

INTRODUCTION

The bibliographical process these days includes surfing the net as well as the more traditional method of searching through libraries and bookshops. Some teachers worry that material on the Internet may not have measurable academic rigour and students might spend an inappropriate amount of time searching for information that was not going to be sufficiently relevant.

This is true, and may be worth bearing in mind in Glasgow where students may be able to get themselves access to the finest reference library in Europe, or to several university and college libraries, or to the specialised theatre library of the Royal Scottish Academy of Music and Drama or to the Scottish Theatre Archive. Sadly, not all students live in Glasgow. Even those in the other major cities will have problems finding their own sources. The inter-library lending service usually takes so long that only the most far-sighted students will be able to take advantage. Students in the rest of Scotland will have to depend upon the school library, hopelessly hard-pressed by the growing demand for research material by every department, or upon the Internet.

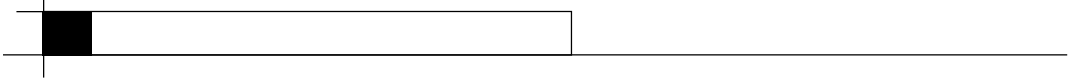
The Internet does provide easy access to many respectable sources and learning to sift out the relevant and appropriate is an important part of the contemporary student's armoury of skills.

Section 1 lists a dozen highly recommended sources – relevant, accessible and enjoyable to read. Section 2 deals with material that is useful, though less immediately relevant to a student's work. Section 3 brings together works that provide helpful background information on Brook. All three sections are subdivided, as appropriate, into Books, Periodicals, Videos and Websites.

Section 4 lists some relevant Playtexts.

Finally, Section 5 provides a comprehensive list of Brook's work – the plays he has produced, the films he has directed and the books he has written or contributed to.

The visual material provides a useful basis for discussion and analysis. The documentary videos provide the views of Brook and others on his theories; and those based on plays show the theories in action. It is difficult to illustrate Brook's ideas through classroom performance activity since many of his theories demand spectacular effects, large crowd scenes and specialised physical skills. Study of the videos will help students see how Brook tackles the questions that interest him – what is theatre? what is an actor? what is a director? what is an audience? what are the connections between them? and how can these relationships be altered?



BIOGRAPHICAL SKETCH

Peter Brook was born in 1925, the younger son of two Russian scientists who came to Britain in 1914 as refugees, and set up a successful pharmaceuticals company, whose bestselling product was a laxative called 'Brooklax'. Peter's older brother became a psychiatrist.

Through his childhood Brook had a serious interest in making films. He went to Magdalen College, Oxford where he read English and Modern Languages. When he failed to join the University Dramatic Society, he set about reviving the Film Society.

He made his first film on a budget of £250, using redundant sets and some fledgling actors from among his friends and classmates – an early indication of his confidence and his ability to attract casts and funding.

Brook's first job after graduation was as a writer/director with the Crown Film Unit. Although theatre directing was his second career choice, he was soon employed and early classical productions at the Birmingham Repertory Theatre were followed by Shakespeare in London and Stratford.

At an unusually early age he also tackled opera. Seeing the flaws in the traditional, star-based, static way of producing opera, he revolutionised the approach by attaching as much importance to the staging, acting and overall performance concept as to the singing. This did not go down well and, after one particularly scandalous production of *Salome*, he parted company with the Royal Opera House, Covent Garden, where he was Director of Productions from 1947 to 1950.

Brook continued to work successfully in the commercial theatre in London, Europe and the United States. His productions were always noteworthy for their staging and for his holistic approach. They were also avant garde, startlingly unusual and contained a touch of genius. The vocal work and clarity of communication of the text always evoked comment.

In 1962 he returned to Stratford to join the newly formed Royal Shakespeare Company. In 1968, when he wrote *The Empty Space*, Brook's focus shifted. He persuaded the RSC to fund the Theatre of Cruelty season, based on the theories of the playwright, actor and manic depressive Antonin Artaud. Twelve actors were paid to experiment. There was no agenda and no performance deadlines. The 'cruelty' lay in the discipline of the work.

Since the 1970s most of Brook's work has been with the Paris-based Centre for Theatre Research. He set up in a derelict theatre (deliberately doing little to improve conditions) and had no difficulty in attracting actors and funding. He travelled widely with the company in Africa and Asia to source and perform experimentally with audiences who had no understanding of western culture.

