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ENVIRONMENTAL THEATER

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Richard Schechner

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1: THE THEATRICAL EVENT IS A SET OF RELATED TRANSACTIONS

The theatrical event includes audience, performers, scenario or dramatic text (in most cases), performance text, sensory stimuli, architectural enclosure or some kind of spatial demarcation, production equipment, technicians, and house personnel (when used). It ranges from non-matrixed performances[1] to orthodox mainstream theater, from chance events and intermedia to "the production of plays." A continuum of theatrical events blends one form into the next:

"Impure," life			"Pure," art
public events, ⟷ demonstrations	intermedia ⟷ happenings	environmental ⟷ theater	orthodox theater

It is because I wish to include this entire range in my definition of theater that traditional distinctions between art and life no longer apply. All along the continuum there are overlaps; and within it—say between an orthodox production of *Hamlet* and the October 1966 March on the Pentagon or Allan Kaprow's *Self-Service*[2]—there are contradictions. Aesthetics is built on systems of interaction and transformation, on the ability of coherent wholes to include contradictory parts. In the words of New York city planner Richard Weinstein, "competing independent systems within the same aesthetic frame." Kaprow might even take a more radical position, doing away altogether with the frame (see his "The Real Experiment," 1983), or accepting a variety of frames depending on the perspectives of the performers and spectators.

Surely the frames may change during a single performance, transforming an event into something unlike what it started out being. The end of *Iphegenia Transformed* (1966) at the Firehouse Theatre had Euripides' *dea ex machina* lowered onto stage bringing with her four

cases of beer. The marriage ceremony that concludes *Iphegenia at Aulis* was followed by a celebration that included the entire audience—the party lasted several hours. Years later, in his production of *The Trojan Women*, Suzuki Tadashi, the Japanese director of experimental theater, ended the play with an onstage actors-only supper of Big Macs. In my 1973 production with The Performance Group of Brecht's *Mother Courage*, scene 3—the death of Swiss Cheese—was followed immediately by a supper served to the spectators.

The theatrical event is a complex social interweave, a network of expectations and obligations.[3] The exchange of stimuli—either sensory or cognitive or both—is the root of theater. What it is that separates theater from more ordinary exchanges—say a simple conversation or a party—is difficult to pinpoint formally. One might say that theater is more regulated, following a script or a scenario; that it has been rehearsed. Kirby would probably argue that theater presents the self in a more defined way than usual social encounters. Grotowski has said that the theater is a meeting place between a traditional text and a troupe of performers.

> I didn't do Wyspianski's *Akropolis*, I met it. [...] One structures the montage so that this confrontation can take place. We eliminate those parts of the text which have no importance for us, those parts with which we can neither agree nor disagree. [...] We did not want to write a new play, we wished to confront ourselves (1968a: 44).

Indeed, confrontation is what makes current American political activity theatrical. To meet Bull Connor's dogs in Birmingham or LBJ's troops at the Pentagon is more than a showdown in the Wild West tradition. In the movies, everything would be settled by the showdown. In the political demonstrations, contrasts are heightened, nothing resolved. A long series of confrontations is necessary to actuate change. The streets of Birmingham and the steps of the Pentagon are visible boundaries, special places of special turbulence, where sharply opposed styles are acted out by both sides. At the Pentagon, stiff ranks and files of troops confronted snake-dancing protesters; in Birmingham hand-holding civil rights activists marched peaceably into the snarling dogs and twisting fire-hoses barely held under control by the police. Grotowski's personal confrontation is converted into a social confrontation. Out of such situations, slowly and unevenly, guerrilla and street theater emerge, just as out of the confrontation between medieval ceremony and Renaissance tumult emerged the Elizabethan theater.

John Cage has offered an inclusive definition of theater:
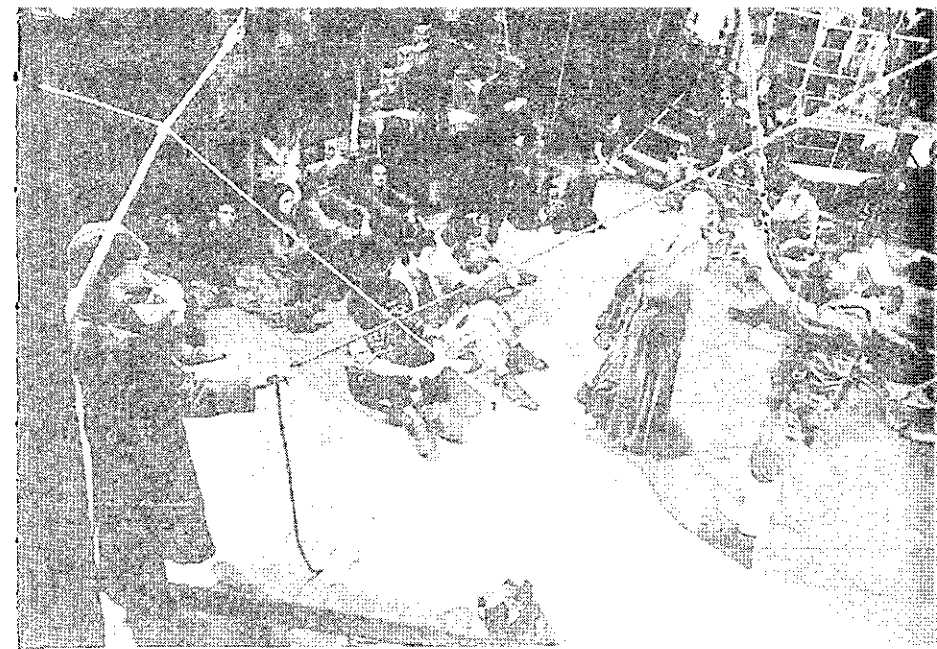
Bertolt Brecht's *Mother Courage and Her Children* (1975), scene three. Courage says she doesn't know Swiss Cheese who is under arrest. Note how the spectators are scattered around The Performing Garage environment, designed by James Clayburgh. (*Richard Schechner*)

Bertolt Brecht's *Mother Courage and Her Children* (1975), scene three, in The Performing Garage. As Courage watches, Swiss Cheese is hoisted aloft, where he will remain until executed. (*Richard Schechner*)

I would simply say that theater is something which engages both the eye and the ear. The two public senses are seeing and hearing; the senses of taste, touch, and odor are more proper to intimate, non-public, situations. The reason I want to make my definition of theater that simple is so that one could view everyday life itself as theater. [...] I think of theater as an occasion involving any number of people, but not just one (1965: 50-51).

Cage's definition is probably too restrictive. Performance artists have made pieces involving the "intimate senses." And there are performances involving only one person. In the New Orleans Group's 1967 production of Eugene Ionesco's *Victims of Duty,* three "private" senses were stimulated. During a seduction scene perfume was released in the room; frequently the performers communicated to the spectators by means of touch. At the very end of the show, chunks of bread were forcefully administered to the audience by the performers, expanding the final cruel gesture of Ionesco's play. Of course, the Bread and Puppet Theatre concludes all its performances with the sharing of home-baked bread.

In situations where descriptive definitions are so open as to be inoperative as excluding criteria, one must seek *relational* definitions. Taking a relational view makes it possible to understand theater as something more inclusive than the staging of literature, acting, and directing. It is possible to integrate into a single system works as diverse as *Self-Service* and Tyrone Guthrie's *Oresteia.* Goffman's assertions regarding social organization are broader even than Cage's and go right to the heart of the theatrical event:

[...] any [...] element of social life [...] exhibits sanctioned orderliness arising from obligations fulfilled and expectations realized (1961: 19).

