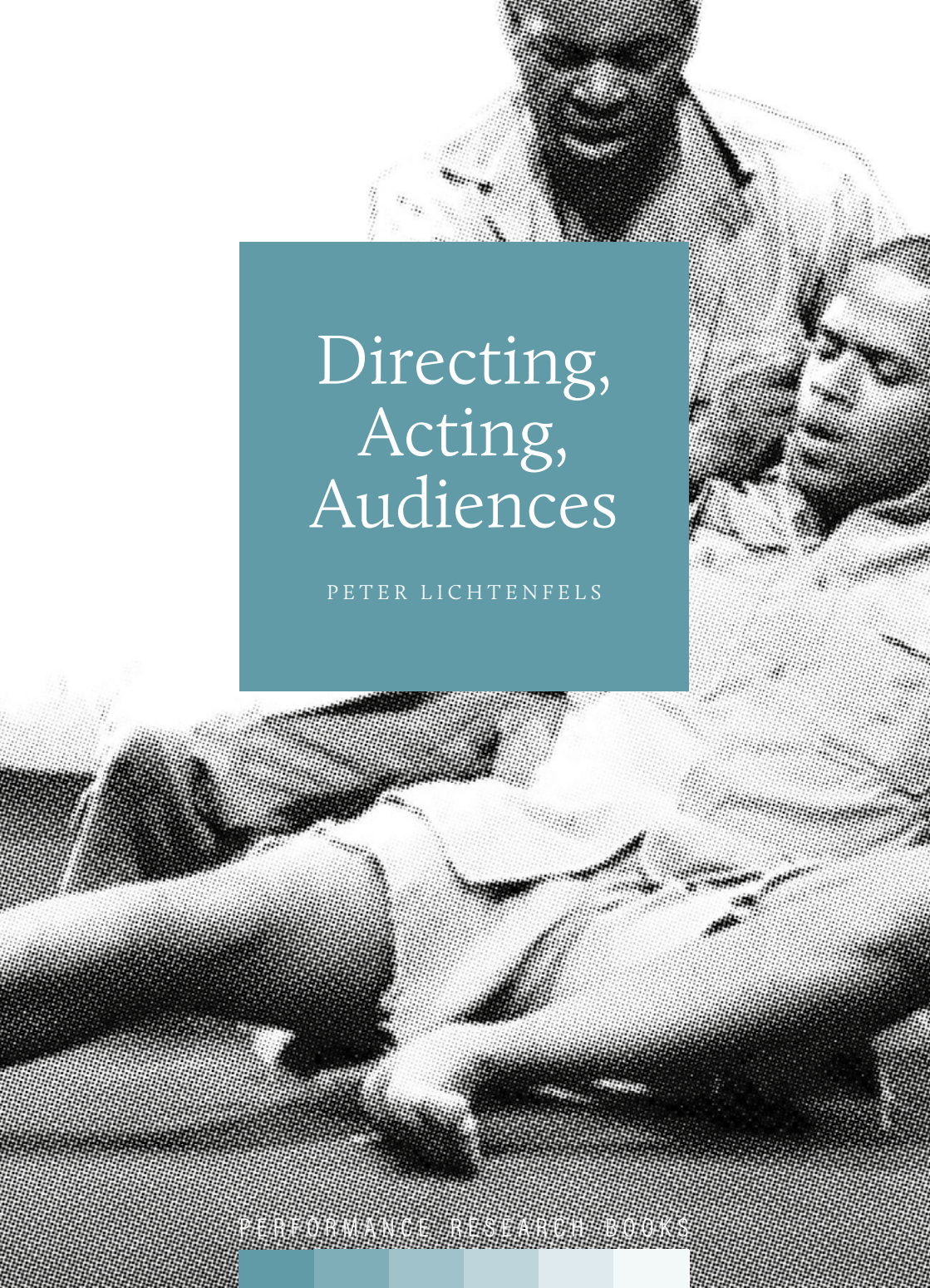

Directing, Acting, Audiences

PETER LICHTENFELS

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Directing, Acting, Audiences

PETER LICHTENFELS

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Directing, Acting, Audiences

PETER LICHTENFELS

PERFORMANCE RESEARCH BOOKS

For Peter Lichtenfels

We came cap in hand, full of expectation
And imagination, our spirits high,
Into the great hall; the great billowing tent,
To try if we could fly on bars of steel
In the whirligig, Magic world of theatre.

