

A black and white photograph of a man and a woman in a close embrace. The man is on the left, leaning his head against the woman's shoulder. The woman is on the right, looking slightly away from the camera with a soft expression. The lighting is dramatic, highlighting their faces. The text 'an' is overlaid on the man's face.

an

experiance

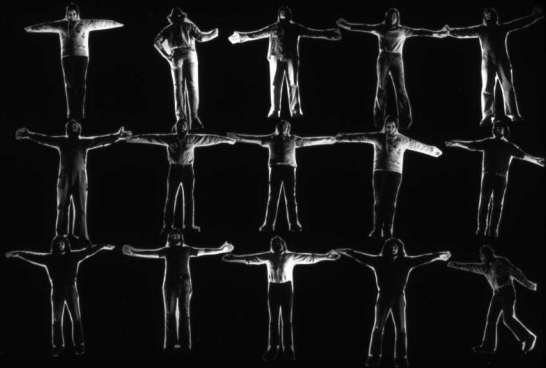
A black and white photograph of a man in a plaid shirt looking upwards. The text "of time" is overlaid on the image, with "of" positioned above "time". The man's face is partially obscured by the text. The background is dark and indistinct.

of
time









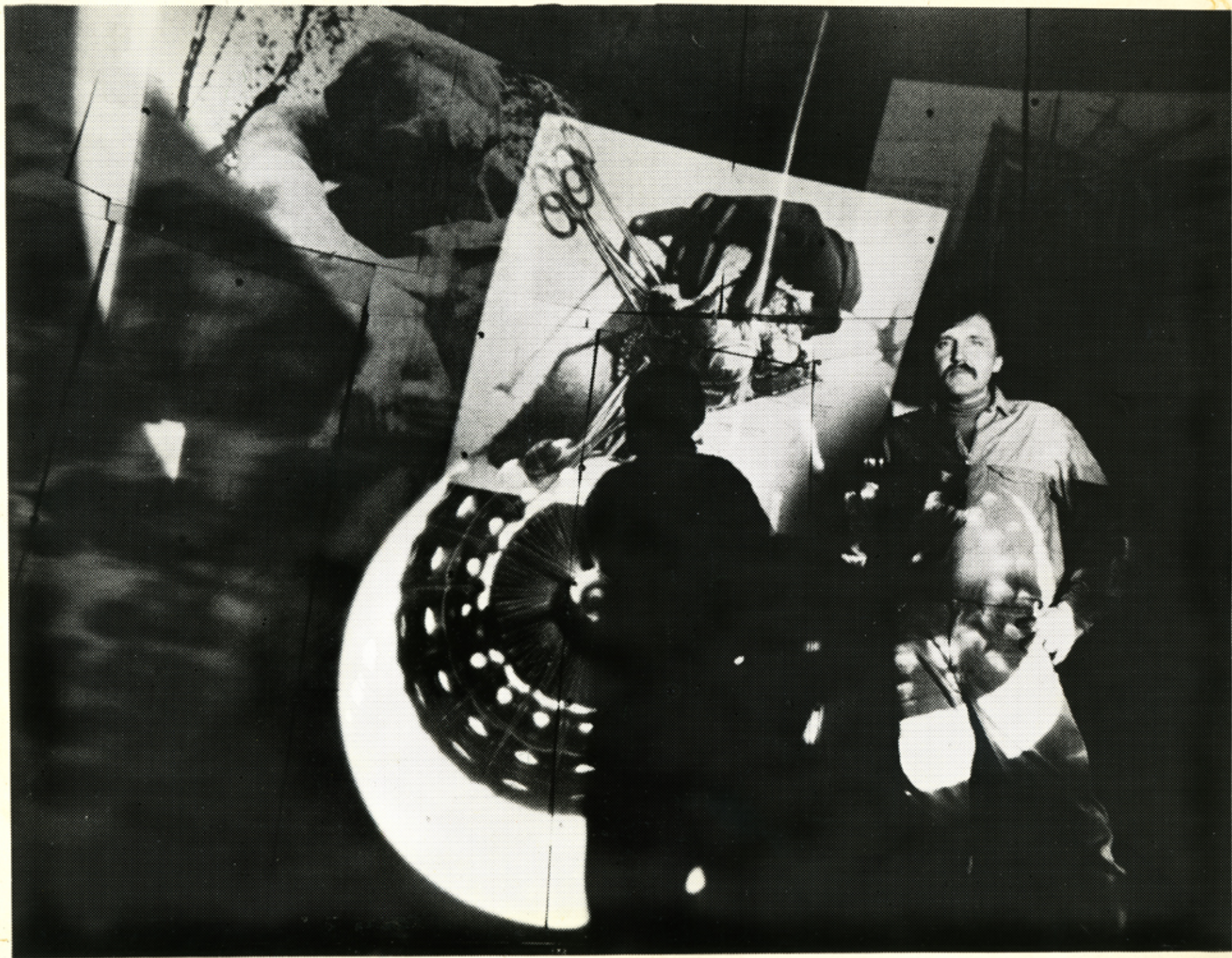






STAN VANDERBEEK DURING A SHOW IN HIS MOVIE-DOME AT STONY POINT, NEW YORK





Stan VanDerBeek in the "Movie-Drome" a simultaneous/magic/movie/space/theatre..photo by R.Raderman

STAN VANDER BEEK
GATE HILL ROAD.
STONY POINT N.Y.
914.. HA-98604

-
- (A) UPPER DECK BEST APPROACH FOR "PALISADES PARKWAY"
- (B) ONLY N.J. GAS ON P'KWY (CHEAPER GAS).
OPEN TILL 1 AM. 2 MORE GAS STATIONS
ON PKWY...
- (C) EXIT 13 (AT BOTTOM OF LONG HILL).