Briefly, a social order may be defined as the consequence of any set of moral norms [rules] that regulate the way in which persons pursue objectives (1963: 8).

The nature of the expectation-obligation network and specific sets of rules vary widely depending on the particular performance.

Returning to the continuum, at the left end are loosely organized street events—the 1966 March on the Pentagon, activities of the Amsterdam and New York Provos[4]; toward that end of the continuum are Kaprow's kind of happenings. In the center of the continuum are highly organized intermedia events—some of Kirby's and Robert

Whitman's work, and "conventional" environmental theater such as the NOG's *Victims of Duty* or Richard Brown's 1967 production of *The Investigation* at Wayne State University. At the far right of the continuum is the orthodox staging of dramatic texts. The analysis of dramatic texts is possible only from the middle of the continuum to the right end; performance analysis is possible along the entire range.

What related transactions Comprise the theatrical event? There are three primary ones:

> Among performers.
> Among members of the audience.
> Between performers and audience.

The first begins during rehearsals and continues through all performances. In Stanislavski-oriented training the heaviest emphasis is given to performer-performer transactions. They are, in fact, identified with "the play." The theory is that if the interactions among the performers are perfected—even to the exclusion of the audience from the performers' attention both during rehearsals, which are closed, and during production when the audience is "hidden" on the other side of the proscenium arch—the production will be artistically successful. When this method works the spectators feel they are watching through a fourth wall, "visitors to the Prozorov household," as Stanislavski put it. But there are many examples showing that this method rarely works. It is simply not enough for the performers to be a self-enclosed ensemble.

The second transaction—among members of the audience—is usually overlooked. The decorum of orthodox theater-going is such that the audience obeys strict rules of behavior. They arrive more or less on time, they do not leave their seats except for intermission or at the end of the show, they display approval or disapproval within well-regulated patterns of applause, silence, laughter, tears, and so on. In events on the far left of the performance continuum, it is difficult to distinguish spectators from performers. A street demonstration or sit-in is made up of shifting groups of performers and spectators. And in confrontations between demonstrators and police both groups fill both roles alternately and, frequently, simultaneously. A particularly rich example of this occurred during the March on the Pentagon. The demonstrators had broken through the military lines and were sitting-in in the Pentagon parking lot. Those in the front lines sat against the row of troops and frequent small actions—nudging, exchange of conversation—turned these front lines into focal points. Every half-hour or so, both the front-line troops and front-line demonstrators were

relieved of their posts. Demonstrators who were watching the action became part of it; the same for the troops. Elements of the Pentagon leadership stood on the steps in front of the building's main entrance watching the procedure. For someone at home, the entire confrontation was a performance and everyone—from Defense Secretary Robert McNamara at his window and the ad-hoc demonstration leaders with their bullhorns down to individual soldiers and protesters—was acting according to role.

Very little hard work has been done researching the behavior of audiences and the possible exchange of roles between audience members and performers.[5] Unlike the performers, the spectators attend theater unrehearsed; they bring to the theater adherence to decorum learned previously but nevertheless scrupulously applied now. Usually the audience is an impromptu group, meeting at the time/place of the performance but never again meeting as a defined group. Thus uncohesive and unprepared, they are difficult to collectivize and mobilize but, once mobilized, even more difficult to control.

The third primary transaction—between performers and spectators—is a traditional one. An action onstage evokes an empathetic reaction in the audience which is not an imitation but a harmonic variation. Thus sadness on stage may evoke tears in the audience or put into play personal associations which, on the surface, seem unrelated to sadness. Conversely, as any performer will eagerly testify, audiences "good" and "bad" affect the performance. Good and bad are sliding terms depending the kind of performance and who is making the value judgment. An active, boisterous audience may be good for farce but bad for serious plays. The "best" audiences are those who respond harmonically up to but not beyond the point where the performers become distracted. Orthodox theater in the West uses a thin fraction of the enormous range of audience-performer interactions. Other cultures are much more adventurous in this regard.

The three primary interactions are supplemented by four secondary ones:

Among production elements.

Between production elements and performers.

Between production elements and spectators.

Between the total production and the space(s) where it takes place.

These are secondary now, but they could become primary.[6] By production elements I mean scenery, costumes, lighting, sound, make-up, and so on. With the full-scale use of film, TV, taped sound, projected still images and the powerful impact of "style"[7]—production

elements need no longer "support" a performance. These elements are more important than the performers. The Polyvision and Diapolyecran rooms at the Czech Pavilion at Montreal's Expo '67 introduced new kinds of film and still-image environments that can serve either as background for performers or as independent performing elements.[8]

Briefly the Polyvision was a total conversion of a medium-size, rather high ceilinged room into a film and slide environment. Mirrors, moving cubes and prisms, projections both from outside the space and from within the cubes, images which seemed to move through space as well as cover the walls, ceilings, and floors all built the feeling of a full space of great pictorial flexibility. The nine-minute presentation, programmed on a ten-track computer tape used eleven film projectors and twenty-eight slide projectors. The material itself was banal—an account of Czech industry. But of course more "artistic" or "meaningful" material could be used in the system. No live performers participated.

The Diapolyecran was not actually an environment; it was restricted to one wall and the audience sat on the floor watching the fourteen-minute show. Only slide projectors were used. According to the "Brief Description":

> The Diapolyecran is technical equipment which enables a simultaneous projection of slides on a mosaic projection screen consisting of 112 projection surfaces. The surfaces are projected on from behind and they may be shifted singly, in groups, or all at once. This enables one to obtain with still images pictures of motion, and the picture groups thus obtained are best characterized as "mosaic projection."

Each of the 112 slide projectors was mounted on a steel frame that had three positions: back, middle, forward. The images could be thrust out toward the audience or moved back from it. The mosaic was achieved by complex programming—there were 5.5 million bits of information memorized on tape; 19,600 impulses were emitted per second. By the mid-70s this or similar techniques had become commonplace in museums, business, music TV, and rock concerts. The theater, however, restricted its electronic research to computerizing lighting controls (still using old-fashioned fresnel and ellipsoidal instruments). Little attempt has been made to tap the resources suggested by the Czechs.

But the key to making technical elements part of the creative process is not simply to apply the latest research to theatrical productions. The technicians themselves must become an active part of

the performance. This does not necessarily mean the use of more sophisticated equipment, but rather the more sophisticated use of the human beings who run whatever equipment is available. The technicians' role is not limited to perfecting during rehearsals the use of their machines. During all phases of workshop and rehearsals the technicians should participate. And during performances the technicians should be as free to improvise as the performers, modulating the uses of their equipment night-to-night. Light boards locked into pre-sets do not foster the kind of experimentation I'm talking about. The experience of discos is instructive. The rhythm and content of some light-shows are modulated to accompany and sometimes lead or dominate the activity of the spectator-dancers. During many intermedia performances, the technicians are free to chose where they will project images, how they will organize sound contexts. There is nothing sacred about setting technical elements. If human performance is variable (as it most certainly is), then a unified whole—if one is looking for that—will be better assured by a nightly variation of technical means.

Thus, possibilities exist for "performing technicians" whose language is the film-strip or the electronic sound, and whose range of action includes significant variations in where and what is to be done. The same goes for other technical elements. The separation between performers and technicians is erodable because the new accompany can be used not only to completely program all the material (as at the Czech Pavilion) but also to permit the nearly total flexibility of bits that can be organized on the spot, during the performance. The performing group is expanding to include technicians as well as actors and dancers.

