



CULTURE: Intercom and Expanded Cinema
 A Proposal and Manifesto *By Stan VanDerBeek*

I should like to share with you a vision I have had concerning motion pictures. This vision concerns the immediate use of motion pictures . . . or expanded cinema, as a tool for world communication . . . and opens the future of what I like to call "Ethos-Cinema."

Motion pictures may be the most important means for world communication. At this moment motion pictures are the art form of our time.

We are on the verge of a new world/new technology/a new art.

When artists shall deal with the world as a work of art.

When we shall make motion pictures into an emotional experience tool that shall move art and life closer together.

All this is about to happen.

And it is not a second too soon.

We are on the verge of a new world
 new technologies

new arts

"CULTURE: INTERCOM" AND EXPANDED CINEMA.

It is imperative that we quickly find some way for the entire level of world human understanding to rise to a new human scale.

This scale is the world. . .

The technological explosion of this last half century, and the implied future are overwhelming, man is running the machines of his own invention. . .

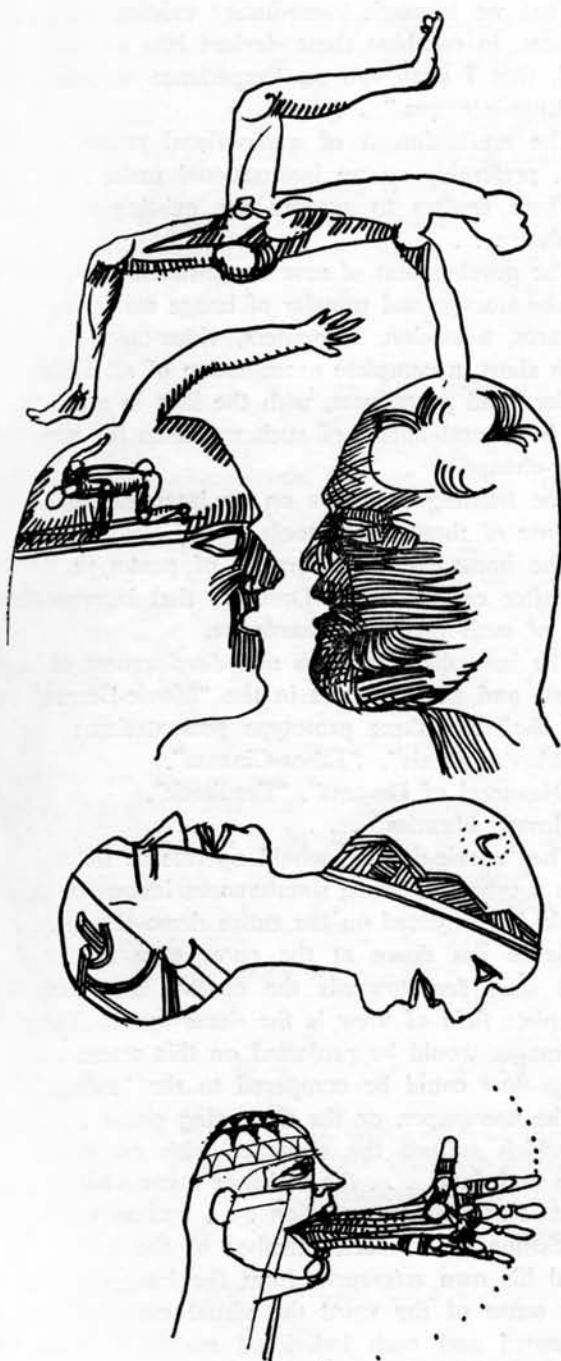
while the machine that is man . . .

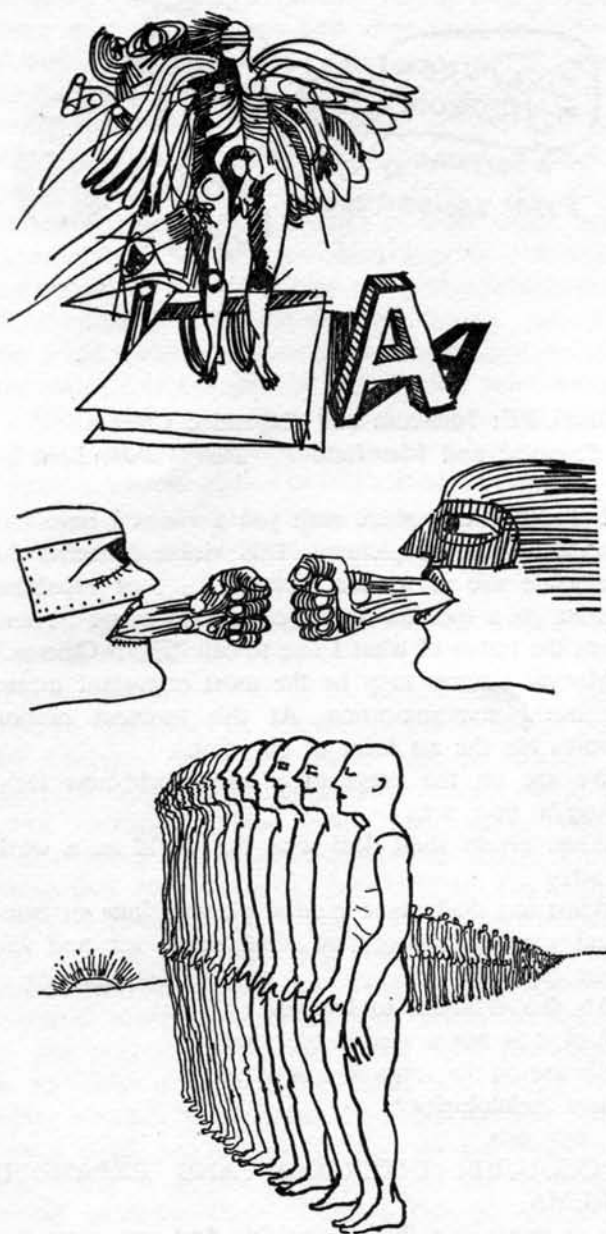
runs the risk of running wild.