ABOUT $\frac{3}{4}$ HR \pm FROM G.W. BRIDGE
- (D) TO RIVER (9W + HAVERSTRAW).
- (E) RETURN (SOUTH) PKWY ENTRANCE.
- (F) GAS STATION + MECHANIC (HA-92793).
- (G) GENERAL STORE ("BLUE NOTE").
- (H) SMALL BRIDGE OVER STREAM
W/SIGN "THE POTTERY"
- (X) DOME + HOME APROX. 1 MILE FROM
EXIT 13...

BY BUS

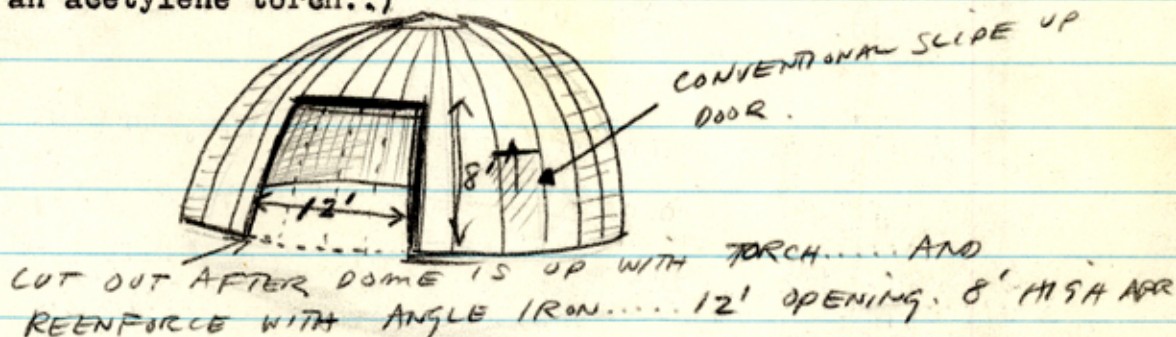
- 1- PORT AUTHORITY TERMINAL
(41 ST + 8TH AVE)
(181 ST + G.W. BRIDGE).
- 2- BUS TO SUFFERN... 1 HR..
- 3- BUS TO HAVERSTRAW... 1 HR.
- 4- BUS TO SPRING VALLEY... $1\frac{1}{2}$ HR...

S. VanDerBeek
Gate Hill Rd.
Stony Point N.Y.
Sept 25, 64

Dear Mr Fanckboner:

Thanks for your letter of Sept 23,....

- 1- I have decided to simplify the problem of the opening in the dome to expedite the whole thing...the order will be for a complete 31 foot diameter aluminized steel dome, the opening I will cut into after the dome has been put up...
- 2- I assume that this will be as easy to do if not easier in making the opening come out to the size I want, unless you think it would be better to do it before in your fabrication stage...???? (I plan to cut the opening with an acetylene torch..)