Once this is granted, the creative technician will demand fuller participation in performances and in the workshops and rehearsals that generate performances. At many times during a performance actors and dancers will support the technician, whose activated equipment will be "center stage." A wide-ranging mix is possible where the complexity of images and sounds—with or without the participation of "unarmed" performers—is all but endless.

To achieve this mix of technical and live performers nothing less than the whole space is needed. The kind of work I'm talking about can't happen if one territory belongs to the audience and another to the performers. The bifurcation of space must be ended. The final exchange between performers and audience is the exchange of space, spectators as scene-makers as well as scene-watchers. This will not result in chaos: rules are not done away with, they are simply changed.

The Director talks to Marilyn in David Gaard's *The Marilyn Project* (1975), in the upstairs studio space of The Performing Garage. Note in the background the exact scene duplicated.

The final scene of David Gaard's *The Marilyn Project* (1975), in the upstairs studio space of The Performing Garage. Two men take the famous "calendar girl" pose of Marilyn Monroe as Marilyn photographs them with a polaroid camera.

2: ALL THE SPACE IS USED FOR THE PERFORMANCE

From the Greeks to the present a "special place" within the theater, the stage, has been marked off for the performance. Even in the medieval theater which moved from place to place on wagons the performers generally stayed on the wagons and the spectators in the streets. Most classical Asian theater agrees with the West in this convention. And even village folk-plays are acted out in marked-off areas established for the performance, removed when the show is over.

To find examples of the continuous systematic exchange of space between performers and spectators we must look into ethnographic reports of rituals. There, two circumstances deserve attention. First, the performing group is sometimes the entire population of a village. Or, perhaps, a definite subset of the population such as adult, initiated males. In these cases frequently the uninitiated—women and children—are not permitted to watch; either the uninitiated are kept away or the performances take place in secluded areas. Secondly, these performances are not isolated "shows" but part of ongoing cycles that may extended for months or longer (see chapter 5). Of course, such rituals are entertainments, and prized as such by the people doing them, even as they are something else too. The ritual performances are an integral part of community life, knitted into the ecology of the society—for example, the Hevehe cycle of the Orokolo of Papua New Guinea which recapitulates the life experiences of each individual performer.[10]

During these kinds of performances, the village, or places near it, is co-opted for the performance. But the performance does not stand still. It ranges over a defined territory. If there are spectators they follow the performance, yielding to it when it approaches, pressing in on it as it recedes. *Dance and Trance in Bali* (1938) filmed by Margaret Mead and Gregory Bateson shows this spatial give-and-take as well as the full use of a spatial domain that continuously modulates its boundaries. The dancers are highly organized in their movements. But for parts of the performance they and other performers do not feel called on to stay in one spot. Children playing demons race around the village; entranced followers of the lion Barong chase Rangda (the "witch" in Mead's narration) and, as she turns, flee from her. The performance moves in and out of the temple and all across the open areas at the center of the village. The space of the performance is defined organically by the action. Spectators watch from a variety of perspectives, some paying close attention, some ignoring the goings-on (see chapter 7). Unlike orthodox Western theater where the action is trimmed to a fixed space, this Balinese dance-theater creates its own

space as it is being performed. That is not to say that the performers can go anywhere. By the time Mead and Bateson filmed, the Rangda-Barong dance had developed its own mise-en-scene.

Once fixed seating and the automatic bifurcation of space are no longer preset, entirely new relationships are possible. Body contact can occur between performers and spectators; voice levels and acting intensities can be varied widely; a sense of shared experience can be engendered. Most important, each scene can create its own space, either contracting to a central or a remote area or expanding to fill all available space. The action "breathes" and the audience itself becomes a major scenic element. During NOG's *Victims of Duty* we found that the audience pressed in during intense scenes and moved away when the action became broad or violent; usually they willingly gave way to the performers[11] and reoccupied areas after the action passed through. During the final scene, Nicolas chased the Detective all around the periphery of the large room that was both stage and house, stumbling over spectators, searching in the audience for his victim. Nicolas' obstacles were real—the living bodies of the spectators—and the scene ended when he caught and killed the Detective. Had someone in the audience chosen to shelter and protect the Detective an unpredictable complication would have been added, but one that could've been dealt with. At several points in the performance, a member of the audience did not want to give up a place where an action was staged. The performers in character dealt with these people, sometimes forcibly moving them out of the area.[12]

These extra tensions may not seem to be a legitimate part of the performance. Surely they are not part of "the play." But the exchange of place implies possibilities of conflicts over space; such conflicts have to be dealt with in terms of the performance. They can be turned to advantage if one believes that the interaction between performers and spectators is a real and valuable one. In many intermedia performances and happenings spectators actively participate. Often the entire space is performing space—no one is "just watching."

The exchange of space between performers and spectators, and the exploration of the total space by both groups, has not been introduced into our theater by ethnographers turned directors. The model influencing theater is closer to home: the streets. Everyday life is marked by movement and the exchange of space. Street demonstrations are a special form of street life involving keen theatrical sense. A march for civil liberties or against the Vietnam War is a performance using the streets as stages and playing to spectators both on the spot and watching at home on TV or reading about it in the newspapers. People march with or without permits. Having a permit means that the

marchers are obeying one set of conventions, to demonstrate without a permit defines the event as guerrilla theater. In either case, the march—or is it the parade?—is defined by rules of the genre; as one set of rules are obeyed another set may be broken. This ever-increasing use of outdoor public space for rehearsed activities—ranging from demonstrations to street entertainers—is having an impact on indoor theater.

3. THE THEATRICAL EVENT CAN TAKE PLACE EITHER IN A TOTALLY TRANSFORMED SPACE OR IN "FOUND SPACE"

Theatrically, environment can be understood in two different ways. First, there is what one can do with and in a space. Secondly, there is the acceptance of a given space. In the first case one *creates* an environment by transforming a space; in the second case, one *negotiates* with an environment, engaging in a scenic dialog with a space.[13] In the created environment the performance in some sense engineers the arrangement and behavior of the spectators; in a negotiated environment a more fluid situation leads sometimes to the performance being controlled by the spectators.

In the orthodox theater, scenery is segregated; it exists only in that part of the space where the performance is played. The construction of scenery is guided by sight-lines; even when "the theater" is exposed—bare walls of the building, curtains removed—as in some Brechtian scenography—the equipment is looked at as an indication that "this is a theater your are seeing, our workplace"; the place where the spectators are is the viewing place, the house. In short, mainstream attitudes toward scenography is naive and compromised.

In environmental theater, if scenery is used at all, it is used all the way, to the limits of its possibilities. There is no bifurcation of space, no segregation of scenery. If equipment is exposed it is there because it must be there, even if it is in the way.

The sources of this extreme position are not easy specify.[14] The Bauhaus[15] group was not really interested in ordinary scenery. Members of the Bauhaus wanted to build new organic spaces where the action surrounded the spectators or where the action could move freely through the space. Their scenic program was close to Artaud's. Most of the Bauhaus projects were never built. But persons wishing to make theater in the environmental tradition learned from the Bauhaus of new audience-performer relationships.