Give me your full confidence and you take mine,
Our ways may scrawl and scratch,
In conjuring what others haven't seen, or can envisage;
May risk a heavy fall; drown in The Sea of untried,
unsubstantiated musing.

How good it feels to walk beside you Peter
The rock, on the road, engaged in the quest,
Our minds open and flexible as water
Over pebbles, in bright sunlight, searching
The Summer applause and Smoke of reputation.

Dermot Hayes May 2021

Plastic Rose, 2014 – Shogo Ota, with John Zibell ready to spring, Assembly Rooms, Edinburgh Fringe Festival. *Photo credit: John Zibell*

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Introduction

Lynette Hunter

Peter Lichtenfels has a fifty-year career as a theatre director and teacher of theatre practices, apprenticing in Canada and the UK, contributing substantially to the UK in mid-career, and moving on to the United States and other international work.

Roughly halfway through this career, in about 1994/5, he was asked, with me, to co-edit *Romeo and Juliet* by the Arden Shakespeare series. I am Peter's life partner, and a scholar of literature, rhetoric and performance. The process of editing was fifteen years of our lives. During this time, I learned that despite my early history with acting, directing and writing for the theatre, and watching Peter's productions from the outside for more than twenty years, I had little insight into how he thought or what he did as a director. Not only that, but my literary training in theories of criticism had set up a wall of definitions between us that often derailed communication. I had been trained to think that theatrical 'character' was simply a jacket that the actor put on, not quite a stereotype but born of social habit. Peter, on the other hand, uses the word to open up a world of somatic/semantic

interplay, embodied language, as if the words of a script pass through the body of the actor, changing it in front of an audience – an audience whose attention is drawn into that change. Character for him seems to be an ever-changing morphing of the actor's body as it moves, speaks, sings and interacts with the staging and all its components. He has the highest respect for the ability of actors to open to and to encourage this profound transformation, and he works with them to realize that – as an audience surrogate, as a critical friend, as a facilitator, as a guide. It seems, watching Peter, that he takes on any number of these roles.

Throughout the process of the scholarly editing of *Romeo and Juliet* Peter directed three full productions and several workshops of the play, including a number with Shakespeare's Globe Winter Players, which were particularly telling. All this theatre work was integral to the editing process on the 1599 Quarto edition, much of which had been altered over the previous 400 years. We set ourselves to test out in the theatre the initial script in the context of the twenty-first century, to

Globe Education *Romeo and Juliet* workshop, 2006. With Peter Lichtenfels (right) and students from the University of California. *Photo credit: University of California Education Abroad, UC Regents*

find out what it might release and, in many cases, what happened if we used an alteration. At the same time, Peter became more and more interested in writing about his directing, and how he and others were doing it. This intense reflection had been jump-started when Maria Delgado asked him to interview Peter Stein for the Manchester City of Drama conversations series in 1994 – a conversation later edited and published by Manchester University Press in 1996, in the book *In Contact with the Gods?: Directors talk theatre.*

That conversation generated ideas about mise-en-scène and the process of artistically directing a theatre, and led to the writing of many essays, often, as with his work on stage, in collaboration with others. The essays in this volume, draw from his written works listed under his 'Life Chronology' pp. 368-72 , are written from 2003 to 2018, although in most cases published later, and chronologically arranged to give a sense of the trajectory of his thinking. The contributions, from many people with whom he worked, are arranged in groups that tie in with places in that trajectory: Peter's longstanding interest in directing Shakespeare's plays, his fascination with what a director does, his commitment as an artistic director to an audience, his love of language and what it can and cannot do and, an area he never directly writes about, his ability to train those aspiring to theatre work, and to guide professionals in the collaborative process of making theatre.

At the end of this book there is a condensed chronology of Peter's work in theatre practice, and his later contributions to writing about theatre. His first language was not English, and when his parents moved from Germany to Canada in 1957, he was surrounded by similar non-English-language immigrants. A few years later he moved to a predominantly French-speaking Montreal, although he attended the English-language High School of Montreal. It is perhaps this exposure to the flexibility of language, English in particular, that settled into his ongoing fascination with how words work. It is also worth noting that he saw his first play only when he was at university. Within a year he

The Threepenny Opera, 2019 – Bertolt Brecht. With Regina Gutiérrez co-director and (left to right): Annie Houston, Ashley Ricafrente, Cortha McNair, Diego Martinez, Sam Votrian. Main Theatre, University of California Davis.
Photo Credit: Regina Gutiérrez

ON SHAKESPEARE

Negotiations Between Text and Stage

Peter Lichtenfels with Lynette Hunter

Editor's note:
First written in 2003. First published (2004) with L. Hunter as: 'Negotiations between text and stage in *Romeo and Juliet*', *Shakespeare Bulletin* 22(2): 5–26.