- 3- The dome will have the conventional sliding door you offer ~~mm~~ as standard equipment on the dome...is this sliding door any larger than it would be on the smaller domes...?? how wide and high is this sliding door...??
 - 4- I am putting up my footings now and plan to build a wood deck feet square, frankly I have no clear plan for fastening the dome to this deck, and if you have any suggestions I am open to them.... (see sketch on other sheet...)
 - 5- In summary: please proceed at once with my order for the 31 foot diameter aluminized steel dome, I won't have any changes made in your fabrication, the dome should have the standard sliding door, and fiberglass cap, the water-proofing sealing strips, etc...please include the standard anchor clamp fastened to the sheets...note: are the anchor clamps bolted to the sheets or riveted...???prefer bolted.
- please send me complete billing and instructions, also how

and when you would like payment.....

yours truly,

Don Anderson

ANCHORS BENT
TO PLATE.
AND BOLTED
DOWN.

DOMESHEET.

REDWOOD PLATE (RING)

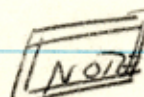
3/4 EXTERIOR PLYWOOD

16"

STRINGER

JOISTS

FOOTING.



NOTE: ON 31' DIAMETER
HOW HIGH IS
A- DOMES AT CENTER?

B- IS IT A TRUE
HEMISPHERE?

8'

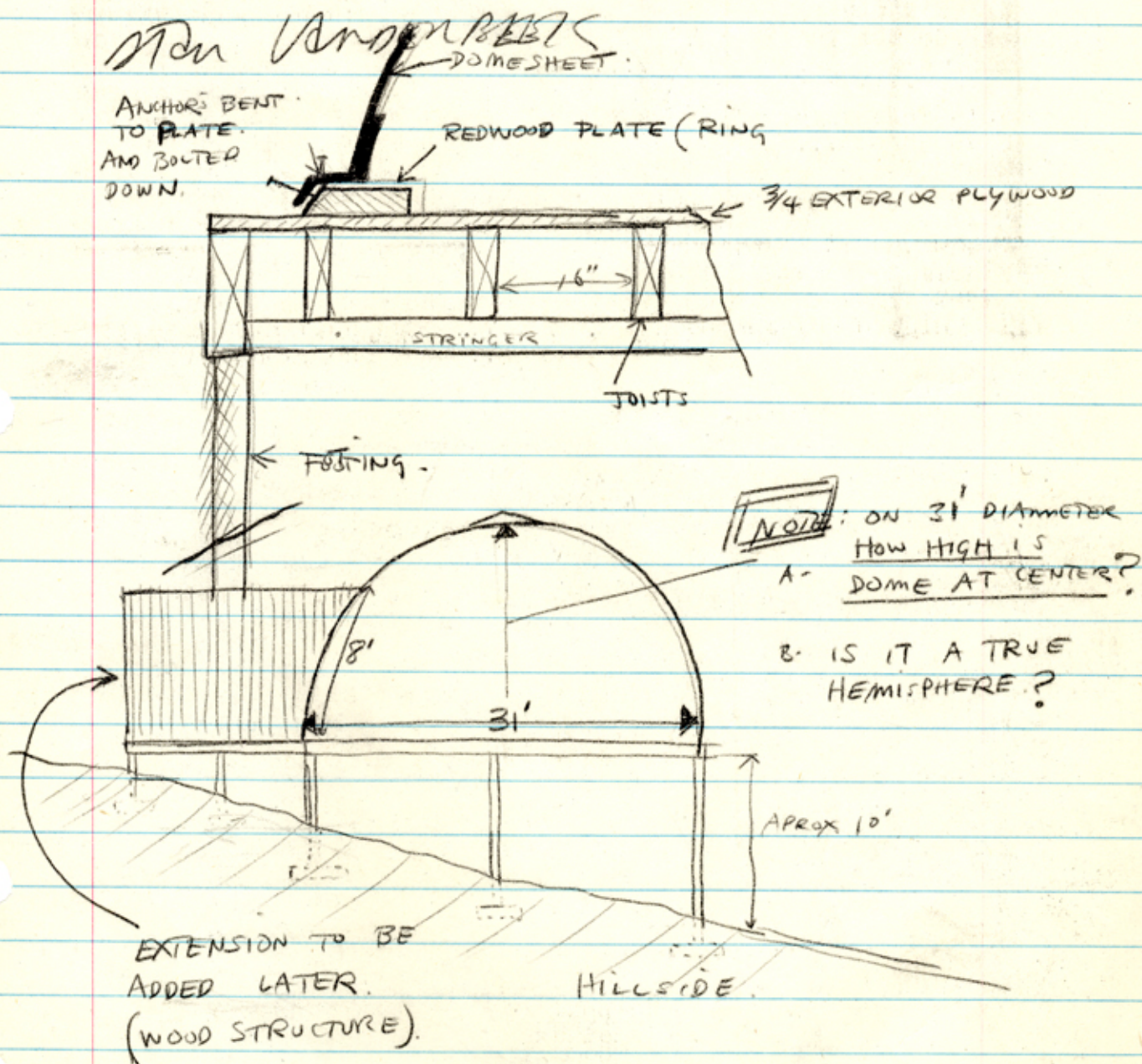
31'

