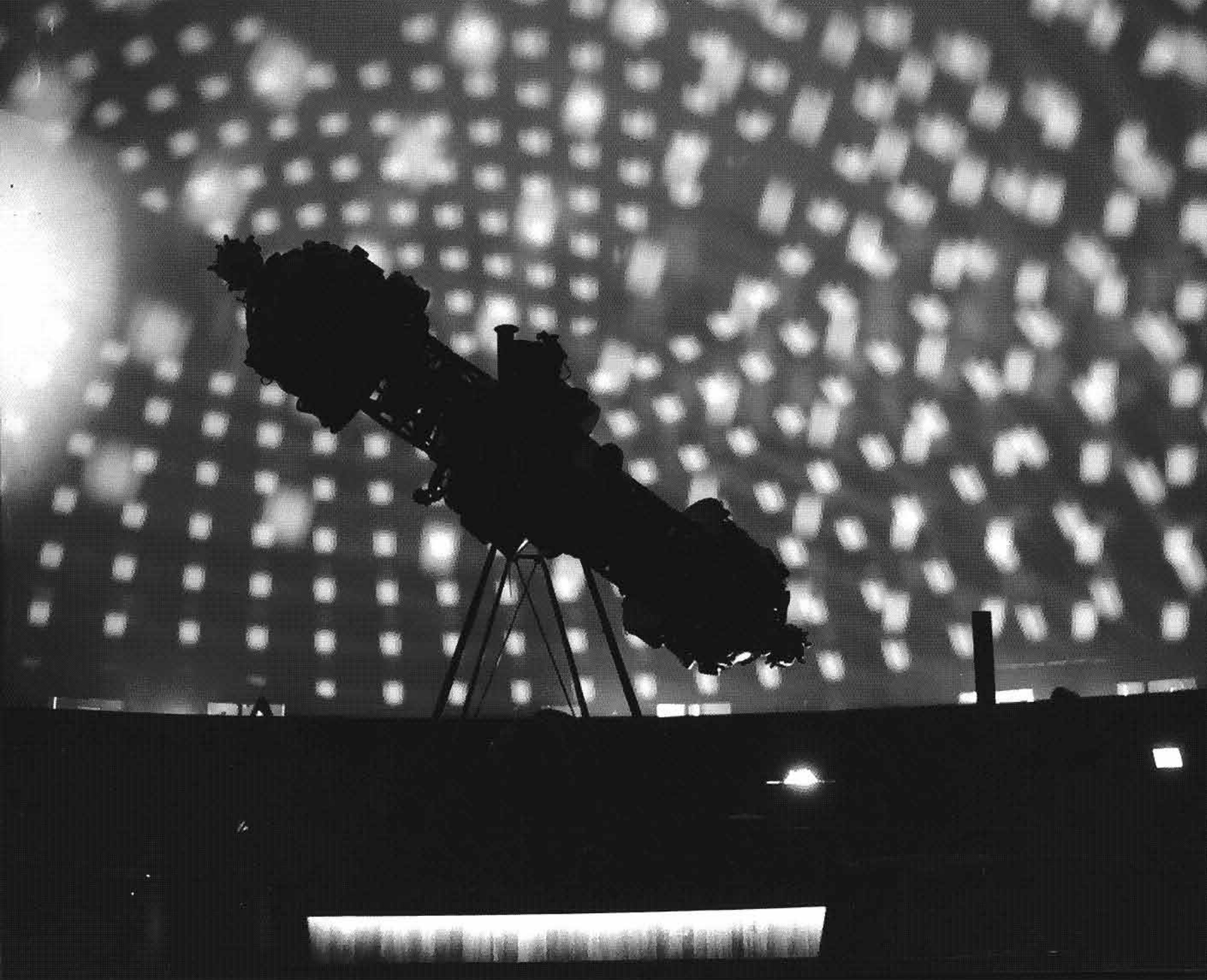
Cinema invented at approximately the same time as psychoanalysis is a clear bridge of frozen images that we can walk on to explore our sense of experience (to re-experience our experiences).

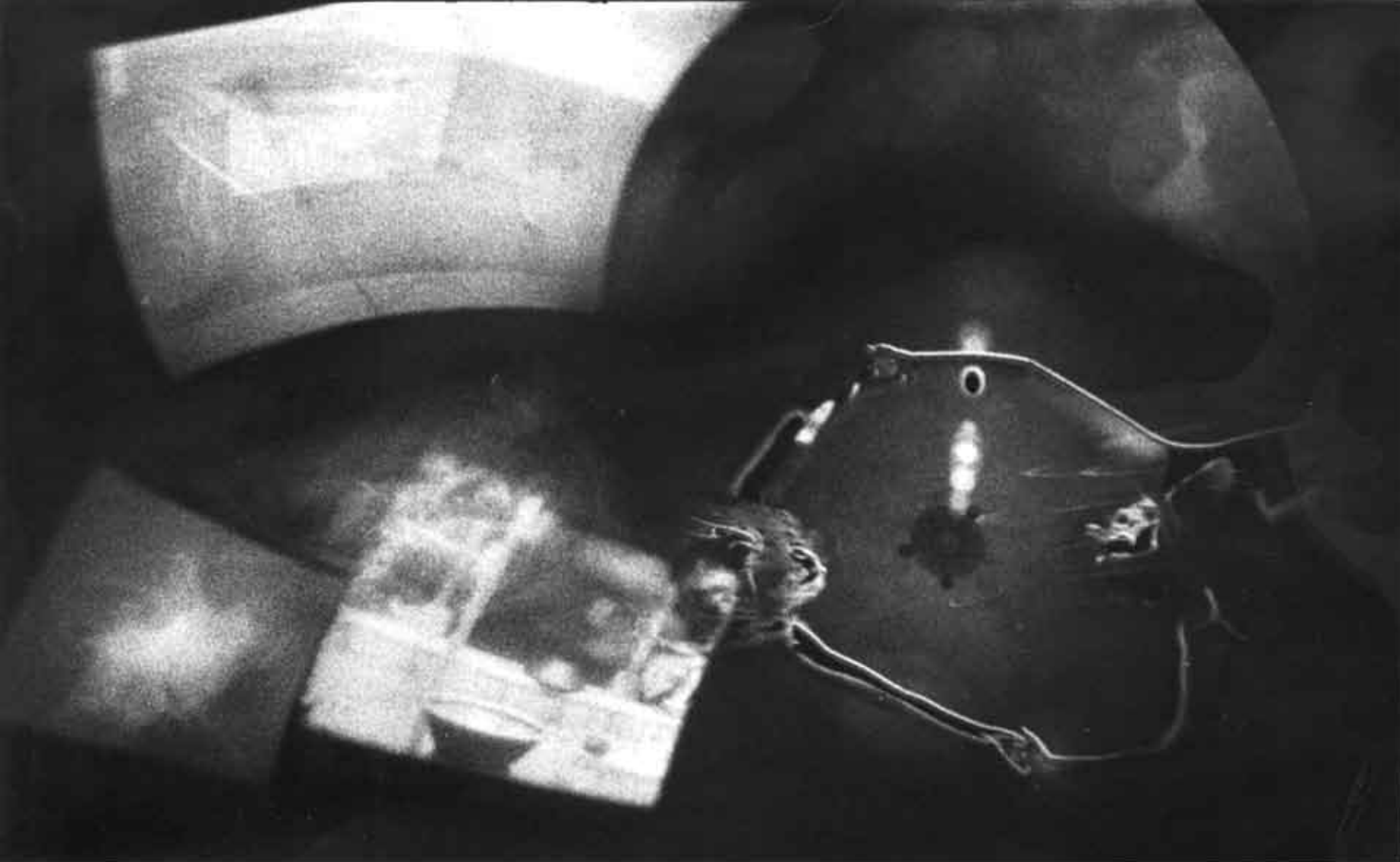
It is a prototype work to explore the structure of identity in society, of cine/social theatre, symbol/image conscious and unconscious feedback (from individual and groups) from an artist to the community. What is the future of theatre, cinema, T.V., computers cybernetic integration of individuals with the universe flow.