Brook is firmly in the camp of Interculturalism. He has always thought that there should be a form of theatre that is not language-based, that transcends cultures and is understood by everyone. It works with plays translated from their original languages, for example in French, and he claims that Shakespeare works well in German. In other words, language is not to be seen as a barrier.

In his theatre, Brook is searching for a truth that is holy, metaphysical and universal. His aim is to create for today what he believes Shakespeare achieved in his day. He dissects mercilessly and removes layer after layer of unnecessary theatricality until the play is allowed to speak for itself – it has its own voice, inherent energy and dynamic.

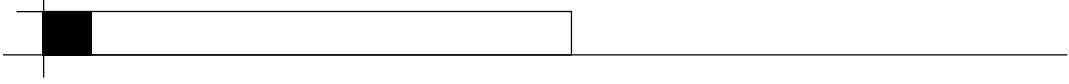
He achieves this by working with actors experimentally. He works from a physical starting point. There is a tremendous amount of research and observation. Using body movements, gesture, rhythm, sounds, chants, etc., he pieces the production together until an ensemble of sound, movement and visuals has been created. His productions are seamless, the acting synthesised, all the characters part of a complete picture. He aims to scorch the meaning of the play through symbol, gesture, sound and image. It will often be assimilated unconsciously and the audience has to have a metaphysical experience; they must go to a 'holy place' with the actors, where every theatrical moment has to be worthy.

Brook has always given critics a field day. He claims to do no directorial homework before starting on a new production – it would be unnecessary as, under his experimental hands, and through the work of the actors, the 'true' play will emerge. He will admit to having a 'formless hunch', often a symbol or motif that stimulates ideas for set and design.

Critics are divided about whether Brook is a theatrical genius or simply a very skilled imitator. He has certainly 'borrowed' from several influences throughout his career, and has been commercially very successful. His interest in theatrical expression of interculturalism and performance come under particular attack. Are these true intellectual exercises or shoddy commercialism in poor taste? To be fair to Brook, he has made it possible for actors from different cultural backgrounds to obtain work. By employing them in his own productions, he created a precedent and made a statement about equality that is now the norm.

Though still seen as controversial Brook has increasingly won establishment recognition:

- 1973 Freiherr von Stein Foundation Shakespeare Award
- 1975 Grand Prix Dominique for *Timon of Athens*
- 1975 Brigadier Prize for *Timon of Athens*
- 1984 Emmy Award for *La tragédie de Carmen*
- 1984 Prix Italia for *La tragédie de Carmen*
- 1990 International Emmy Award for *The Mababbarata*
- 1983 SWET award for outstanding contribution by UK theatre artist to US theatre
- 1987 Legion of Honour (France)
- 1990 Hon. D. Litt. (Birmingham)
- 1990 Hon. D. Litt. (Strathclyde)
- 1994 Hon. D. Litt. (Oxford)



SECTION 1

Books**Brook, Peter, *The Empty Space*, Harmondsworth: Penguin Books, 1972**

Although this book is more than thirty years old, it provides the essential information about Brook's approach to directing. He has, of course, modified his ideas since writing *The Empty Space*, but he has not abandoned any of the principles he outlines. He introduces his definition of four types of theatre – Deadly, Holy, Rough and Immediate – with clarity and with humour. He takes the categories perhaps less seriously than some of his disciples.

He establishes the view that the experience of theatre does not necessarily depend upon a theatre building, that the performance space itself may help to develop the theatrical experience – for the actors and director as well as the audience.

He writes clearly, unpretentiously, without jargon, making the case for non-theatre environments. The philosophy led eventually to his celebrated performances in venues as diverse as a railway engine shed and a quarry.

The book was immensely influential amongst young directors who sometimes followed its ideas too slavishly. It actually shows Brook thinking through problems rather than laying down precepts.

Brook, Peter, *Evoking Shakespeare*, London: Nick Hern Books, 1998

This is a short book but it covers an important part of Brook's professional life. He helped to shift the emphasis in Shakespeare studies from literary to theatrical and here he explains the thinking that led him away from conventional approaches to producing the works of Shakespeare.