Although not a member of the Bauhaus, Frederick Kiesler (1896-1966) shared many of their ideas. Between 1916 and 1924 he designed,

but never built, the Endless Theatre, seating 100,000 people. Kiesler foresaw new functions for theater:

> The elements of the new dramatic style are still to be worked out. They are not yet classified. Drama, poetry, and scenic formation have no natural milieu. Public, space, and players are artificially assembled. The new aesthetic has not yet attained a unity of expression. Communication lasts two hours; the pauses are the social event. We have no contemporary theater. No agitators' theater, no tribunal, no force which does not merely comment on life, but shapes it (1932).

These words were written in 1932. In 1930, Kiesler described his Endless Theatre:

> The whole structure is encased in double shells of steel and opaque welded glass. The stage is an endless spiral. The various levels are connected with elevators and platforms. Seating platforms, stage and elevator platforms are suspended and spanned above each other in space. The structure is an elastic building system of cables and platforms developed from bridge building. The drama can expand and develop freely in space.[16]

With some modification, Kiesler could be describing that great environmental theater of middle American consumerism, the shopping mall: vast enclosed spaces where people meet, play, eat, see various organized entertainments, peer through store windows and open doors as if each were a small proscenium, entering whatever particular space entices them. The object of all this desire certainly revolves around buying but is not limited to buying. It also includes numerous rituals of strolling, browsing, mixing, displaying, greeting, and festivity.

From the Bauhaus and people like Kiesler, the environmental theater learned to reject the orthodox use of space and to seek in the events to be performed organic and dynamic definitions of space. Naturally, such ideas are incompatible with mainstream scenic practice.

Kaprow suggests an altogether different source of environmental theater:

> With the breakdown of the classical harmonies following the introduction of "irrational" or nonharmonic juxtapositions, the Cubists tacitly opened the path to infinity. Once foreign matter was introduced into the picture in the form of paper, it was only a matter of time before everything else foreign to paint and canvas would be allowed to get into the creative act, including real space. Simplifying the history of the enduring evolution into a flashback, this is what

happened: the pieces of paper curled up off the canvas, were removed from the surface to exist on their own, became more solid as they grew into other materials and, reaching out further into the room, finally filled it entirely. Suddenly there were jungles, crowded streets, littered alleys, dream spaces of science fiction, rooms of madness, and junk-filled attics of the mind.

Inasmuch as people visiting such Environments are moving, colored shapes too, and were counted "in," mechanically moving parts could be added, and parts of the created surroundings could then be rearranged like furniture at the artist's and visitors' discretion. And, logically, since the visitor could and did speak, sound and speech, mechanical and recorded, were also soon to be in order. Odors followed (1960: 165-66).[17]

Many intermedia pieces are environmental. Only recently have happeners "discovered" the proscenium stage; a paradoxical cross-over is starting in which the theater is becoming more environmental while happenings and intermedia (and later Performance Art) are becoming more orthodox scenically.

Kaprow says that his own route to happenings (a usage he coined) was through "action collage"—not the making of pictures but the creation of a pictorial event. In his 1952 essay, "The American Action Painters," Harold Rosenberg described what it means to "get inside the canvas":

[...] the canvas began to appear to one American painter after another as an arena in which to act—rather than as a space in which to reproduce, redesign, analyze or "express" an object, actual or imagined. What was to go on the canvas was not a picture but an event (1965: 25).[18]

It is only a small step from action painting and collage to intermedia and happenings and from there to environmental theater. My own interest in environmental theater developed from my work in intermedia. My partners in the New Orleans Group—painter Franklin Adams and composer Paul Epstein—followed the same path. Our first definition of environmental theater was "the application of intermedia techniques to the staging of scripted dramas." A painter's and a composer's aesthetics were melded with that of a theater person's. Traditional biases—theatrical, painterly, musical—fell by the wayside. We were not interested in sightlines or in focusing people's attention onto this or that restricted area. The audience entered a room in which *all* the space was "designed," in which the environment was an organic transformation of one space—the raw rooms in which we put our performances—into another, the finished environments. In *Victims of*

Duty there were "ridges" and "valleys" of carpeted platforms. For those who sat in the valleys vision beyond was difficult. Either they did not see all the action or they stood or they moved. Some of the action took plays in the valleys, and then only spectators very close to the action could see it.

For *Victims* a large room, about a 75' x 75' space, at New Orleans' Le Petit Theatre de Vieux Carré was transformed into the Chouberts' living-room. But it was not a living-room in the ordinary sense. Not all the elements had a clear or usual function. It was, rather, the "idea of a living-room most useful to this production of *Victims of Duty*." In one corner, chairs spiraled to the ceiling; at another place there was a psychoanalyst's couch; on a high isolated platform a wooden chair sat under a bright overhead light; a small proscenium stage was built against one wall for the play-within-the-play; trap-doors allowed the performers to play underneath the audience; a trapeze permitted them to play overhead; certain scenes took place in the street outside the theater or in other rooms adjoining or over the theater—not all of these scenes could be seen by spectators; stairways led to nowhere; technical equipment was plainly visible, mounted on platforms against two walls; the walls themselves were covered with flats and lightly overpainted so that scenes from previous proscenium productions faintly showed through; on these same walls graffiti was painted: quotations from *Victims of Duty*. The scenic idea was to render visible Ionesco's formulation that the play was a "naturalistic drama," a parody of theater, and a surrealistic-psychedelic-psychoanalytic-detective story.

We did not foreplan the set. The directors, performers, technicians, and production crews had been working for about a month in the space where the play was to be performed. We had, by the time we moved into the space at Le Petit, been rehearsing for four months. One Saturday afternoon we decided to build the environment. We lugged whatever flats, platforms, stairways, and carpets we could find and worked for ten hours straight. Out of that scenic improvisation came the environment. Very few changes were made during the ensuing weeks of rehearsal. The changes that we did make amounted to tuning up the environment that had been brewing for months but which came into concrete existence during one day. I do not want to make out of this experience a general principle. But I would observe that the close work on the production by more than twenty people led to a felt knowledge of what the environment should be. By not planning at all, by working, we understood very well what was needed.

The very opposite of such a total transformation of space is "found space." The principles here are very simple: (1) the given elements of a

A view of the circular theatre, designed by Jim Clayburgh, erected inside The Performing Garage for Seneca's *Oedipus* (1977). The playing space is filled with tons of earth to the depth of three feet. (*Jim Clayburgh*)

space—its architecture, textural qualities, acoustics, and so on—are to be explored and used, not disguised; (2) the random ordering of space or spaces is valid; (3) the function of scenery, if it is used at all, is to understand, not disguise or transform, the space; (4) the spectators may suddenly and unexpectedly create new spatial possibilities.

Most found space is found outdoors or in public buildings that can't be transformed.[19] Here, the challenge is to acknowledge the environment at hand and cope with it creatively. The American prototype for this kind of performance is the protest march or demonstration—for civil rights, women's rights, anti-war, labor, special interest groups, etc. The politics of these marches and confrontations have been discussed elsewhere. Their aesthetics deserves more than passing attention. Take the black freedom movement of the 1950s and 1960s, for example. The streets were dangerous for black people, the highways were not free, and local and state governments inhospitable. The sit-ins explored small indoor spaces; the freedom rides had claimed the interior of buses as they passed through the interstate countryside. But the ultimate gesture was the march of thousands in the streets and across miles of highway. The

land was proclaimed open, and if there are those who disagree let them make themselves known. The aesthetic fallout of that grand gesture was that the streets were no longer places used only to get from here to there. They were public arenas, testing grounds, theaters over which morality plays were acted out.