APPROX 10'

EXTENSION TO BE
ADDED LATER.

(WOOD STRUCTURE).

HILLSIDE.



Stan VanDerBeek Gate Hill Rd Stony Point N.Y.

Sat. Oct 3.64

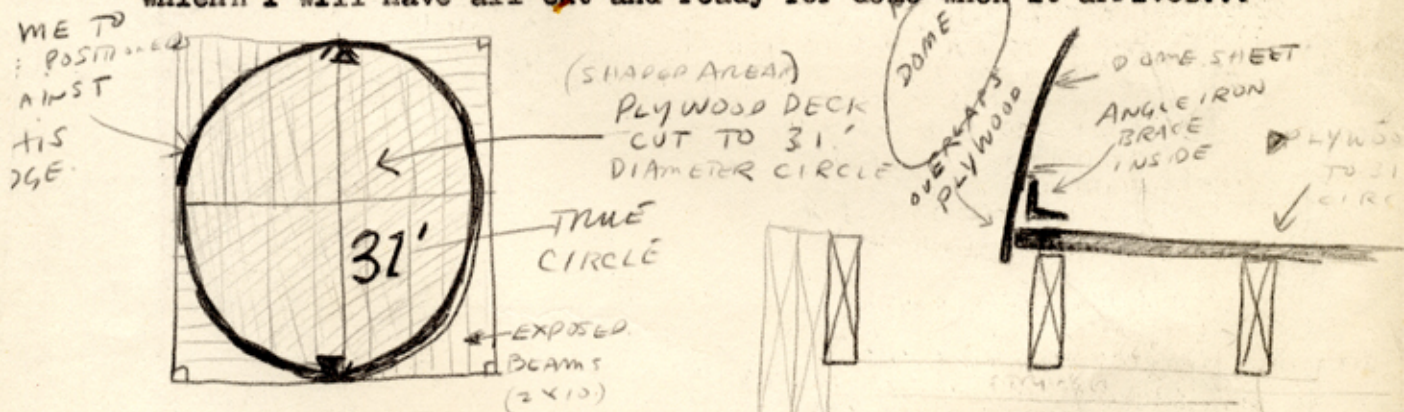
Memuth Steel Products
9515 Seymour Ave
Schiller Park
Illinois

Dear Mr Memuth:

I assume you have my letter of Sept 25, confirming the order for a regular aluminized steel dome (with the regular slide opening silo door) to fit a 31 foot diameter circle...???

I have most of the deck down now in preparation for the dome, that is the framing for the deck, I want to ask another question before I go any further with the deck....

I am planning to cut a 31 foot circle ring out of my decking against which I will position the edges of the dome sheets, I want to be sure that the dome can be made to fit an exact 31 foot true circle...??? which I will have all out and ready for dome when it arrives...



In considering the anchor straps please send them but not attached to the dome sheets....

My letter of Sept 25 had some questions that I would like to resolve I have not gotten your reply yet...???

Incidentally concerning the shipment of the dome, please either wire or phone (area code 914 Haverstraw 9-8604) when the shipment leaves or when you can calculate the estimated time of arrival, so I can be sure and have a crew on hand at this end to handle the unloading.