The results were often controversial. His infamous production of *A Midsummer Night's Dream* at Stratford in 1970 brought him tabloid fame, making his name familiar to millions who had never seen Shakespeare on stage. As a result his ideas were widely ridiculed, because misunderstood. This little book throws light on his thinking processes. He makes it clear that he does not see the director's role as dictatorial, imposing his concept of the play on actors and audience. He sees himself rather as an *animateur*, throwing out ideas, trying different approaches, challenging the actors until something emerges that will become the theme of the production.

Between *King John* in 1945 and *The Tempest* in 1990 he has tackled thirteen Shakespeare productions, each interpretation fresh and provocative. The last, significantly, was in French, though performed in Glasgow as well as in Paris. He has always believed, as this book makes clear, that theatrical truth depends upon much more than the mere text.

Brook, Peter, *The Shifting Point*, London: Methuen, 1988

This was Brook's first autobiographical work. His analysis of his own work is sensitive and honest, never simply an exercise in self-justification. When something hasn't worked, he admits as much and tries to learn from it. Brook has produced Shakespeare more often than any other playwright and it is natural that he devotes a great deal of attention to him in this book. It makes an interesting comparison with *Evoking Shakespeare* (see above), because here he treats Shakespeare in the context of his whole artistic life.

Brook, Peter, *The Threads of Time*, London: Methuen Drama, 1998

Not so much a second instalment of autobiography as a fresh look at his life's work. It contains little of the gossipy tittle-tattle that fills most books of reminiscence by theatrical personalities. Rather, he tries to identify the various influences that took him in one direction or another and to show how another practitioner might learn from his experiences. 'I'm putting in material that someone else trying to cope with the same problems could find useful,' he says. It is more a record of events than *The Empty Space* and less of an overt statement of principle. Nevertheless, it constantly provides clues about Brook's approach to, and belief in, his work.

Wallace, Neil (ed.), *Making Space: The Theatre Environments of Peter Brook*, London: Methuen, 1999

Neil Wallace was the programme director of the Tramway in Glasgow. Brook staged his nine-hour epic, *The Mahabharata*, there in 1988, deliberately choosing not to turn the disused depot into anything resembling a conventional theatre. The contributors give detailed accounts of their experience of using non-theatre spaces for productions. The problems of stage design, actor attitudes and audience reactions are dealt with.

Warren, Roger, *A Midsummer Night's Dream*, London: Macmillan, 1983
pages 55 – 61

Chapter 8 is a description and review of Brook's famous production at Stratford in 1970. This visually spectacular version of the play divided theatre-goers and brought Shakespeare into the popular press. As Warren makes clear the unusual staging did not make any kind of literal sense but then it wasn't intended to. It created a mood, it aroused a sense of unreality, it captured a feeling of other-worldliness and thus achieved Brook's stated aim of finding a central theme or image that can illuminate the play.

Williams, David (ed.), *Peter Brook and the Mababbarata*, London: Routledge, 1991

pages 268 – 279

Chapter 19, 'Brook's Six Days' by Georges Banu, is an account of a six-day event Brook hosted for friends, academics and practitioners and is a collection of exercises and special moments of significant past productions.

This book also contains 'Peter Brook's Orientalism' by Gautam Dasgupta.

Part One analyses the production in the context of the work Brook has done at the International Centre of Theatre Research in Paris. Part Two provides first-hand accounts by some of those involved in the collaborative process – designers, actors, musicians. Part Three gives a detailed analysis of the staging. Part Four discusses criticisms of the production, and Part Five the production and tour details. A wealth of information to cross refer.

See periodicals: *The Drama Review*, vol. 30, no. 1 (T109), Spring 1986.

Periodicals

***The Drama Review*, vol. 30, no. 1 (T109), Spring 1986**

pages 52-- 87

The Mababbarata

A series of interviews with Brook and some of his collaborators on *The Mababbarata*. The information is a concise version of material that appears in other sources about the making of the epic.

Videos

***Meetings with Remarkable Men*, 1979**

The film tells the story of G I Gurdjieff, an Asian mystic who developed a form of meditation that uses modern dance. It was written by Brook and Gurdjieff and directed by Brook. It illustrates Brook's fascination with ritual and with crowd scenes. Several outstanding British actors appear in the film, not least Warren Mitchell in an unlikely casting as Gurdjieff's father. It was originally held back from public release by Gurdjieff's executors.