Romeo and Juliet is a play replete with multiple worlds. Not only are there the worlds of the young lovers, of the young men, of Juliet and her Nurse, of the parents, of the civic world, of the family retainers, but there are also the worlds the text constructs within the character-parts themselves. For example, Romeo continually questions who he is, flitting from self to self, and Juliet becomes expert at building double worlds – actions and words that mean one thing to her (and the audience) and quite another to her parents. We would like to look at some of the ways that many scenes in *Romeo and Juliet* ask the actors to interact with one another in terms of overhearing and overseeing, drawing on the editorial work we have just completed for a scholarly edition of the play,[1] and on a

[1] The writers use 'character-part' as a technical term that has been developed in various articles, and indicates the learned skills used by actors when taking on and inhabiting textually conveyed characters, rather than the concept of psychological realism. For a discussion of 'character-part' in relation to *Romeo and Juliet*, see Lichtenfels and Hunter (2009a: 34ff.).

number of stage and film productions from the last two decades of the twentieth century. This essay explores the way in which overhearing and overseeing constructs these multiple worlds by offering different possibilities for inter-action between and among actors, production details and audiences.[2] Entrances and exits in the text constitute many moments of overhearing or overseeing that contain the potential for soliloquy, silence, dilation or waiting. On the stage these must be negotiated in terms of the set, and through two case studies the essay looks at the impact of stage design and particularly the potential of a thrust stage, such as that at Shakespeare's Globe Theatre in London, on textual possibilities for the multiple worlds of the character-parts. Finally, the essay offers an opening discussion for a better understanding of how the tensions that develop in the temporal and spatial demands of a theatre, and the ways that a production negotiates them when dealing with overhearing and overseeing, can engage audiences in completely different ways. As we put on the page accounts of processes that happened and can happen in rehearsal and on the stage, we are aware that the writing looks too clean and could give the impression that the relations were not explored but imposed. Our intention here is not to write up a process so that it is a given, but to get the reader to think through a text differently, with approaches with which they may here become more familiar.

Overhearing, overseeing and inter-acting

The study will look at the way entrances and exits construct moments of overhearing and overseeing, which raise issues directly concerned with temporal and spatial interweaving and involve an audience in the construction of the isolated worlds of the young men and in Juliet's double world. The study will conclude with an analysis of two contiguous scenes focusing on how actual productions have dealt with some of these issues through specific choices of set design and staging.

[2] For practical rehearsal exercises relevant to this section, see especially chapter nine 'Dialogue and Resistance' in Berry (1998).

Entrances and exits

Romeo and Juliet is replete with difficult questions related to timing and spatial relations that arise from ambiguous entrances and exits, and that are inextricable from the construction of the multiple worlds of the text.[3] Among the ambiguous exits, two involve Capulet Mother. Both 3.4 and 4.2 conclude with speeches by Capulet Father, which start off with instructions to his wife, but may or may not conclude as soliloquies. If in 3.4, as at 1.5, Capulet Father leaves the stage to others, here Paris and Capulet Mother, he might do so after 'Good night' (3.4.35). Alternatively, if Capulet Mother leaves after 32 and Paris after 'my lord' (3.4.33), Capulet Father may be left on stage either alone or with servants to carry the light, calling *Good night* after them. Either might render 34–5 as an afterthought. However, if Paris and/or Capulet Mother are still on stage, 34–5 may be a more direct farewell. 4.2 is particularly interesting because if Capulet Mother exits after Capulet Father says, 'let me alone,/ I'll play the huswife for this once' (4.2.42–3), then he is left alone on stage futilely calling for the servants but sorting out what has to be done, and potentially even addressing the audience with 'My heart is wondrous light/ Since this same wayward girl is so reclaimed' (4.2.46-7). If, however, Capulet Mother remains on stage, much of this can be played as explanation rather than frustration, with the final lines addressed in a rather more self-important way to her, changing the characterization available to the audience. With Capulet Mother present there could be more sense of a household; with her absent there is less intimacy but also more existential focus on the way the character-part of Capulet Father is being constructed into identity.

Act three scene five also concludes with an ambiguous exit. Juliet tells the Nurse she will marry Paris and to go and tell her mother, to which the Nurse replies, 'Marry I will, and this is wisely done' (3.5.235), after which she could exit leaving Juliet to her final eight lines alone on stage. Those lines, beginning with a curse directed to the Nurse, 'Ancient damnation' (3.5.236), proceed into

[3] For additional commentary see J. L. Styan (1998 [1967]).