Yours Truly
Stan VanDerBeek

May 1965 INVENTORY

In Stony Point, N.Y. I am nearing completion of my dome-studio-laboratory-theatre, to be called "THE MOVIE-DROME"

The first theatre project for the dome will be a film presentation using a complex of still and motion picture projectors, to be called "PANELS FOR THE WALLS OF THE WORLD".....

This is to be a large work, a super-collage or movie-mosaic, using all kinds of images (sight images, sound images, animation, live-action...) which I hope will be completed by Fall.

At present I am completing 7 films that I have made over this winter under a Grant from the Ford Foundation, it has been an extremely good year for my work, I have made more than twice the number of films I had expected to do under the Grant, unfortunately the Grant runs out soon and I will then be left to my own devices to continue my film projects.

To realise the full possibilities of the MOVIE-DROME as a complex visual theatre, I have taken the liberty to list my needs... Anyone interested in helping can do so in the form of money....

any kind of films...old, new, junk film, ...8mm, 16mm, 35mm, movie or slides, film strips or clips, glass slides, newsreels, home-movies, hollywood movies....

any kind of camera raw stock for shooting...8mm, 16mm, 35mm black & white, color, short ends, outdated, for still cameras or movies.....

any kind of graphic material....old magazines, (with pictures) books, engravings, old photographs, photostats, negatives,

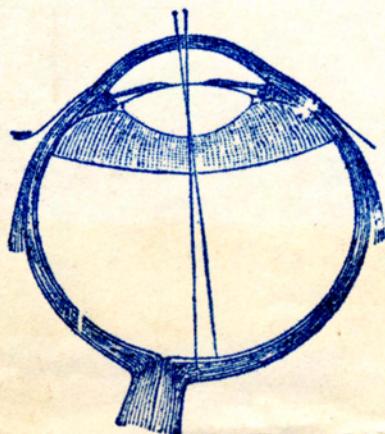
any kind of optical equipment....cameras, parts of cameras, projectors, obsolete, incomplete, replete....lenses, prism's, stage lights.....

any kind of sound equipment....1/4 inch tapes, 16mm magnetic tapes, old records, tape recorders, amplifiers, mixer's,

The long range plan for the MOVIE-DROME will be to combine the space as my working studio (for animation, live-action shooting, graphics..etc..) and as a continuous magic theatre with performances to be given over the year.

If you would like more information contact :

Stan VanDerBeek
Gate Hill Rd.
Stony Point N.Y. (10980)
phone 914 Ha9-8604



1966

STAN VANDERBEEK

"My immediate plans call for the development of the 'movie-drome' as a prototype for a new kind of cinema-stage...researching new techniques and means to 'expand cinema' into a world tool for art and education...the making of film experiments to test out this concept of a world picture language, and the development of a research center to expand this work into an international art and education form, called 'Culture-Intercom'...."

The 'movie-drome' is a pre-fabricated dome-shaped studio where Stan Vanderbeek strains red-lined eyes as he crouches over his animation stand and contrives his special brand of kinetic witchcraft. The dome, where cinema-in-the-round as well as film or films-in-the-square or squares (multi-projection and multi-screens) will be further developed, is next door to Vanderbeek's home in Stony Point, New York.

JAN. 6 - 27
Born in New York City (the Bronx) in 1931, Stan Vanderbeek seems to have assimilated that versatility, non-conformism, rapidity of mind and movement, disquietude, and changeableness for which New Yorkers are often distinguished. His natural rebellion

to formal requirements and regulations was controlled long enough to permit him to graduate Stuyvesant High School but he could not find the patience to endure the exigencies of Cooper Union or Black Mountain College (ironically, he has taught and lectured at universities). It is not amazing then that with a mind house-full of images and fantasies many steps ahead of the actual project it is committed to, Vanderbeek has still not completed half the films he has begun. His inventiveness, spontaneity, and impatience with mechanical execution are indications of his strengths and weaknesses.

His impatience with the normal limitations of one-screen have made him an enthusiastic pioneer of multi-projection. His latest endeavour in mixed-media, FEEDBACK, integrates continuous images on fixed and moving screens, live dancers, on-the-spot drawings (which are projected as they are being created), roving lights, and a diversified range of sounds and music.