***The Mababbarata*, 1989**

The stage version of *The Mababbarata* in 1985 was probably one of the major theatrical events of the century. Audiences willingly accepted its nine-hour running-time, many travelling hundreds of miles for the opportunity to see it. Based on 3,500-year-old Indian tales, it tells, more or less, the story of

mankind. It brought together many of the themes that have predominated in Brook's work – ritual, crowd interaction, music, dance, colour and independence from language. The video is shorter – just over five hours – but in some ways gains over the stage version in intensity and in the richness of the visual impact.

Websites

http://easyweb.easynet.co.uk/~fisher/Peter_Brook.html

Mark Fisher is a leading theatre critic in Scotland. This 1997 article from *The Herald* is a brief summary of Brook's characteristics as a director, with particular reference to his work on Samuel Beckett.

www.users.dircon.co.uk/~litrev/199807/Eyre_on_Brook.html

Richard Eyre is one of Britain's leading theatre directors. In this article, which purports to be a review of Brook's *The Threads of Time* (see above), he gives his own assessment of Brook's special qualities. Eyre's background gives his comments special significance.

SECTION 2**Books**

Drain, Richard (ed.), *Twentieth Century Theatre: A Sourcebook*, London: Routledge, 1995

Part V

The Global Dimension

Chapter 78, pages 320 – 322

Peter Brook

This selection of essays by directors, playwrights, performers and designers makes an interesting comparison with *Experimental Theatre: From Stanislavsky to Peter Brook*. As well as Brook it deals with Craig, Brecht, Grotowski and others. It places Brook in context, recognising that his contribution to world drama is probably greater than any other British practitioner's.

Hunt, Albert and Reeves, Geoffrey, *Peter Brook: Directors in Perspective*, Cambridge: Cambridge University Press, 1995

An insiders' biographical view of Brook but pleasingly free from theatrical gush. The authors, who have both worked with Brook and are directors themselves, give an account of his career, discuss some key productions and provide photographs and a chronology.

Huxley, Michael and Wits, Noel (eds), *The Twentieth Century Performance Reader*, London: Routledge, 1996

Chapter 3, pages 25 – 29

Antonin Artaud, 'Theatre and Cruelty'

Chapter 13, pages 111 – 118

Peter Brook, 'The Deadly Theatre'

This book explores the nature of 'performance' and how it has changed in the last hundred years, particularly in the way that theatre has embraced the other disciplines of dance, music and visual art. Four main themes of twentieth-century performance are identified:

- the process
- the formal possibilities
- the technical possibilities
- the social, political, and/or spiritual purposes of performance.

Marowitz, Charles and Trussler, Simon (eds), *Theatre at Work*, London: Methuen, 1967

pages 133 – 147
‘Lear Log’

Marowitz was Brook’s assistant director for the production of *King Lear* and has put together this log from production notes made during the rehearsal period. He analyses Brook’s methods as he saw them put into practice, not always successfully.

Mitter, Shomit, *Systems of Rehearsal*, London: Routledge, 1992

Like Richard Drain’s book (see above) this one looks at Brook as one of the pillars of twentieth-century European theatre, comparing his achievements with those of Stanislavski and Brecht. Mitter sees rehearsals as a process which the director makes use of to spark off his own creativity as well as the actors’.

Roose-Evans, James, *Experimental Theatre: From Stanislavsky to Peter Brook*, London: Routledge, 1996

This book usefully places Peter Brook in the context of the avant-garde movement in the theatre (though it is doubtful if Brook would see himself fitting in quite so neatly to a category). Roose-Evans includes sections on Craig, Brecht, Copeau and Grotowski, amongst others, all of them significant in considering Brook’s inspiration and models.

Selbourne, David, *The Making of A Midsummer Night’s Dream*, London: Methuen, 1982

David Selbourne provides an eye-witness account of the production from the first rehearsal to the first night. Like all rehearsal logs of Brook’s work it is fascinating as it reveals how his approach changes and develops but also that certain core elements remain the same. It logs the actors’ exercises, design hitches, preview audience’s reaction, etc.

Trussler, Simon (ed.), *New Theatre Voices of the Seventies*, London: Eyre Methuen, 1981

pages 134 – 144

Kenneth Tynan on the moral neutrality of Peter Brook. Tynan, the distinguished theatre critic, writes a no-holds-barred article on Brook. It is the transcript of an interview for *Theatre Quarterly*, discussing the nature of Brook’s theatre, examining both his genius and also his deficiencies.