Technological research, development and involvement of the world community has almost completely out-distanced the emotional-sociological (socio-"logical") comprehension of this technology.

It is imperative that each and every member of the world community, regardless of age and cultural background, join the 20th century as quickly as possible.

The "technique-power" and "culture-over-reach"





that is just beginning to explode in many parts of the earth, is happening so quickly that it has put the logical fulcrum of man's intelligence so far outside himself that he cannot judge or estimate the results of his acts before he commits them. The process of life as an experiment on earth has never been made clearer.

It is this danger . . . that man does not have time to talk to himself. . . .

that man does not have means to talk to other men . . .

the world hangs by a thread of verbs and nouns.

Language and culture-semantics are as explosive as nuclear energy.

It is imperative that we (the world's artists) invent a new world language . . . that we invent a non-verbal international picture-language . . .

I propose the following:

That immediate research begin on the possibility of an international picture-language using fundamentally motion pictures.

That we research immediately existing audio-visual devices, to combine these devices into an educational tool, that I shall call an "experience machine" or a "culture-intercom." . . .

The establishment of audio-visual research centers . . . preferably on an international scale. . . .

These centers to explore the existing audio-visual hardware . . .

The development of new image-making devices. . . .

(the storage and transfer of image materials, motion pictures, television, computers, video-tape, etc. . . .)

In short, a complete examination of all audio-visual devices and procedures, with the idea in mind to find the best combination of such machines for non-verbal inter-change.

The training of artists on an international basis in the use of these image tools.

The immediate development of prototype theatres, hereafter called "Movie-Dromes" that incorporate the use of such projection hardware.

The immediate research and development of image-events and performances in the "Movie-Drome." . . .

I shall call these prototype presentations:

"Movie-Murals", "Ethos-Cinema",

"Newsreel of Dreams", "Feedback",

"Image libraries" . . .

The "movie-drome" would operate as follows . . .

In a spherical dome, simultaneous images of all sorts would be projected on the entire dome-screen . . . the audience lies down at the outer edge of the dome with their feet towards the center, thus almost the complete field of view is the dome-screen. Thousands of images would be projected on this screen . . . this image-flow could be compared to the "collage" form of the newspaper, or the three ring circus . . . (both of which suffuse the audience with an collision of facts and data) . . . the audience takes what it can or wants from the presentation . . . and makes its own conclusions . . . each member of the audience will build his own references from the image-flow, in the best sense of the word the visual material is to be presented and each individual makes his own conclusions . . . or realizations.

A particular example. . . .

To prepare an hour-long presentation in the "movie-drome" using all sorts of multi-plex images, depicting the course of western civilization since the time of the Egyptians to the present . . . a rapid panoply of graphics and light calling upon thousands of images, both still and in motion (with appropriate "sound-images"). It would be possible to compress the last three thousand years of western life into such an aspect ratio that we, the audience, can grasp the flow of man, time, and forms of life that have lead us *up to the very moment* . . . details are not important, it is the total scale of life that is . . . in other words . . . using the past and the immediate present to help us understand the likely future. . . .

Endless filmic variations of this idea are possible in each field of man's endeavor . . . science, math, geography . . . art, poetry, dance, biology, etc. . . .

Endless interpretations and variations of this idea by *each* culture group and nationality that take it on as a project . . . to be presented in turn to each other culture group . . . (by telstar, film exchange, "film-mobiles," traveling shows, etc. . . .).

The purpose and effect of such image-flow, and image density, (also to be called "visual-velocity"), is to both deal with logical understanding, and to penetrate to unconscious levels, the use of such "emotion-pictures" would be to reach for

the "emotional denominator" of all men . . .

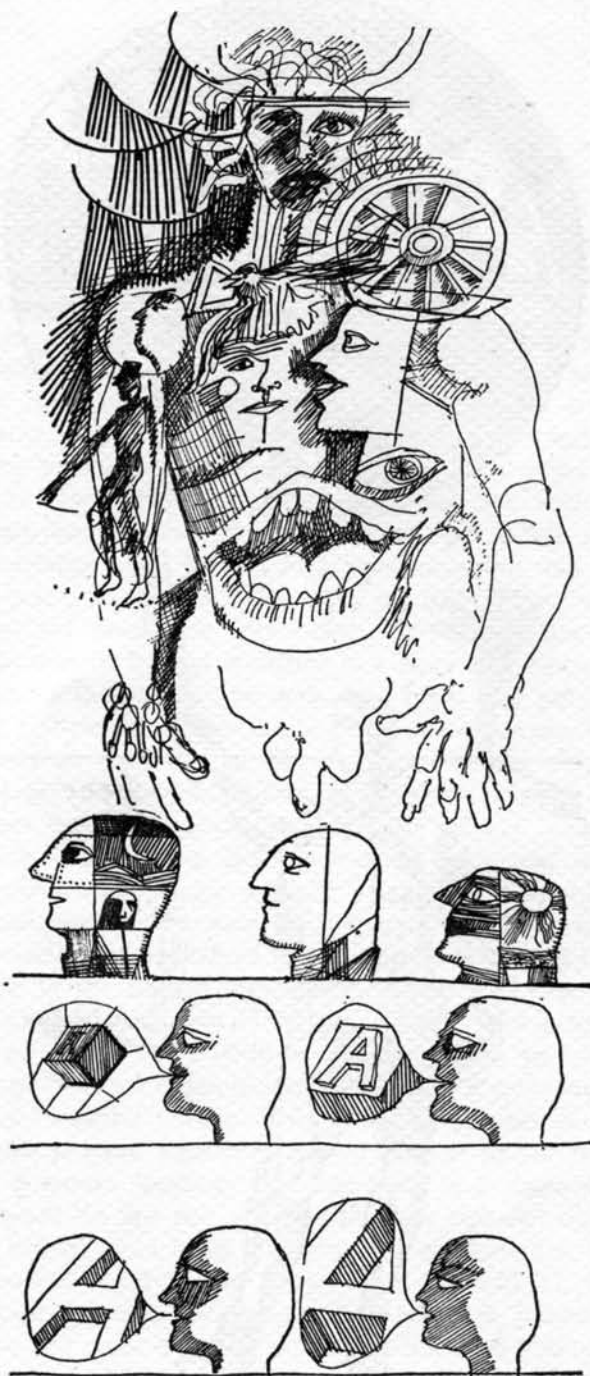
The basis of human life thought and understanding that is non-verbal to provide images that inspire basic intuitive instinct of self-realization to inspire all men to good will and "inter and intro-realization" . . .