His first film composed specifically for television was commissioned by WCBS-TV and shown in a special program (Notes From the Underground" on February 27th of this ¹⁹⁶⁶ year. The film PANEL FOR THE WALL OF THE WORLD was essentially a collage of stock news-

reel footage mixed electronically on video tape. Under Vanderbeek's manipulation, the one TV screen was divided into a variable number of areas of diverse size, each of which contained different kinetic information. With new technical possibilities open to him, Vanderbeek utilized simultaneous imagery, superimpositions, pulsation effects, multi-directional movement, and venetian-blind effects in counterpoint to an imaginative sound track composed of speeches, newscasts, synthetic and distorted sounds, recorded interviews, noise and music. Its total effect was a powerful and lively synthesis of the multi-images of our world with all its daily foibles, conflicts, delights, and tragedies. Vanderbeek had only attempted to give us an idea of the immense variety and complexity of this planet -- and he succeeded. However, he is still exploring the grammar of film and the effectiveness of images in juxtaposition.

Someone once said of Stan Vanderbeek that everything is grist for his mill. The mill is the motion picture camera and what comes out is Vanderbeek's agitated vision of twentieth-century America. Advertising, big business, and government supply the

images: pulp sex, slogans, gadgets, fashion, TV, fast cars, missiles that make it and missiles that fizz out. He is probably the collector of anything his restless hands can manipulate, cut out, combine, transform and recombine with his own graphic notations, stock footage, and live action.

Here then are animations exploring that pulsing highway between illusion and reality. The possible and incongruous flicker into inexplicable vehicles for whimsy, black comedy, and social satire.

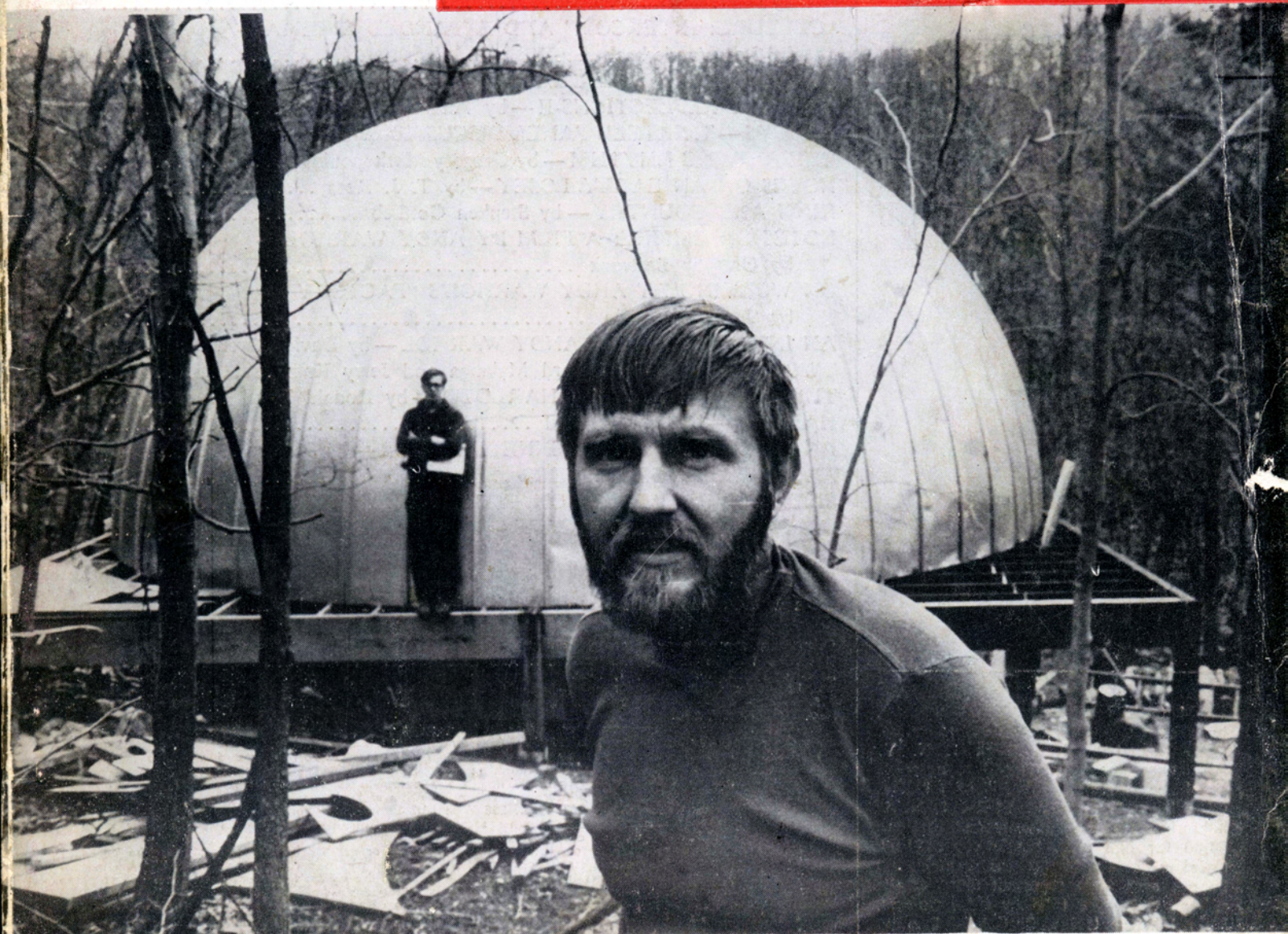
With image information so readily available, with visual excesses and infatuations striking his eye continuously, and with an extravagant, inventive imagination inclined somewhat toward the grotesque and comical, Vanderbeek's problem is not one of finding raw material but rather of selection from the multi-varied-realities of our time. His criteria for image-shaping and reshaping stem, in the main, from a process of free association, an uninhibited play with words, sounds, and objects - and a specific theme or themes which are the skeleton of the film. For together with the amusing ambiguities and absurdities of a Vanderbeek

