Now point six: Live Process Video Theatre Mix - Environmental Video - Video Play Games - Video Theatre. We need to be able to anticipate future needs for the new forms. As we develop the home entertainment complex we may image huge multi-screen cinemas, everything from dancing to live and recorded music, spaces for theatres, plays, activities and bars - drinking fountains - a maze of rooms of many sizes on many levels - maybe sunken pools of water for swimming or saunas baths - swings and slides - trampolines - 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, anyway, since few people have been able to convince anyone to build a Pleasure Palace, I decided to take some of the grant money I got and use the empty space in the room 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 experience of the kind of environment they're going into, that they come and know they're coming for a video experiment. We're doing the same thing at the VideoBall Local, our video theatre. We had four different stations. You went from room to room and each room was provided props which we thought would provide a lot of choices, but we began to feel we didn't know what to expect and when they got there, they felt pressure. We had to change our attitude. We felt we shouldn't feel any pressure, but we could work with it. Just as we do at a workshop.

SHIRLEY: We're going to have to change many habits, 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 things wrong with it. We've got to understand that they can't do it. They have to feel like learning back and waiting to be entertained. It's hard to describe, but somehow the air was filled with the vibrations of electronics and people - the Seeker watched the playback of our video fortune crystal ball (a TV ball that played the 'Ching') while cushions, the Seeker sat. The Oracle gazed into his steering wheel, and at his feet, on soft, cushy bodies we need the skill to see our own images in our own minds. It 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 is the VID-E-ORACL. Don Snyder and I did it together. Throughout the history of video electronics, it told fortunes. "The atmosphere was extremely effective in the little room where our video electronics were located, the walls were covered with hanging screens and the boat where Charlotte Moorman held this year's Avant-Garde Festival. Outside it was raining, inside it was dark and cozy - decorated in early Arabian Nights. A robot and turbaned Oracle was perched on top of the steering wheel, and at his feet, on soft cushions, the Seeker sat. The Oracle gazed into his crystal ball (a TV ball that played the 'Ching') while the Seeker watched the playback of our video 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. To see a robot connected to the past, that's pretty cool to think. And it's been pretty OK talking with you, too.