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The Empty Space

A Book About the Theatre: Deadly, Holy, Rough, Immediate *Simon and Schuster*

Discusses four types of theatrical landscapes; the deadly theatre, the holy

theatre, the rough theatre, and the immediate theatre.

The Empty Space *Penguin Modern Classics*

Adapted from a series of four lectures, originally delivered as the first of the Granada Northern Lectures Peter Brook's *The Empty Space* is an exploration of four aspects of theatre, 'Deadly, Holy, Rough and Immediate', published in Penguin Modern Classics. 'I can take any empty space and call it a bare stage' In *The Empty Space*, groundbreaking director Peter Brook draws on a life in love with the stage to explore the issues facing any theatrical performance. Here he describes important developments in theatre from the last century, as well as smaller scale events, from productions

by Stanislavsky to the rise of Method Acting, from Brecht's revolutionary alienation technique to the free form Happenings of the 1960s, and from the different styles of such great Shakespearean actors as John Gielgud and Paul Scofield to a joyous impromptu performance in the burnt-out shell of the Hamburg Opera just after the war. Passionate, unconventional and fascinating, his book shows how theatre defies rules, builds and shatters illusions and creates lasting memories for its audiences. Peter Stephen Paul Brook CH CBE (b. 1925) is a highly influential British theatrical producer and director. During the 1950s he worked on many productions in Britain, Europe, and the USA, and in 1962 returned to Stratford-upon-Avon to join the newly established

Royal Shakespeare Company. Throughout the next the 1960's he directed many ground breaking productions for the RSC before in 1970 forming The International Centre for Theatre Research in Paris. If you enjoyed The Empty Space, you might like John Berger's Ways of Seeing, also available in Penguin Modern Classics. 'A brilliant book ... should be read by the many besides the passionate few to whom it will be required reading' Daily Telegraph

Tip of the Tongue

Reflections on Language and Meaning

In Tip of the Tongue, Peter Brook takes a charming, playful and wise look at topics such as the subtle, telling differences

between French and English, and the many levels on which we can appreciate the works of Shakespeare. Brook also revisits his seminal concept of the "empty space," considering how theatre -- and the world -- have changed over the span of his long and distinguished career. Threaded throughout with intimate and revealing stories from Brook's own life, *Tip of the Tongue* is a short but sparkling gift from one of the greatest artists of our time.

Peter Brook

A Biography *St. Martin's Press*

Peter Brook is one of the world's legendary theater directors. His productions are a byword for imagination, energy, and innovation.

From his ground-breaking production of *Marat/Sade*, to his "white box" *A Midsummer Night's Dream*, to his monumental staging of *The Mahabharata* and beyond, Brook has always been the pioneer of what a director and a company of actors can conjure out of an empty stage. In this first authoritative biography, arising out of an association and friendship with Brook over forty years, Michael Kustow tells the fascinating and revealing story of a man whose life has been a never-ending quest. Born into a Russian émigré family in London, Brook has been fascinated by theater and film since childhood. He studied at Oxford, where he made a film of Laurence Sterne's *A Sentimental Journey* and was almost sent down during his turbulent

undergraduate years. As a brilliant young man influenced by the theatrical visionary Gordon Craig, he turned his hand to Shakespeare, opera, new French drama, and mainstream comedy. Following Craig's philosophy, Brook began to search for a simplicity, harmony, and beauty that would incorporate all aspects of the stage production under the control of one person. He also began the lifelong search for authenticity on the stage, a search that led him around the world from London to New York, to his legendary Théâtre des Bouffes du Nord in Paris, to Broadway and the Brooklyn Academy of Music. It was in Paris, in the 1970s, that he attempted to discover a universal language of theater with an international group of actors. This

collaboration resulted in a series of visually spectacular and innovative shows including *The Ik*, *The Conference of the Birds*, and *The Mahabharata*. In his long and influential career, he worked with some of the world's greatest actors and writers including Glenda Jackson, Paul Scofield, John Gielgud, Laurence Olivier, Irene Worth, Jeanne Moreau, Peter Weiss, and Truman Capote. His films, such as *Lord of the Flies*, *Moderato Cantabile*, *King Lear* (with Paul Scofield), *The Beggar's Opera*, and the film of *Marat/Sade* moved the camera and the screen to borders they had not reached before. His book *The Empty Space* continues to be one of the classic works on theater and drama in the Western canon and his memoir, *Threads of Time*, gave us a glimpse into his personal

development. In this biography, based on extensive interviews with Peter Brook and many of the actors, writers, producers, and directors he's worked with throughout his life, Michael Kustow goes to the heart of Brook's theater, his self-searching and his unceasing desire to produce work that redefines theater and life.

