

Now point six: Live Process Video Theatre Mix - Environmental Video - Video Play Games - Video Theatre. We need to build prototypes for the new theatre needed for the new forms. As we develop the home entertainment complex - multi-image inputs on mosaic wall-screens - we will want to go out to a place chock full of people and lots of different things for everyone with every taste. The Pleasure Palaces of the Future! Everything from dancing to live and recorded music, spaces for theatres, plays, films - sandwich bars - drinking fountains - a maze of rooms of many sizes on many levels - maybe sunken pools of water for swimming or sauna baths - swings and slides - trapezes - balls to bounce - rooms to play ping-pong - even a small room to play chess while listening to Mozart. Sounds like a great hangout, doesn't it? But anyhow, since I haven't yet been able to convince anyone to build my Pleasure Palace, I decided to take some of the grant money I got and use the empty space in the tower above where I live and construct a demonstration Video Theatre Workshop. It is possible for four places both inside the tower and out on the roof to send and receive video images, since there are junction boxes all over, and a patchboard and switches - it's a good place to use as a workshop for small groups to work out all kinds of ideas and practice the new skills we'll need, so that if one day a rich gentleman comes by and decides to invest in a Pleasure Palace - we'll be ready!

VIDEOBALL: I think it's important for the people who come to video theatre to have some expectation of the kind of environment they're going into, that they come and know they're coming for a video experience. We were doing the same thing at the Videoball Local, our video theatre. We had four different stations. You went from room to room and in each room we provided props which we thought provided a lot of choices, but we began to feel we were laying this trip on them. They didn't know what to expect and when they got there, they felt pressured to perform. We felt that they shouldn't feel any pressure, but should rather just flow with it.

SHIRLEY: We're going to have to change many habits and we've got to understand that most audiences see their role as observers. They are used to sitting back and waiting to be entertained. There's going to be a learning period for everyone and I see nothing wrong with helping them. You as a teacher should know that you don't stop creativity by helping your students learn. But it's going to be a while before people realize that they can go to the theatre where we expect them to interact with us, but they need to be given some idea of what is expected - we must give them hints - props are fine because if it really gets going, they'll take off on their own. If we see Video as a 'process' art form, we can use the process of learning in life as a good guide. We need very much as adults to play. To understand that playing is art and art is playing - what is the difference? We've separated these things much too long. We've lost the tribal culture and we've lost shamans and the campfire and the group energy that's needed if the rain dance is to produce rain. We have separated the artist from the group. We've gotten to the point now where there are these freaky people called artists and then there's

everybody else - we are changing that, and Video is the tool that will let the artists connect back, by interacting with the group - that is, if we can learn how to use Video properly.

I should have a subhead - Skills and Drills. In order to accept as true that a new technology gives us a new media, we first have to describe just what the unique capacities are that distinguish it from any other previous form of human expression. We should then describe Video as a new form in terms of its uniqueness - like simultaneous feedback, instantaneous playback, interplay-interface, time delay, etc. Each new capacity demands new capabilities. If you look back into the history of Humankind, you become aware that it took a long, long time for each new media to develop as an independent art form. Slowly the human being gained the skills and dexterity necessary to use the new tools that had allowed the new forms to emerge in the first place. For instance, how long do you imagine it took for a hand, a stick, and digging with it to develop the necessary dexterity between eyes and fingers and hand to carve the graceful curves and calligraphy of images and dreams?

Dancers spend years training their bodies and developing the technical skills necessary to dance - and it's the same for musicians, for actors - whatever new media you choose, it's the same story. But what are the skills needed in Video that humankind never needed before? Well, one unique capability of Video is that we are able to put many different images from many different camera and playback sources into many different places (upstairs and downstairs) and into many separate spaces (monitors) and we can see what we are doing as we are doing it. We need to develop better motor connections among our eyes and our hands and bodies - we need balance and control to move our images from monitor to monitor or pass our camera to someone else. But mainly we need the skill to see our own images in our own monitors and at the same time see what everyone else is doing. We need to acquire the ability to see in much the same way that a jazz musician can hear what he is playing and at the same time hear what the other musicians are doing and together they make music. If we are lucky, for starts we'll make video games.

Perhaps one of the most successful video games I've participated in was the VID-E-ORACL. Don Snyder and I did it together. Through the aid of video electronics, it told fortunes. "The atmosphere was extremely effective in the little wheel house on the top deck of the boat where Charlotte Moorman held this year's Avant-Garde Festival. Outside it was raining, inside it was dark and cosy - decorated in Early Arabian Nights. A robed and turbaned Oracl was perched on top of the steering wheel, and at his feet, on soft cushy cushions, the Seeker sat. The Oracl gazed into his crystal ball (a TV ball that played the I Ching) while the Seeker watched the playback of our magic fortune tapes. It's hard to describe, but somehow the air was filled with the vibrations of electronics and people meditating and the overall effect, the customers agreed, was a sense of calm well-being." That's pretty OK, I think. And it's been pretty OK talking with you, too.

# MAGIC COLLAGE CARDS DESIGNED BY DON SNYDER FOR THE VID-E-ORACL



MAGIC CIRCLES AND WAND OF DOCTOR FAUSTUS Solomon's Seal



XERXES, King of Persia



BA

The Soul



CRIOSPHINX -The Silence



THE FIVE GREAT BLESSINGS--HAPPINESS, HEALTH, VIRTUE, PEACE AND LONG LIFE