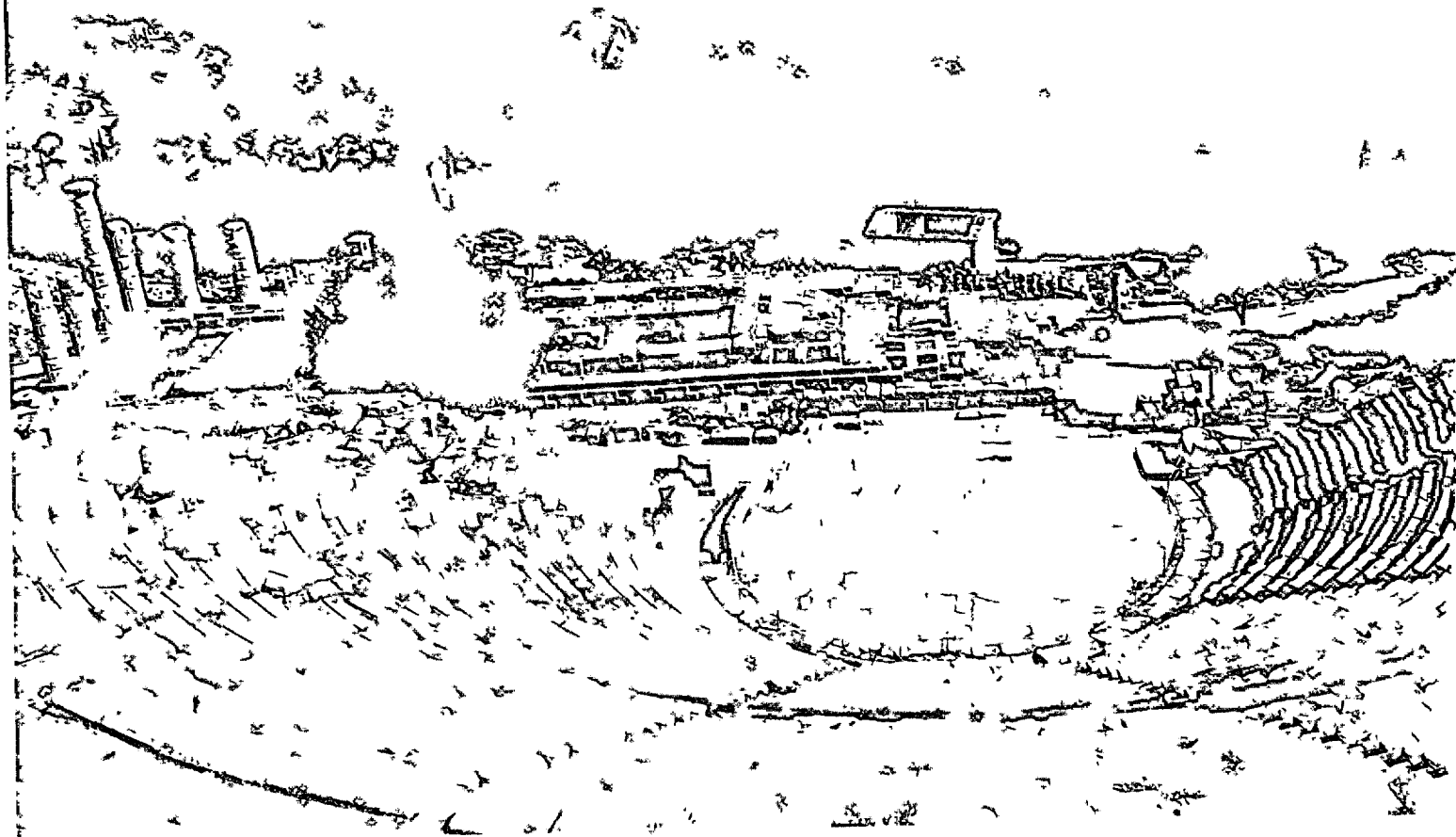


Carved out of the mountainside during the fourth century B.C.E., the open-air Theatre of Delphi in Greece provided ancient audiences a breathtaking panorama—a potent reminder of the power of the gods portrayed in the Greek tragedies they watched. The entire community could attend the performance in this theatre, which featured seating for thousands.



Theatre Spaces and Environments

The Silent Character

HOW do theatre spaces evolve as theatrical conventions change? p. 212

WHAT are the boundaries of theatrical space? p. 214

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HOW do created and found spaces serve the needs of performances? p. 228

Space Shapes the Theatre Experience

All theatrical encounters occur in time and space. Space determines the nature of the relationship between the performers and the audience and among audience members. It affects the nature of the performance and its reception. It may be planned or determined spontaneously, but space is always a silent character in the series of interactions that characterize performance.

Some spaces have been constructed to be theatres; others have been converted or co-opted for theatrical use. In some performance spaces the relationship of the audience and the performers is predetermined by architectural design. In others, this relationship is flexible and can be reconfigured to meet the needs of particular performances. In every case, the way the artists perform their work is affected by the nature of the space and its impact on the theatrical aesthetic.

Often, we are not conscious of the way theatre space works to create meaning and context for an event. When we attend the theatre in an ornate opera house with opulent lobbies and

bars serving champagne, we develop certain expectations for a lavish production, meticulous detail, and star performers. When we venture into a fringe theatre behind a storefront, in a warehouse, or in a church basement, we expect experimentation, provocation, and minimal visual or technical elements. In an African village where the entire community is assembled in a circle with drummers and musicians, we expect celebration and participation. We measure what we see against what we expect, and we make sense of a performance accordingly. The next time you attend the theatre, take note of how the location and space affect your expectations and interpretations.

1. How does space determine the nature of the relationships between performers?
2. How do theatre spaces and environments affect the nature of performance and its reception?
3. How does space play the role of a silent character in theatre performances?