There Are No Secrets

Thoughts on Acting and Theatre *Bloomsbury Publishing*

Peter Brook is the most consistently innovative director in Western theatre. In these three essays he returns to the concept of his first book *The Empty Space* and examines what that means for the life of a production. How can a

company establish its own "empty space" - a rehearsal and performance environment which will encourage the actors to abandon the security of the hackneyed and release their true creativity? The potency of Brook's writing lies in his ability invest general truths with fresh vigour and to be as simple as he is profound.

The Open Door

Thoughts on Acting and Theatre *Anchor*

The former director of the Royal Shakespeare Company and current head of the International Centre for Theatre Creation in Paris presents three wide-ranging essays on his work--how he selects a play, how he directs, and what

he seeks to achieve. Reprint.

Peter Brook

The Empty Space

The Penguin Henry Lawson Short Stories *Penguin Group Australia*

One of the great observers of Australian life, Henry Lawson looms large in our national psyche. Yet at his best Lawson transcends the very bush, the very outback, the very up-country, the very pub or selector's hut he conveys with such brevity and acuity: he make specific places universal. Henry Lawson is too often regarded as a legend rather than a writer to be enjoyed. In this selection Lawson is revealed as an author whose delightful, humorous, wry

and moving short stories continue to delight generations of readers. This is the essential Lawson collection - the classic of Australian classics. 'Lawson's sketches are beyond praise.' Joseph Conrad 'Lawson gets more feelings, observation and atmosphere into a page than does Hemingway.' Edward Garnett

Not Nothingness

Peter Brook's "empty Space" and Its Architecture

"The thesis explores architectural potential and experience in the theatre of Peter Brook (1925-). The importance of his thought, writings and theatrical creation in the twentieth and twenty-first centuries reaches far beyond the question of theatre. It prepares a ground

for exploring the ethical and poetic dimensions of architecture. Refusing to reduce the role of theatre to making 'pictures,' Brook's theatre strives to offer us ephemeral experience in space and to engage us with the power of individual and communal imagination. What is explored and can be learned from Brook's theatre cannot be considered as a 'practical prescription' or methodology, but rather as a call to an incessant quest. It offers an entry to rethinking the role of architecture not as a finished design, but as a phenomenon that emerges through an 'event' and engages its inhabitants and their being in the world. The dissertation, seen through the lens of an architect, embarks on a journey into Brook's theatre in which it unravels crucial concepts from his

discourse and theatrical experiments offering insights of great value to architects and architectural creation alike. The idea of "empty space," the relationship between visible and invisible, and the notion of 'Immediate Theatre' resonate throughout the investigation. Along the way, I study three theatrical plays: Orghast at the tombs of the Persian kings at Persepolis and Naqsh-e-Rustam (Iran, 1971); The Mahabharata at the Callet Quarry in Boulbon (France, 1985); and Eleven and Twelve at the theatre of Bouffes du Nord (Paris, 2009). The investigation reveals the unusual approach toward places of performance, the exploratory process of creation, and the audience's involvement in space/time. In the view of this thesis, Brook's theatrical creation

invokes an architecture that temporalizes space and recognizes the 'present moment,' immersing its participants in a wholeness of narrative, play and place." --

Holy Theatre

Ritual and the Avant Garde *CUP Archive*

Peter Brook: Threads Of Time

A Memoir *Bloomsbury Publishing*

The theatre's greatest contemporary director tells the story of his life Peter Brook is the modern stage's greatest inventor. For over fifty years he has held audiences spellbound with his critically acclaimed productions. Now he has

finally written an account of his life. Born in 1925 in London, at twenty-one Brook became the enfant terrible of British theatre directing major post-war productions of Shakespeare at Stratford-upon-Avon, opera at Covent Garden and new plays in London's West End. He even made films. In 1964 he produced Peter Weiss's *Marat/Sade* for the RSC and his whole approach to theatre became radicalised. Throughout the 1970s and 1980s Brook began exploring the roots of non-Western theatre which once again changed his view of what theatre could be for actors and audiences. His journey took him to Paris where he founded a company at the Bouffes du Nord theatre where he still works today. Brook's biography charts all the stages of his aesthetic and spiritual

journey, and touches on all parts of a career that has been widely reported but never previously talked about from his personal perspective. "First there was the master conjurer adept at musicals, farces, opera and Shakespeare. Then there was the philosopher-king. . . who has devoted his energies to a quest for a theatre that was simple in form and rich in meaning" (Michael Billington)

Fifty Key Theatre Directors
Psychology Press

Discusses each director's key productions, ideas and rehearsal methods, combining theory and practice.