What Actors Can Do with and through Texts

W. B. Worthen – Scholar

Romeo and Juliet, 1998 – William Shakespeare. Mixed cast production with Michael Bodie and Anita McCann. Main Theatre, University of California, Davis. *Photo credit: University of California Regents*

In 1998 I had the pleasure of seeing, talking about, thinking about and eventually writing about an extraordinary theatrical experiment: *Romeo and Juliet,* directed by Peter Lichtenfels, in the Department of Theatre and Dance at the University of California, Davis (UCD).

This production was compelling in an unusually *experimental* sense: not, as is often the case, asking whether a production could appear to hew to the director's understanding of the play (or, usually, the director's beliefs about Shakespeare's intentions), but instead asking what we might learn – about theatre, about the interface between Shakespeare's theatre and our own – from the making of the production. *Romeo and Juliet* arose from two dynamic research themes of the 1990s, taking up both the investigation of 'original practices' of early modern theatrical production and the implications of materialist textual studies, the notion that the various inconsistencies of early modern dramatic publishing – inconsistent only from a modern understanding of authorship and of the proprieties of a dramatic 'work' – should be digested down, purged of the 'corrupting' hands of actors and printers, leaving only the purified residue of authorial intention (usually materialized in an edition oddly embodying a play that was never actually published by the author or anyone else).

In the first experiment, Peter worked with two single-gender casts, one of women and one of men; the casts rehearsed separately and performed on different nights of the run. Although this casting responded to the 'Original Practice' notion of Shakespeare's all-male casts, the production actually pursued a more dynamic enquiry. What difference do gender and the apparatuses of gender – clothing, gesture, vocal inflection, movement – make to a performance? And how might the ideologies sedimented in *Romeo and Juliet,* in Shakespeare's theatrical practice, and in contemporary theatre and culture, be engaged through this device? But there was another aspect of this casting. For two performances Peter alerted the cast that he would be selecting actors from each cast for a blended performance: on short notice, one of the Juliets, one of the Benvolios, one of the Nurses and so on found that they would be playing tonight. With

the exception of the actors playing the fight scene – for safety, the two Mercutios, Tybalts and Romeos – the casts had not rehearsed together. What would we, and they, learn from the challenges, the anxiety, the *pulse* of acting with someone new, having to play *live* so to speak? It wasn't the cue-script performance that Patrick Tucker has explored, but each show palpably touched the impulse to find the play in the playing.

The other experiment was perhaps more personally illuminating, resonating as it did with work I was thinking through at the time. Peter and Lynette Hunter were then engaged in editing *Romeo and Juliet,* and as a way to engage the Q2 *Enter Will Kemp* stage direction, Peter cast Christopher Peak, a professional stand-up comedian in the UCD MFA acting programme, in the role of Peter. The experiment here was lucidly theatrical: can we find a modern index to open a perspective on the pleasure that the most famous physical comedian of the day might have delivered in the nugatory role of Peter? I am inclined to think that we can never really know what that pleasure was like, but we can, perhaps, capture something cognate through this much different avatar – if it even is an avatar. Peak was invited to improvise, to use his skill in playing to, drawing on, drawing from an audience to animate 'Peter's' pretty forgettable scenes. What emerged from this trial was less an insight into Kemp or the company's casting than a kind of vision, a richly experiential sense of Shakespeare's plays as performance commodities, dependent (as they are today) on what actors can do with and through them (not on how the play can shine through the actor's always constitutively corrupting performance). Hamlet wouldn't have liked it, as Peak (in my recollection) certainly said more than was set down for him – but the audience did, and perhaps that was the point.

I don't know if any of this thinking was directly in Peter's directorial purposes, but it's what I took away from seeing that couple of weeks of *Romeo and Juliet*s. I

wrote about the production, too, in my book *Shakespeare and the Force of Modern Performance* (2003), largely as the result of something I also learned, and am still learning from the production. When I decided to write about this *Romeo and Juliet,* academic Shakespeare studies could take up performance provided the analytic was *about* Shakespeare, verified by the kind of performance that counts: major, institutional, *performance* performance. The Royal Shakespeare Company (RSC), the National Theatre (NT), perhaps the work of a famous director on the festival circuit (I wrote about Peter Sellars and the Globe to Globe Festival in this book, too). And yet some of the things to be learned from Peter's *Romeo and Juliet* could be learned nowhere else, materialized as part of an institution – the university – still to a considerable extent oriented towards the way that fashioning of what counts as knowledge in the humanities can and should make an impact beyond the campus.

