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Peter Brook is regarded as one of the most important and influential directors today. In this fascinating study, Albert Hunt and Geoffrey Reeves chronicle Brook's development beginning with his earliest productions and concluding with some of his most recent and innovative work. As Associate Director to Peter Brook on a number of important productions, Geoffrey Reeves was able to observe at first hand many of the director's rehearsal and performance methods. Both Reeves and Hunt are established directors themselves and can offer special insight into Brook's techniques.

The book traces the director's work from the Birmingham Repertory Theatre to the Royal Shakespeare Company, the establishment of his own company and theatre at the Bouffes du Nord in Paris, and the creation of his unique theatrical style. Reeves and Hunt also focus on Brook outside the theatre including the film version of his *Mahabharata* and work for the opera house.

The book will be of interest to theatre practitioners, students and scholars as well as to the general reader. It includes a chronology of Brook's theatre career and is illustrated with photographs from key productions.

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DIRECTORS IN PERSPECTIVE

General editor: Christopher Innes

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What characterises modern theatre above all is continual stylistic innovation, in which theory and presentation have combined to create a wealth of new forms – naturalism, expressionism, epic theatre, and so forth – in a way that has made directors the leading figures rather than dramatists. To a greater extent than is perhaps generally realised, it has been directors who have provided dramatic models for playwrights, though of course there are many different variations in this relationship. In some cases a dramatist's themes challenge a director to create new performance conditions (Stanislavski and Chekhov), or a dramatist turns director to formulate an appropriate style for his work (Brecht); alternatively a director writes plays to correspond with his theory (Artaud), or creates communal scripts out of exploratory work with actors (Chaikin, Grotowski). Some directors are identified with a single theory (Craig), others gave definitive shape to a range of styles (Reinhardt); the work of some has an ideological basis (Stein), while others work more pragmatically (Bergman).

Generally speaking, those directors who have contributed to what is distinctly 'modern' in today's theatre stand in much the same relationship to the dramatic texts they work with, as composers do to librettists in opera. However, since theatrical performance is the most ephemeral of the arts and the only easily reproducible element is the text, critical attention has tended to focus on the playwright. This series is designed to redress the balance by providing an overview of selected directors' stage work: those who helped to formulate modern theories of drama. Their key productions have been reconstructed from prompt-books, revues, scene-designs, photographs, diaries, correspondence and – where these productions are contemporary – documented by first-hand description, interviews with the director, and so forth. Apart from its intrinsic interest, this record allows a critical perspective, testing ideas against practical problems and achievements. In each case, too, the director's work is set in context by indicating the source of his ideas and their influence, the organisation of his acting company, and his relationship to the theatrical or political establishment, so to bring out wider issues: the way theatre both reflects and influences assumptions about the nature of man and his social role.

Christopher Innes

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Chronology

1942	<i>Dr Faustus</i>	Marlowe	amateur: Torch, London
1945	<i>The Infernal Machine</i> <i>The Barretts of Wimpole Street</i> <i>Pygmalion</i> <i>Man and Superman</i> <i>King John</i> <i>The Lady from the Sea</i>	Cocteau Besier Shaw Shaw Shakespeare Ibsen	Chanticleer, London Q, London ENSA tour Birmingham Rep Birmingham Rep Birmingham Rep
1946	<i>Love's Labour's Lost</i> <i>The Brothers Karamazov</i> <i>Vicious Circle</i>	Shakespeare Dostojevsky/ Guinness Sartre	Stratford-upon-Avon Lyric, Hammersmith Arts, London
1947	<i>Romeo and Juliet</i> <i>Men Without Shadows</i> and <i>The Respectable Prostitute</i> <i>Noh Play</i> (sketch in the revue) <i>Twopence Coloured</i>	Shakespeare Sartre	Stratford-upon-Avon Lyric, Hammersmith Lyric, Hammersmith
1948	<i>Boris Godunov</i> <i>La Bohème</i>	Musorgsky Puccini	Covent Garden, London Covent Garden, London
1949	<i>The Marriage of Figaro</i> <i>The Dark of the Moon</i> <i>The Olympians</i> <i>Salome</i>	Mozart Richardson and Berney Bliss Strauss	Covent Garden, London Lyric, Hammersmith, and Ambassadors, London Covent Garden, London Covent Garden, London
1950	<i>Ring Round the Moon</i> <i>Measure for Measure</i> <i>The Little Hut</i>	Anouilh/Fry Shakespeare Roussin/ Mitford	Globe, London Stratford-upon-Avon and West Germany Lyric, London
1951	<i>La Mort d'un Commis Voyageur</i> <i>A Penny for a Song</i> <i>The Winter's Tale</i>	Miller Whiting Shakespeare	Belgian National, Brussels Haymarket, London Phoenix, London, and Edinburgh Festival