When I talk of the movie-dromes as image libraries, it is understood that such "life-theatres" would use some of the coming techniques (video tape and computer inter-play) and thus be real communication and storage centers, that is, by satellite, each dome could receive its images from a world wide library source, store them and program a feedback presentation to the local community that lived near the center, this newsreel feedback, could authentically review the total world image "reality" in an hour long show that gave each member of the audience a sense of the entire world picture . . . the let us say world's work of the month put into an hour.

"Intra-communitronics," or dialogues with other centers would be likely, and instant reference material via transmission television and telephone could be called for and received at 186,000 m.p.s. . . . from anywhere in the world.

Thus I call this presentation, a "newsreel of ideas, of dreams, a movie-mural."

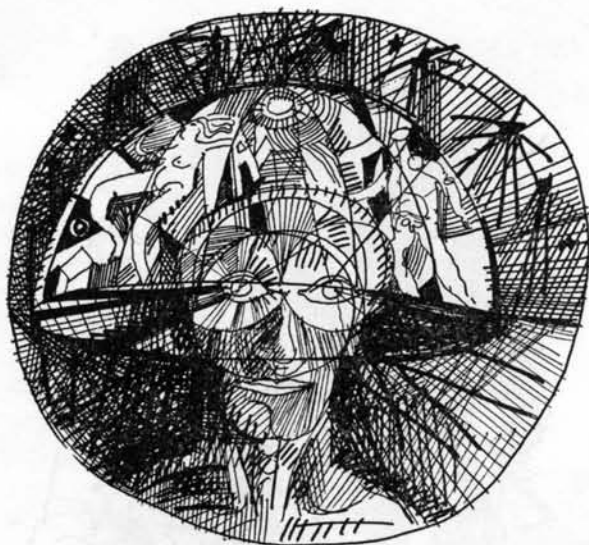
An image library, a culture de-compression chamber, a culture-inter-com" . . . my concept is in effect



the maximum use of the maximum information devices that we *now* have at our disposal. . . .

Certain things might happen . . . if an individual is exposed to an overwhelming information experience. . .

It might be possible to re-order the levels of aware-



ness of any person . . . it certainly will re-order the structure of motion pictures as we know them. . .

Cinema will become a "performing" art . . . and image-library.

I foresee that such centers will have its artist in residence who will orchestrate the image material he

has at his disposal. . .

And will lead to a totally new international art form. . .

That in probing for the "emotional denominator," it would be possible by the visual "power" of such a presentation to reach any age or culture group regardless of culture and background.

The "experience machine" could bring anyone on earth up to the 20th century.

As the current growth rate risk of explosives to human flesh continues, the risk of survival increases accordingly. . .

It now stands at 200 pound of T.N.T. per human pound of flesh . . . per human on earth.

There are an estimated 700 million people who are unlettered in the world . . . we have no time to lose.

Or mis-calculate. . .

The world and self education process must find a quick solution to re-order itself a revision of itself, an awareness of itself. . . .

That is each man, must somehow realize the enormous scale of human life and accomplishments on earth right now. . . .

Man must find a way to measure himself, to simultaneously grow and keep in touch with himself. . . .

Man must find a way to leap over his own prejudices, and apprehensions. . . .

The means are on hand . . . here and now . . .

In technology and the extension of the senses. . . .

To summarize:

My concern is for a way for the over-developing technology of part of the world to help the under-developed emotional-sociology of *all* of the world to catch up to the 20th century . . . to counter-balance technique and logic—and to do it now, quickly. . . .

My concern is for world peace and harmony. . . .

The appreciation of individual minds. . . .

The interlocking of good wills on an international exchange basis. . . .

The interchange of images and ideas. . . .

A realization of the process of "realization" of self-education.

That now must occur before the "fact" of education. . . .

In short: a way for all men to have fore-knowledge

By advantageous use of apst and immediate knowledge. . . .

Mankind faces the immediate future with doubt on one hand and molecular energy on the other. . . .

He must move quickly and surely to preserve his future. . . .

He must realize the present. . . .

The here and the now . . . right now.

An international picture-language is a tool to build that future. . . .

CULTURE-INTERCOM

A PROPOSAL BY STAN VANDERBEEK & EXPANDING- CINEMA.....



TEST PILOT UNDERGOING SEVERE GRAVITY EFFECTS

"Today in our cities most learning occurs outside of the classroom. The sheer quantity of information conveyed by the press, mass film, TV and radio far exceeds the quantity of information conveyed by school instruction and tests. This challenge has destroyed the monopoly of the book as a teaching aid, and cracked the very walls of the classroom so suddenly we were confused and baffled. . . . In this violently upsetting social situation many teachers naturally view the offerings of the new media as entertainment rather than education, but his view carries no conviction to the student."—MARSHALL MCLUHAN



TWA

"You will learn to look upon humanity as the staging of ideas on earth, our soul value is one of representation."—ANDRE GIDE, *Journals*



NASA Photo via AP wirephoto

"I believe that all forms—words, sounds, colors, volumes, movements—have a meaning; they do not possess it of themselves, it is men who give them meaning, different meanings, in fact in so far as the interests of human beings differ."—ALEXANDER ALDUIFF



UPI telephoto

It is imperative that we quickly find some way for the entire level of world understanding to rise to a new human scale.