Space and Theatrical Conventions Evolve Together

HOW do theatre spaces evolve as theatrical conventions change?

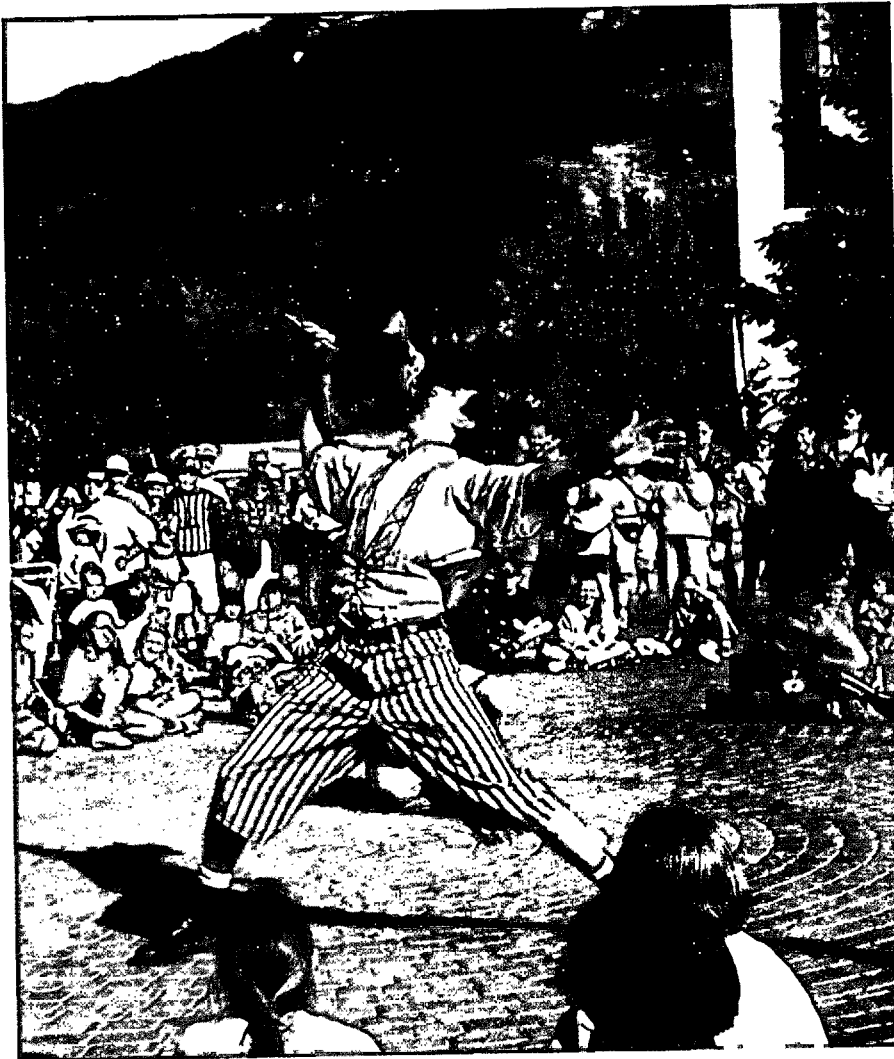
The theatrical space encompasses the world of the actors and the world of the spectators. Every spatial arrangement is a negotiation between protecting the magic of the actors' domain and meeting the audience's need to connect to each other and the world of the performance. Theatre spaces develop within a cultural framework that establishes the rules of the encounter between these two worlds. The tacit understanding among participants of how these two worlds relate is one of the basic conventions of theatre. Consider how rarely a spectator willfully violates the actors' space,

even when it would be easy to do so. When performers invite us to enter their world, we know that stepping into the playing space changes us from observer to performer and brings with it burdens, responsibilities, and power. A nontraditional use of space can surprise the audience and alter the dynamics of a performance. Space contributes to the regulation of the actor-audience relationship.

Theatre spaces evolve organically to serve the needs of performers, audience members, and the larger community. Gathering in a circle to watch an event is the way

human beings naturally congregate when a public presentation occurs. In city parks, on college campuses, and in small villages—wherever performers set up—spectators form a circle around them. No one orchestrates this audience formation; it is the natural result of a desire to see up close and feel the energy of the performance. Encircling the performance provides optimum proximity and **sight lines**—clear vision for the greatest number of people. Whether we are in Tibet or Ghana, Greece or Mexico, theatrical spaces find their origins in these spontaneous circles.

As the needs of actors and audience grow in complexity, more elaborate spatial arrangements develop. Spaces for the actors behind doors or curtains are created to conceal the actors' magical transformation and to house props, prompters, and costumes. Elevated stages, moving stages, or **raked seating** on an incline provide



◀ Spectators naturally form a circle around street performer Whistler eating fire at this beautiful outdoor performance site in British Columbia, Canada.

solutions to sight line problems for growing audiences. Performance forms define their spaces, just as spaces can delineate performance forms and possibilities.

Theatre Space Evolves with Technological Change

As theatre artists incorporate new technology into their artistic process and audiences accept new conventions facilitated by these advances, theatre spaces must accommodate change. In ancient Greece, spectators gathered on hillsides to watch choral dances, taking advantage of the sight lines provided by the natural elevation. Later, tiered seating was carved into the slope of the hill (see the chapter-opening photo). At first these tiers were fitted with wooden benches and then with stone seating. In the Roman era, engineering advances such as the arch and vaulting permitted large freestanding theatre structures.

The development of perspective painting in the Renaissance led to painted perspective scenery and ensuing

changes in theatre architecture. One of these changes was the creation of a picture frame stage through which the illusion of a perspective painting could be achieved on a grand scale. When a system for changing painted perspective wings was invented (see nearby THINK Technology box), the stage area expanded to hold a series of painted panels, called **flats**, on the side of the stage, and stage depth increased. The area beneath the stage was expanded to include machinery to move these painted panels.