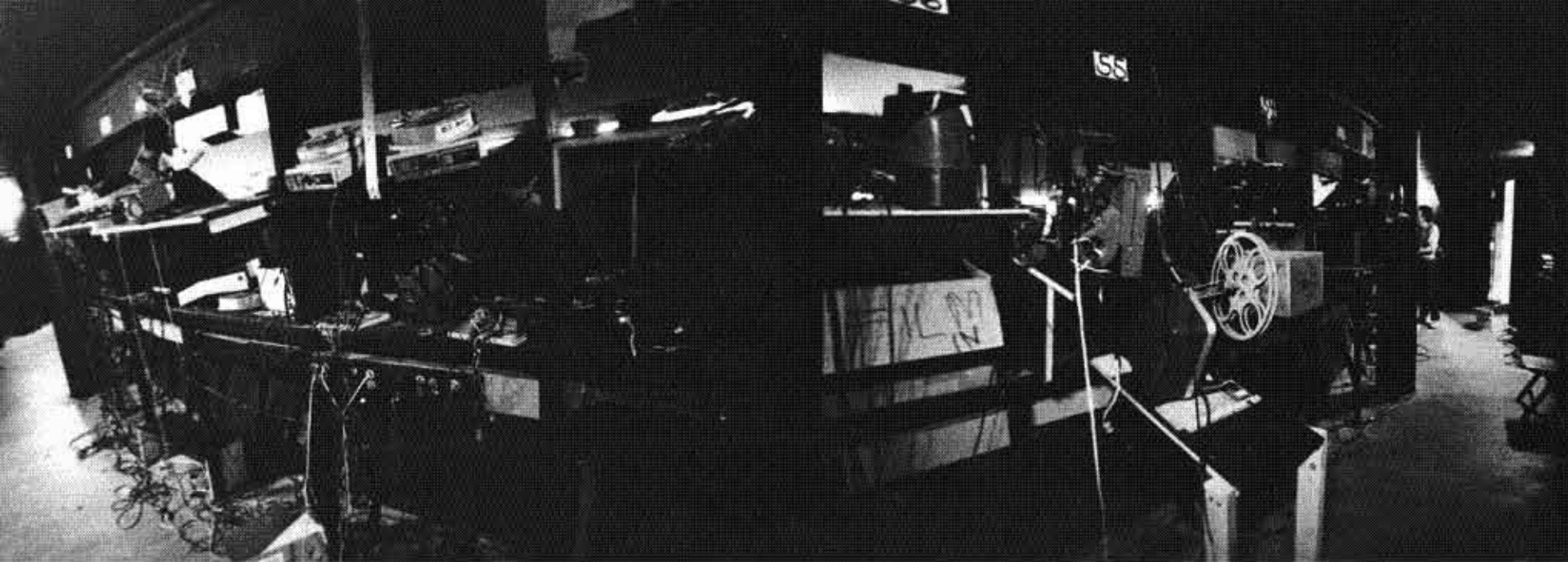
















ΟΔΟΣ  
ΑΝΔΡΟΣΤΟΠΟΥΛΟΥ









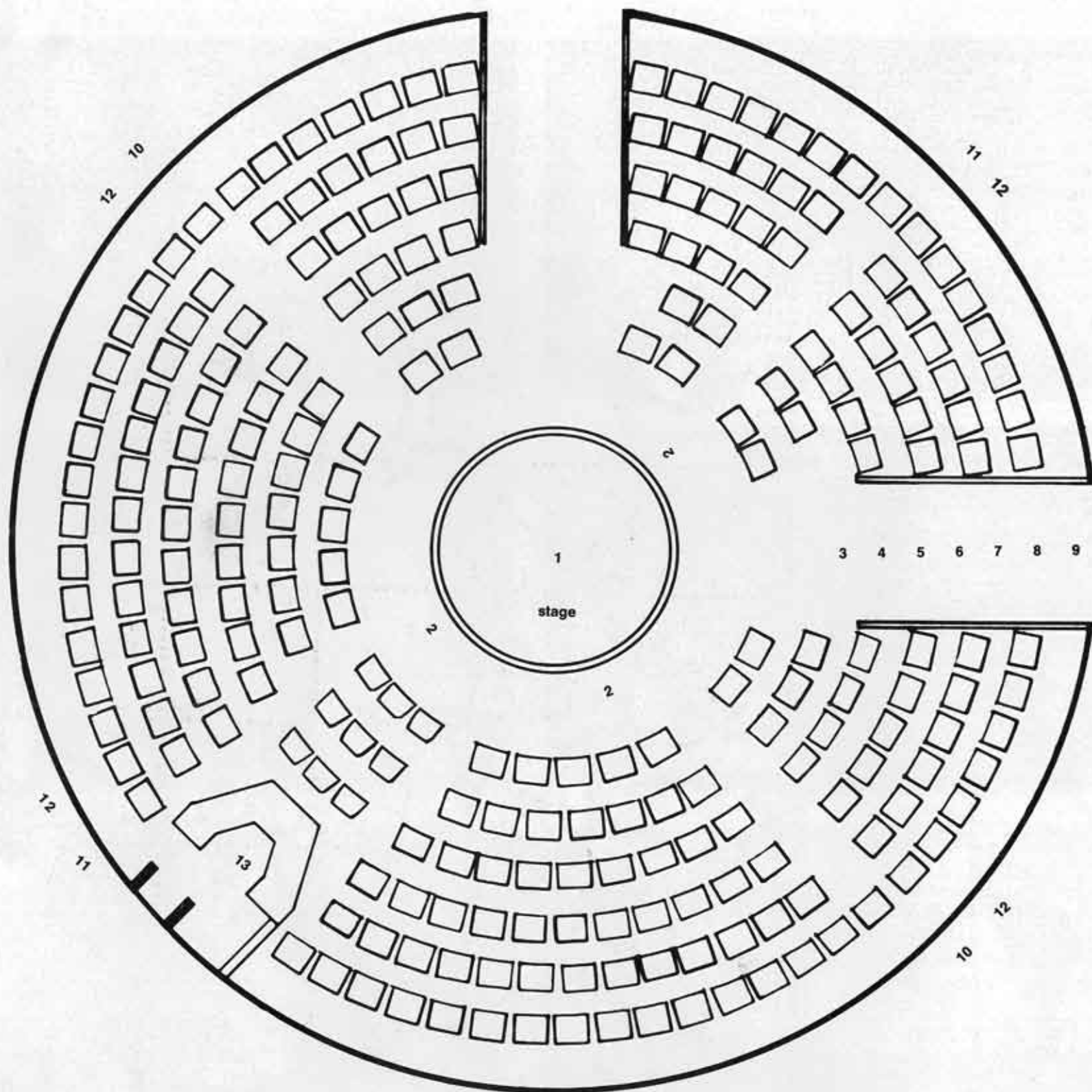
## The Star Theatre

The Star Theatre is a multimedia projection environment which seats 240 people in concentric circles around the center. For the Planetarium star shows, the Zeiss Universal projector is raised from a pit in the center of the theatre. The Zeiss instrument coordinates 160 projection systems to project 9,600 pin-points of light representing the stars onto the surface of the 65 foot diameter dome. The dome is made of perforated aluminum and is about 15 percent transparent, so that in addition to projection on the front surface of the dome, rear projection is also possible. People or objects may also be placed behind the dome and lit with spotlights, and they will appear to be suspended in the stars or in space.

Surrounding the Star Theatre, at the circumference of the dome, is a continuous projection gallery composed of hundreds of specially

modified slide projectors. These projectors are coordinated into systems which are aimed at various segments of the dome. They include a panorama system which projects 360 degree images on the Planetarium horizon.