This scale is the world . . .

The risks are the life or death of this world.

The technological explosion of this last half century, and the implied future, are overwhelming; man is running the machines of his own invention . . . while the machine that is man runs the risk of running wild.

Technological research, development and involvement of the world community has almost completely out-distanced the emotional-sociological (socio-"logical") comprehension of this technology.

It is imperative that each and every member of the world community, regardless of age and cultural background, join the 20th century as quickly as possible.

The "technique-power" and "culture-over-reach" that are just beginning to explode in many parts of the earth has put the logical fulcrum of man's intelligence so far outside himself that he cannot judge or estimate the results of his acts before he commits them.

The process of life as an experiment on earth has never been made clearer.

It is this danger . . . that man does not have time to talk to himself . . .

that man does not have means to talk to other men . . .

the world hangs by a thread of verbs and nouns.

Language and cultural-semantics are as explosive as nuclear energy.

It is imperative that we (the world's artists) invent a new world language, I propose the following:

That immediate research begin on the possibility of an international picture-language fundamentally using motion pictures.

That we immediately research existing audio-visual devices, to combine these

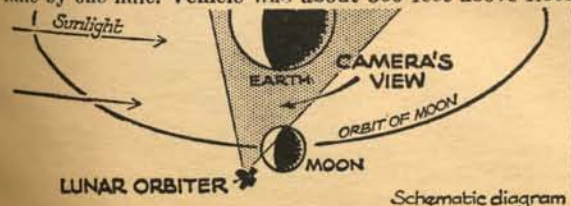
Computer to Teach First Grade



The I.B.M. 1500 system that will be used in California



Map of the ocean floor taken at a depth of 8,400 feet with sonar device. Area in photograph is about one-half mile by one mile. Vehicle was about 300 feet above floor.



The Translator measures $1\frac{1}{4} \times 2\frac{7}{8} \times 2\frac{7}{8}$ inches and weighs less than a pound. It is called the "world's smallest computer" because the Translator must differentiate between dots and dashes and determine the spaces between characters. In a space the size of a cigarette package, Regency has placed 350 diodes, 75 transistor circuits, a display panel that frames letters with 17 tiny incandescent lamps and four rechargeable nickel-cadmium penlight batteries.



— Translator showing an "A" on its "picture tube".



EARLY THEOREM, predating Pythagoras by some 500 years, was uncovered in Iraq in 1962.

Portable TV System Introduced



The Newschief, transistorized TV camera system produced by Sylvania Electric Products, Inc., gives cameraman increased mobility. It will be used at winter Olympics.

Sony Shows a TV Playback Disk



devices into an educational tool that I shall call an "experience machine" or a "culture-intercom" . . .

The establishment of audio-visual research centers, preferably on an international scale . . .

these centers to explore the existing audio-visual hardware . . .

The development of new image-making devices . . .

(the storage and transfer of image materials, motion pictures, television, computers, video-tape, etc.)

In short, a complete examination of all audio-visual devices and procedures, with the idea in mind to find the best combination of such machines for non-verbal interchange.

The training of artists on an international basis in the use of these image tools.

The immediate development of prototype theatres, hereafter called "Movie-Dromes" that incorporate the use of such projection hardware.

The immediate research and development of image-events and performances in the "Movie-Drome" . . .

I call these prototype presentations: "Movie Murals," "Ethos-Cinema,"
"Newsreel of Dreams," "Feedback,"
"Image Libraries" . . .

The "movie-drome" would operate as follows:

In a spherical dome, simultaneous images of all sorts would be projected on the entire dome-screen . . . the audience lies down at the outer edge of the dome with their feet towards the center, thus almost the complete field of view is the dome-screen. Thousands of images would be projected on this screen; this image-flow could be compared to the "collage" form of the newspaper or the three ring circus (both of which suffice the audience with an abundance of facts and data). The audience takes what it can or wants from the presentation and makes its own conclusions . . . each member of the audience will build his own references from the image-flow.

INTELLIGENCE TEST USES LIGHT FLASH

Brain's Response Timed—
Result Shows Correlation
to I.Q. Measurements

ADVANTAGES ARE CITED

AP wirephoto



Life Magazine



The visual material is to be presented and each individual makes his own conclusions . . . or realizations.

A particular example:

an hour-long presentation in the "movie-drome" using all sorts of multiplex images, depicting the course of Western civilization since the time of the Egyptians to the present . . . a rapid panoply of graphics and light calling upon thousands of images, both still and in motion (with appropriate "sound-images"). It would be possible to compress the last three thousand years of Western life into such an aspect ratio that we, the audience, can grasp the flow of man, time and forms of life that have lead us up to the very moment . . . details are not important; it is the total scale of life that is . . . in other words . . . using the past and the immediate present to help us understand the likely future.

Endless filmic variations of this idea are possible in each field of man's endeavor . . . science, math, geography, art, poetry, dance, biology . . .

endless variations of this idea by each culture group and nationality that take it on as a project . . . to be presented in turn to each other culture group . . .

The purpose and effect of such image-flow and image density (also to be called "visual-velocity") is to penetrate to unconscious levels and to deal with and logically understand those levels. The use of such "emotion-pictures" would be to reach for

the "emotional denominator" of all men:

the basis of human life thought and understanding that is non-verbal.

These "emotion-pictures" would provide images that inspire basic intuitive instincts of self-realization and inspire all men to good will and "inter and intro-realization".

