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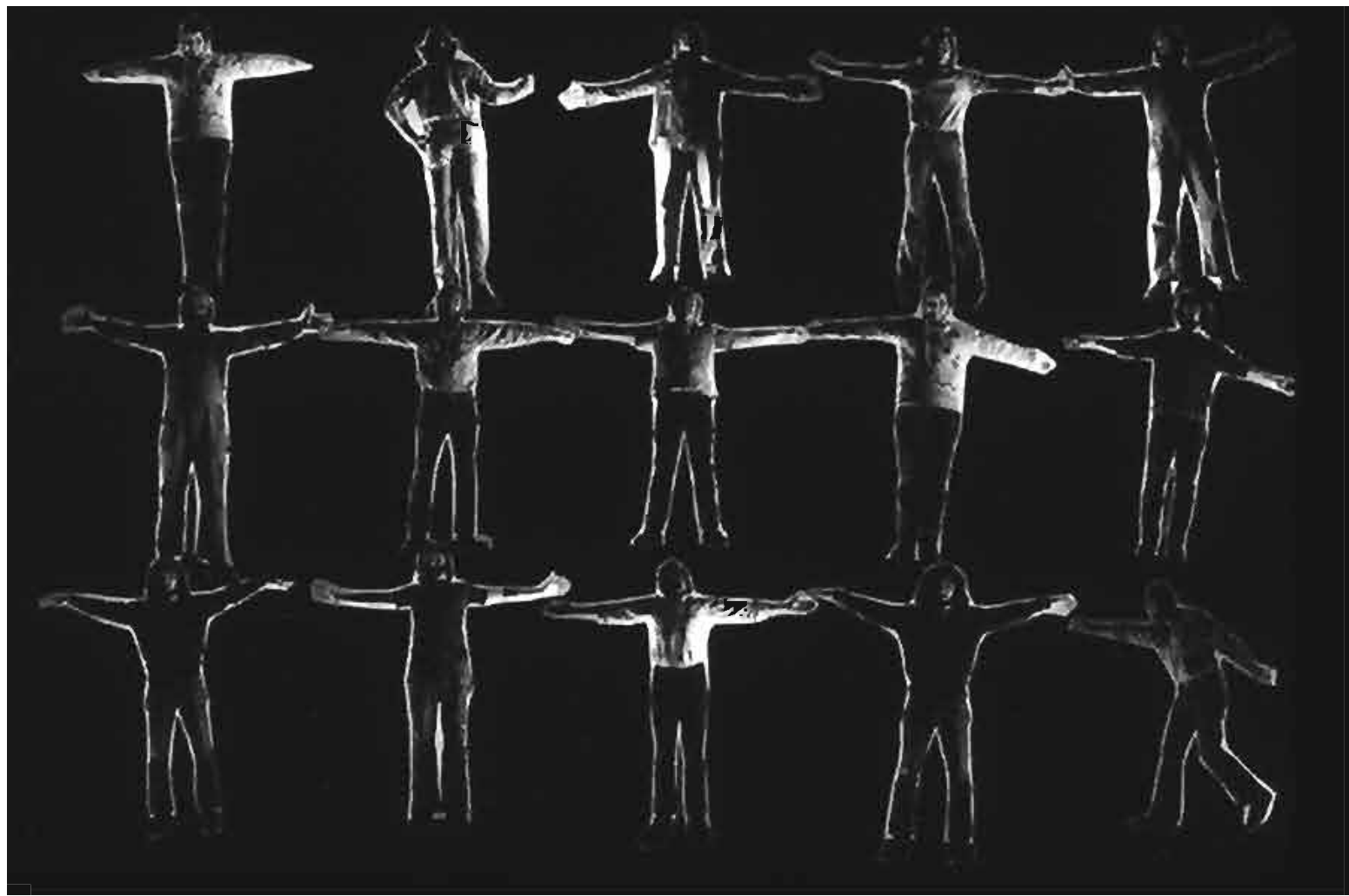