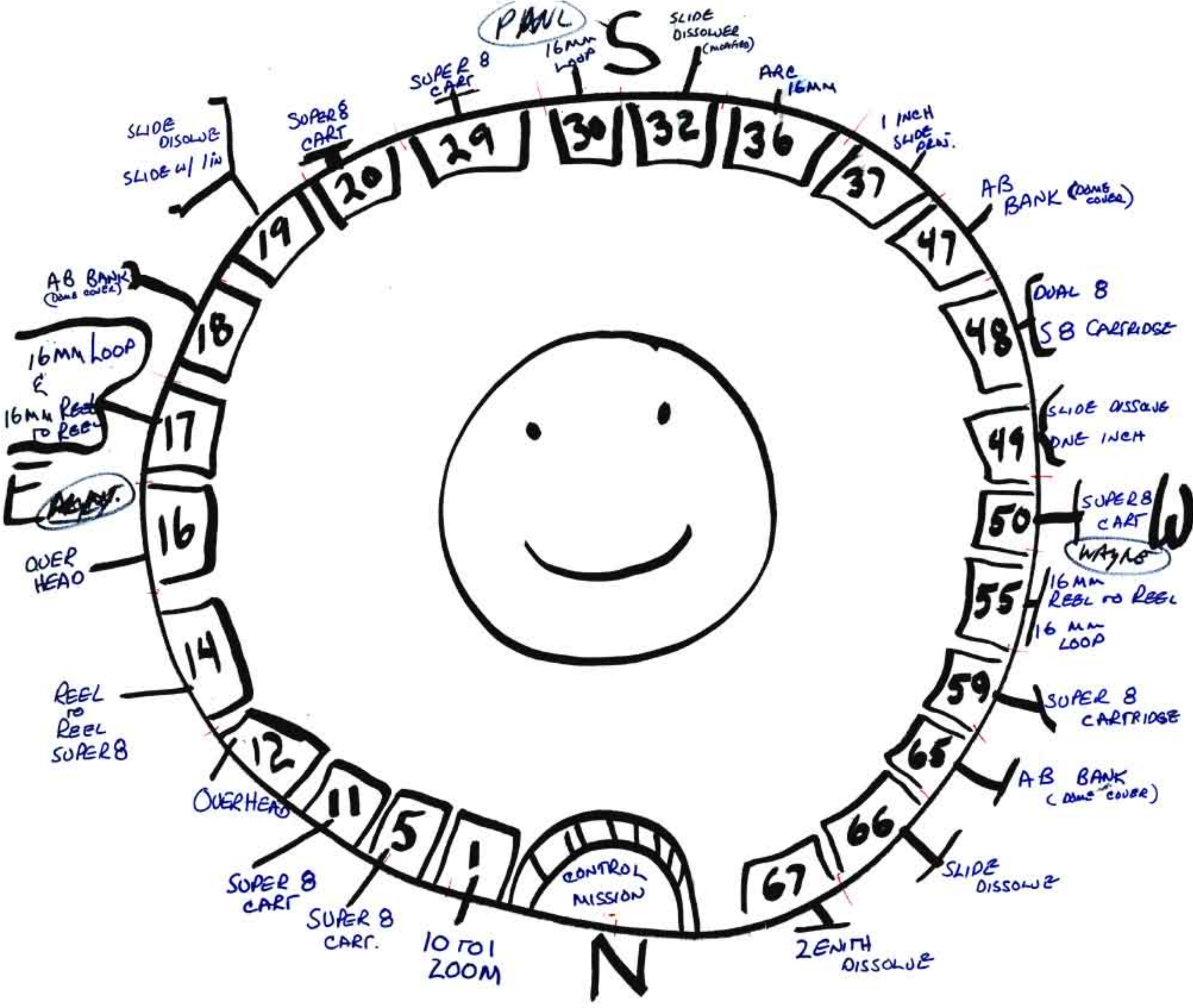
During the production of a Planetarium show, the staff utilizes the control console in the theatre to direct the movements of the Zeiss projector, constellation figures, planets, solar and lunar eclipses, cloud formations, and other special effects. Once these effects are manually coordinated in the appropriate sequences, this information is recorded on a computer tape. This tape is played back on the computer, which automatically controls the various switching and dimming operations of the projection systems along with the music and narration systems. The Strasenburgh Planetarium is the first in history to offer completely automated programming to the public.



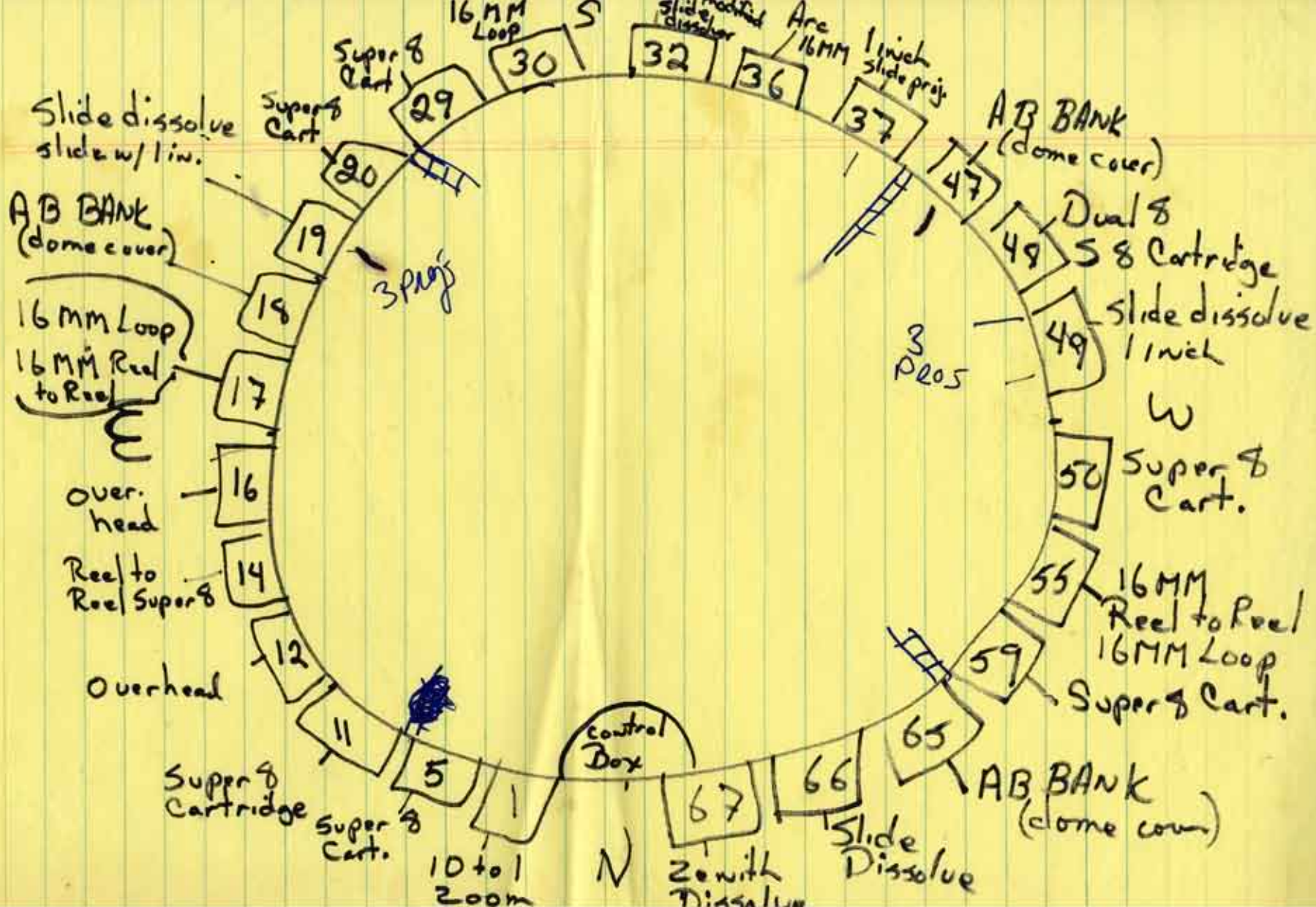
- 1 music set
- 2 video cameras
- 3 audio synthesizers
- 4 ZBS sound making console
- 5 video synthesizer
- 6 video switching and mixing systems
- 7 colorizer

- 8 video feedback camera
- 9 videotape recorders
- 10 GE video projector
- 11 slide projection galleries
- 12 sound speakers
- 13 Planetarium control console









Rochester  
D+C 1-29-77

# 'Cine Dreams Is a Sellout

Three multi-media, bring-your-blanket-and-pillow nights at Strassenburgh Planetarium have been sold out.  
"It's really crazy how the word spread," said Donald Hall, planetarium director.

"Cine Dreams: Cinema of the Mind" was originally scheduled for one night, 11 p.m. to 7 a.m., Saturday, Feb. 26. All 240 seats, at \$5 each, were sold within 36 hours of the show's announcement.

Hall said there was a waiting list of 500; so Stan VanDerBeek, Massachusetts Institute of Technology pioneer in multi-media, offered two additional performances.

They will be Friday and Sunday, Feb. 25 and 26, and all those seats are filled, too.

"Cine Dreams," Hall said, has "received more attention from a wider range of people" than any other special show given at the Planetarium.

Reservations from as far away as Pittsburgh and Cleveland, as well as Buffalo, have been received. Hall urged all those with reservations to pick up tickets at least a week before the performances.

Democrat and Chronicle

# People

ROCHESTER, N. Y., TUESDAY, FEBRUARY 29, 1972

## Dream Job

"Cine Dreams," the multi-media experiment that purposely put the audience to sleep over the weekend at Strassenburgh Planetarium was termed "a great success for all of us" by director Donald S. Hall.

Members of the audience yesterday were calling a special number to report on their dreams during the all-night sessions. Hall doesn't yet have a report on that aspect of the experiment, but he was told one dreamer "dreamed in double images" and another, in what was thought to be a totally unrelated reaction, dreamed he was trapped in a bathroom.

Stan VanDerBeek, Boston scientist who conducted the program, was "highly pleased" with the audiences, Hall said.

"We just can't believe how smoothly everything went," the director added. "There was quite a bit of preparation in getting work schedules of the staff shifted around. He said that low, low light level television, which sees clearly in the dark, showed that probably every member of the experimenting public went to sleep at least once, and that between 6 a.m. and 7 a.m. "they were really sawing away."

While seats were sold out for the two performances a few of the ticket holders failed to show. About 30 persons worked on the project.