When I talk of the movie-dromes as image libraries, it is understood that such "life-theatres" would use some of the coming techniques (video tape and computer inter-play) and thus be real communication



Life Magazine, Paul Artian

and storage centers; that is, by satellite, each dome could receive its images from a world-wide library source, store them and program a feedback presentation to the local community that lived near the center. This newsreel feedback could authentically review the total world image "reality" in an hour-long show that gave each member of the audience a sense of the entire world picture . . . it would be the world's "work of the month" put into an hour.

"Intra-communitronics" or dialogues with other centers would be likely, and instant reference material via transmission television and telephone could be called for and received at 186,000 m.p.s., from anywhere in the world.

Thus I call this presentation a "newsreel of ideas, of dreams, a movie-mural" . . .

an image library, a culture decompression chamber, a "culture-intercom" . . .

My concept is in effect the maximum use of the maximum information devices that we now have at our disposal. . . .

Certain things might happen . . . if an individual is exposed to an overwhelming information experience . . .

It might be possible to reorder the levels of awareness of any person . . . it certainly will reorder the structure of motion pictures as we know them.

Cinema will become a "performing" art . . . and image-library.

I foresee that such centers will have their artist-in-residence who will orchestrate the image material he has at his disposal . . .

and will lead to a totally new international art form.

In probing for the "emotional denominator", it will be possible by the visual "power" of such a presentation to reach any age or culture group regardless of culture and background.

The "experience machine" could bring anyone on earth up to the 20th century.

As the current growth rate risk of explosives to human flesh continues, the risk of survival increases accordingly.



It now stands at 200 pounds of T.N.T. per human pound of flesh . . . per human on earth.

There are an estimated 700 million people who are unlettered in the world . . . we have no time to lose or miscalculate . . .

The world and self-education process must find a quick solution to reorder itself, a revision of itself, an awareness of itself . . .

that is, each man must somehow realize the enormous scale of human life and accomplishments on earth right now.

Man must find a way to measure himself, to grow simultaneously and keep in touch with himself . . .

Man must find a way to leap over his own prejudices and apprehensions.

The means are on hand . . . here and now . . .

in technology and the extension of the senses . . .

To summarize:

My concern is for a way for the over-developing technology of part of the world to help the under-developed emotional-sociology of all of the world to catch up to the 20th century . . . to counter-balance technique and logic—and to do it now, quickly . . .

My concern is for world peace and harmony . . .

the appreciation of individual minds . . .

the interlocking of good wills on an international exchange basis . . .

the interchange of images and ideas . . .

a realization of the process of "realization" of self-education

that now must occur before the "fact" of education . . .

In short: a way for all men to have fore-knowledge

by advantageous use of past and immediate knowledge . . .

mankind faces the immediate future with doubt on one hand

and molecular energy on the other . . .

he must move quickly and surely to preserve his future . . .

he must realize the present . . .

the here and the now . . . right now.

An international picture-language is a tool to build that future . . .





"CULTURE: INTERCOM" AND EXPANDED CINEMA

A Proposal and Manifesto

**STAN
VANDERBEEK**

primetime

for the moment this world
and the idea of this world
curve together in the mind
resembling each other . . .
this cockfleshhouse . . . starkplane and running man
sunsight handdance life, looking at life
comes, coming to be part of itself

to this vast analogy of space and time
that curve off and together in the mind
movement . . . light . . . it is clear we do not have a
fixed point of view
our mouth is not our hand, timebent, manspan
our eyes are not our ears, virtuallook, age leg
image move, motion itself is moving
if I think it's different it's an illusion
the world is an idea, man is an idea
in the revolving door of the universe . . .

if I can, I will
take it from there . . .

It is imperative that we quickly find some way for the level of world understanding to rise to a new human scale. This scale is the world. The risks are the life or death of this world. Man is running the machines of his own invention, while the machine that is man runs the risk of running wild.

Technological research, development, and involvement have almost completely outdistanced our emotional and socio-“logical” comprehension. It is imperative that every member of the world community join the twentieth century as quickly as possible. Technical power and cultural “over-reach” are placing the fulcrum of man’s intelligence so far outside himself, so quickly, that he cannot judge the results of his acts before he commits them. The process of life as an experiment on earth has never been made clearer. Man does not have time to talk to himself, man does not have means to talk to other men — the world hangs by a thread of verbs and nouns. It is imperative that the world’s artists invent a non-verbal international language.

WASHINGTON, Nov. 20.—The International Cooperation Year about to end should be expanded into an International Decade, a citizens' commission said today.

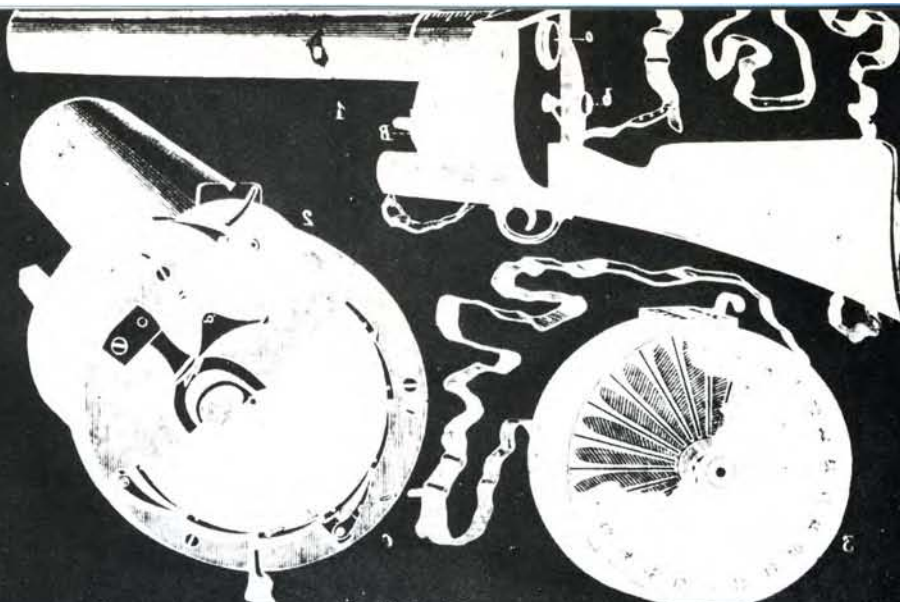
The recommendation was one of 64 made by the Commission on Culture and Intellectual Exchange to the four-day White House Conference on International Cooperation.