Once electricity was in common use, it became necessary for theatres to adapt to the needs of lighting instruments and overhead hanging grids. Developments in sound and lighting created the need for a control booth from which to operate equipment. Some older theatres have lights and sound operated from an open place behind the orchestra seats. Newer theatres consider current technology in their architectural design and create spaces to house technical equipment and the staff needed to run the show.

THINK TECHNOLOGY

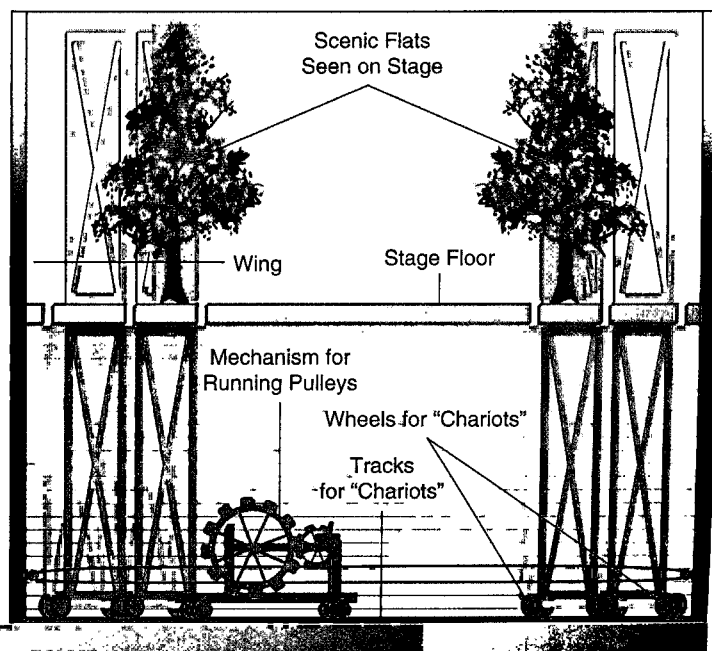
The Operation of Giacomo Torelli's Pole-and-Chariot System for Simultaneous Scene Changes

Giacomo Torelli (1608–1678) perfected a system for instant set change. A series of flats along the side of the stage are painted to create a receding perspective. The scenic flats are placed in tracks on the stage and are attached to pole supports that fit through slots

on the stage floor. These supports are attached to "chariots," a system of interconnected ropes and pulleys below the stage. Every flat of a set can be attached to a single winch. When the mechanism for running the pulleys is turned, one set of flats slides out and

another set with a different design rolls in simultaneously, creating rapid scenic changes that dazzled seventeenth-century audiences. This remained the standard method of achieving set change for more than 200 years.

► This illustration depicts the Operation of Giacomo Torelli's Pole-and-Chariot System for Simultaneous Scene Changes.



The Boundaries of Theatre Spaces

WHAT are the boundaries of theatrical space?

Many of us think we enter the theatre space when we walk into the auditorium where the performance will take place. But if we consider our experience, we see that we enter the theatrical environment long before taking our seats. The moment we break with our everyday lives and are enveloped by the aura of the event, we enter the realm of the theatre. If we have read or seen anything about the performance, we may have formed a mental picture of the space before we arrive that will be an emotional orientation point. As we approach the theatre, we start to feel a sense of anticipation and excitement that prepares us for the event.

If the theatre is in an unusual setting, just getting there can become part of the performance. Journeying from Manhattan to a residential area in Brooklyn can turn the trip to the theatre into the first entry into the environment of the drama. Audience members were not informed of the theatre location when they reserved tickets to *I'm Gonna Kill the President! A Federal Offense* (2003) and were told to show up on a street corner in the East Village section of Manhattan. There a contact sent them to meet up with another contact around the corner, where they were subject to a security check before being led to the theatre several blocks away. This set up the subversive themes of the performance.

Outdoor summer theatres often have an atmosphere of festivity that transports us into the theatrical environ-

ment and its excitement. At Broadway theatres, with shows appealing to tourists, lines form down the block, whereas at serious dramas, attended by New York theatre regulars, patrons continue the tradition of milling under the marquee to soak up the atmosphere before curtain. We look around to see who else is in attendance and what kind of people have chosen this show. We may listen to conversations about what people are expecting or share our own expectations with companions. These interactions are already shaping our audience response.

Today, theatre architects spend a great deal of time thinking about how the public will arrive at the theatre; they conceive of the atmosphere as a part of the theatrical environment. The recent renovations to Lincoln Center in New York have turned a cultural enclave, once decried as an elite fortress insulated from the neighborhood, into an environment that invites the public to enjoy the space and the events it hosts. The addition of a new atrium with information center, discounted tickets, and café with Wi-Fi access make the center's offerings feel accessible to the general population. On summer evenings, there are free open-air events. Theatres around the world are attempting to lure the public by creating inviting environments in and around performance spaces.

Cultural Meanings of Theatre Spaces

WHAT does performance space tell us about the values of a culture?

The location of performance spaces within the larger community says something about the nature of performances and the way each one is valued by its society. The tribal

celebration in West Africa is rooted in the community's daily life and is performed in the center of the village or inside the chief's home. The ancient Athenians placed their theatre

GLOBAL TRADITIONS AND INNOVATIONS

The Last Supper: Home Theatre

To reserve seats for *The Last Supper* (2002), you telephoned the playwright-actor Ed Schmidt at home and left a message on his personal answering machine. You were told that dinner would be served and then given only the street address of a brownstone on a quiet residential street in Brooklyn. The building appeared no different from the other houses on the block and had no external signs of theatrical activity. Once on the stoop, you discovered a small marker sending you to the basement entry. You entered and crossed a low-ceilinged unfinished cellar and exited into the backyard. Although there were no signs, the only place you could go from the yard was up a back stairway

that led to a door opening into a comfortable family kitchen. The programs on the church pews in the small dining area were the only sign that a performance was about to take place.