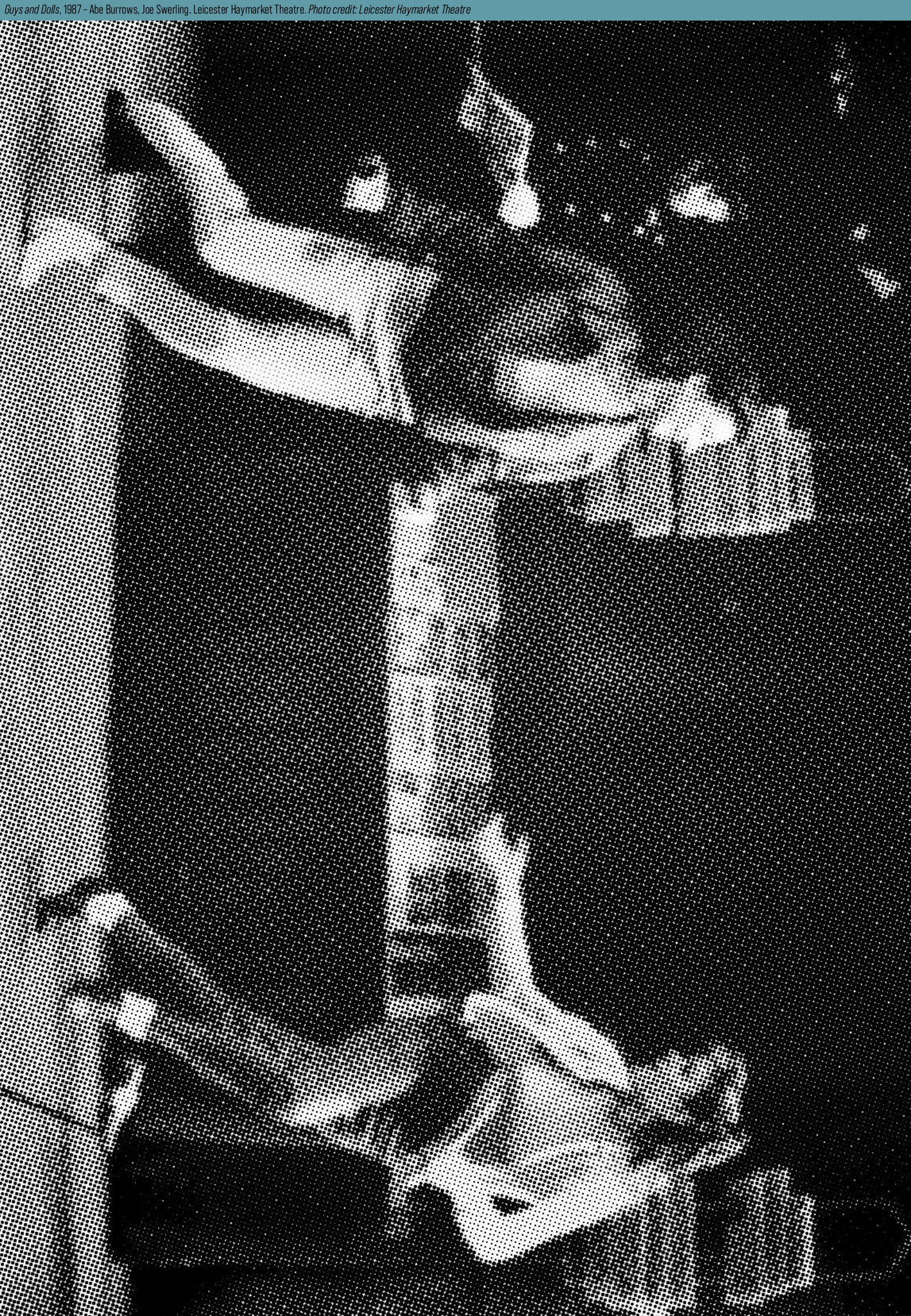
Since my time as Peter and Lynette's colleague at UCD, I've had the opportunity to chair theatre departments and so the issue of why and how to make theatre in the university has become part of my everyday ethical landscape. Students, after all, don't need academic departments merely to 'do shows': student groups already do non-curricular theatre throughout the United States much as they often do in the United Kingdom. And much as it might be desirable to have departments of *Theaterwissenschaft* alongside the university's grasp of the humanities, critical theatre studies interacting with literary studies and art history and philosophy, that's never going to happen here, where most professional scholars in the humanities might be a bit stunned to hear that the disciplinary implication of theatre in the critical and theoretical interrogation of culture exists at all. In the United States, the articulation of theatre in the academy too often defaults to a relatively impoverished model of 'training' accompanied by predigested surveys of 'theatre history' – and while the