A decade of cooperation is needed "in view of the long-term nature of the majority of the projects proposed," the citizens' panel said.

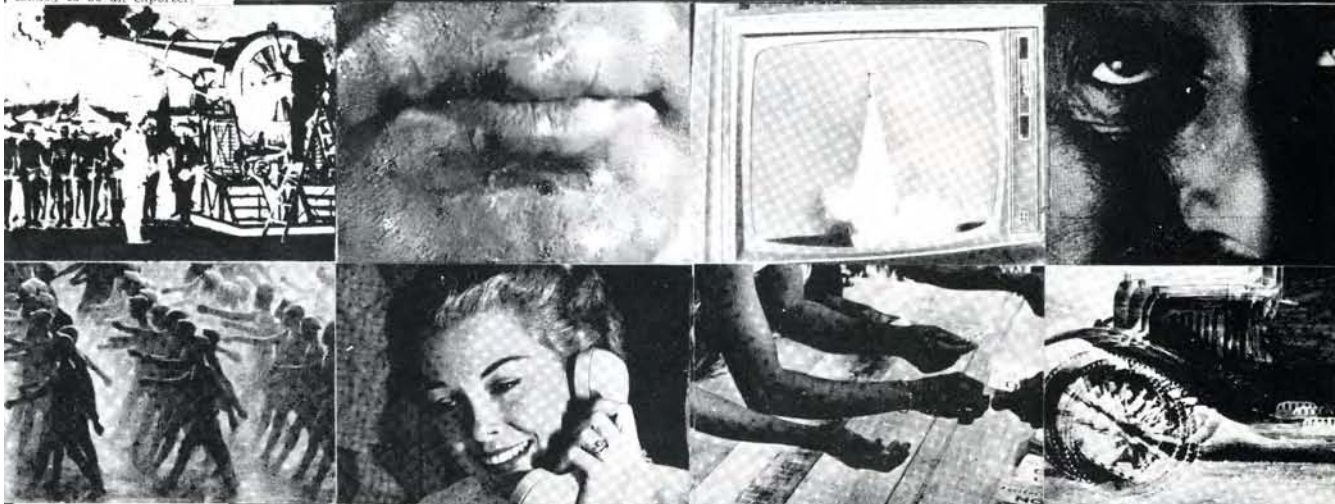
The projects include a broad range of informal exchanges, world conferences and new organizations, such as an institute for advanced study in the arts, an international library loan center and biennial Washington film assembly.

The world is being made one, not through political or other ideological notions, but by scientific and technological fact, the panel said. Therefore encouragement should be given to "advance guard" agencies such as the World Academy of Art and Science and a proposed International City of Science, it recommended.

The panel said a "reverse-flow" principle of importing creative talent and cultural products should govern this country's participation in exchanges; the United States has tended to be an exporter.



Photographic Gun, designed in 1885 by the cinematograph pioneer, E. J. Marey. This took pictures at a rate of 5 per second.



System Designed for CATV Is Reversible

By JACK GOULD

A new microwave relay system scheduled for early testing in New York is even more fascinating than was evident from its first announcement on Wednesday.

The experimental installation will be able to beam at least 12 television programs simultaneously from a central location to selected high buildings in the city. But it can also be reversed so that information is transmitted from the buildings back to the central location.

Could Be Used to Send Data From the Home

very tempting. If it is feasible to notify the police for help, it is feasible to activate one circuit signifying a "no" vote and another a "yes" vote. Opinion research could be almost instantaneous. TV rating services have used such systems, but the cost of circuit installation for that purpose alone has precluded its extensive introduction.

In formal educational TV one of the weaknesses has been the inability of a viewing student at home to ask questions of the teacher. Presumably it would be no great task to arrange for a voice circuit linking parlor and classroom.