Schmidt appeared and began to prepare dinner, interrupted by his six-year-old son who was hushed and sent upstairs to bed. The actor's opening monologue commenced, until he discovered that he had not defrosted the fish. You were then sent to the living room to chitchat with other audience members and eat cheese and crackers while the host made other dinner arrangements. By the end of the performance, the line between fact and fiction was successfully blurred; the reality of Schmidt's home, child, and food underscored his theme that truth is an illusion.

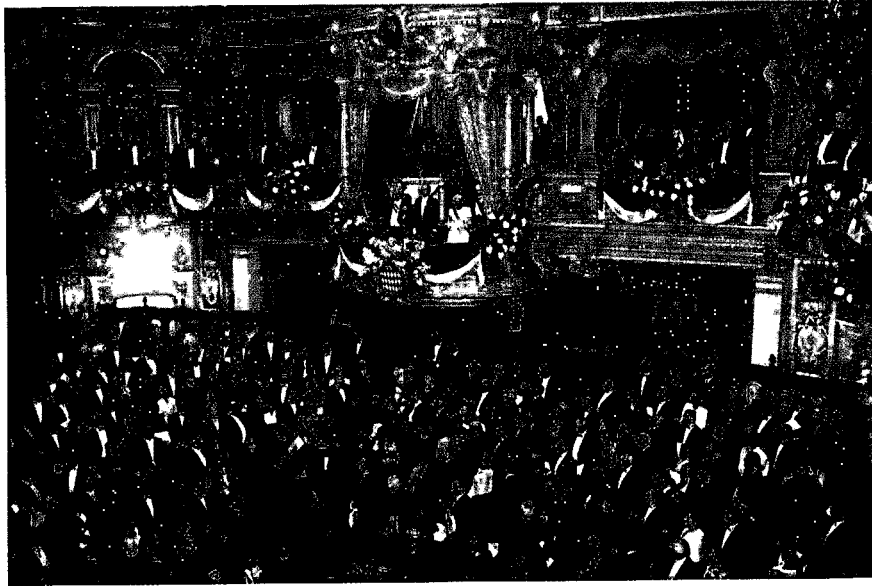
In 2010, Schmidt used a similar formula to disrupt the audience's sense of reality with *My Last Play*. Schmidt is now divorced, and his new home is less cozy. His living room is now the site for yet another unusual theatrical adventure. He tells how the play *Our Town* failed to provide the solace he sought in the wake of his father's death and, as a result, he is bidding farewell to his life as a playwright. Proclaiming that he has given up on the theatre, he dismantles his personal theatre library and invites spectators to each take a volume as they exit. The journey to a residential neighborhood and the intimacy of the setting combined with the personal confessional makes the theatrical experience unsettling for audience members who struggle to discern fact from fiction.

► Ed Schmidt, in a very personal farewell to the theatre, gives away his home library. Here he is seen holding the books selected by his audience members during a performance of *My Last Play*.



next to the temple of Dionysus, underscoring Greek theatre's ritual origins. It was built on public land, into the slope of a hill just below the Acropolis, the seat of government and power, emphasizing the civic role theatre played in Athenian life. The public theatres of Elizabethan England were constructed in the rough neighborhoods on the outskirts of the city, reflecting general moral disapproval of theatrical activity. Under Louis XIV in France, state-sanctioned theatres

were built close to the king's palaces, elevating the status of theatre-going and reflecting the king's love of the arts. Compare the *kabuki* and *noh* theatres of Japan. *Kabuki* developed in the "pleasure quarters" of cities, where brothels and courtesans operated, reflecting the outcast position of actors at that time. In contrast, the earlier *noh* theatre took shape within the samurai courts. It was performed in palaces and temples and was considered to be a poetic, refined tradition.



◀ At Garnier Hall, home of the Monte Carlo Opera in Monaco, the late Prince Rainier III and his entourage watch the show from the theatre's lavish royal box, positioned to give the monarch the best view of the performance and his subjects the best view of the monarch.

Theatre Spaces and the Social Order

Theatres reflect the social hierarchy. Where you sit and how you enter and exit confer status. In highly stratified cultures, a protected space, from tents in Tibet to the royal box in London, is often created for the ruling classes, reflecting the social structure outside the theatre. For centuries, the nobility used one set of entrances and the rabble another. Opera houses and theatres were constructed with locked boxes that “insulated” the elite from the general public and provided a private domain within the public performance space. Kings were often placed where they could be seen by the audience, performing their royal roles as the actors performed on stage.

When the Industrial Revolution brought people to cities, large theatres replaced smaller houses to seat growing audiences. With the democratic revolutions of the eighteenth and nineteenth centuries, more egalitarian seating arrangements developed. However, even today, audience members may enter through the same doors, but they are segregated by the economics of ticket prices.

It is interesting to look at the space allotted to actors in various theatres. Often dressing rooms are small and cramped and meant to be shared, reflecting the social status accorded actors. Today, the union Actors' Equity sets minimal standards of accommodation, in an effort to make actor comfort more of a consideration. The theatre's social order is customarily reflected in dressing room assignments. Around the world, star performers are traditionally given quarters closest to the stage. In Japan, some of the lowest-ranking actors are the *sangai*. *Sangai* translates as “third floor,” referring to the faraway location of their dressing rooms.