Many demonstrations against the Vietnam War modeled themselves on the civil rights marches. The American-Roman facade of the Pentagon was the proper backdrop for a confrontation between anti-war youth and the troops deployed/displayed by the military-industrial complex. Draft centers and campuses were other natural focal points. What happened at these places is not properly described as political action only. Ceremonies were being performed, morality plays enacted not only for the benefit of the thousands directly involved but for many more people watching on TV. Adapting a phrase from Goffman, these were the places where parts of the public acted out their reality in the expectation that other parts of the public would attend the drama.

One step more conventionally theatrical than the street demonstration or march is guerrilla theater. I helped plan and direct a series of events called *Guerrilla Warfare* which was staged at twenty-three locations throughout New York City on 28 October 1967.[20] Two of the twenty-three performances were worth recounting here. One was the 2 p.m. performance at the Main Recruiting Center in Times Square and the other the 6 p.m. performance at the Port Authority Bus Terminal at Eighth Avenue and Forty-Second Street. The Recruiting Center is a place where demonstrations occurred frequently. The police were familiar with the routine. However, our anti-war play attracted a large hostile crowd who closed in on the performers, not threateningly, but aggressively. Some people shouted, many mumbled their disapproval. Because the play was intentionally ambivalent—the "plot" was the public execution of a Vietcong: a super-super patriot might think we were for the war—several teenage kids thought we were American Nazis and from that point of view began to question their own support of the war. The performance went swiftly, some of the dialog was lost in the open air. The performers were not comfortable. We found that the narrow triangular sidewalk, surrounded on all sides by the noise and rush of automotive traffic, and further abbreviated by the pressing crowd, added up to a performance that was brief and staccato.

The opposite happened at the Port Authority. Here, the large, vaulting interior space was suited for sound. We began the performance with performers scattered in space who hummed and then sang "The Star-Spangled Banner." Responding to a sight cue, the performers converged on a central area singing louder as they got

closer together. In the Terminal the swelling anthem seemed to come from everywhere. Because the commuter crowds were not expecting a performance, at first they didn't seem to believe one was taking place. A West Point cadet walked through the performance, paused, and walked away only to return shortly, scratch his head, and stay. Finally, when he realized what was being said, he walked off in disgust. A large crowd gathered; they were curious rather than hostile; their remarks were made quietly, questioning each other about what was going on. Standing as we were in front of the Greyhound ticket booths, just next to the escalators, and alongside a display Ford car, the performance took on a strange surreality without becoming esoteric or arty. The police were not expecting a performance and acted confused; finally they stopped the show seconds away from completion. More than in the other locations, the Terminal performance of *Kill Vietcong* was direct and meaningful. Here, where people passed through on the way to somewhere else, in the bland but massive institutional architecture our culture specializes in, was the place where a symbolic confrontation of values could be clearly demonstrated.

It is possible to combine the principles of transformed and found space. Every space has its own given character. This particularity ought to be lived-in, felt, and respected. An environmental theater design should not be blindly imposed on a site. Also it is possible sometimes to make just a few modifications to a found space so that a performance may more effectively "take place" there. Once a performance "takes shape" in a space, either transformed or found, spectators correspondingly take their places. A definite reciprocity occurs. Frequently, because there is no fixed seating and little indication of how they should receive the performance, spectators arrange themselves in unexpected patterns; and during the performance these patterns change, "breathing" with the action just as the performers do. Audiences can make even the most cunningly transformed space into found space. In environmental theater it is not advisable to block all the stage action with same rigidity as can be done in orthodox theaters. The actions develop more as in a sports match, where certain rules govern how the physical action unfolds as moves by one person or group opens opportunities for responses. Performers need to take advantage of the audience's mobility, considering it a flexible part of the performance environment.

4. FOCUS IS FLEXIBLE AND VARIABLE

Single-focus is the trademark of orthodox theater. Even when actions are simultaneous and spread across a large stage, such as at the

200-foot proscenium of the Palais de Chaillot in Paris, the audience is looking in one direction. A single glance or a simple scan can take in all the action, even the most panoramic. And within these panoramic scenes, there are centers of attention, usually a single focal point around which everything else is organized. Correspondingly, there is a "best place" from which to observe the stage. Traditionally, the king's seat offered the proper vantage; the further one was from this place, the worse the viewing.

Environmental theater does not eliminate these practices, they are useful. But added to it are two other kinds of focus, or lack of focus.

In *multi-focus,* more than one event—several of the same kind, or mixed-media—happens simultaneously, distributed throughout the space. Each independent event competes with the other for the audience's attention. The space is organized so that no spectator can see everything. Spectators move or refocus their attention or select. Some of the qualities not only of multi-compartmented happenings but also of street-markets, side-shows, and amusement parks are employed. I mean more than the three-ring circus. In multi-focus, events happen behind, above, below, around, as well as in front of the spectator. The spectator is surrounded by a variety of sights and sounds. However, it is not necessary that the density of events be "thick." Multi-focus and sensory overload are not equivalent terms though at times they are coincident. Sparse, scattered, low-key and diverse events may be offered simultaneously. Sensory overload leads to a feeling of a small space exploding because it is so full. Sparse events evoke the feeling of space that is large, barely populated, with most of its volume still unexplored. The range of multi-focus extends from one extreme to the other including all intermediate points.

A performance using multi-focus will not reach every spectator in the same way. There is no king's seat. Reactions may be affectively and cognitively incompatible with one another because one spectator puts events together in a different way, or sees different events, than a person sitting close by or at a distance. In multi-focus, the director's role is not to organize a single coherent "statement." Coherence is left to the spectators to assemble. The director carefully organizes the symphony of events so that various reactions are possible. The goal is neither anarchy nor rigidity, but extreme flexibility yielding harmonious combinations—a kind of intellectual-sensory kaleidoscope. The technicians and performers control the sensory input (and one works painstakingly on this), but the reception of various mixes of elements is left to the audience.

In *local-focus,* events are staged so that only a fraction of the audience can see and hear them. During *Victims,* Choubert went into

the audience and spoke quietly to three or four persons. He was saying lines from the play, intimate speeches that asked for a small circle of witnesses and a very low vocal level. At the same time as he was speaking to these few people, another action—on a larger scale—was happening elsewhere. Later, during the bread-stuffing sequence, Nicolas left the central action—which was staged single-focus—and went into the audience where he picked a young woman at random and began kissing and fondling her. He went as far as she would allow—on several evenings Nicolas found a very permissive partner. He spoke into her ear private words of lovemaking. He was also listening for his cue, a line by the Detective who continued the central action of stuffing bread down Coubert's throat. When Nicolas heard his cue, he said to the woman he was kissing, "I'm glad you agree with me." If the woman had not been cooperative, Nicolas would say, "I'm sorry you don't agree with me." In either case, spectators nearby this local scene laughed. Then Nicolas left the woman and rejoined the central action.

Local-focus has the advantage of bringing certain scenes very directly to some members of the audience. A commitment on the part of the performer is possible that cannot be got any other way. But what about the other spectators, those who can't hear or see what's happening? One may offer them their own local actions or a central action. Or—and NOG used this successfully several times in *Victims* —nothing else is going on. Spectators out of the range of sight and sound will be aware that something is happening "over there." A few people will move to that place, but most spectators are too timid, too locked into orthodox theater decorum, to move. Some people will begin to look around the environment, see it and other spectators. For those who are neither participating nor trying to participate, the moments of local-focus are breaks in the action when they can recapitulate what has gone on before or simply think their own thoughts. These open moments allow for "selective inattention." Why should an intermission occur all at once? I have found that these pauses—these pools of inattention—surprisingly draw spectators further into the world of the performance.