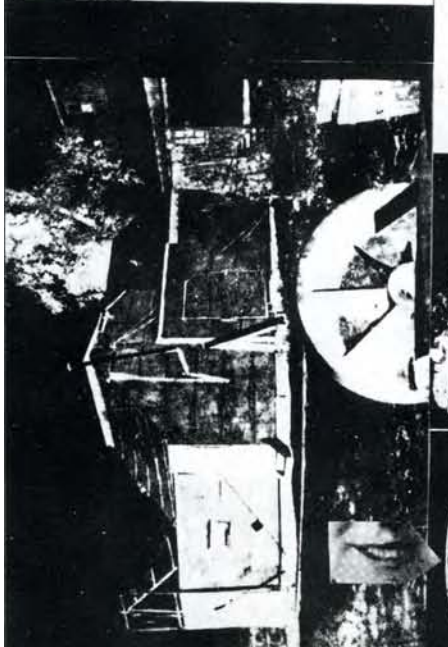
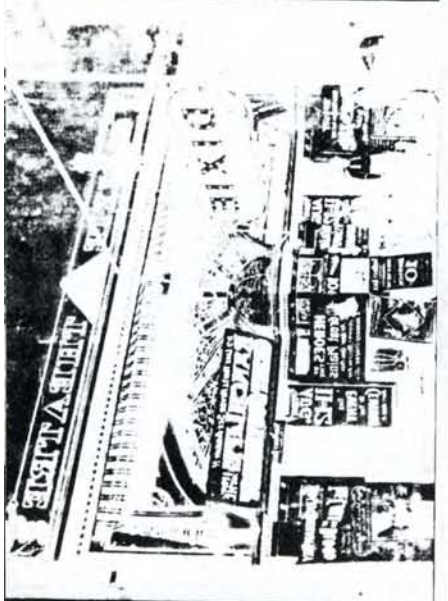
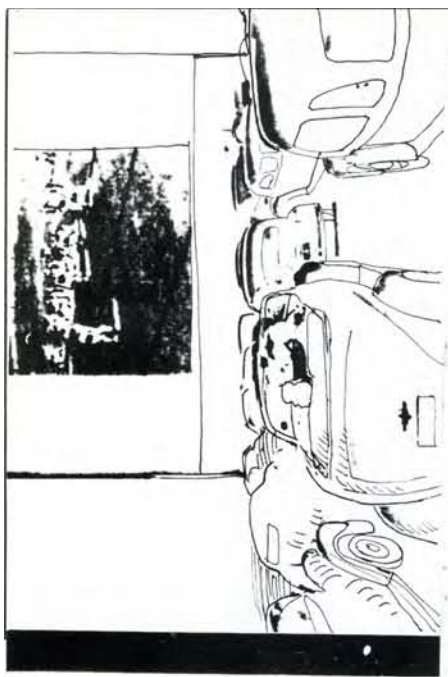
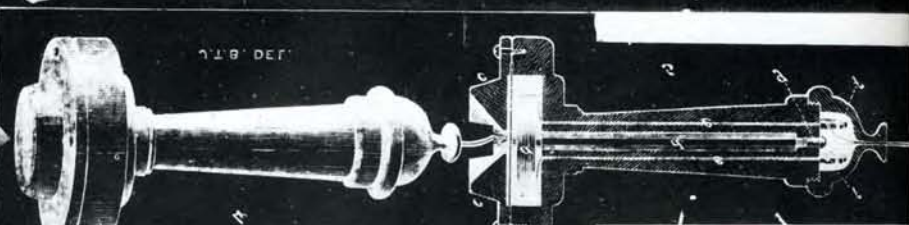
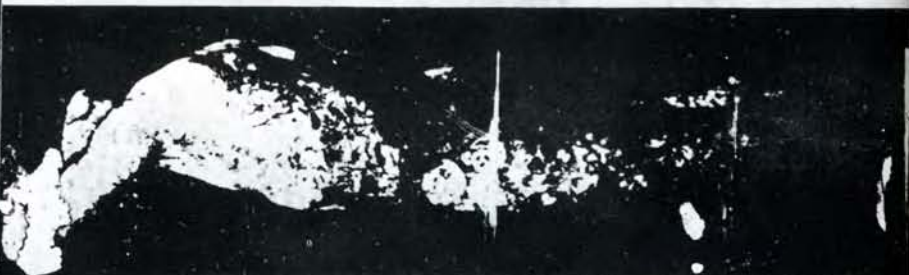
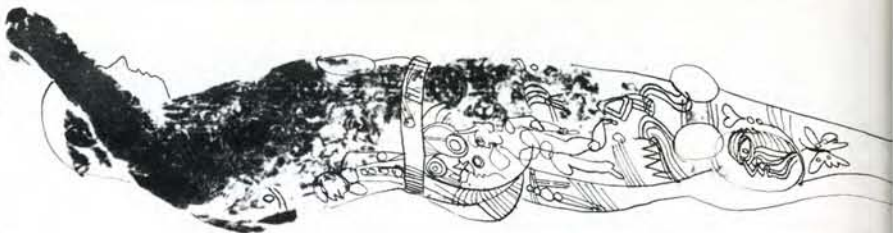
I propose the following:

That immediate research begin on the possibility of a picture-language based on motion pictures.

That we combine audio-visual devices into an educational tool: an experience machine or "culture-intercom."

That audio-visual research centers be established on an international scale to explore the existing audio-visual devices and procedures, develop new image-making devices, and store and transfer image materials, motion pictures, television, computers, video-tape, etc.

That artists be trained on an international basis in the use of these image tools.

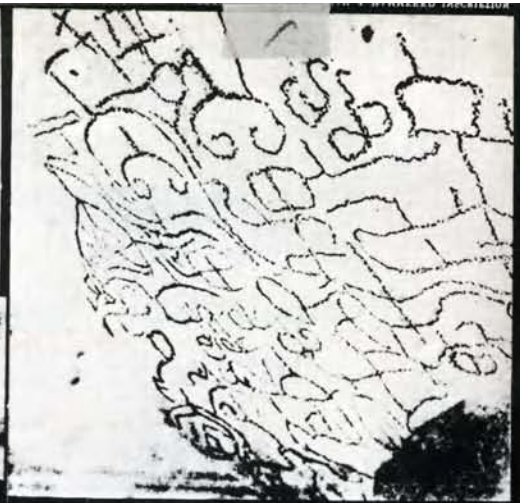
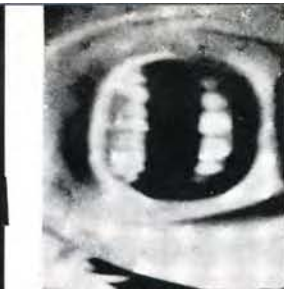


That prototype theatres, called "Movie-Dromes," be developed immediately, incorporating the use of such projection hardware.

I shall call these prototype presentations: "Movie-Murals," "Ethos-Cinema," "Newsreel of Dreams," "Feedback," "Image Libraries."

The "movie-drome" would operate as follows: In a spherical dome, simultaneous images of all sorts would be projected on the entire dome-screen. The audience lies down at the outer edge of the dome, feet towards the center; thus almost the complete field of view is taken up by the dome-screen. Thousands of images would be projected on this screen.