"phillim", there is a serious social and moral attitude as well as a poetic one. Sometimes these attitudes seem naive and undisciplined, but they are always passionate and infectious.

FILM CULTURE

NO. 40 SPRING 1966 \$1.00

AMERICA'S INDEPENDENT MOTION PICTURE MAGAZINE



**BRAKHAGE, LOUISE BROOKS, SARRIS, STAN VANDERBEEK
COMPLETE SCENARIO OF "HARLOT," A MOVIE BY
WARHOL; INTERVIEW WITH KENNETH ANGER**



FESTIVAL VISITS STAN VANDERBEEK'S MOVIEDROME



STAN VANDERBEEK PROJECTS



FILM CULTURE

NO. 42 FALL 1966 \$1.00

AMERICA'S INDEPENDENT MOTION PICTURE MAGAZINE



N. Y. Film Festival Issue



New York Film Festival trip to VanDerBeek's *Movie-Drome* including film-makers Susan Szeckley and Paul Morrissey, left, and Shirley Clarke and Andy Warhol, right. *The Village Voice*, September 22, 1966.



artist Ken Dewey, Left; VanDerBeek, center; Annette Michelson, right; at the NY Film Festival-sponsored bus trip to VanDerBeek's *Movie Drome*, *Film Culture* 42, Fall 1966



Ed Emshwiller and Shirley Clarke on the NY Film Festival-sponsored bus trip to VanDerBeek's *Movie Drome*, *Film Culture* 42, Fall 1966

THE INDEPENDENT CINEMA

SPECIAL EVENTS PROGRAM

PRESENTED BY LINCOLN CENTER'S
4TH NEW YORK FILM FESTIVAL

Director, Amos Vogel • Coordinator, John Brockman

(continued from
preceding page)

14. "CINEMATIC STYLE"—Lecture by ANDREW SARRIS, member of the program committee of the New York Film Festival, editor of *Cahiers du Cinéma* (U.S. edition), and critic for the *Village Voice* and *WBAI*. Following the lecture, Mr. Sarris will be joined by "Moviegoer" editors James Stoller and Roger Greenspun for a panel discussion.
Saturday, Sept. 17; 1:30 pm

15. "RADICALISM IN FILM, EUROPE AND THE UNITED STATES"—Lecture by ANNETTE MICHELSON on the differences between the independent film movement in the U.S. and the European "Cinema of Godard." Miss Michelson was art critic for the European Edition of the *Herald Tribune* and is a contributor of art and film criticism to many U.S. and European publications.
Saturday, Sept. 17; 4:00 pm