Local-focus may of course be used as part of multi-focus. In this case, certain activities are potentially viewable by all, while other activities are not. In fact, all focus possibilities can be used alone or in combination with each other.

It is very hard to get performers to accept local-focus. They are hooked on projecting to everyone in the theater even the most intimate situations and language. They do not understand why the entire audience should not share these intimacies, these private moments. Or they play local-focus scenes as if they were single-focus, with

stereotyped intensity and stage mannerisms. But once a performer accepts the startling premise that privacy (of a kind) is possible and proper in the theater and that the close relation between a performer and a very few spectators or even one, is valid artistically, wide possibilities open. In *Dionysus in 69* while Pentheus was being made love to by his mother (a double mother played by two actresses), members of the Chorus were circulating among the spectators whispering into their ears, "In ten minutes we're going to tear him limb-from-limb, will you help us?" In *Commune* performers moved among the spectators "borrowing" clothes and jewelry that became their costumes for the climactic murder scene. A wide range of subtle actions played out at low volume and intensity can be used. Real body contact and whispered communication is possible between performer and spectator on a one-to-one basis. Local whirlpools of action make the theatrical line more complex and varied than in performances relying on single-focus. The environmental theater space becomes like a city where lights are going on and off, traffic is moving, parts of conversations faintly heard.
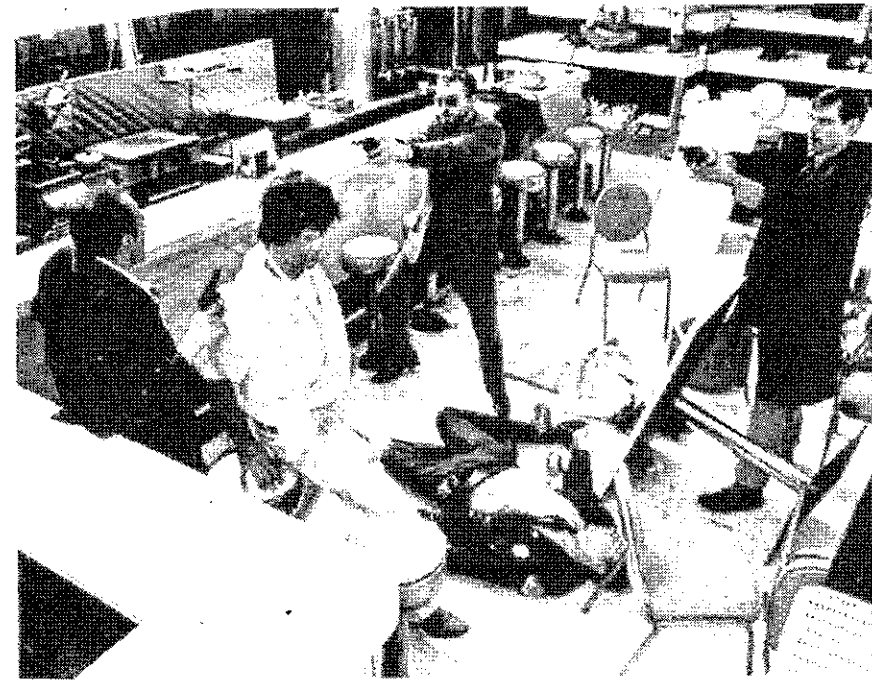
Jim Clayburgh's hyperreal environment for The Envelope, a small theater next to The Performing Garage for Terry Curtis Fox's *Cops* (1978). (*David Behl*)

5. ALL PRODUCTION ELEMENTS SPEAK THEIR OWN LANGUAGE

This axiom is implicit in the others. Why should the performer be any more important than other production elements? Because she/he is human? But the other elements were made by people and are operated by them. While discussing the first axiom, I pointed out that technicians should be a creative part of the performance. In environmental theater one element is not submerged for the sake of others. It is even possible that elements will be rehearsed separately, making the performance itself as the arena where cooperating or competing elements meet for the first time.[21]

Either all or portions of the performance can be organized so that production elements function "operatically," all joining to make one unified artwork. When this happens, a pyramid of supporting elements may lift the performers to the apex. But there are other times when the performers may find themselves at the base of the pyramid; and times when there is no pyramid at all but distinct and sometimes contradictory elements. Many multi-focus scenes are structured this way.

The long dialog between the Detective as father and Choubert as son in *Victims* was played in near-darkness with the Detective reading from an almost hidden lectern at the side of a projection booth and Choubert seated among the spectators, his head in his hands. Their dialog supported two films which were projected alternately and sometimes simultaneously on opposite walls. The dialog which held the audience's attention was the one between the films. At other points in the production the performers were treated as mass and volume, color, texture, and movement. Although they were the only performers there, they were not "actors" but parts of the environment.

The principle of autonomous channels each speaking its own concrete performative language underlies many multimedia shows and some rock-music concerts. The same principle has been important in the development of postmodern dance. Its roots go back to Artaud at least, and have been powerfully expressed in the work of John Cage and Merce Cunningham. Cage's music is heard while Cunningham's dancers dance. But the dancers aren't dancing to the music, nor is the music supporting the dance.

Grotowski has carried to the extreme the idea of competing elements, contradictory statements. "There must be theatrical contrast," he says. "This can be between any two elements: music and the actor, the actor and the text, actor and costume, two or more parts of the body (the hands say yes, the legs say no), etc." (Barba 1965: 163).

6. THE TEXT NEED BE NEITHER THE STARTING POINT NOR THE GOAL OF A PRODUCTION. THERE MAY BE NO VERBAL TEXT AT ALL.

One of theater's most enduring clichés is that the play comes first and from it flows all consequent productions. The playwright is the first creator (the author = the authority) and her/his intentions serve as production guidelines. One may stretch these intentions to the limits of "interpretation" but no further.

But things aren't that way. Even in the orthodox theater the play doesn't usually come first.

Plays are produced for all kinds of reasons, rarely because a play exists that "must be done." A producer has or finds money—or needs to take a tax loss; a group of actors want a vehicle; a slot in a season needs to be filled; a theater is available whose size and equipment are suited to certain productions; cultural, national, or social occasions demand performances. One thing is sure—the play is not the thing. Shakespeare's famous sentence ought to be quoted in full: "The play's the thing/ Wherein I'll catch the conscience of the king." Certainly Hamlet didn't serve the playwright's intentions, but his own pressing motives.

Sanctimonious attitudes toward the text and rehearsals that follow the writer's intentions—where these can be known, which is not very often—yield little in terms of satisfying productions. The repertory as performed in most of our theaters most of the time—from Aeschylus to Brecht and beyond—clogs rather than releases creativity. That repertory will not go away. But need it be preserved, expressed, or interpreted? Cage puts it well:

> Our situation as artists is that we have all this work that was done before we came along. We have the opportunity to do work now. I would not present things from the past, but I would approach them as materials available, to something else which we are going to do now. One extremely interesting thing that hasn't been done is a collage made from various plays.

> Let me explain to you why I think of past literature as material rather than as art. There are oodles of people who are going to think of the past as a museum and be faithful to it, but that's not my attitude. Now as material it can be put together with other things. They could be things that don't connect with art as we conventionally understand it. Ordinary occurrences in a city, or ordinary occurrences in the country, or technological occurrences—things that are now practical simply because techniques have changed. This is altering the nature of music and I'm sure it's altering your theater, say through the

employment of colored television, or multiple movie projectors, photo-electric devices that will set off relays when an actor moves through a certain area. I would have to analyze theater to see what are the things that make it up in order, when we later make a synthesis, to let those things come in (1965: 53-54).