Directing - a Handbook for Emerging Theatre Directors *A&C Black*

The theatre director is one of the most

critical roles in a successful drama company, yet there are no formal qualifications required for entry into this profession. This practical guide for emerging theatre directors answers all the key questions from the very beginning of your career to key stages as you establish your credentials and get professionally recognized. It analyzes the director's role through relationships with the actors, author, designer, production manager and creative teams and provides vital advice for "on-the-job" situations where professional experience is invaluable. The book also provides an overview of the many approaches to acting methodology without focusing on any in particular to allow the director to develop their own unique methods of working with any actor's style. Each

chapter includes these key features: * Introduces important theories, identifies practitioners and provides key reading to provide an overview of historic and current practice. * Interviews with leading practitioners and emerging directors. * Suggested exercises to develop the director's own approach and practical skills.

The Prisoner *Nick Hern Books*

With *The Prisoner*, the internationally renowned theatre director Peter Brook and his long-time collaborator Marie-Hélène Estienne ask provocative and profound questions about justice, guilt, redemption - and what it means to be free. *The Prisoner* opened at Théâtre des Bouffes du Nord, Paris, in March 2018, before an international tour which

included performances at the Edinburgh International Festival, the National Theatre of Great Britain, and Theatre for a New Audience in New York. "The most pioneering theatre director of the twentieth century." --Independent on Peter Brook

At Work with Grotowski on Physical Actions *Routledge*

'I consider this book a precious report that permits one to assimilate some of those simple and basic principles which the self-taught at times come to know, yet only after years of groping and errors. The book furnishes information regarding discoveries which the actor can understand in practice, without having to start each time from zero. Thomas Richards has worked with me

systematically since 1985. Today he is my essential collaborator in the research dedicated to Art as Vehicle.' - from the Preface by Jerzy Grotowski

The Art of Resonance *Bloomsbury Publishing*

What is artistic resonance and how can it be linked to one's life and one's art? This latest book of essays from legendary theatre director Anne Bogart, considers the creation of resonance in the artistic endeavour, with a focus on the performing arts. The word 'resonance' comes from the Latin meaning to 're-sound' or 'sound together'. From music to physics, resonance is a common thread that evokes a response and, in general, is understood as a quality that makes something personally meaningful

and valuable. For Bogart, curiosity is a key personal quality to be nurtured throughout life and that very same curiosity, as an artist, thinker and human being. Creating pathways between performance theory, art history, neuroscience, music, architecture and the visual arts, and consistently forging new thought-paths, the writing draws upon Anne Bogart's own life and artistic journeys to illuminate potent philosophical ideas. Woven with personal anecdotes, stories and reflections, this is a book that will be of interest to any theatre artist and anyone who reflects on the power of the arts, of theatre-making and what it means to be engaged in the artistic process.

A Director Prepares

Seven Essays on Art and Theatre *Routledge*

A Director Prepares is a thought-provoking examination of the challenges of making theatre. In it, Anne Bogart speaks candidly and with wisdom of the courage required to create 'art with great presence'. Each chapter tackles one of the seven major areas Bogart has identified as both potential partner and potential obstacle to art-making. They are Violence; Memory; Terror; Eroticism; Stereotype; Embarrassment; and Resistance. Each one can be used to generate extraordinary creative energy, if we know how to use it. A Director Prepares offers every practitioner an extraordinary insight into the creative process. It is a handbook, Bible and manifesto, all in one. No other book on

the art of theatre comes even close to offering this much understanding, experience and inspiration.

The Empty Space

Evoking (and Forgetting) Shakespeare

Brook's meditation on performing Shakespeare today.

The Viewpoints Book

A Practical Guide to Viewpoints and Composition *Theatre Communications Group*

First major exploration of a groundbreaking new technique for actors and theatre artists.