S. VANDERBEEK ARTIST/FELLOW  
CENTER FOR ADVANCED VISUAL STUDIES  
M. I. T. (W-11) 40 MASS. AVE.  
CAMBRIDGE, MASS. 02139

ROCHESTER DEMOCRAT AND CHRONICLE  
Sunday, February 27, 1972

# They Dreamed Of Staying Up

They came to sleep.

Or to prove to themselves that they could stay awake.

Whether shut-eyed or wide-eyed, they were the first 240 to witness "Cine Dreams: Cinema of the Mind," an all-night, multi-media experiment directed by Stan VanDerBeek Friday at the Strassenburgh Planetarium, 633 East Ave.

VanDerBeek experiments with film as an inducer of dreams. He is concerned about what he believes are similarities between an individual's waking hours and his dream state.

Guests weren't sure what they were in for. Mrs. Larry Luescher of Stone Road, Pittsford, thought of it as "a new experience." A team of interviewers called The Portable Channel, 308 Park Ave., questioned guests before the show. Mrs. Luescher, one of the few guests who wasn't of student age, was asked if she would remain awake. "I thought the point was to go to sleep," she replied.

Indeed, guests were told to bring pillows, blankets and their teddy bears if they wished. Barely two hours into VanDerBeek's kaleidoscopic images, many were asleep.

Suddenly, it seemed nobody could stay awake. The mass of forms, accented by gradual crescendos of sound, from classical and popular modes, swarmed overhead. They pulled at your emotions.

Whether you had been cleaning your teeth with dental floss in the lobby before the show, or whether, like Wanda Helmore of Sawyer St., you had brought pecan pie for a snack, the stream of delights made you remember, forget, see and dream.

As for sleeping accommoda-

tions, the planetarium is better suited for naps. In the beginning, despite a windy sound of outer space in the theater, the seats were more reminiscent of a long-distance bus than a bed.

Some people never could relax. Kathy Wagner of Park Meadow Dr., Henrietta, said she gave up trying at 5 a.m. She was sorry she had not slept or dreamed, but feared that "funny little dots" would plague her sleep for the next three nights.

Another sleepless patron cried out to others at the end, "Hi! Do you think the show was worth waiting for last minute tickets?"

In the lobby afterward, munching a doughnut and gulping down orange juice and coffee, another guest mentioned to his friend, "Have a \$5 cup of coffee on me, Joe," he said. He was referring to the cost of tickets for "Cine Dreams."

The audience has been asked to call the planetarium to tell of dreams during and following the experiment.

VanDerBeek had hoped that many of the guests would wake with memories of the same dream, since all were bombarded by the same images and sounds.

But for those people who could remember their dreams at all, there seemed to be little similarity. Eleven-year-old Susan Banduric of Clifton Springs, Ontario County, who came with her mother and two brothers, Robert, 10, and Richard, 12, said she had her "usual dream about horses."

This time, though, Susan fell off her steed.

"Cine Dreams" was repeated last night and will have a final, already sold-out performance tonight.



# People

ROCHESTER, N. Y., FRIDAY, JANUARY 21, 1972

## Mind Cinema

Eight hours of computer-animated films, video tapes, space documentaries, live-action films and film loops will be presented in a multimedia experiment 11 p.m., Saturday, Feb. 26, at the Strasenburgh Planetarium.

"Cine Dreams" (Cinema of the Mind) created by Stan VanDerBeek, an artist-fellow at the Massachusetts Institute of Technology's Center for Advanced Visual Studies, will attempt to measure "the effect of images superimposed on the edge of sleep."

The "Cine Dreams" audience is invited to bring pillows and blankets, which, hopefully, will encourage sleeping, watching, listening and dreaming. Tickets, at \$5 per person, cover a flow of images ending at 7 a.m. The Planetarium will serve breakfast following.

VanDerBeek, a pioneer in multi-media presentations, is sponsored by the Creative Artists Public Service Program, which has financial assistance from the New York State Council on the Arts.

### Rochester Planetarium

## Audience Sleeps Through a Show That Builds Around Their Dreams

By ANTHONY BANNON  
Buffalo Evening News Film Critic

ROCHESTER, Feb. 29 — I beg your pardon for not writing earlier on "Cine Dreams," a marathon, early hours multi-media show by Stan VanDerBeek held over the week-end at the Strasenburgh Planetarium here, but it has taken me this long to recover.

I could have written about it Sunday, I suppose, after that night's show (11 PM to 7 AM) but it would have been difficult to vouch for what I'd say, my mind swimming dangerously in and out of day-dream, sleepdream and ordinary perception.

VanDerBeek is a kind of messiah of images who believes that given their contemporary priority (hardly a public event from junior prom to assassination not recorded in our time), image generation can go a long way toward international, inter-cultural and inter-group understanding.

His show in the planetarium here was designed as an experiment to "interrelate the dreams of the audience with the images projected on the dome screen."

THE EVENING began with a sense of adventure for the long haul — "Nice talking to you; see you in eight hours" — a happy masochism for an event, like a three-day cross-country train ride holding out promise for exploring the unknown.

In fact, the experience was a combination of group venture esprit where everybody knew the other was there for the same purpose, more or less, and holy reverence for the anticipated event.

It began with a candle recession and a looming sound presence, then concentric, color wheels and dancing man-

dalas and into computer images. The first snores in my section were at midnight.

There were dancers later on, dream-inducing animations and live-action works; a haunting menage of aerial objects floating around and video gymnastics. My notes and my mind are hard to sort about this period, a swirl of fascinating external and internal images.

I REMEMBER at one point, though, nodding awake to a huge ball of white sinking oppressively down upon the audience and thinking, perfectly calmly, that I'd better return to my own images.

At another point, someone was whispering through a speaker lodged in my chair, something about octopuses, I think, and I woke up to see the dome filled with disembodied faces, smiling down at me.

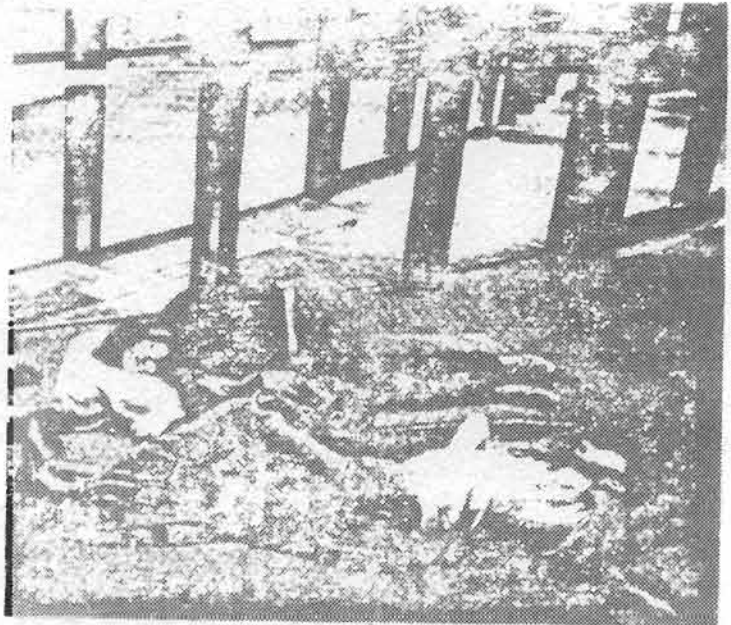
Around 3:30 AM, the audience took a second wind with a comic short of aborted feature film scenes and a circling videotape re-play of the audience.

About 5 AM the sound and images quieted and I decided to stretch out on the floor in front of my chair. Close to 7 a dawn sky of the planetarium, beautiful pink, was the alarm clock.

There are no big picture discoveries from this viewer, just a calming, swirling sense for a quiet evening well spent, im-

ages and 300 people I slept with.

The Planetarium is collecting dream records from willing participants and will report its findings later.



Some preferred the quiet, lighted lobby for dreaming

## Mixed Media Show Is a Giant Sleep-In

By JACK GARNER

Picture a giant slumber party at a movie theater . . . People sleeping or watching a mixed-bag of short subjects, computer concept flicks, video tape and star shows.

And for a change, the producer WANTS you to fall asleep.

That's what it was like at the eight-hour, all-night presentation of "Cine Dreams" at the Strasenburgh Planetarium last night.

The mixed-media experiment will be repeated tonight and tomorrow night, from 11 p.m. until 7 a.m.

Producer Stan VanDerBeek, artist-fellow at the Center for Advanced Visual Studies at MIT, is conducting the show with partial support from the State Council on the Arts.

"Cine Dreams" is an experiment to interrelate the dreams of individuals in the audience with images projected on the dome screen.

About 180 of the 240 persons who started the program last night remained this morning, Planetarium Director Donald Hall said.

At 6 a.m., he reported, "They're really sacked out in there."

Flashing lights, soft Moog music and films continued to float across the dome. Many people had left the chairs hours before and slept any way and any where they could — on the floor in the hallways and in the lobby.