The tradition of the **green room**—a space where actors socialize and audience members greet them after a performance—developed during the late seventeenth century in England, indicating the increased fraternization between performers and their public. We have some evidence that these spaces were originally green, but today the term refers to rooms of any color that serve

this function. European theatres developed similar artist salons, or conversation rooms.

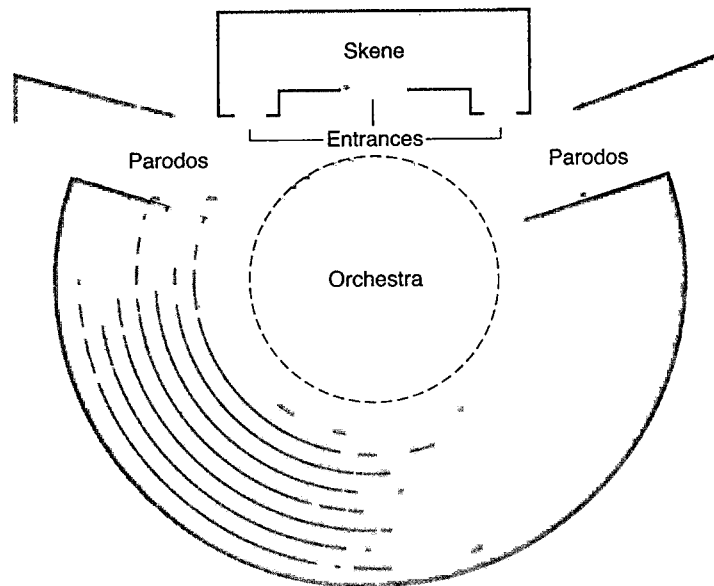
Theatre Architecture as Symbolic Design

Ritual acts sanctify the places where they are performed and delineate symbolic spaces where gods and humans participate in an exchange between two worlds. Theatre form that evolved from religious practice occurred in spaces that contained spiritual meaning. Traditional African theatre, so closely linked to its ritual origins, occurs in a circle that permits physical and psychological contact between actors and celebrants and the divine.

The architectural space of early theatres was itself an expression of the dominant values of the culture. Because the architecture provided a universal backdrop for the dramatic action, specific scenic environments and designs for every drama were unnecessary. In fifth-century B.C.E. Athens, the performance space provided a metaphor for the Greek worldview expressed in the plays. The theatre was adjacent to the temple and even contained an altar to the god Dionysus. The **orchestra**, the circular playing space on the lowest level, was the province of the chorus, who often represented the voice of the people. The **skene**, the retiring house where actors would prepare for their entrances, featured doors that symbolized royal power. The province of the gods was on the upper level from which a *deus ex machina*, a god figure descending from above, could appear. (Take a virtual tour of the Theatre of Dionysus at www.theatron.co.uk/athens.htm.) The audience, seated on levels carved out of a hillside, often looked out on spectacular natural vistas behind the action.

The ancient Greek theatre space reflected both its ritual origins and dramatic themes, while serving the structure of the plays.

► **THE ANCIENT GREEK THEATRE** In the ancient Greek theatre, the chorus entered the orchestra, the area where they would sing and dance, through the *parodos*, or large aisle. The *skene*, or scene house, served as both a backdrop and a place from which actors entered. No one knows exactly what the *skene* looked like during the fifth century B.C.E.; one possible configuration is rendered here. The doors at the center of the *skene* represent the entrance to a palace and were wide enough to allow the *ekkyklema*, a platform on wheels with a scene displayed on it, to be pushed through. The stage behind the orchestra was at or close to ground level, although the stage was elevated several feet off the ground in later periods. The audience sat in steeply rising rows of seats set into the hillside.



THINK TECHNOLOGY

Stage Devices in Ancient Greece

The ancient Greeks did not make extensive use of technological devices in their productions. The few they did use clearly reflected the cultural attitudes and aesthetic sensibility of the times.

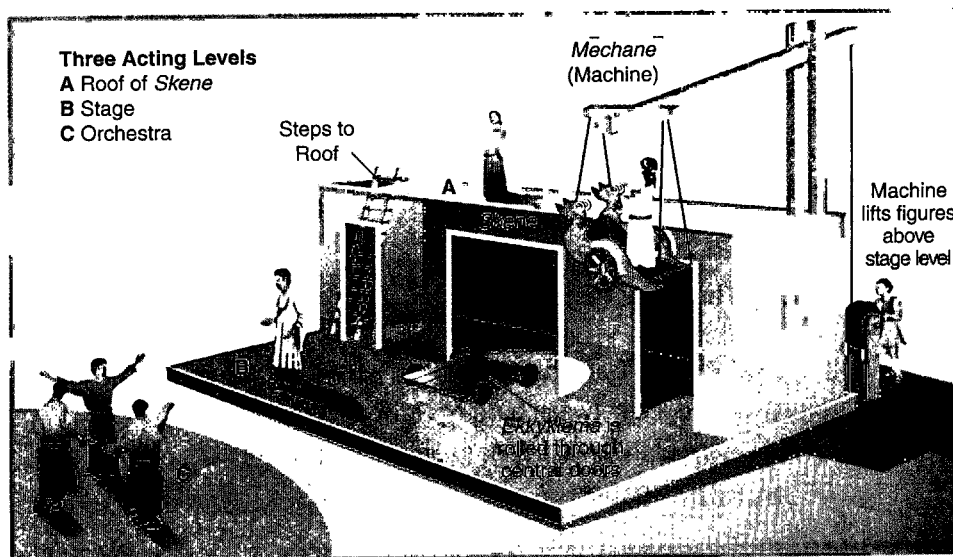
The *mēchanē* was a large hand-powered crane that hoisted actors above the *skene*. The flying actor usually portrayed a god, and the *mēchanē* suggested the gulf between human and divine power. It captured the philosophical issues at the heart of Greek tragedy in a visual theatrical metaphor.