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	<i>Colombe</i>	Anouilh and Cannan	New, London
1953	<i>Faust</i> <i>Venice Presero'd</i> <i>The Little Hut</i>	Gounod Otway Roussin/ Mitford	Metropolitan, New York Lyric, Hammersmith Coronet, New York
1954	<i>The Dark is Light Enough</i> <i>Both Ends Meet</i> <i>The House of Flowers</i>	Fry Macrae Capote/Arlen	Aldwych, London Apollo, London Alvin, New York
1955	<i>The Lark</i> <i>Titus Andronicus</i> <i>Hamlet</i>	Anouilh/Fry Shakespeare Shakespeare	Lyric, Hammersmith Stratford-upon-Avon, and Stoll, London, 1956 Phoenix, London and Moscow
1956	<i>The Power and the Glory</i> <i>The Family Reunion</i> <i>A View from the Bridge</i> <i>La Chatte sur un toit brûlant</i>	Greene/Cannan and Bost Eliot Miller Williams/ Obey	Phoenix, London Phoenix, London Comedy, London Antoine, Paris
1957	<i>Eugene Onegin</i> <i>The Tempest</i>	Tchaikovsky Shakespeare	Metropolitan, New York Stratford-upon-Avon and Drury Lane, London
1958	<i>Vu du pont</i> <i>The Visit</i> <i>Irma La Douce</i>	Miller/Aymé Dürrenmatt/ Valency Breffort/More, Heneker and Norman	Antoine, Paris English provinces, Lynn Fontanne, New York, and Royalty, London, 1960 Lyric, London and Plymouth, New York
1959	<i>The Fighting Cock</i>	Anouilh/Hill	ANTA, New York
1960	<i>Le Balcon</i>	Genet	Gymnase, Paris
1962	<i>King Lear</i>	Shakespeare	Stratford-upon-Avon, Aldwych, London, European tour and New York

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1963	<i>The Physicists</i>	Dürrenmatt/ Kirkup	Aldwych, London
	<i>The Tempest</i>	Shakespeare	Stratford-upon-Avon
	<i>The Perils of Scobie Prill</i>	More and Norman	New, Oxford
	<i>La Danse de Sergent Musgrave</i>	Arden/Pons	Athénée, Paris
	<i>Le Vicaire</i>	Hochhuth	Athénée, Paris
1964	<i>Theatre of Cruelty</i>		LAMDA, London
	<i>The Screens: Part One</i>	Genet/ Frechtman	Donmar, London
	<i>The Marat/Sade</i>	Weiss/Mitchell	Aldwych, London, and Martin Beck, New York, 1966
	<i>The Physicists</i>	Dürrenmatt/ Kirkup	Martin Beck, New York
1965	<i>The Investigation</i>	Weiss	Aldwych, London
1966	US	collective	Aldwych, London
1968	<i>Oedipus</i>	Seneca/Hughes	Old Vic, London
	<i>The Tempest</i>	after Shakespeare	Round House, London
1970	<i>A Midsummer Night's Dream</i>	Shakespeare	Stratford-upon-Avon, Aldwych, London and world tour 1971 and 1972
	<i>The Bee Man of Orme</i>	after Stockton	Mobilier National, Paris
1971	<i>Orghast</i>	Hughes	Persepolis
1973	<i>Kaspar</i>	Handke	Mobilier National and suburbs, Paris
1972/3	African trip including <i>Conference of the Birds</i> in Niger, Nigeria and Dahomey		
	American trip including <i>Conference of the Birds</i> in California, Colorado, Minnesota and New York		
1974	<i>Timon d'Athènes</i>	Shakespeare/ Carrière	Bouffes du Nord, Paris
1975	<i>Les Ik</i>	Turnbull/ Cannan and Higgins	Bouffes du Nord, Paris
	<i>Conference of the Birds</i>		Bouffes du Nord, Paris
	<i>Timon d'Athènes</i>		Bouffes du Nord, Paris