Amid the continuing Moog music could be heard the less gentle sound of snoring.

Catherine McCray, a junior at the State University College at Geneseo, said afterward, "I thought it was very interesting. Some parts were boring, but that's when you're supposed to be lulled to sleep. But I couldn't sleep. I had been drinking a lot of coffee."

"The first part and the last part were quiet and peaceful, but about 2 or 3 a.m., things really got wild," she said.

"I dreamed I was flying. I was in motion."

"Most people around me were sleeping. The poor girl next to me went to sleep ten minutes after it started and slept all the way through it."

Jody Swoky, also a Geneseo student, said the experience was "worth it, but there was too much going on. You had to leave for compulsive things like smoking or to go to the bathroom."

Parts of the show took you away from everything though," he said.

After the "dawn sequence" the audience of mostly 18-to-20-year-olds was treated to breakfast while they told any dreams they had to the program staff. Several persons continued sleeping on chairs

in the lobby, and a few had even left the dark theater to sleep under bright spotlights on the floor.

Marion Entress, 26, of Beverly Street, said "It was really good. I work nights usually, but I still was able to sleep. I dreamed I was flying. I was in motion. I dreamed other subtle things too."

As she talked she strolled to the front of the lobby and looked outside. "Oh, wow, it's light out already. I must have slept more than I thought I did."

A young guard walked by. He said muf-yawn, "I'm beat, very, very beat."



## CINE DREAMS

An 8-hour multi-media presentation will be held in the Star Theatre on February 26, from 11 p.m. to 7 a.m. This unusual program will attempt to interrelate the dreams of the audience with images projected on the dome. The images will range from computer animated films to "video-graphics," space documentaries, live action images and film strips. The flow of images is designed to trigger the individual's dreams; the basic assumption is the possibility of new mental sets through a programmed audio visual experience. "Cine Dreams" is being designed by Stan VanDerBeek, Artist-Fellow at M.I.T.'s Center for Advanced Visual Studies.

A feature length movie is 90 minutes long. Every 90 minutes during sleep, the average person come to REM, or deep dream state, is this a coincidence of timing? What is the effect of images super-imposed on the edge of sleep? Is your dream state pre-coded and isolated? What is the possibility of new social rituals using multi-media to unite group consciousness? Is it possible to find a mythic common image, a non-verbal reference point that a group can identify and relate to? Is this the first cinema, the new "dream factory?"

RETURN TO S. VANDERBEEK  
M. I. T. CAVS - W - 11  
CAMBRIDGE, MASS. 02139

This "experience" is set for the Strassenburgh Planetarium on Saturday, February 26. Tickets are on sale at the box office at \$5.00. A complimentary breakfast will be served at the end of the program.

# It'll Put You to Sleep

By ROBERTA PLUTZIK

The first National Dream Celebration is coming to Rochester.

For three nights next weekend, Strassenburgh Planetarium patrons will be rocked to sleep by soft visual images, awakened, bombarded by sights and sounds and it's hoped cradled into dreamland.

If "Cine Dreams: Cinema of the Mind" is a success, its creator, Stanley VanDerBeek, artist-fellow at the Massachusetts Institute of Technology Center for Advanced Visual Studies, says he will be motivated to make the dream festival a yearly happening.

VanDerBeek, a blond, pony-tailed, mustachioed 30-year-old who says he has been called "3,000 years going on 40" because of the contrast between his productivity and youth, received a "modest little grant" from the New York State Council on the Arts to create his nights of reverie here.

Ticket demand for "Cine Dreams," originally scheduled for one night, Saturday, Feb. 26, was so great that two shows (also sold

out) were scheduled Friday and Sunday. "I didn't quite expect it," said VanDerBeek, "but it must have touched an open nerve."

VanDerBeek calls the experience in which Rochesterians will take part a "lab situation." He is quick to admit that "lots of theorists have made the connection between film and dreams," among them the philosopher Suzanne Langer.

But maestro VanDerBeek forwards his own thoughts on that relationship. "Freud and movies were invented about the same time. Was it a coincidence of history or not? I don't think it was an accident."

VanDerBeek feels more valid experimentation with dreams can be achieved in a planetarium atmosphere. "Planetariums in this country are the most environmental theaters we have, and they also are a model of our own universe, which is as endless as the universe we have within us."

The Strassenburgh Planetarium, said VanDerBeek, is "really unique—perhaps one of the best in the country."

"Cine Dreams" will be presented

by means of video tapes projected in 16 mm on the planetarium dome, by newsreel footage, slides in an infra-red television camera recording of audience reactions, sound tracks releasing music, bird calls, animal noises, children's voices, traffic sounds and weather reports.

The manipulation of these elements is meant to register upon the subconscious. One of the purposes of the laboratory is to determine whether the audience, over an eight-hour period beginning at 11 p.m., will dream a common image.

The most sophisticated device VanDerBeek will employ on Rochester's 720 audio-visual guinea pigs will be computer films. Using computers to make movies has been one of VanDerBeek's special projects at MIT. He calls the computer "a new graphic tool for artists, the same way the etching press was in the 19th century."

These computer inventions, he feels, will help the audience "create mental movies. When you create a movie, you can create it almost completely in the mind."

VanDerBeek's theories certainly

wouldn't be much good to Hollywood's film empires, but he hopes they will be for people. He will "orchestrate" his evenings at the Planetarium with the final early morning hours as gentle as possible.

VanDerBeek's audiences will be interviewed and their reactions recorded. He has been aided in arranging his program by the Visual Studies Workshop of Rochester.

He finds special pleasure in collaborating with local groups on experiments. This past week he worked at SUNY-Buffalo on a "media gymnasium," an experiment in community media use, flew on to Colby, Maine, to Boston and MIT, then the state of Wyoming, for other media projects.

VanDerBeek makes his home in Stony Point, New York. He has built his own laboratory, "an audio-visual lab for magic and illusion and space." It is, explains VanDerBeek, "designed with a spherically endless screen, very environmental in a literal sense. People sit in a circle so you have a strange sense of communal continuity."

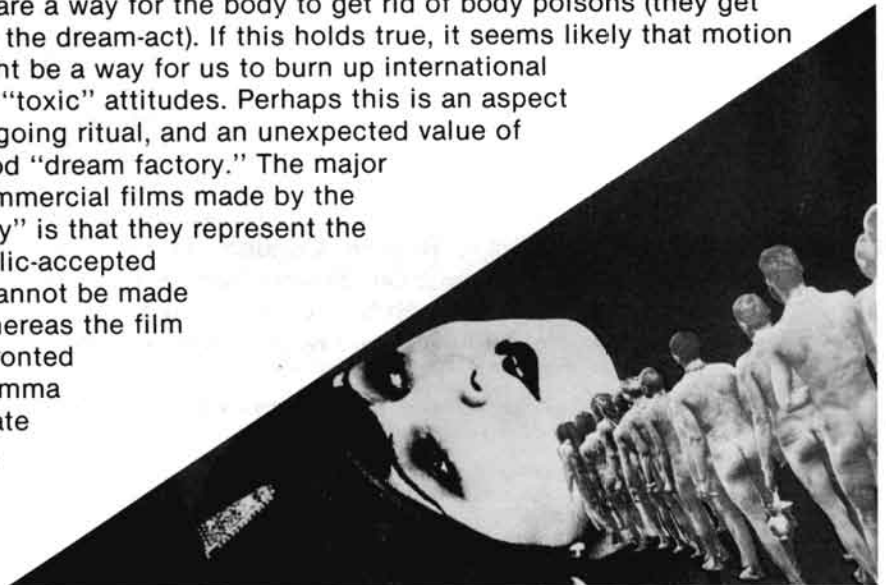
# RE-VISION OF CINE-DREAMS

Stan VanDerBeek

FACESCAPES/1964



I am fascinated by one of the current psychological theories which holds that dreams are a way for the body to get rid of body poisons (they get burned up in the dream-act). If this holds true, it seems likely that motion pictures might be a way for us to burn up international and national "toxic" attitudes. Perhaps this is an aspect of the moviegoing ritual, and an unexpected value of the Hollywood "dream factory." The major failure of commercial films made by the film "industry" is that they represent the range of public-accepted vision that cannot be made private. . . . whereas the film poet is confronted with the dilemma that his private vision can in no way be made public.



Editing a film, often inter-editing from one separate film into another, continues conversations with the self. Cinema, like significant painting, must be made on the basis of self-expression and necessity. . . . There are no geniuses in film-making, only desperate men. In my opinion the audience should not be considered as the final "target" for a film, but they may be implicated.