The ancient Greeks also made use of an *ekkyklema*, a platform on wheels that rolled on stage displaying actors in a pre-arranged tableau—a staged picture. The Greeks did not like to depict violence on stage, and the *ekkyklema* allowed them to show the aftermath of violent action without showing graphic brutality. Aeschylus probably used the *ekkyklema* in *Agamemnon* to reveal the dead bodies of King Agamemnon and Cassandra after they had been stabbed to death by Queen Clytemnestra off stage. The *ekkyklema* allowed the

Greeks to contemplate tragedy as an idea, rather than a sensational, bloody spectacle.

It is impossible to know whether the Greeks first brought these devices into the theatre to accommodate already completed plays or whether playwrights introduced ascending gods and offstage action in their works because they knew the *mēchanē* and *ekkyklema* were available. What we do know is that both devices were part of Greek theatrical convention and today inform our understanding of that tradition.

► **STAGE DEVICES OF THE ANCIENT GREEK THEATRE** The *mēchanē* was a crane used to lift actors above the *skene*. The *ekkyklema*, a platform on wheels, could be rolled out of the central doors to display a tableau—a visual scene depicting the aftermath of an offstage event.



The Elizabethan theatre had the cosmos painted on the roof of the stage to symbolize the universe against which the actions of human beings played. The theatre's circular shape rendered, in the words of Shakespeare, all the world a stage—and the stage was a simulation of the world.

The Japanese *noh* stage is modeled on the porches of Shinto shrines where sacred performances are held and where the *noh* was performed in its early days. The pine tree, a favorite place for spirits to alight, is painted on the back wall of every *noh* theatre. Real pines representing heaven, earth, and man are placed at the bridge, or *hashigakari*, which leads to the stage. The Japanese word for *pine* has a dual meaning and implies faithfulness and long life, giving the trees' presence symbolic meaning. The trees are also a reminder of the original outdoor performances at shrines surrounded by pines. The *hashigakari* can be interpreted as a bridge that connects the world of the spirits to the human

realm; the actor's slow entrance across this bridge is a journey from the beyond to our world.

Analogously, early Indian dramas took place in temples, and early European passion plays grew out of Christian ritual in churches, where the religious architecture provided emblematic background for the theatre. Symbolic elements were part of the permanent theatre architecture, and the space was filled with multilevel meanings that expressed the values and beliefs of the culture. The drama was staged against an unchanging backdrop representing a seemingly universal worldview.

Once the idea of a single world order and an entrenched cultural value system gives way to individualism, subjectivity, and social fragmentation, spaces and environments were needed that expressed varying perspectives and values. As that happens, theatrical environments moved from the symbolic to the representational.

HIDDEN HISTORY

The Smallest Opera House in the World

In the tiny village of Montecastello di Vibio in the Umbria region of Italy sits the smallest opera house in the world. It is a miniature horseshoe-shaped theatre with boxes, velvet seats, and ceiling frescoes. Opened in 1808, it was meant to provide a place where, through theatre, opera, and music, the rival leading families of the region could end disputes and find peace—and so it was named *Teatro della Concordia*.

Although the theatre's original social mission has faded, it still serves as a source of community pride and local performances, as well as a reminder of the power of theatrical space. For interior views see: www.teatropiccolo.it/

► The Teatro della Concordia is wedged between buildings on one of the small village's narrow winding streets.



Times Square: The Transformation of a Theatre District

New York's Times Square, at Forty-Second Street and Broadway, has been synonymous with theatre since 1895. At that time, developer Oscar Hammerstein, grandfather of the lyricist Oscar Hammerstein II, opened the Olympia, a huge entertainment complex housing three theatres. The Olympia's success led Hammerstein to build several more theatres in the same locale, which in turn attracted other theatre developers.

A theatre district sets a tone for its offerings, and success or failure of the whole community outweighs the fortunes of any single production. During World War I, Times Square experienced its first real boom time, producing 113 shows in a single season, despite the war. But the Great Depression forced many theatre owners to transform their establishments into movie houses to provide inexpensive entertainment. In the 1960s and 1970s, Times Square's legitimate theatres competed for space and attention with the X-rated movie theatres and shows that crowded the district and brought with them seedy and illicit activities. Theatregoers who lingered to dine or drink after

a show were greeted by the area's alternative nightlife—prostitutes looking for clients and drug dealers pushing their wares. The area had one of the highest crime rates in the city.

Since the 1990s, Times Square has undergone a guided transformation. Spearheaded by the Walt Disney Company's refurbishing of the New Amsterdam Theatre and supported by the City and State of New York, the Forty-Second Street Development Project has worked to make the Times Square area an inviting place for out-of-town tourists. Most of the X-rated shows in the area have been closed down, replaced by wholesome entertainments, including several Disney productions, as well as large commercial enterprises, an enormous Toys "R" Us housing a full-size Ferris wheel, and a Disney Store. Times Square's streets now bustle all night long with crowds of tourists going to shows, watching the blaze of neon lights and huge video screens while spending their money.