This image-flow could be compared to the "collage" form of the newspaper, or the three ring circus (both of which suffuse the audience with an abundance of

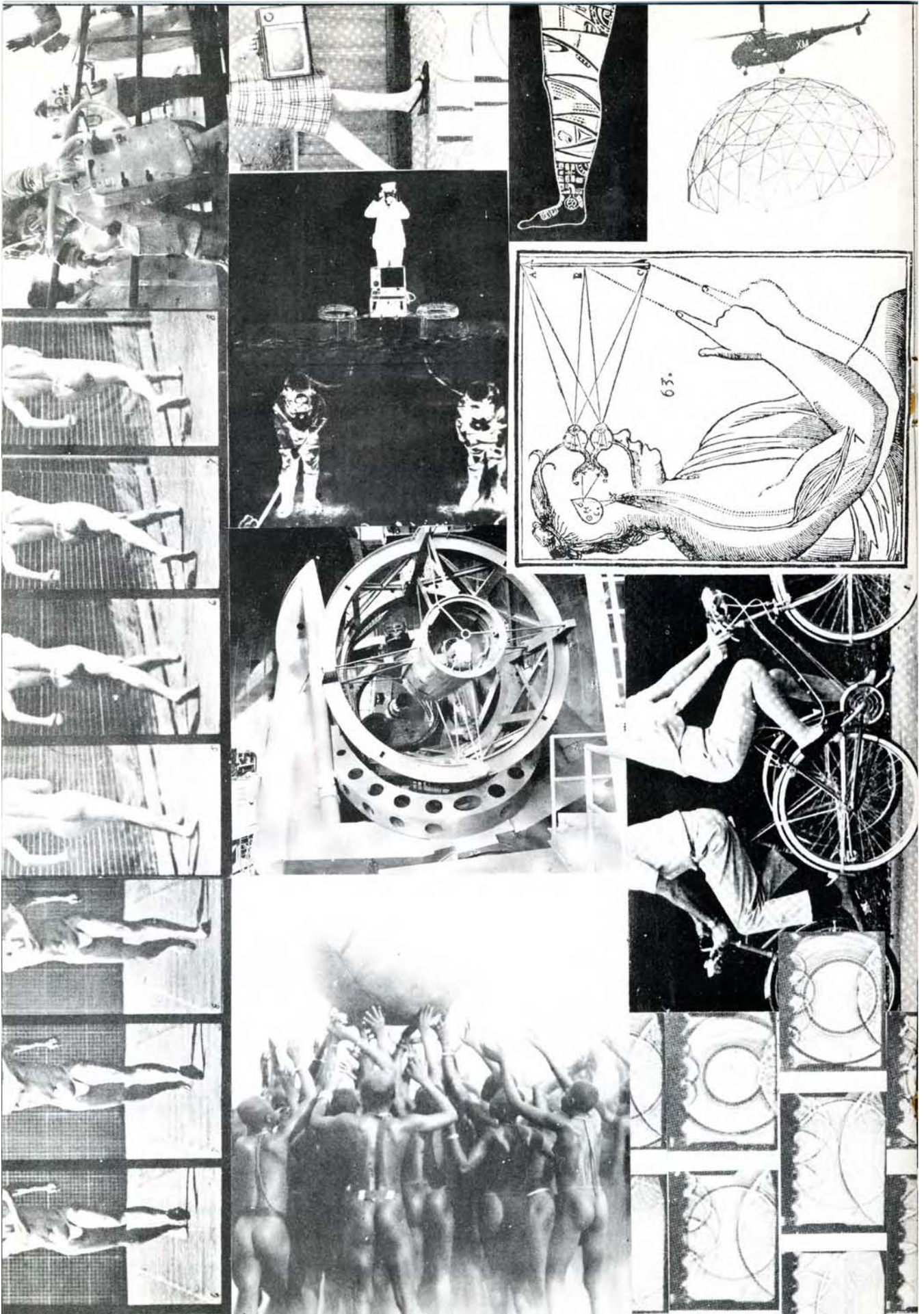


Забойков: les trois femmes: les
la première fois par une danse.



facts and data). The audience takes what it can or wants from the presentation and makes its own conclusions. Each member of the audience will build his own references and realizations from the image-flow.

A particular example: an hour-long presentation using all sorts of multi-plex images, depicting western civilization since the time of the Egyptians to the present through a rapid panoply of graphics and light calling upon thousands of images, both still and in motion, with appropriate "sound-images." The last three thousand years of western life would be compressed into such an aspect ratio that the audience could grasp the flow of man, time, and forms of life that has led us up to this very moment, using the past and immediate present to help realize the likely future.



Endless filmic and imagistic variations of this idea are possible in science, math, geography, art, poetry, dance, biology, etc. This idea could be endlessly varied by each culture group and nationality that took it on as a project, and presented in turn to other groups.

The purpose and effect of such image flow and image density (also to be called "visual velocity") is both to deal with logical understanding and to penetrate to unconscious levels, to reach for the emotional denominator of all men, the non-verbal basis of human life, thought, and understanding, and to inspire all men to goodwill and "inter-and intro-realization." When I talk of the movie-dromes as image libraries, it is understood that techniques such as video tape and computer inter-play would be used and thus they would be real communication and storage centers. Each dome could receive its images by satellite from a worldwide library source, store them, and program a feedback presentation to the local community. "Intra-communitronics," or dialogues

with other centers, would be likely, and instant reference material via transmission television and telephone could be called for and received at 186,000 m.p.s. from anywhere in the world. Thus I call this presentation a "newsreel of ideas, of dreams, a movie-mural, a kinetic-library, a culture de-compression chamber, a culture-inter-com." My concept is in effect the maximum use of the information devices that we now have at our disposal.

If an individual is exposed to an overwhelming information experience, it might be possible to re-order the structure of motion pictures as we know them. Cinema would become a "performing" art and image library. Such centers would have artists in residence who will orchestrate the image material at their disposal, integrating it with live actors and performers, leading to a totally new international art cinema form. In probing for the "emotional denominator," it would be possible by the visual "power" of such a presentation to "reach" any age or culture group regardless of background. There are an estimated 700 million people who are unlettered in the world: we have no time to lose or miscalculate.