I foresee motion pictures as the tool for a new form of world communication (via satellite) about to open the future of "ethos-cinema." I see that art and life, man and technology, unite and seek to renew and re-view. Clearly, movies help us to re-experience our experiences, which seems to be a basic human need. In particular I see that motion pictures will become "emotion-pictures" and will generate a new structure, a new context, becoming a nonverbal international picture language, in which we can "talk" to each other.

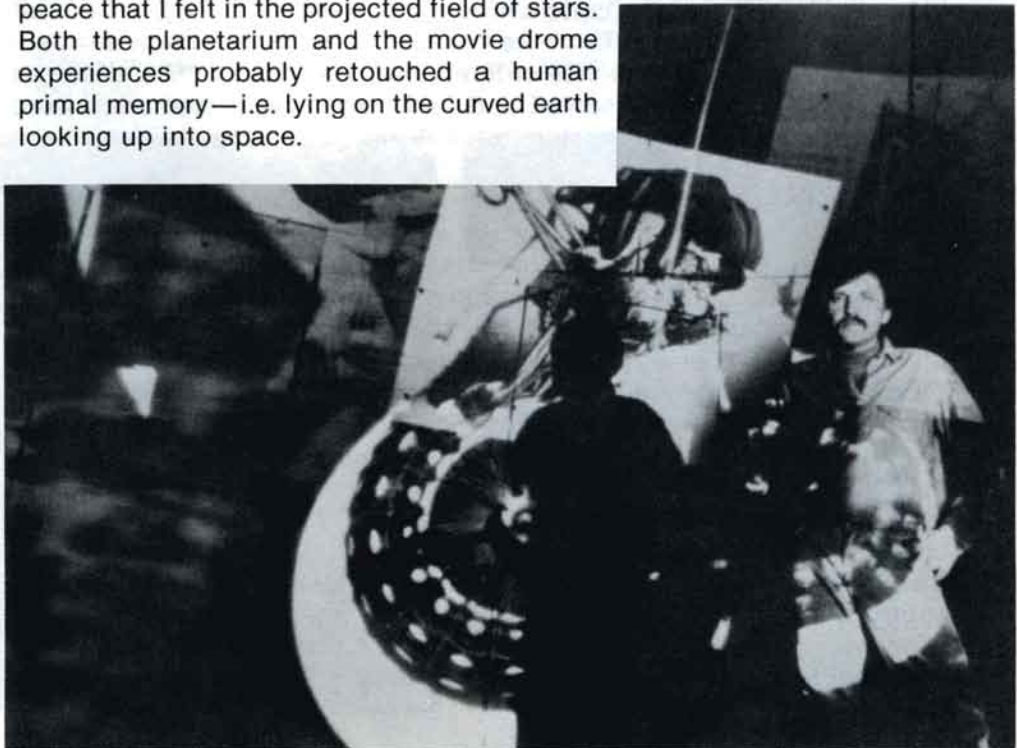
My own work leads me into multiprojection and the building of a prototype theater of the future—a "dream theater" exploring image transmission and storage, video graphics, electronic sound and music, drama and experimental cinema-theater, computer animation, lasers and holography.



The evolution of my concept of the "dream theater" began with the construction of my "movie-drome" in 1964 in Stony Point, New York. The "movie-drome" was a multi-media theater in which the audience lay down at the outer rim of the 32-foot dome and were presented with a 360° field of view above them. Taking five years to make, this theater was a converted farm silo top containing approximately 20 different kinds of projection systems all hooked up to a one-man control panel. Sounds could be moved around with a ring of speakers, images could be rotated or panned completely around the dome, and special wide-angle lenses could display one image over a major section of the dome screen.

My initial concept was to do research into audio-visual combinations—collages of concurrent simultaneous images, images with complex peripheral image traces that would make up a continuum of free associations of visual and musical ideas. I was interested in presenting filmic ideas within filmic ideas—the Chinese boxes of visual experience, not moving linearly forward like most movies but with simultaneity and density, as if cinema were a layered mosaic of flowing images and sounds. The audience was to edit the material by selective looking. Each member of the audience builds his own references from the image-flow . . . makes his own conclusions or realizations.

I discovered that after an hour the audience would often be asleep or very restful. At first their response puzzled me; I had expected them to be more participatory and active. This observation led me to realize that the dome space is automatically a soothing environment—a restful place which led me to the idea of a "sleep-theatre." I remembered my childhood experiences of long and often boring talks in planetariums, the sense of peace that I felt in the projected field of stars. Both the planetarium and the movie drome experiences probably retouched a human primal memory—i.e. lying on the curved earth looking up into space.



Stan VanDerBeek in the "Movie-Drome," a simultaneous magic/movie/space/theater.  
Photo by R. Raderman.



## **NEWSREEL OF DREAMS/1966-1972**

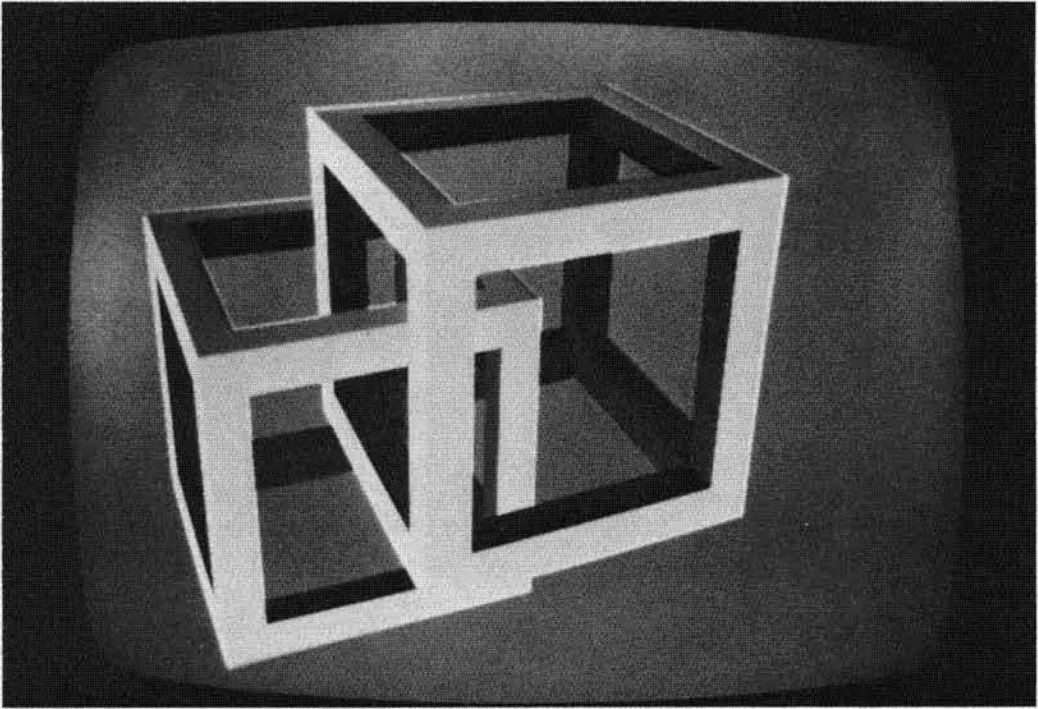
This was a series of ongoing film/video works that go back to 1966. Several sections were done at WGBH in Boston while I was a video artist in residence (1970-1972). My concept of television watching is that it is essentially a national sleeping pill. The "Newsreel of Dreams" was a prototype for a national dream event, in which I projected that one night a year all major networks would synchronize the content of late night viewing to a deliberate "consciousness" of dream experience. This event would take the form of several hours of specially prepared images and music that would invite the viewer to ignore the narrative and enter the dream fantasy. Individual viewers could phone in their dreams. Psychologists and artists/poets could be guest narrators or participants in a discussion after the event. On the next night, they might review the effects of this national dream "net." I have long been curious what it would be like to compare the authentic dreams of the President of the USA or the Premier of the USSR—as one example of the international celebration of "Dream Catching."

## **CINE-DREAMS/1972**

I began my "Cine-Dream" work with compilation films of my own and "found" films shown in longer and longer sessions, leading to the first 8-hour performance in 1972 at the Strassenburgh Planetarium in Rochester, New York. The audience entered the theater at 11 PM and stayed all night; breakfast was served and ideas and dream memories were discussed. In the 8-hour version the audience would mostly stay awake with periodic dozing.