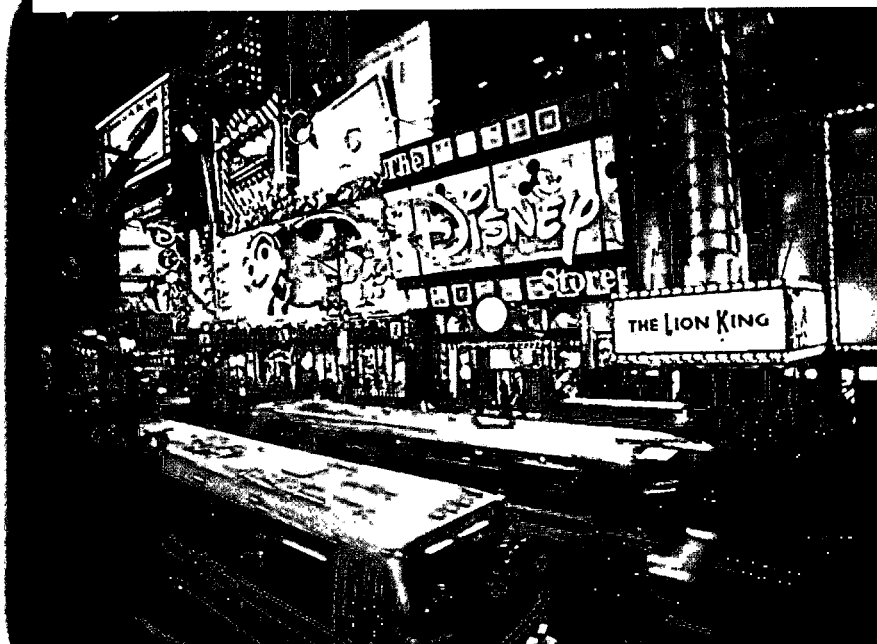
What has been called the "Disneyfication" of the area pleases some and leaves a good number of New Yorkers and theatre aficionados unsettled. While the old Times

Square may have had a high crime rate, its legitimate theatres still catered to the taste of seasoned and discerning theatregoers. Today's theatrical fare is noticeably less challenging. Local businesses have been pushed out by chain stores, and much of the area resembles an urban version of the suburban mall.

Times Square is losing its unique cachet and becoming a carbon copy of other commercial developments. Many fear that the area is being turned into a theme park with only children's fare and family-friendly entertainment. Under "Disneyfication," what will happen to local culture and the ability of Broadway theatres to address important and controversial issues? Will there be a place for challenging productions in New York's theatre district?

THINK

Is a cleaned-up neighborhood worth the price of a loss of local culture and challenging theatre?



◀ The Disney Store and Disney's stage version of *The Lion King* dominate this view of the revived theatre district around Times Square, New York, where once peep shows and porno films dominated the urban landscape.

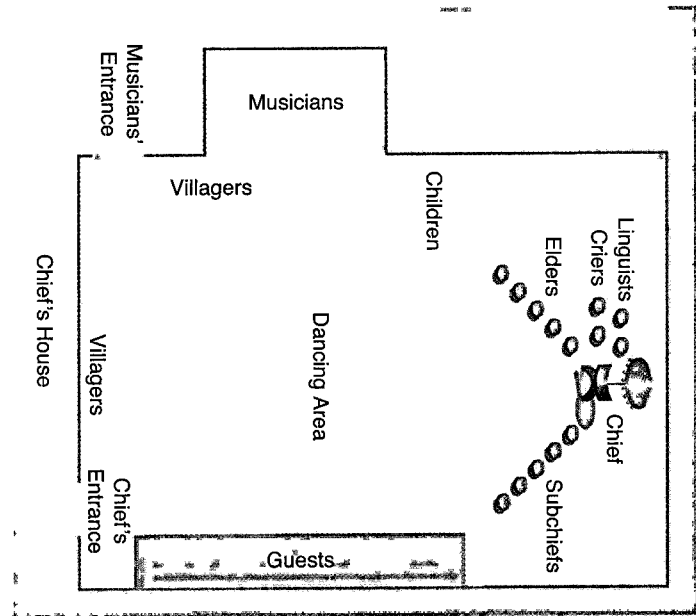
Akwasidai Festival's Symbolic Space

The Akwasidai Festival is a ritual celebration of the Akan tribe of the Ashanti clan in Ghana. It takes place every 40 days, 9 times a year, in a never-ending cycle, reflecting the Ashanti view of time. The enactment honors dead ancestors and secures their blessing. In this ceremony of purification and thanksgiving, art, ritual, and politics merge; the entire rite serves as a prelude to a town meeting. The space, the seating arrangement, and all the props have symbolic value and reflect the central values of the culture.

Drumming starts the night before the festivities, while the chief prays to tribal ancestors. He prays in his "palace," the largest building in the town with a central interior area that can accommodate the entire population. The next morning, all the townspeople and guests assemble in the courtyard of the palace—the source of spiritual, ancestral, and political power for the community.

All the villagers dance, stopping abruptly upon the chief's entry. The chief, in all his gold regalia, receives the homage of his people, surrounded by dancers, praise singers, and horn-blowers. He takes his seat upon the Akan-Ashanti golden stool, the symbol of nationhood, the embodiment of ancestral spirits and of the chief's authority. An umbrella with a tribal symbol at its point is held overhead as protection. Two rows of elders surround the chief in two rows to his left and right. On his right are also linguists—who speak the chief's words—and court criers. Next to the elders are the town's children, symbolizing the connection between the living and the dead, the old and the young, through endless cycles of ritual and renewal.

The elders engage in narrative dance, and the chief accepts their dedication by touching a dancer's head with a golden sword that symbolizes ancestral authority. Many of these



▲ **GROUND PLAN FOR AKWASIDAI CELEBRATION** The chief's home in the center of the village features a communal space used for celebratory dance. Before taking his seat on the throne, the chief walks through the area where his people sit.

dances portray the chase of women by men and are meant to ensure the continuation of the community and fertility. The chief then dances with the sword raised toward him, followed by the subchief. They resume their seats in state as the villagers rejoice in song and dance. The drumming subsides, and one drum softly beats the rhythm of the town meeting while the town criers bring the villagers to order. The chief speaks to his people through the linguists who enact his words. The world of the

ancestors and the world of the present are brought together through song and dance in the ancestral palace.