Cage's attitude—treat the repertory as materials not models—is tied to his high regard for advanced technology. But such a link is not necessary. Grotowski shares many of Cage's views regarding classic texts, while taking an altogether different position on technology. A radical new treatment (some will call it mistreatment) of texts does not depend upon one's attitude toward technology. Grotowski's "poor theater" is precisely a theater without technological help, one stripped of everything but the performer-spectator relationship.

> By gradually eliminating whatever proved superfluous, we found that theater can exist without make-up, without a separate performance area (stage), without lighting and sound effects, etc. It cannot exist without the actor-spectator relationship of perceptual, direct, "live" communion. This is an ancient theoretical truth, of course, but when rigorously tested in practice it undermines most of our usual ideas about theater. [...] No matter how theater expands and exploits its mechanical resources, it will remain technologically inferior to film and television (1967: 62).
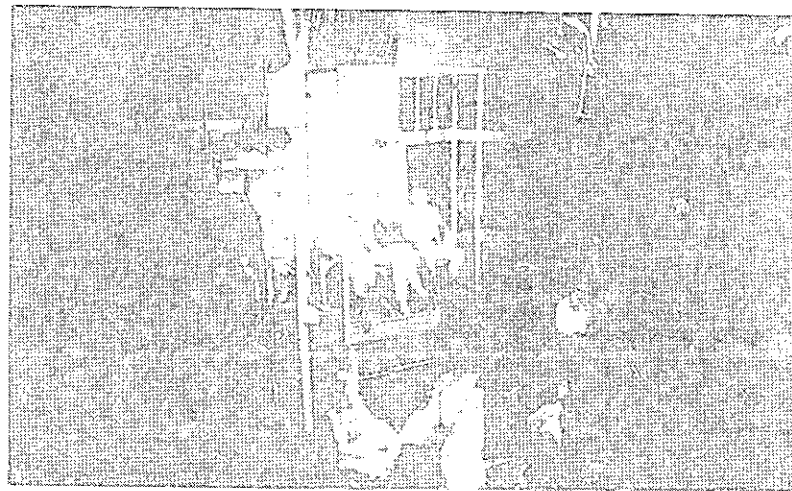
The opening scene of Jean Genet's *The Balcony* (1979), designed by Jerry Rojo for The Performing Garage. (*David Behl*)
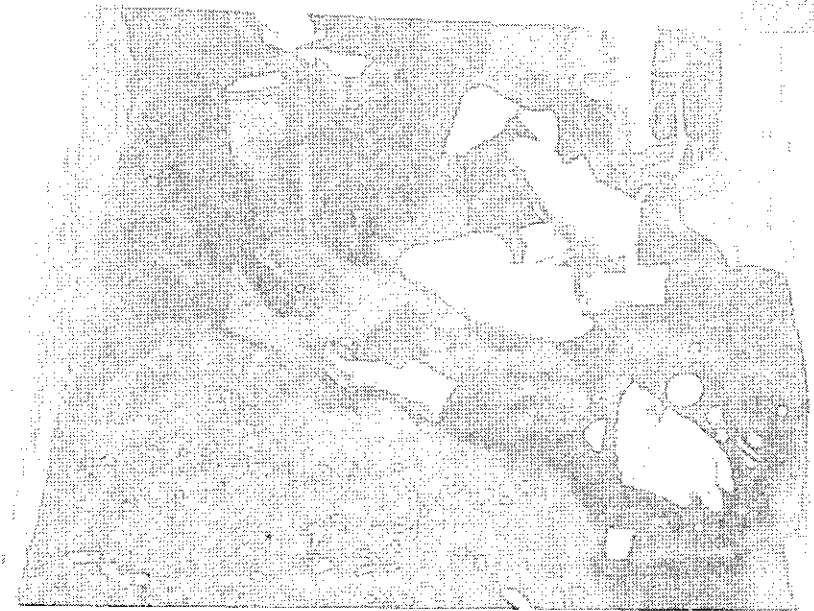
The final scene of Jean Genet's *The Balcony* (1979), designed by Jerry Rojo for The Performing Garage. The floor of the theater slid open to reveal a basement mausoleum. The spectators crowd around the edge peering in. (*David Behl*)

Choosing between Cage and Grotowski is not necessary. Each production contains its own possibilities, some productions want to be "poor" others "rich." What is striking is that men with such diverse attitudes toward technology should stand so close in their understanding of the text's function. Cage says the repertory is material, Grotowski practices montage: rearranging, extrapolating, collating, eliminating, combining texts.

These practices flow from the premises of Axiom 1. If the theatrical event is a set of related transactions, then the text—once rehearsals begin—will participate in these transactions. It is no more reasonable to expect that the text will remain unchanged than that performers will not develop their roles. These changes are what rehearsals are for. In the orthodox theater these changes often are minor adjustments or they may be rewrites by the author. In environmental theater there may be no principle author, or the texts may be a collage of classics, or a mix from many sources and periods. In such a situation "change" does not precisely describe what happens. Grotowski's *confrontation* is a more accurate word.

> [The actor] must not illustrate Hamlet, he must meet Hamlet. The actor must give his cue within the context of his own experience. And the same for the director. [...] One structures the montage so that this confrontation can take place. We eliminate those parts of the text which have no importance for us, those parts with which we can neither agree nor disagree. Within the montage one finds certain words that function vis-a-vis our own experiences (1968a: 44).

The text is a map with many possible routes; it is also a map that can be redrawn.[22] You push, pull, explore, exploit. You decide where you want to go. Workshops and rehearsals may take you elsewhere. Almost surely you will not go where the playwright intended. Michael Smith, writing in the *Village Voice*, said this of NOG's *Victims:*

> I don't in short, think this was a good production of *Victims of Duty.* It might be described as a very good happening on the same themes as Ionesco's play, using Ionesco's words and structure of action; or as an environment in which *Victims of Duty* was the dominant element. The play was there somewhere [...] but it was subservient to, and generally obscured by, the formal enterprise of the production. Several episodes were brilliantly staged, but what came across finally was not the play but the production (1967: 28).

Smith's reaction is correct given his attitude. Later in the same review he said, "I do think the text of the play [...] is 'the first thing, the original impulse, and the final arbiter.'" For environmental theater the

play is not necessarily first, there is no original, and those at hand making the production are the final arbiters. This "making of the production" can be reserved for a single auteur, belong to a collective, or shared with the spectators. The New Orleans Group did not "do" Ionesco's play; we "did with it." We confronted it, searched among its words and themes, built around and through it. And we came out with our own thing.

This is the heart of environmental theater.

Notes

1. Michael Kirby, 1965 and 1972, discusses the distinctions between non-matrixed and matrixed performances. See also Kaprow 1968.

2. For a description of *Self-Service* see Kaprow 1968b.

3. In two books—*Encounters* (1961) and *Behavior in Public Places* (1963), Erving Goffman discussed the expectation-obligation network.

4. A Provo event organized by Abbie Hoffman and James Fourrat was described by John Kifner in *The New York Times* of 25 August 1967. "Dollar bills thrown by a band of hippies fluttered down on the floor of the New York Stock Exchange yesterday, disrupting the normal hectic trading place. Stockbrokers, clerks, and runners turned and stared at the visitors' gallery. [...] Some clerks ran to pick up the bills. [...] James Fourrat, who led the demonstration along with Abbie Hoffman, explained in a hushed voice 'It's the death of money.'" To forestall any repetition, the officers of the Exchange enclosed the visitors' gallery in bullet-proof glass.