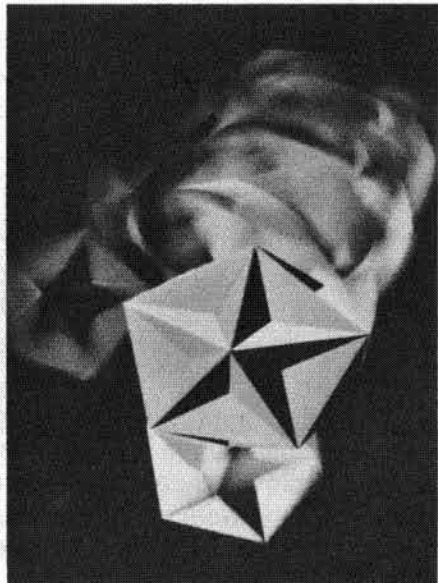
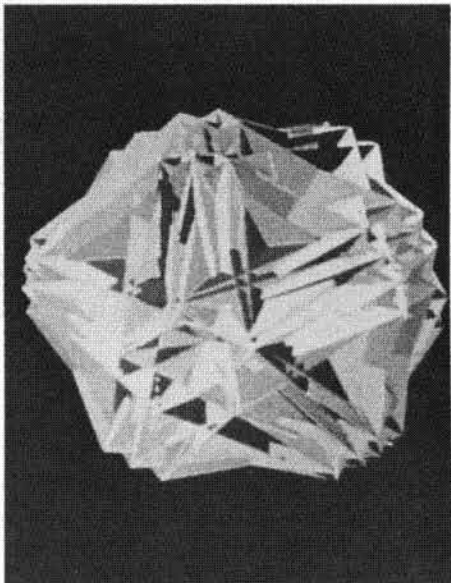
The basic format was 8 hours of multiple images and sounds, orchestrated with some tensions and rests, with occasional synchronizations and free-form accidental combinations, with planetarium star fields and other visual effects. Integrated into my films were slides and graphics, laser etchings, modulated lights, live performers, and live video images of faces in the audience (being monitored by low light level surveillance TV cameras and making the audience part of the mosaic).

I am convinced that movies are the visual enactment of the dream state. I do not know how specific this function of previsualizing and making tangible the dream state is in our lives. But my own instincts move me further into experimenting with such illusory systems, such as computer animation which combines a kind of photographic reality with freedom of metamorphosis to create "meta" images that can approximate the geometry and forms of dreams. I am also moved to experiment with new environments that force films and light out of the darkened movie theater so that images can play a more external public role.



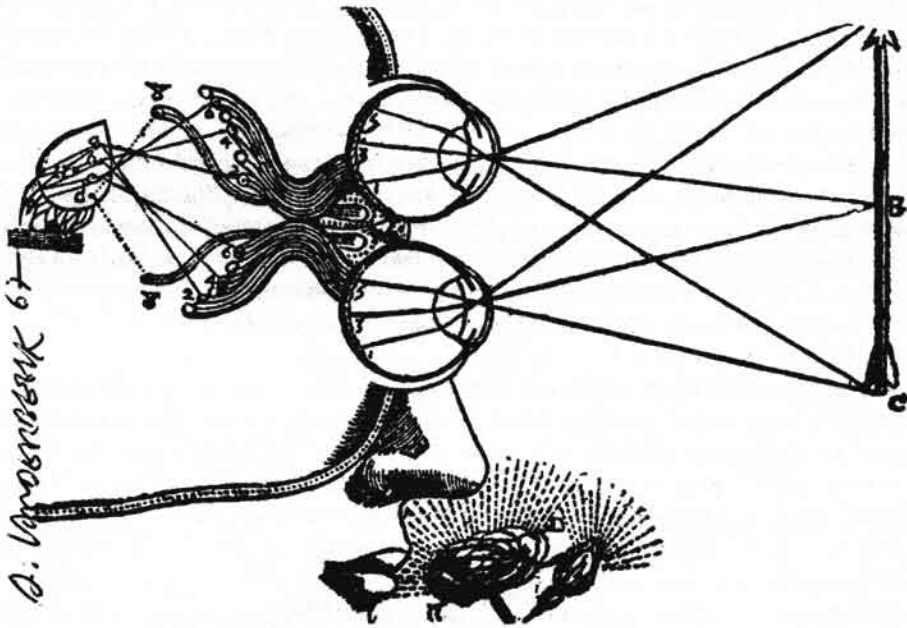
### **EUCLIDEAN ILLUSIONS**

An animated film made entirely on a computer from the NASA Space Center in Houston, TX, by the media artist Stan VanDerBeek. This film is a study in "poetic geommitry" and was made under a grant from the National Endowment of the Arts, while VanDerBeek was an artist in residence at NASA. The film explores complicated geometric shapes and forms that are spinning in space. Richard Weinberg, computer scientist and programmer was a collaborator on this piece.



## SKY-PAINTING!/?

You'll sit in your backyard and look up at beautiful paintings I and other artists will do for you on a 10,000 square-mile screen of clouds. The strokes and colors will be images projected by laser beams. I call it "painting with light" or optical painting. Art and technology and vision come from use. You have to train people on these new tools. Anyone knows you have to work for years and use paint before you can become a great painter. Our society's vision of what can be done with these new tools and technologies hasn't yet matured. Society's aesthetic imaginations are not equal to our advanced technologies.



"Vision" by S. VanDerBeek.

### WANTED: YOUR DREAMS

Readers of *Dreamworks* can contribute to my research at the University of Maryland. Send me brief written descriptions of your dreams. I am seeking this material for developing my "dream theater" and for other futuristic dream-related media projects. Your name will be kept confidential. Send your descriptions directly to me, c/o Dream Media Research, Art Department, UMBC, 5401 Wilkens Avenue, Baltimore, Maryland 21228.

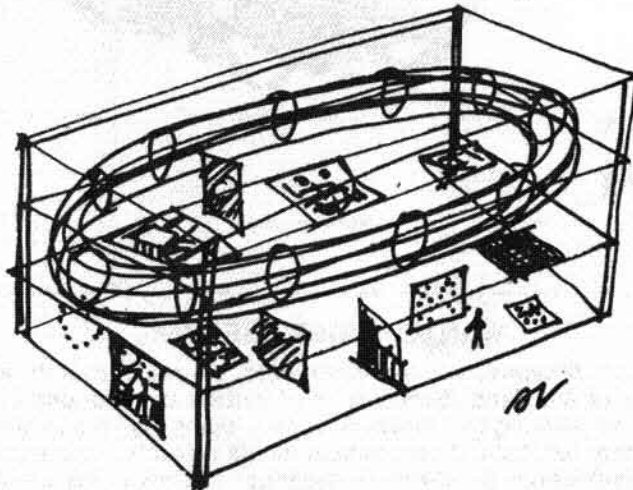


## AFTER WRITING THIS ARTICLE, I HAD THE FOLLOWING DREAM

December 30, 1980

The dream was about a performance space—a kind of amusement park theater. I made some silent joke to myself later that the dream was about an “amazement park.” The theater was set on three levels. I was not aware of the large, open, space (loft like) about the size of a football field till near the end of the dream. I entered the building. I was not aware of anyone else. It was a large, open, dark space. As you enter (no conscious sense of the outside of the building), you are alone. In the dark you become aware of the largeness of the space. It does have columns and supports, but the floors seem to be transparent. Walking through the space, you see projected images, movies and stills everywhere. You can stop and control and change the images by will. The projection systems are of a kind of “cubistic” sculptural aspect. They are everywhere on the floors, invisible screens in space in front and beside you. You walk through, growing slowly aware of the multi-levels above you. You enter a kind of wire device that suspends you, and you are flown through a symmetrical tunnel of images at great speed. The images like snow flakes and other symmetrical images fly past you. You are aware that it is a circular track you are flying in. A slow and dawning interpretation of the images is coming through the multiple levels and flow of images; repetitions of real world and abstract images make a pattern of recognition possible. All of the images and apparent events are a metaphor of experience that are saying the same thing over and over. I realized it was telling a non-narrative story about “sharing.” The whole purpose of this huge experience machine/theater is to isolate you as an individual and reinforce by way of visual metaphors that the whole life experience is about sharing. The multi-levels of the space describe the relationships of the universe and how it takes so long to interpret the inter-relationships of all the details of life in the universe.

Upon awakening, I was very refreshed and excited. Very vividly, I had seen a wonderful way to help make a model of the universe—with exquisite details and also with the sweep of scale of the universe. Visual metaphors were the key to understanding. I wanted to build the “amazement park”. I realized that my “movie-dome” and “membrain theater” were steps along the way.



Rough sketch of “Amaze-ment-Park”, size of football field in length and 3 stories high, with circular track for ride through symmetrical images. Projected images everywhere.

Bonnie DuBal  
700 N. 8th  
McAllen, Texas  
78501

MR. Stan Van Der Beek  
C/ODream-Media Research  
Art DepartmentUMBC  
5401 Wilkems Avenue  
Baltimore, Maryland 21226

March 20, 1976

Mr. Van Der Beek,

I just heard about your column on March 18, 1976, and I thought that I should write. I had the following dream in either late December or early January. I cannot remember when. I have had two "weird" dreams since. I have titled this dream "Winter Bubble". I really hope that you will print this in your column!