▼ During the Akwasidai festival, the Ashanti king sits in state surrounded by tribal elders and criers and wears a robe of kente cloth reserved for chiefs. Symbols of Ashanti belief are everywhere, from the painted stool to the elaborate gold medallions.



GLOBAL TRADITIONS AND INNOVATIONS

The Spiritual Space of Kutiyattam

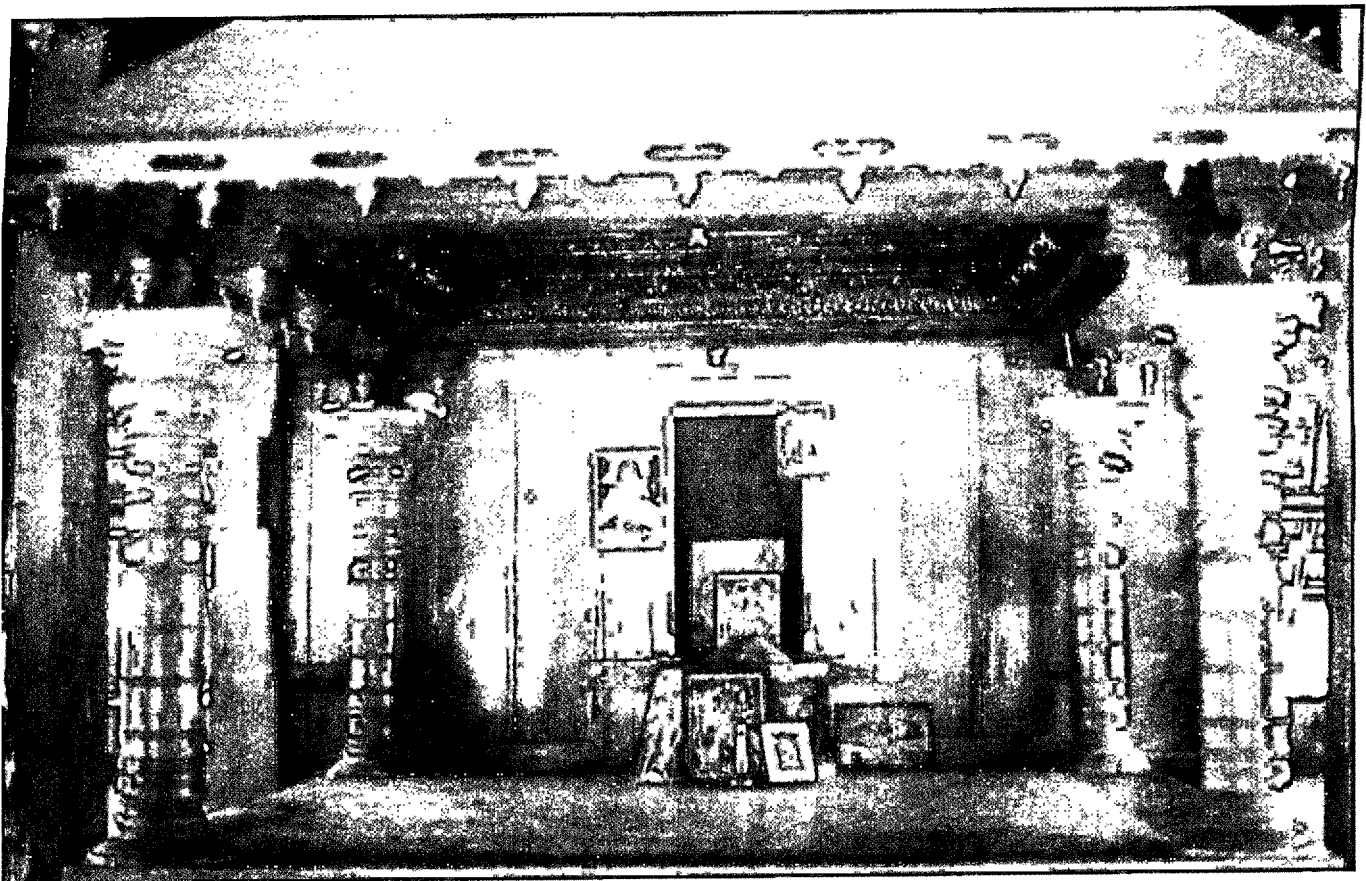
India's sacred *kutiyattam* performances take place in open-air rectangular wooden structures found in the compounds of Kerala's Hindu temples. Sacred temple grounds are open only to practicing Hindus, who are therefore the only spectators. Spectators must purify themselves by bathing before entering the temple to witness performances. The performances take place from late in the evening until sunrise, by the light of a single oil lamp. Performers drawn from a special cast of temple servants are charged with

specific rites, among them, acting *kutiyattam*. Unlike most other performances in India, *kutiyattam* takes place in relative quiet; the vendors and stalls that usually spring up for outdoor performances are not allowed within temple compounds.

The nine *kutiyattam* stages found in the region of Kerala are the only surviving examples of permanent theatre structures from ancient India, and they conform more or less to the descriptions of ideal performance spaces set out in the *Natyasastra* (see Chapter 5). Only three of these sites remain in use. The largest, the stage at the Siva Temple of Trichur, can seat around 500

spectators and is used only once each year, on a highly auspicious day.

The slightly raised, square *kutiyattam* stage is set facing the temple deity. Because performances are an offering, actors play toward the deity. A roof supported by pillars covers the stage. Its underside is usually highly decorated with paintings and carvings that are not visible to the audience, presumably serving ritual purposes of their own. Before setting foot on stage, actors, like those throughout India, put their right hand to the floor of the stage and then to their eye and head to acknowledge the sanctity of the space and the performance and to entreat blessings for the event.



▲ In this *kutiyattam* temple theatre in Kerala, India, the space is bare; audience members sit on three sides. The interior of the roof is highly ornate.