Williams, David, *Peter Brook : A Theatrical Casebook*, London: Methuen, 1998

This book is a useful collection of reviews, short textual extracts, interviews, rehearsal logs, and linking pieces of writing. It offers little in the way of academic comment but provides raw material for students’ own research.

Periodicals

***The Drama Review*, vol. 36, no. 3 (T135), Autumn 1992**

pages 131 – 159

'Transmitting Mahabharatas: Another Look at Peter Brook'

Alf Hildebeitel

Not all of those who have worked with Brook automatically become disciples. This article shows that there may be another side to Brook. Hildebeitel writes an account of a visit he organised particularly for Brook to source ideas for his production of *The Mahabharata*. Brook is portrayed as high-handed, arrogant and rude. He is also accused of omitting key elements of classical Mahabharatas.

***The Drama Review*, vol. 17, no. 3 (T159), September 1997**

'Brook's Africa', an interview with Michael Gibson

Although this extract is mainly concerned with the three-month tour of Africa sponsored by ICTR, Brook refers to several of his other productions in the interview. The tour's purpose was to conduct research and to undertake experimental work in multi-cultural theatre.

***Plays International*, vol. 9, no. 9, May 1994**

pages 10 – 11

'Dr Sacks' Man': Peter Brook talks to Stephen Isaac Gregson about 'The Man Who'.

This extract is both a review of Brook's 1994 production of *The Man Who* and an account of the rehearsal process.

***Performing Arts Journal*, Vol. XVIII, January 1996**

pages 81 – 88

'Peter Brook: The Man Who'

Gautam Dasgupta

This extract is a detailed academic analysis of Brook's production, discussing acting technique, staging, etc.

***Plays International*, vol. 2, September 1985**

pages 14 – 15

'Brook's latest'

In this extract Peter Brook talks to John Elsom about *The Mahabharata*. He explains why he did not stay with the RSC.

Theatre Research International, vol. 22, no. 2, Summer 1997

pages 98 – 103

‘Interculturalism, Aestheticism, Orientalism : Starting from Peter Brook’s *Mababbarata*’.

Maria Shevtsova

Shevtsova presents her argument in a clear, simple and balanced way. She is responding to criticism of Brook by Rustom Bharucha. He thinks Brook is an orientalist and his treatment of the work of other cultures is inappropriate.

Videos

King Lear, 1970

Starring Paul Scofield, this film encompasses Brook’s revolutionary ideas on the interpretation of Shakespeare, though the film medium necessarily imposes a more restrictive style of direction than Brook favours on the stage. Since students are unlikely now to see Brook’s work live, a film offers a reasonable substitute.

Lord of the Flies, 1963

Brook explores William Golding’s novel in a film version that remains true to the original and yet allows Brook to play with his own ideas about the nature of human society.

SECTION 3

Books

Bradby, David and Sparks, Annie, *Mise en Scène*, London: Methuen Drama, 1997

Chapter 2, pages 45 – 48

The Director as Creative Artist

Information Section

page 257

Contemporary French Theatre Directors

Part 1 is a brief summary of developments in the history of drama and theatre in France since 1968. Part 2 lists theatre companies, festivals, training schools, directors and playwrights. It includes a brief overview of Brook's work since 1974.

Brook, Peter, *The open door: thoughts on acting and theatre*, Theatre Communications Group, 1995

Davies, Anthony, *Filming Shakespeare's Plays*, Cambridge: Cambridge University Press, 1990

Chapter 8, pages 143 – 152

Peter Brook's *King Lear* and Akira Kurosawa's *Throne of Blood*

Chapter 9, pages 167 – 183

The film actor

This book explains Brook's approach to film. As he had done in his early days with theatre he carefully analyses current techniques and then goes his own way.

Davis, Patrice, *Theatre at the Crossroads of Culture*, London: Routledge, 1995

Chapter 8

Interculturalism in Contemporary *Mise en Scène*: The Image of India in *The Mahabharata*, *The Indiade*, *Twelfth Night* and *Faust*.

The theory and practice of Interculturalism have developed their own jargon and terminology. This book seeks to define these and to show how Brook, amongst others, endeavours to broaden the appeal of drama to take account of Interculturalism.