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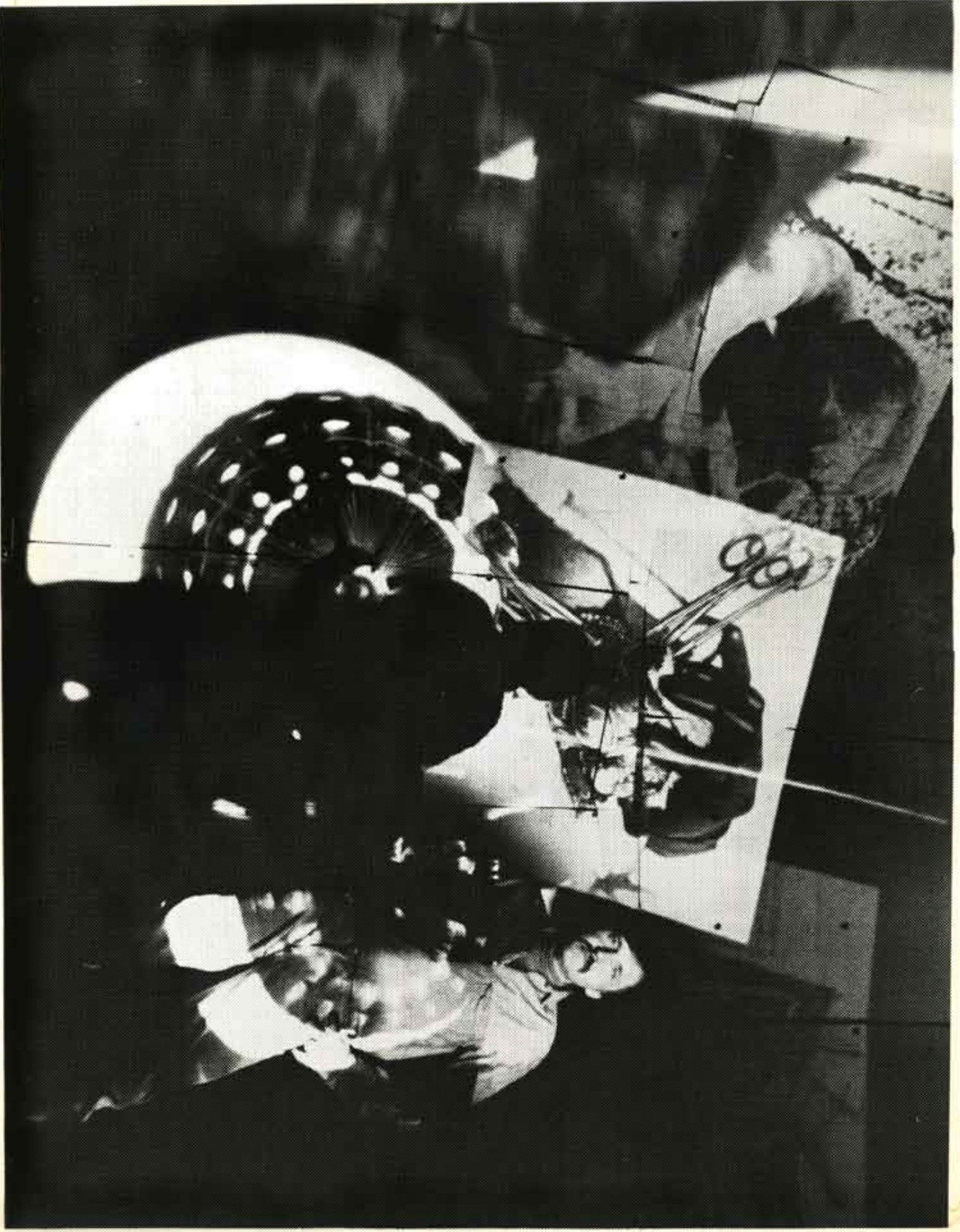