5. Since the writing of "Six Axioms" considerable work has been done in the area of "reception theory"—how audiences and readers respond to and construct the works presented to them. For an overview of these studies see Holub 1984. For particular investigations of audiences at performances see Hanna 1983, de Marinis 1987, and Schechner 1985: 117-50.

6. Robert Wilson, Richard Foreman, and many performance artists as well as the high-tech of pop music in the MTV era, demonstrate the potentialities of these "secondary interactions." It could be said that the period from the mid-70s through the '80s was one dominated by scenography and technical effects. This is true for theater, pop music, TV, and movies. It is less true for dance where the body as such commands attention.

7. See Hebdige 1979.

8. A complete outline of these techniques can be found in Jaroslav Fric's pamphlet, "Brief Description of the Technical Equipment of the Czechoslovak Pavilion at the Expo '67 World Exhibition." In

1967 Fric was chief of research and engineering for the Prague Scenic Institute. Both the Polyvision and the Diapolyecran were developed from ideas of scenic designer Josef Svoboda. For further examples of Svoboda's work see Svoboda 1966: 141-49 and Bablet 1970. I do not know what happened to this line of work, or these people, after the Soviet invasion of Czechoslovakia in 1968.

9. An interesting extension of this idea happened during the NOG *Victims of Duty*. There, for several scenes, performers ran slide projectors and tape decks. During these scenes the actors were both technicians and role-playing performers. They modulated the technical environment in which they were performing.

10. The Hevehe cycle takes from six to twenty years. I discuss it more extensively in "Actuals" (1988: 35-67). See F. E. Williams 1940 for a full account. Williams believes that the cycle has been abbreviated since the intrusion of Western culture in the Papuan Gulf. It seems to me that the cycle is meant to incorporate the life-stages of each initiated Orokolo male. During a lifetime each Orokolo male plays, literally, many roles each of them embodied in the cycle.

11. On two occasions spectators came to *Victims* intent on disrupting the performance. These attempts were in bad faith: using a mask of spontaneity to conceal planned-in-advance participation. One of these occasions led to a fist fight between a disrupter and another member of the audience who was a friend of mine. The disrupter was thrown out and the show continued with most of the audience unaware that anything unusual had happened. The disrupter's actions and my friend's reactions both seemed to the rest of the audience to be part of the show. The disrupter was a newspaper critic. Such are the small but real pleasures of environmental theater.

12. "Axioms" was written more than a year before I staged *Dionysus in 69. Victims* was my first attempt to stage a scripted drama according to the principles of environmental theater. "Axioms" came out of that experience plus my other work with the New Orleans Group and my scholarly research. *Dionysus* was a continuation of work in the same direction. In it the audience participation was more varied and extreme, the use of space more radical. I have always tried to keep a lively dialog going between

my practical and theoretical persons. Much of this dialog relating to environmental theater is discussed in *Environmental Theater*. Beyond that, of *Victims* there is little documentary evidence in existence except a few photos and a short film used in the production. A sizable library exists concerning *Dionysus*, including a full-length film made by Brian de Palma, Robert Fiore, and Bruce Rubin, a book edited by me (Schechner 1970), and William Hunter Shephard's *The Dionysus Group*, 1991.

13. See my "Negotiations with Environment" in *Public Domain* (1969: 145-56).

14. Arnold Aronson (1981) traced one possible line of development of environmental scenography. In Aronson's view "the word *environmental* is applied to staging that is non-frontal. Proscenium, end, thrust, alley, and arena stages are all frontal [...]. Any performance of which this is not true—in which the complete *mise-en-scene* cannot be totally apprehended by a spectator maintaining a single frontal relationship to the performance—must be considered non-frontal or environmental" (1-2). Aronson then goes on to trace "the environmental tradition" from medieval Europe to contemporary Ramlilas performed in northern India, from mumming to the avant-garde, from fairs to amusement parks.

15. For a full account of Bauhaus theater works see Schlemmer, Moholy-Nagy, and Molnar 1961.

16. *Architectural Record*, May 1930. Ideal theaters are a hobby of architects. See, for example, *The Ideal Theatre: Eight Concepts* (1962). When it comes time to build, the visions are scratched and "community" or "cultural" interests take over. The results are lamentable compromises. What most architects and community planners usually ignore are the needs of actors, designers, writers, and directors. Money talks. See A. H. Reiss's "Who Builds Theatres and Why" (1968).

17. For more detailed discussions elaborating on the historical roots of happenings see Kirby 1965 and Kaprow 1966.

18. The quest for sources can become, in composer Morton Feldman's term, "Mayflowering." As such it is an intriguing but not very useful game. However, since I've begun playing the game let me add the Russian Constructivists, the Italian Futurists, Dada, and

Surrealism as all important predecessors to modern environmental theater. Traditional performances all around the world have for millennia used environmental theater.

19. In this regard it's sad to think about the New York Shakespeare Festival or the Avignon Festival. For the first, a stage has been built in Central Park which does its best to make an outdoor space function like an indoor theater. Central Park itself is all but blotted out. When the Festival moves around New York it lugs its incongruent stages and equipment with it rather than negotiating in each locale. At Avignon, the stages built around town are imposed on the architecture and natural environment rather than making productive uses of them. Negotiations have not been attempted between the large environments—natural or people-made—and the stages set in or alongside of. The Greeks—see Epidaurus—knew how, as do those who stage the Ramlila of Ramnagar in India (see Schechner 1985, 151-212). Lee Breuer (*The Tempest*) and Peter Brook (*Mahabharata*) have tried to make creative use of the New York Shakespeare Festival and Avignon spaces.

20. The scenario for *Guerrilla Warfare* was printed in the *Village Voice* on 7 September 1967, prior to the staging of any of the events. The scenario is reprinted in my *Public Domain* (1969: 201-8). Accounts of the events themselves appeared in the *Voice*, 2 November 1967, *The New York Times*, 29 October 1967, and the March 1968 *Evergreen*. The play I used as the root of *Guerrilla Warfare* was Hed's (Robert Head) *Kill Vietcong* (1966).

21. Noh drama uses this principle. A noh performance consists in the meeting of several groups of people each of whom train and rehearse independently. The shite (principle actor), chorus, and koken (non performing performer) work as a unit; the waki (second actor), the kyogen (comic actor), the shoulder drummers, hip drummers, stick drummers, and the flutist each work apart from all the others. If noh is done according to tradition, the shite notifies the others that on X date he plans to do such-and-such a play; they each prepare separately. Several days before the performance the shire assembles the ensemble. He outlines his basic interpretation, maybe there is a low-key run-through of certain key scenes of dances, but there is nothing like a full-scale rehearsal. Only at the performance itself does everything come together. This same approach of unity in immediacy arising out of tension applies to other aspects of noh such as basic play structure,

organization of a day's program of noh dramas, stage architecture, etc. Kunio Komparu calls this "an aesthetic of discord" (1983: 21-29).

22. When I wrote "Axioms" in 1967 I was still several years away from enunciating a clear distinction between dramatic texts and performance texts. Here I am speaking of dramatic texts, and especially of how the NOG treated Ionesco's *Victims of Duty*. The pushing, pulling, exploring, and exploiting referred to is the emergence during rehearsals of a performance text.

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