Giannachi, Gabriella and Luckhurst, Mary, Foreword by Peter Brook, *On directing: interviews with directors*, London: Faber & Faber, 1999

Grotowski, Jerzy, *Towards a Poor Theatre*, London: Methuen Drama, 1968
Pages 11 – 13
 Preface by Peter Brook

Grotowski has been a figure of immense influence in twentieth-century theatre. Brook has adopted many of his ideas, whether consciously or not. It is interesting, therefore, to read in the Preface that Brook regards Grotowski's work as specific to his situation in Poland. This appears to contradict much of Brook's own teaching elsewhere about the universality of the theatrical experience and the importance of amalgamating British drama into the greater whole of European theatre.

Heilpern, John, *Conference of the Birds*, London: Methuen, 1989

First published in 1977, this is useful in bringing together many aspects of Brook's work, particularly his views on the creative process, his sometimes controversial attitude to actors and acting technique and Interculturalism. Heilpern outlines the involvement of Yoshi Oida in Brook's work and explains the uses of sticks.

Helfer, Richard; Loney, Glenn and Brook, Peter, *Peter Brook: Oxford to Orghast*, Harwood Academic Publishers, 1998

Hinchcliffe, Arnold P, *Drama Criticism: developments since Ibsen*, London: Macmillan, 1979

Part Two

Plays & Players 2: Shakespeare and Classic Drama

Pages 125 – 131

Peter Brook, 'The Rough Theatre' (1968)

Pages 138 – 155

J L Styan, 'Shakespeare, Peter Brook and Non-illusion' (1977)

'The Rough Theatre' is an extract from *The Empty Space* (see page 7). Styan is mainly concerned with the contribution Brook made to the Royal Shakespeare Company's work from 1960 onwards. This was the time when Brook had major successes with *A Midsummer Night's Dream* and *King Lear*, establishing his position as a leading interpreter of Shakespeare.

Jones, Edward Trostle, *Following directions: a study of Peter Brook*, American University Studies Series 4, 1995

Marranca, Bonnie and Dasgupta, Gautam (eds), *Interculturalism and Performance*, New York: PAJ, 1991

Pages 75 – 82

'*The Mababbarata*: Peter Brook's Orientalism' by Gautam Dasgupta

The massive scale and vast ambition of *The Mababbarata* project silenced most critics. Even those who did not understand what it was all about were impressed by its grandeur. However, someone who did understand what it was all about, possibly better than Brook, here argues that Brook's vision of the epic was flawed. As one for whom *The Mababbarata* was part of his cultural background rather than a rare exotic artefact to be collected and used, he feels he has the right to question the validity of Brook's production. In effect, he is asking if Brook had the right to invade another culture and make use of it for his own purposes. Brook, of course, would argue that such 'borrowings' are a legitimate exercise in Interculturalism.

Marowitz, Charles; Milne, Tom; and Hale, Owen (eds), *New Theatre Voices of the Fifties and Sixties*, London: Methuen, 1981

Pages 68 – 71

'Oh For Empty Seats' by Peter Brook

pages 164 – 169

'Happy Days' and 'Marienbad' by Peter Brook

Brook has seldom ventured into the political arena, preferring to restrict his public utterances to artistic matters. However, in 'Happy Days' he makes a case for a wholly subsidised experimental national theatre. His unique experience of commercial, subsidised and international theatre lends weight to his views, but he recognises that his is a voice crying in the wilderness – at least as far as Britain is concerned.

In 'Happy Days' he writes sensitively about one of his favourite playwrights, Samuel Beckett. Brook and his wife, the actress Natasha Parry, had a long-standing friendship and artistic partnership with Beckett and few directors have had comparable insight into the workings of Beckett's mind. Beckett and Brook could both work with equal facility in French and English and they shared an interest in the power of symbols, both visual and linguistic.

Brook is unenthusiastic about the cult film, *Marienbad*, seeing its experiment in non-consecutive action as merely pretentious.