16. WHAT ARE THE NEW CRITICS SAYING? — Parker Tyler, author and film critic, has invited four young colleagues to discuss their views on independent film-making. The participants will be Ken Kelman and P. Adams Sitney, frequent contributors to *Film Culture*; Sheldon Renan, author of a new book "Introduction to the American Underground;" and Toby Mussen, critic-at-large for the *East Village Other*.
Monday, Sept. 19; 1:30 pm

17. "CINEVISION"—Lecture by GEORGE AMBERG on the psychology of vision. Mr. Amberg has recently been appointed Director of Research at New York University's School of the Arts.
Monday, Sept. 19; 4:00 pm

18. THE ONE-MINUTE MOVIE—The television commercial. Bert Stern and Harold Becker, two leading television film-makers will present and discuss their own work as well as selections from the Academy of Television Commercials.
Monday, Sept. 19; 6:30 pm

19. EXPANDED CINEMA — Discussion of new concepts of film with a panel of critics and film-makers. Participants will include Henry Geldzahler (moderator), Associate Curator of American Art, Metropolitan Museum, and advisor to the National Arts Council; John Gruen, author of "The New Bohemia," "The Combine Generation," and art critic for the *World-Journal*; Ken Dewey, Director of Action Theater; Robert Whitman, creator of intermedia theater pieces; Richard Kostelanetz, essayist and critic; and Stan Vanderbeek, film-maker.
Tuesday, Sept. 20; 1:30 pm

20. THE VIEW FROM ABROAD—Visiting film directors from abroad discuss their views on U.S. independent film-making and the independent film life of their own countries.
Tuesday, Sept. 20; 4:00 pm

21. DISTRIBUTION OF INDEPENDENT FILMS (II) — Michael Mayer, Executive Director of IFIDA (trade organization of film importers and distributors and a co-sponsor of the New York Film Festival) will moderate a discussion of problems encountered by independent film-makers who work towards theatrical distribution. Participants will include Donald Ruggoff, Richard Brandt, Paul Heller and Bob Young.
Tuesday, Sept. 20; 6:30 pm

22. 23. 24. ROBERT WHITMAN — Special presentation of Mr. Whitman's new film-oriented "theater piece." Mr. Whitman is the creator of "Prune Flat," which premiered at the "Expanded Cinema" Festival last year and ran off-Broadway at the Circle-in-the-Square Theater. To accommodate the public, there will be three performances of this event. Please note the special times.
Wednesday, Sept. 21;
3:30 pm (22) — 5:30 pm (23)
7:30 pm (24)

25. OPEN INTERVIEW—Visiting foreign directors will discuss their work with Richard Roud. Mr. Roud is Program Director of the New York and London Film Festivals, and Film Critic for the *Manchester Guardian*.
Thursday, Sept. 22; 1:30 pm

26. HILARY HARRIS—Screening of selected portions from Mr. Harris' feature-length documentary on New York City, followed by a discussion with the filmmaker on the methods and problems of the independent film-making working in New York.
Thursday, Sept. 22; 4:00 pm

27. "INDEPENDENT CINEMA, 1966 — A PERSONAL VIEW" — AMOS VOGEL discusses the present state of independent film-making, using film illustrations. Mr. Vogel, founder of *Cinema 16*, is Director of the New York Film Festival and Lincoln Center's Film Department.
Thursday, Sept. 22; 6:30 pm

A program of 27 events covering various aspects of independent film-making in the United States today. The events will include lectures and discussions with film-makers, screenings of new works and works-in-progress, and open interviews with visiting directors from abroad. Programs will be held in the 200-seat auditorium of the Library-Museum of the Performing Arts at Lincoln Center, September 13-22, weekdays at 1:30, 4:00, and 6:30 p.m.; Saturday at 11:00, 1:30, and 4:00; closed Sunday. Admission is free. Tickets will be available beginning at noon for that day's events and must be picked up in person at the Library auditorium lobby, 111 Amsterdam Avenue at 65th Street. No mail or phone reservations. Tickets limited to one per person and to not more than 2 of the 3 daily events. For additional information: Wendy Patton, 799-2200, extension 264. Programs subject to change without notice.

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**4th NEW YORK
FILM FESTIVAL**

Philharmonic Hall • Lincoln Center • Sept. 12-22