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	Chronology		xv
1976	<i>The Ik</i>		Round House, London, United States and Europe
1977	<i>Ubu</i>	Jarry	Bouffes du Nord, Paris
1978	<i>Ubu</i>		Young Vic, London, and Latin America
	<i>Mesure pour Mesure</i>	Shakespeare/ Carrière	Bouffes du Nord, Paris
	<i>Antony and Cleopatra</i>	Shakespeare	Stratford-upon-Avon and Aldwych, London, 1979
1979	<i>Mesure pour Mesure</i> <i>Conference of the Birds</i>	Attar/Hughes and Carrière	Europe Avignon and Bouffes du Nord, Paris
1980	<i>L'Os, The Ik, Ubu, Conference of the Birds</i> <i>L'Os, Conference of the Birds</i>		Australia and New York Bouffes du Nord, Paris
1981	<i>La Cérissaie</i>	Chekhov/Brook and Carrière and Vavrova	Bouffes du Nord, Paris
	<i>La Tragédie de Carmen</i>	Bizet/Mérimée/ Meilhac/Halévy/ Constant/ Carrière/Brook	Bouffes du Nord, Paris
1982	<i>Carmen</i> <i>Carmen</i>		New York Bouffes du Nord, Paris
1983	<i>La Cérissaie</i>	Chekhov/ Lavrova/ Carrière	Bouffes du Nord, Paris
	<i>Chin Chin</i>	Billetdoux	Théâtre Montparnasse, Paris
1985	<i>Le Mahabharata</i>	Carrière/Brook	Avignon, Bouffes du Nord, Paris, and Europe
1986	<i>Carmen</i>		Japan
1987	<i>The Mahabharata</i>		Zurich, Los Angeles and Brooklyn

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xvi	Chronology		
1988	<i>The Cherry Orchard</i>	Chekhov/ Lavrova/Brook	Brooklyn
	<i>The Mahabharata</i>	Carrière/Brook	Glasgow, Australia and Japan
1989	<i>Woza Albert!</i>	Simon	Bouffes du Nord, Paris
1990	<i>La Tempête</i>	Shakespeare/ Carrière	Bouffes du Nord, Paris, and Glasgow
1992	<i>Impressions de Pélleas</i>	Debussy/ Maeterlinck/ Constant/Brook	Bouffes du Nord, Paris, and Europe 1993
1993	<i>L'Homme Qui</i>	Brook/Carrière Sacks	Bouffes du Nord, Paris, and Europe

Film and television work

1944	<i>A Sentimental Journey</i> (film)
1952	<i>The Beggar's Opera</i> (film)
1953	<i>Box for One</i> (television)
	<i>King Lear</i> (television)
1955	<i>The Birthday Present</i> (television)
	<i>Report from Moscow</i> (television)
1957	<i>Heaven and Earth</i> (television)
1960	<i>Moderato Cantabile</i> (film)
1963	<i>The Lord of the Flies</i> (film)
1966	<i>Zero</i> in trilogy <i>Red, White and Zero</i> (film)
1967	<i>The Marat/Sade</i> (film)
1968	<i>Tell Me Lies</i> (film)
1971	<i>King Lear</i> (film)
1979	<i>Meeting with Remarkable Men</i> (film)
1979	<i>Mesure pour Mesure</i> (television)
1983	<i>Carmen</i> (television)
1989	<i>Mahabharata</i> (film & television)

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Preface

This is an account of Peter Brook's theatre work. In order to minimise the necessary documentation it assumes that the reader has access to three other books:

Peter Brook, *The Empty Space* (Harmondsworth: Penguin, 1968), a revised version of the four Granada lectures he gave in 1965.

Peter Brook, *The Shifting Point* (London: Methuen, 1988), a collection of articles written and interviews given between 1946 and 1987.

David Williams, *Peter Brook: A Theatrical Casebook* (London: Methuen, 1988; updated 1992), a collection of reviews and articles about Brook's work from 1962 to 1991.

Brook's and others' comments are only quoted at length if they do not appear in any of these three books.

Although an attempt is made to trace a path through the work, as Brook has over eighty productions to his credit, it is not possible to deal with each in any detail: a weighty book could be written on the fifteen Shakespeare ones alone.

This book is a collaboration: it is the joint work of the authors. However, as we value highly the personal response, certain passages have been contributed solely in the voice of one of the authors; such passages are marked AH or GR.

Acknowledgements

This book was commissioned when the *Mahabharata* was only a gleam in Brook's eye. We should therefore pay tribute to the great patience of Christopher Innes, the quiet midwife of a book fifteen years in the making. We are also grateful to Sally Jacobs, for her informative interview, and to Martin Esslin and Patricia Ryan, who contributed much raw material, to Jim Carmody and Larry Maslon, who read the early chapters and steered us in the right direction, and to Catherine Burroughs and Helena Pope, who read the text at twice its present length and greatly helped us to achieve its present form.

AH/GR