STAN VANDERBEEK DURING A SHOW IN HIS MOVIE-DOME AT STONY POINT, NEW YORK

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

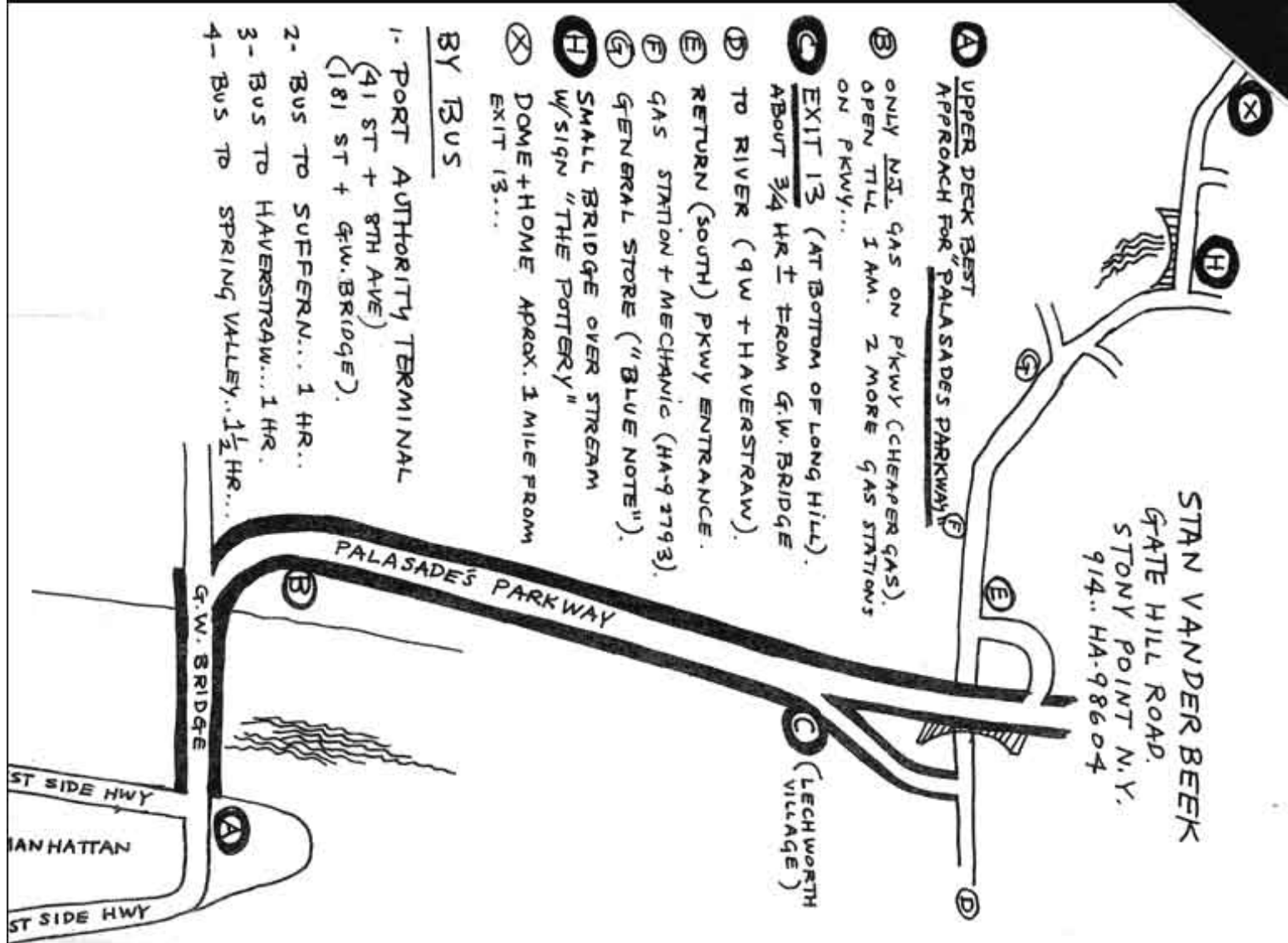


STAN VANDER BEEK  
 GATE HILL ROAD.  
 STONY POINT N.Y.  
 914.. HA-98604

- A** UPPER DECK BEST APPROACH FOR "PALASADES PARKWAY"
- B** ONLY NAT. GAS ON PKWY (CHEAPER GAS). OPEN TILL 1 AM. 2 MORE GAS STATIONS ON PKWY...
- C** EXIT 13 (AT BOTTOM OF LONG HILL). ABOUT 3/4 HR ± FROM G.W. BRIDGE
- D** TO RIVER (QW + HAVERSTRAW).