potential for acting to exert a practical, pedagogical and philosophical grip on students' intellectual and creative development is sometimes realized, 'training' is too often defended – or caricatured – merely as a means of providing entrée, or fodder perhaps, to the 'industry'. This ethically, conceptually and politically unambitious agenda keeps theatre departments from asserting their work – in the seminar room and on the stage – as essential to the mission of educating undergraduate students. To use the multiplex work of theatre, the critical and intellectual and artistic and practical work of theatre, to take up the ideas, practices and expressive opportunities that change who we are, both in our private learning and in public reflection: that still is, and I hope will remain, the mission of the university.

Seeing this multi-form *Romeo and Juliet,* talking to Peter about his plans and goals for the work, observing his rich and complex encounters with the actors, and learning from his commitment to theatre as a way of doing, knowing and making the experience of knowledge: this production troubled and changed the stream of my thinking, permanently. Like all theatre, that *Romeo and Juliet* is gone, but, again like theatre, so much remains.

Production mentioned:

1998, *Romeo and Juliet* – William Shakespeare. Granada Artist Production, University of California, Davis



Guys and Dolls, 1987 – Abe Burrows, Joe Swerling. Leicester Haymarket Theatre. *Photo credit: Leicester Haymarket Theatre*

Peter Lichtenfels – Life Chronology

EARLY CHRONOLOGY

- Born: 1949, Karlsruhe, Germany.
- Emigrated to Canada: 1956, initially to Toronto, and then to Montreal in 1964.
- 1968–72: Queen's University at Kingston, BA English and Drama.
- 1970–3: initial theatre work in Kingston: local theatres: *I Never Sang for my Father, Wonderful Town, How the Other Half Loves, Pyjama Game, Frontenac Superstar.* Collins Bay Maximum Security Prison: *Guy and Dolls.*
- 1973–5: apprenticeships: *The Ecstasy of Rita Joe*: Hampstead Theatre Club; *The Imaginary Invalid*: Mountview Theatre School; *A Delicate Balance*: Leicester University Theatre; *One Man Masque*: Traverse Theatre, Scottish Arts Council.

PROFESSIONAL CAREER

Theatre company positions:

- 1975–7: Assistant Director, Traverse Theatre, Edinburgh, Scotland.
- 1977–9: Associate Director, Traverse Theatre, Edinburgh, Scotland.
- 1979–81: Associate Director, Liverpool Playhouse, Liverpool.
- 1981–6: Artistic Director, Traverse Theatre, Edinburgh, Scotland.
- 1987–91: Theatre Director (Artistic, Executive, Administrative), Leicester Haymarket Theatre, Leicester, England.

Traverse Theatre

Collaborating artists worked with include:

- Writers: Howard Barker, John Byrne, Chris Hannan, Catherine Hayes, Liz Lochhead, Elaine Loudon, Tom McGrath, Percy Mtwa, Mike Stott, C. P. Taylor, Michael Wilcox.
- Directors: Jenny Killick, Barney Simon, Stephen Unwin.
- Designers: Dermot Hayes, Sue Mayes.
- Musicians: Louise Page, Bob Telson.
- Dancers: Michael Clark and Laurie Booth, Honi Coles and Chuck Green, Bill T. Jones and Arnie Zane, Anna Teresa deKeersmaeker.

- Actors: Yvonne Bryceland, David Calder, Simon Callow, Robbie Coltrane, David Hayman, Carmel McSharry, Colette O'Neill, Simon Russell Beale, Kate Saunders, Ken Stott, Tilda Swinton, Kevin Whateley, Richard Wilson, Susannah York.

Plays scheduled and produced include:

- *Accounts*: (by Michael Wilcox); *Trafford Tanzi* (by Claire Luckham), which became a worldwide success; *The Slab Boys Trilogy* (by John Byrne), which was produced on London and Broadway; *Put it on Your Head* (Theatre Complicité); *Woza Albert!* (by Mbongeni Ngema, Percy Mtwa and Barney Simon) in its premiere outside of South Africa; *Nastassia Filipovn*a (by Andre Wadja); *Gospel at Colonus* (by Lee Breuer and Robert Eria Telson); *Still Life* (by Emily Mann); *Sandra/Manon* (by Michel Tremblay); *TOSA GENJI* with Nagatoshi Sakamoto.