Moffitt, Dale (ed), *Between two silences: talking with Peter Brook*, Southern Methodist University Press, 1999

Oida, Yoshi with Lorna Marshall, *An Actor Adrift*, London: Methuen, 1992

Most books about Brook's techniques are written by critics, looking at the finished project, or by fellow-directors, interested in the process. Here we have the views of an actor, one of the elements from which Brook creates his production. Oida is Japanese, trained in classical Noh theatre and possessing, therefore, a different set of theatrical techniques and skills which Brook, naturally, seized upon with delight. They worked together first in *The Tempest* in 1968 and the actor then became a permanent member of Brook's company.

Oida, Yoshi with Lorna Marshall, *The Invisible Actor*, London: Methuen, 1997

Page vii

Foreword by Peter Brook

Oida's detailed account of the rituals and techniques of the Japanese theatre clearly display that extra dimension that Brook loves to include in his productions. Brook's Foreword reveals his respect for these different traditions. Both make it plain that it is possible, and indeed essential, for the individual to retain the purity of his own customs but still permit them to be moulded and combined with other, possibly alien, cultural practices into a totality that surpasses the power of the individual components.

Price, Anthony W (ed.), *A Selection of Critical Essays: A Midsummer Night's Dream*, London: Macmillan, 1983

Page 194

Benedict Nightingale, 'Brook's Perverse Dream'

Pages 196 – 198

Sally Jacobs, 'Designing Brook's Production of 1970' (1974)

Inevitably, it's that *Dream* again. Few productions have made such an impact on the British theatre-going public in the last 100 years. Nightingale, though, didn't like it, knows why he didn't like it and is able to argue his case forcibly.

Sally Jacobs' contribution emphasises how important the visual aspect of a production always is to Brook. On this occasion, it became the impetus for the whole development of the play.

Videos

The Beggar's Opera, 1952

Running time 90 minutes.

The film stars Laurence Olivier and Dorothy Tutin. Additional lyrics and dialogue are by Christopher Fry. The music is by Arthur Bliss.

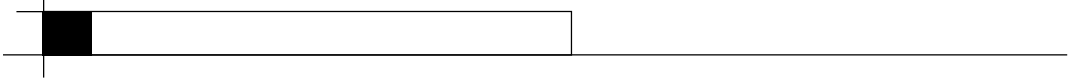
Though early in Brook's career, this film already displays his fascination with colour and with movement.

The Marat/Sade, 1966

Perhaps more strongly than in theatre productions we are aware of Brook's direction in every rhythm, look, gesture, sound. It is a hypnotic, gruesome and disturbing film of Peter Weiss' play.

The Use of Sticks in Performance, 1999

Andrei Serban's film is a lengthy exploration of the art of using sticks. As well as being a revealing illustration of how such a simple exercise can lead to remarkable insights, the film might suggest one area where students could experience for themselves some of Brook's rehearsal techniques.



SECTION 4**Anouilh, Jean, *Adele and Colombe*, London: Methuen, 1959**

This volume contains two playscripts. The second play, *Colombe*, was directed by Peter Brook for Tennent Productions Limited, at the New Theatre, London, in December 1951.

Anouilh, Jean, *Ring Around The Moon*, London: Samuel French, 1968

pages v – viii

Preface by Peter Brook

Brook's Preface to his production already shows in 1950 his serendipitous 'mystical' approach, as he explains the 'luck' of securing Fry to write the translation from the original. He suggests that Anouilh writes for performance rather than from a literary standpoint, creating 'word ballets', and this is what Brook hopes to capture in his production.

This would be of limited use as a textual extract, as there is no video recording, but it does provide information about the staging, design and style of the production.

Carrière, Jean-Claude, *The Mahabharata*, London: Methuen, 1998

Pages xii – xvi

Foreword by Peter Brook

Brook explains what drew him to the idea of staging the epic. Jean-Claude Carrière provides an interesting general introduction and background to the script, which together with the Foreword give some idea of their approach to Interculturalism.

This will be useful for textual extracts, as the play is available on video, and discussion on the text is documented in most source books on Brook.

Corrigan, Robert W, (ed.), *Classical Tragedy, Greek and Roman*, New York: Applause Theatre Book Publishers, 1990

pages 483 – 486

'Seneca: A Lost Art' by Peter Brook

pages 479 – 482

'Seneca's Oedipus' by Charles Marowitz

Charles Marowitz provides a review and description of Brook's production.

Brook explains how he thinks an actor should approach the text and discusses acting technique.