- E** RETURN (SOUTH) PKWY ENTRANCE.
- F** GAS STATION + MECHANIC (HA-9 2793).
- G** GENERAL STORE ("BLUE NOTE").
- H** SMALL BRIDGE OVER STREAM w/ sign "THE POTTERY"
- X** DOME + HOME. APPROX. 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 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 3I 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..)



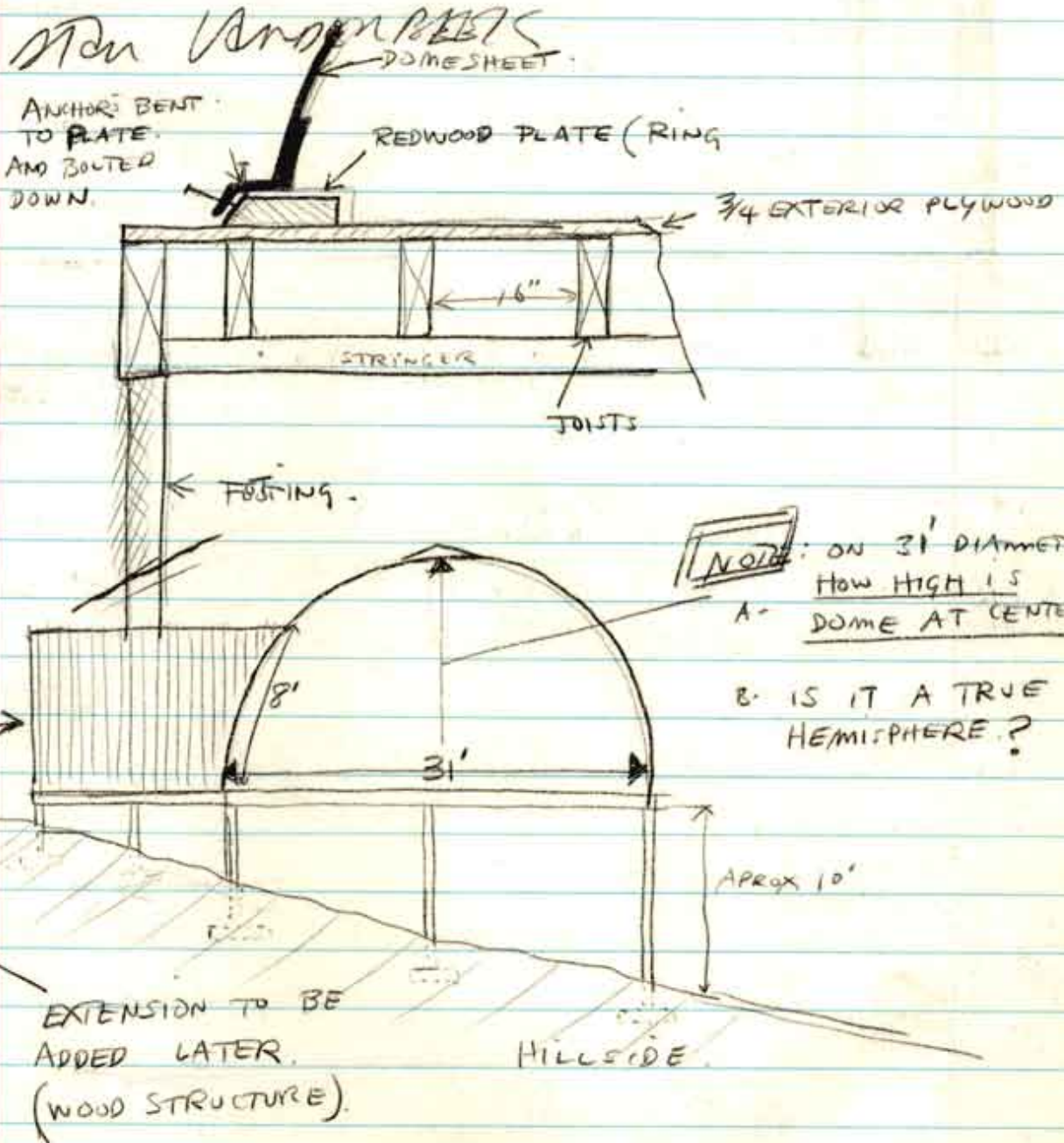
CUT OUT AFTER DOME IS UP WITH TORCH.... AND REINFORCE WITH ANGLE IRON.... 12' OPENING. 8' HIGH AND