Festivals initiated:

- Scotland's Modern Dance Umbrella Festival; Dario Fo/France/Rame Festival.
- Leicester Schools Festival of Theatre; Leicester International Dance Festival.

Leicester Haymarket Theatre

Collaborating artists worked with include:

- Writers: Edward Bond, Howard Barker, Jennny Hawkesworth, Gregory Motton, Jyoti Patel and David O'Shea.
- Directors: Mark Bramble, Joseph Chaikin, John Dexter, Yuri Lyubimov, Simon Usher.
- Designers: David Borowsky, Kandis Cook, Dermot Hayes, Jocelyn Herbert, Eiko Ishioka, Annie Smart.
- Technical Directors: Kevin Eld.
- Musicians: Gavin Bryars, Nusrat Fateh Ali Khan, Henry Krieger, Hilliard Ensemble, John Zorn.
- Dancers: Ballet Rambert, Chhau, Merce Cunningham with William Forsythe.
- Actors: Frances Barber, Anna Carteret, Ramaz Chkhikvadze, Paul Freeman, Anthony Hopkins, Joe McGann, Stephen McGann, Joe Marcell, Dan Massey, Gemma Redgrave, David Threlfall, Nick Ward, David Warrilow, Kevin Whateley.

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Biographies

Dylan Bolles is a composer and performer who uses environmental sound, breath and listening practices to cultivate social relationships with the non-human world. He studied composition with Pauline Oliveros and Su Lian Tan, among others. His music reflects a broad interest in world music traditions, tunings and techniques. Dylan spent most of his adult life in the West Coast creative music scene. Now, he lives in rural Vermont on 600 acres of cooperatively owned conservation land. He helps tend the forests there, runs community music workshops and teaches music in schools. Dylan received his Doctorate in Performance Studies from the University of California, Davis where he studied inter-disciplinary and inter-cultural collaboration along with a Taoist chi cultivation system. He is a teaching artist with interculturalroots.org and a founding member of Thingamajigs Performance Group, a long-running, long-playing composers' collective out of Oakland, California.

Dahlak Brathwaite is an award-winning playwright, composer and performer. His work has been presented at the Smithsonian, Brooklyn Academy of Music, The John F. Kennedy Center for the Performing Arts, Lincoln Center for the Arts, REDCAT, Museum of Contemporary Art Chicago (MCA Chicago), Ars Nova, The Public Theater, SXSW, by Creative Time and on HBO's last two seasons of *Russell Simmons Presents Def Poetry.* Dahlak's trilogy of works – *Spiritrials* (solo play), *Try/Step/Trip* (musical), *Adapting History* (documentary film) – take a personal look into the criminal justice system and the relationship between Black American music and Black American subjugation. Development of the work has been supported by California Institute of the Arts (CalArts), Oregon Shakespeare Festival, Victory Gardens, and Montalvo Arts Center. Dahlak has received awards and support from New England Foundation for the Arts (NEFA), the Doris Duke Foundation, the US State Department, NYU Tisch School of the Arts, and MAP Fund. He is a graduate of NYU's Graduate Musical Theatre Writing Program, where he was awarded the dean's Full-Tuition Fellowship, and currently serves as the assistant director for the national tour of the Tony-winning revival of *Oklahoma!* www.thisisdahlak.com

Gavin Bryars, born 1943, studied philosophy but became a jazz bassist and pioneer of free improvisation with Derek Bailey and Tony Oxley. Early iconic pieces *The Sinking of the Titanic* and *Jesus' Blood Never Failed Me Yet* achieved great popular success. Works include five operas, twenty ballets, a large body of chamber music, several concertos and much choral and vocal music including fifty-four Laude and seven books of madrigals – performers include The Hilliard Ensemble, Trio Mediaeval, Red Byrd, Latvian Radio Choir, Estonian National Male Choir, Singer Pur, The Song Company and The Crossing. He has collaborated widely with visual artists (Juan Muñoz, Bruce McLean, Massimo Bartolini), choreographers (William Forsythe,