I was walking through a forest with two of my friends when I noticed something in the sky like the top of a bubble. Half of the bubble was in the sky and half of it was on the ground. My two friends and I approached it. I touched it. It was cold. My friends and I were then miraculously inside of it!

I was not cold, but it was snowing! The trees that were inside of the bubble were dead. The ground was under a complete blanket of snow! My friends and I walked towards the edge of the bubble. There was a space between the inside and the outside of the bubble! I stepped into the space. I was then put into what you might call "suspended animation". One of my friends then poked the bubble and it popped. The snow suddenly disappeared! It was just as green as the outside of the bubble was!

My dream was then ended but I still wonder what it means. (If it has a meaning.) I am 13 and am in the 8th grade. Since this first dream I have dreamed two more "weird" dreams. The last dream I had, had to do with meeting the Devil. I believe in God but haven't gone to church in months. (I believe that a person can worship God in their own homes). Anyway this last dream was scary!!! Please help by printing this dream in your column!?

Sincerely,  
*Bonnie DuBal*  
Bonnie DuBal





5

Office 681-1339

631  
PHONE 318-422-1339

Home 697-5761

4333 Greenwood Rd. 71109  
ABBOT SIGN CO. ■ 305 AIRPORT DR ■ SHREVEPORT, LA. 71107  
SILK SCREEN PROCESSING ■ DECALS ■ SIGNS ■ DISPLAYS

March 23, 1976

This dream was 5 years ago, I had a broken foot, & on crutches.

(I walked into a hugh cinder block building. To the left was a hugh warehouse. As I looked, the entire wall rolled down & a voice said: Forget what you saw, that is in the past. There was chemical behind that wall. In front of the wall, appeared a beautiful royal purple chair. As I stood facing the chair, to the right of me, appeared GOD. I did not see His face, and He spoke to me. (I am going to tell you a word, and for the sake of Man you must not forget it, I will only tell you once. I told Him I must write it down, in my hand, a white paper appeared. Then He spoke the word & spelled it out (Ingatala). The next morning, the word was written on the phone book beside my bed with a felt tip pen on the oposit end of the book. I had no felt tip pen.

I have searched since that time for the meaning of this, for I feel it has a meaning. But have found nothing.

The word "Ingatala" was written in this manner

If you could find the meaning, please let me hear from you. This is very important to me.

Mrs. Hazel Captain  
4333 Greenwood Rd.  
Shreveport, Louisiana  
71109



"RARE DREAMS OF ALL HISTORY"

By **Paul Mitchell, F. R. C.**



P. O. Box 2046  
Toledo, Ohio 43603

March 16th 1976

Mr. Stan Van Der Beek,  
% Dream-Media Research,  
Art Department,  
UMBC, 5401 Wilkins Ave.  
Baltimore, Maryland 21226

(2)

Dear Mr. Van Der Beek:

This is in reply to your request in the Midnight Weekly of recent date. Perhaps I am one of very few men in the world who has been bothered with some very rare dreams ever since I was twelve years old.

I was born in Mesohorion, Carpathos, Dodecanese, Greece, on Oct. 21, 1894. About noon time Sunday and as I was the first born of my mother and the first grandchild of my maternal grandmother she requested that all church bells in our village ring for an hour.

Dream One: When I was nearly twelve years old one of my favored cousins was working in China for some French company building a railroad. His favored sport was hunting and during such a day he was killed by accident by other hunters. And at the very same time, over 10,000 miles distance, I was helping my grandmother threshing wheat out in the country. And all of a sudden I felt a faint coming on. I told my grandmother and she told me to go and lay down under a tree. And as soon as I fell asleep, I dreamed that my cousin was killed in a hunting accident. So I started crying and my grandmother wanted to know what was the matter with me. I told her about the dream and she gave me a "fortune cookie" and told me to eat it, cross myself and go back to sleep. But to my astonishment and my grandmother's also, the verse in the cookie said: Yes indeed he was killed due to carelessness of other hunters. Can you imagine such coincidence out of billions of fortune cookies?

In 1908 there was no air mail service between China and Greece, and we had to wait three months before we got the bad news from other relatives who were in the hunting party. I still remember that dream as if it happened last night.

Dream Two: On the night of November 2-3, 1918, I was with the American Army on the Belgian front, a few hundred yards from the famous River and City of Ghent. We were in deep trenches waiting for the Germans to stop bombarding our positions so we could advance the next day and capture the City of Ghent. During the night I had a very clear dream that I knew that on the afternoon of Nov. 3, 1918, I would be killed or wounded seriously. I dreamed that I was in













SH. NO.	SHOT	TY. LAB.
TITLE	1/2 in. art 3	
SCENE	TAK 3	
DATE	11-11-71	
DIRECTOR	Frank...	

WNET





MARCH 7. 73

"AUTO-BIO" J. VANDERBEEK

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THE AUTO-GRAPHIC

IMAGE

BIO GRADE/ABLE

SELF POURED TRAITS

SELF TRACK/TRICKS

AUTO-ID (AND ALL)

BY A V REVERSES THAT

SOON SEEM LIFE LIKE.

LIKE- THE MIRRORED

STANCE OF AUTO-IMAGE

MIND AND EYE

2)

IN THE

BIO - GRAPHIC MINES EYE.

UNCONSCIOUS IMAGE - IZING -

~~OF~~ CINE PORT HOLES

PORT / TRAIT HOLE ~~IS~~ INTO ITSELF

AS BOB HANSON SAYS

"ALL POWER TO THE PEEPHOLE"

LOOKING FORWARD THROUGH

DOOR'S EARLY LIGHT, <sup>THAT CRACK</sup> OF LIGHT IN

THE CINE / MIRROR ART SPILLS OUT

IN-FLECTS. <sup>OF</sup> THE MASS FLOOD

OF IMAGES WE ALL SWIM IN.

AND SO IT IS THE FORE-SEEN

AND THE FOR-SEE-ABLE

EYE'S (I) HABIT

3)  
TO MAKE EVERY THING  
A SIG/NATURE (FRUED FORTHOUGH HT)  
OF THE IMAGE/ANATION

THE NEWSREAL OF DREAMS  
SHOULD BE THE LARGENESS  
OF THE IMAGE DAM.

WE ALL DAM WELLED HAVE  
UP.

INSIGHT US (IF YOUNG ENOUGH)  
BUT AMERICAN CINEMA -  
THAT LOOSE  $\frac{1}{2A}$  TH OF A  
SECOND TICK THAT TRUCKS  
THE RETENTION OF IMAGE  
PROBABLY DOESNT SEE  
ITSELF YET -



4) THE NEWS REALS OF DREAMS <sup>THEN CALLED -</sup>  
IS AN ENDLESS WORK - I SEE <sup>BEGUN IN 1956 "VISION III"</sup>  
IT AS AN ENDLESS COLLAGE  
OF NEWSREEL FOOTAGE -  
FROM THE PAST ~~AND~~ PRESENT  
FUTURE - IT IS NOW IN  
"APPROXIMATELY" 5 SECTIONS  
<sup>16mm FILM + STUFF</sup>  
THE IMAGES ARE ASSEMBLED  
VIA VIDEO MIX - SO THAT  
THE COLLAGE IS ELECTRONIC AND  
(IN A SENSE) INSTANTANEOUS  
I WANT IT TO BE A MAP  
OF IDEAS AND A MODEL OF  
<sup>THE AUTO BIOGRAPHY OF AMERICA 1900 TO →?</sup>  
PERCEPTION - SQUEEZING THE  
REAL WORLD'S IMAGES INTO A  
COMPACT SYMBOLIC MODEL - I WANT  
IT EVENTUALLY TO BE A CHRONICLE  
OF AMERICAN IN THIS ~~CENTURY~~ <sup>CENTURY</sup>;

WHICH IS WHY, LOOSELY  
KNIT. THE CELLOID

WINDOW / WORLD / HISTORY  
MACHINE THAT <sup>INSTAMATIC</sup> XEROX.

CHUMP  
STOMP OF BIT BY BIT  
IN THE GATE OF THE MIND'S EYE CAMERA  
INFORMATION IS TAKEN ~~BY~~ BIT BY BITTE

IN THE MOUTH OF NON VERBAL

REASON HOLDS OUT A  
QUEST-TO-SHUN OUR SELVES

-TION ABOUT IDENTITY

AND ~~THE~~ (IN-DENT)ITH CRISES

THE EACH ARTIST OF US ALL  
FACES AND REFACES.

TO RE-SUR-FACE INSIDE

IDENTITY... VIA THE IMAGE...

FERR OR FIED BY WHAT WE

KNOW - AND ~~KNOW~~ KNOWING WHAT

WE DON'T KNOW NOW  
#

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SO CINEMA OR ANY  
IMAGE-DISCOURSE-TICS.  
HELP US RE-EXPERIENCE  
OUR EXPERIENCES  
SO TO SPEAK.

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