- 3- The dome will have the conventional sliding door you offer ~~as~~ 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 built a wood deck ~~feet~~ 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 3I 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

2-

and when you would like payment.....

yours truly,



Stan VanDerBeek Gate Hill Rd Stony Point N.Y.

Sat. Oct 3.64

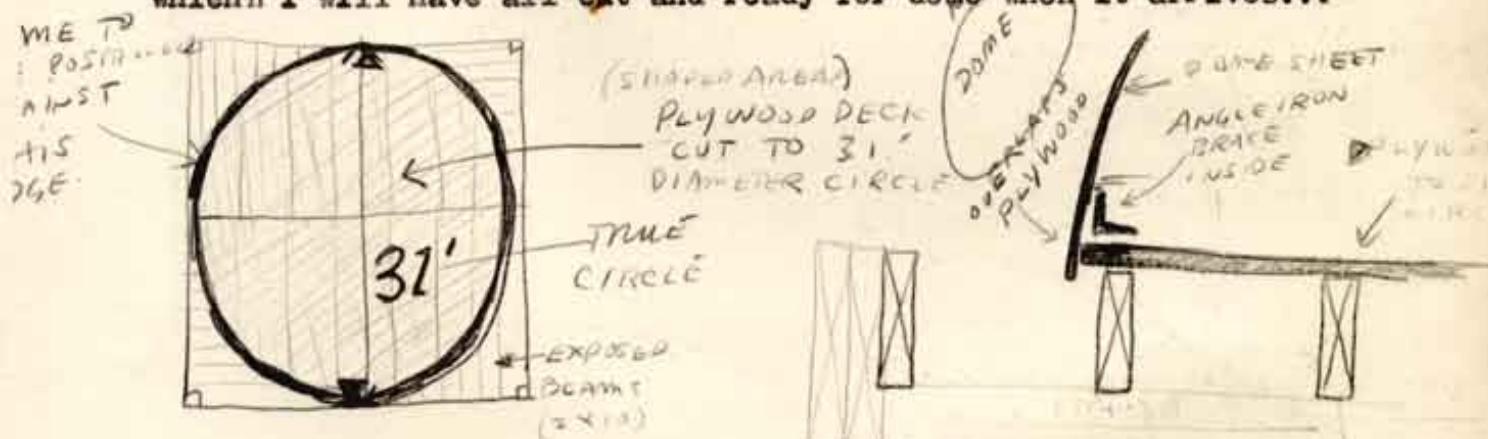
Nemuth Steel Products  
9515 Seymour Ave  
Schiller Park  
Illinois

Dear Mr Nemuth:

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 cut 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,.....

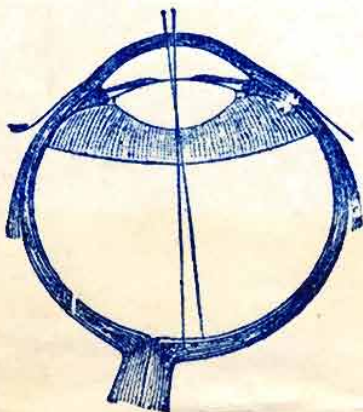
any kind of optical equipment....cameras, parts of cameras, projectors, obsolete, incomplete, replete....lenses, prism's, stage lights.....

any kind of sound equipment.... $\frac{1}{4}$ 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 VanDerBeeck  
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 - 29*  
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 <sup>1966</sup> 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.