This book will serve a double purpose. It will provide textual extracts and also detailed information about Brook's production. No video recording exists but the text might be useful to try out experimentally in Brook's style.

Playscript 9, US. The book of the Royal Shakespeare Production, London: Calder and Boyars Ltd, 1968

Although it is a playscript, this book is interwoven with descriptions of the most important stages of the rehearsal process, a selection of the source material which became text or images on stage, and a record of some of the responses to the production.

RSC Acting Edition of Peter Brook's Production, *A Midsummer Night's Dream*, The Dramatic Publishing Company

pages 7 – 15

Introduction by Glenn Loney

The Introduction describes Brook's production, and the script will be useful for textual extracts.

Weiss, Peter, *Marat/Sade; The Investigation; The Shadow of the Coachman's Body*, Continuum Publishing Group, USA, 1998

The text of *Marat/Sade* could usefully be studied alongside the video (see page 19).

SECTION 5

Productions by Peter Brook of plays and operas include:

The Tragedy of Dr Faustus, 1942

The Infernal Machine, 1945

Man and Superman; King John; The Lady from the Sea, Birmingham Repertory Theatre, 1945–46

Romeo and Juliet, Love's Labour's Lost, Stratford, 1947

Vicious Circle; Men Without Shadows; Respectable Prostitute; The Brothers Karamazov, London, 1946

Boris Godunov; La Bobème, Royal Opera House, Covent Garden, 1948.

Marriage of Figaro; The Olympians; Salome, Royal Opera House, Covent Garden, 1949

Dark of the Moon, 1949

Ring Round the Moon, 1950

Measure for Measure, Stratford, 1950, Paris, 1978

The Little Hut, 1950

The Winter's Tale, 1951

Venice Preserved, 1953

Faust, Metropolitan Opera House, New York, 1953

The Dark is Light Enough, 1953

Both Ends Meet, 1954

House of Flowers, New York, 1954

The Lark, 1955

Titus Andronicus, Stratford, 1955

Hamlet, 1955

The Power and the Glory, 1956

Family Reunion, 1956

The Tempest, Stratford, 1957

Cat on a Hot Tin Roof, Paris, 1957

View from the Bridge, Paris, 1958

Irma la Douce, London, 1958

The Fighting Cock, New York, 1959

Le Balcon, Paris, 1960

The Visit, Royalty Theatre, 1960

King Lear, Stratford and Aldwych, 1962

The Physicists, Aldwych, 1963

Serjeant Musgrave's Dance, Paris, 1963

The Persecution and Assassination of Marat..., Aldwych, 1964, New York, 1966

The Investigation, Aldwych, 1965

US, Aldwych, 1966

Oedipus, National Theatre, 1968
A Midsummer Night's Dream, Stratford, 1970, New York, 1971
Timon of Athens, Paris, 1974 (Grand Prix Dominique, 1975; Brigadier Prize, 1975)
The Ik, Paris, 1975, London, 1976
Ubu Roi, Paris, 1977
Antony and Cleopatra, Stratford, 1978, Aldwych, 1979
Ubu, Young Vic, 1978
Conference of the Birds, France, Australia, New York, 1980
The Cherry Orchard, Paris, 1981, New York, 1988
La Tragédie de Carmen, Paris, 1981, New York, 1983 (Emmy Award and Prix Italia, 1984)
The Mahabharata, Avignon and Paris, 1985, Glasgow, 1988, televised, 1989
 (International Emmy Award 1990)
Woza Albert, Paris, 1988
Carmen, Glasgow, 1989
La Tempête, Glasgow and Paris, 1990
Impressions de Pelléas, Paris, 1992
L'Homme Qui, Paris, 1993, translated as *The Man Who*, National Theatre, 1994,
 New York, 1995

Films directed by Peter Brook

The Beggar's Opera, 1952
Moderato Cantabile, 1960
Lord of the Flies, 1962
The Marat/Sade, 1967
Tell Me Lies, 1968
King Lear, 1969
Meetings with Remarkable Men, 1979
The Tragedy of Carmen, 1983

Publications

The Empty Space, 1968
The Shifting Point (autobiography), 1988
Le Diable c'est l'Ennui, 1991
There Are No Secrets, 1993
The Open Door: Thoughts on Acting and Theatre, 1995
The Threads of Time (autobiography), 1998
Evoking Shakespeare, 1998