Merce Cunningham, Edouard Lock, David Dawson, Carolyn Carlson) and theatre directors (Robert Wilson, Atom Egoyan). He has also worked with non-classical performers such as Charlie Haden, Bill Frisell, Tom Waits, Natalie Merchant, Gavin Friday, Iarla O'Lionaird, Father John Misty, Bertrand Belin and Mocke. He lives in a Leicestershire village and on Vancouver Island. He is a Transcendent Satrap and Regent of the Collège de 'Pataphysique and has made many recordings – for ECM, Point, Philips, Naxos, Decca, Navona and his own label GB Records. www.gavinbryars.com

Maria M. Delgado is Professor and Vice-Principal (Research and Knowledge Exchange) at The Royal Central School of Speech and Drama, University of London. She has published extensively on Spanish-language theatre and film, directors' theatre and stage and screen directing. Her books include *'Other' Spanish Theatres: Erasure and inscription on the twentieth-century Spanish stage* (Manchester University Press, 2003, republished in an expanded Spanish-language edition in 2017) and Federico García Lorca (Routledge, 2008). Her co-edited volumes include *Contemporary European Playwrights* (Routledge 2020), *Contemporary European Theatre Directors* (Routledge, 2010, revised 2nd edn 2020) and *Staging Difficult Pasts: Transnational memory, theatres, and museums* (Routledge, 2024).

Niamh Dowling is Principal of the Royal Academy of Dramatic Art (RADA) in London. Niamh trained with Monika Pagneux in Paris and subsequently as a teacher of the Alexander Technique and collaborated with Teatr Pieśń Kozla (Song of the Goat Theatre) in Poland for fifteen years. Niamh has worked internationally in the USA, Georgia, Africa, Central and South America and Central Asia. For the past ten years Niamh has been training in Systemic Constellations, which has deeply influenced her practice. Niamh is on the editorial board of the Taylor & Francis journal *Theatre, Dance and Performance Training* and is a Cultural Advocacy Fellow at Queen Mary University of London. www.rada.ac.uk/about-us/management-administration/niamh-dowling-principal/

In the 1970s **David Gothard** graduated with an MA in Philosophy and African History from Edinburgh University, working as a student assistant stage manager (ASM) at the Royal Court, then directed by Lindsay Anderson and William Gaskill. This led to a year in Budapest, including directing Beckett and Pinter with students associated with the Bela Balasz post-graduate studio. Upon return, he became trainee director at the Traverse Theatre under Mike Ockrent and directed a UK premiere of Strindberg's *To Damascus*, Kroetz's *Request Programme* and a play by the Hungarian modernist, Orkeny. This led to his producing Tadeusz Kantor's *The Dead Class* at the Edinburgh College of Art and its subsequent transfer to Riverside Studios where it set a precedent under Peter Gill who moved on to found the National Theatre Studio. David became artistic director of the Riverside in the eighties when the gallery was nominated for the Turner Prize, and David Leveaux's *A Moon for the Misbegotten* hit Broadway. Through David's Riverside production,

Directing, Acting, Audiences

PETER LICHTENFELS

With a fifty-year career as a theatre director and teacher of theatre practices, and working primarily across the UK and US, Peter Lichtenfels' engagement with theatre has centred on addressing gaps. As a director, as a teacher, as an interviewer, critic, writer and editor, he has looked at what is absent and what is happening in the margins and he has instinctively gravitated towards those spaces. Peter's career has been one where he has always been something of an outsider, someone at the peripheries, hovering close to the mainstream but never quite venturing into it. This book explains a journey that has taken him from directing into producing, to writing about performance and to dramaturgy and editing (both plays and books) in ways that draw on his own experience but also that of the artists that he has engaged in dialogue.

Peter's approach to writing, directing and editing has always been dialogic, always rooted in exploring how theatre works through a process of making, or a reflection on the process of making with others. It explains in many ways the contents of this volume: contributions realized in collaboration with others but also the contributions from those he worked with that illustrate a process of doing rooted in the 'we' rather than the 'I'. The legacy of the practice remains for the actors, designers and academics he has worked with – traces that, after their encounters with Peter, they have taken forward into their own journeys in theatre making, stagecraft and performance. This is a book about making theatre, teaching theatre and engaging with theatre.

Peter saw theatre as the art of the possible, a space to imagine different modes of being, a place to forge a different way of seeing. It is the possibilities of what theatre offers and what it allows those who experience it – through the process of making or engaging – that has fuelled Peter's approach to theatre-making.

This book offers a collection of moments in time relived and refashioned through the process of recollection and writing. And at the centre has been a commitment to training and learning as a way of life, a means of thinking through what it means to make theatre and reflect on theatre with others.

Maria M. Delgado, from the prologue of *Directing, Acting, Audiences*

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