The Empty Space

Between Two Silences

Talking with Peter Brook *Bloomsbury Publishing*

This unusually candid volume of Brook in dialogue provides an uninhibited encounter with contemporary theatre's most influential director. The result of twelve hours of spontaneous question and answer sessions, *Between Two Silences* shows Brook responding to points raised by students and lecturers about his work and ideas. Ranging widely over many topics, he talks about his innovative and award-winning production of *The Marat/Sade*, his film and stage versions of *King Lear*, and his nine-hour production of the Indian epic

The Mahabharata. With passion and clarity he discusses acting, directing, auditions, film versus the stage, his responses to the work of other theatre figures like Grotowski and Artaud, and the multiculturalism which characterises his most recent work. *Between Two Silences* offers a rare insight into Brook's beliefs and thoughts on theatre, giving straightforward answers to the often complex questions which his work and writings have raised. "Brook is someone prepared to dream, take risks, fail and then try again, succeed and still try again: a genius, and a creative one." Benedict Nightingale, (*Times Literary Supplement*)

Battlefield

The internationally renowned team of

Peter Brook, Marie-Helene Estienne and Jean-Claude Carriere together revisit the great Indian epic The Mahabharata 30 years after Brook's legendary production took world theatre by storm. Destruction never approaches weapon in hand. It comes slyly, on tiptoe, making you see bad in good and good in bad. The devastation of war is tearing the Bharata family apart. The new king must unravel a mystery: how can he live with himself in the face of the devastation and massacres that he has caused? An immense canvas in miniature, this central section of the ancient text is timeless and contemporary, asking how we can find inner peace in a world riven with conflict.

The Dramatic Imagination

Reflections and Speculations on the Art of the Theatre, Reissue *Routledge*
First Published in 2004. Routledge is an imprint of Taylor & Francis, an information company.

The Quality of Mercy

Reflections on Shakespeare

Unique insights on England's greatest dramatist from one of the world's most influential and admired theatre directors.

Theater of the Avant-Garde, 1890-1950

A Critical Anthology *Yale University Press*

An essential volume for theater artists and students alike, this anthology

includes the full texts of sixteen important examples of avant-garde drama from the most daring and influential artistic movements of the first half of the twentieth century, including Symbolism, Futurism, Expressionism, Dada, and Surrealism. Each play is accompanied by a bio-critical introduction by the editor, and a critical essay, frequently written by the playwright, which elaborates on the play's dramatic and aesthetic concerns. A new introduction by Robert Knopf and Julia Listengarten contextualizes the plays in light of recent critical developments in avant-garde studies. By examining the groundbreaking theatrical experiments of Jarry, Maeterlinck, Strindberg, Artaud, and others, the book foregrounds the avant-garde's enduring

influence on the development of modern theater.

Notes on Directing

130 Lessons in Leadership from the Director's Chair *Bloomsbury Publishing USA*

An accessible edition of a classic guide to film and theater directing offers insight into the craft's unique challenges from managing personalities and anticipating problems to working with a script and the key elements of staging, in a primer that also features life lessons gleaned by the co-authors throughout their careers. Reprint. 30,000 first printing.

Evoking Shakespeare

Based on a talk given by Peter Brook in Berlin, *Evoking Shakespeare* addresses a number of essential questions about performing Shakespeare today. 'Why is Shakespeare not out of date?' 'What do we mean by Shakespeare's "genius" or "creativity" or "poetry"?' 'What, in fact, is the Shakespeare phenomenon?'. In attempting answers to these and other questions, Brook invites us to consider the actual conditions of the Elizabethan theatre and the actual qualities of Shakespeare's language. The result is a provocative take on our greatest playwright by one of his most influential modern interpreters.

The Art of Acting

Directors' Theatre *Red Globe Press*

The Director's Craft

A Handbook for the Theatre *Routledge*

The Director's Craft is a unique and completely indispensable step-by-step guide to directing for the stage. Written by one of the most adventurous and respected directors working today, this book will be an essential item in every student and practitioner's kitbag. It provides detailed assistance with each aspect of the varied challenges facing all theatre directors, and does so with startling clarity. It will inspire everyone, from the beginner just starting out to the experienced practitioner looking to reinvigorate their practice. Katie Mitchell shares and explains the key practical tools she uses to approach her work with

both actors, production teams, and the text itself. She addresses topics such as: the ideas that underpin a play's text preparing improvisations Twelve Golden Rules for working with actors managing the transition from rehearsal room to theatre analyzing your work after a run has ended. Each chapter concludes with a summary of its critical points, making this an ideal reference work for both directors and actors at any stage of their development.

"Mommy, is it Over Yet?"

Peter Brook's Empty Space Approach as a Solution to "The Slyness of Boredom" in Theatre for Audiences

Tender Napalm *Bloomsbury Publishing*
I could squeeze a bullet between those lips. Point first. Press it between those rosebud lips. Prise it between your pearly whites. Gently. I wouldn't break a single tooth. Philip Ridley's first new play since 2008 marks a change of direction for the acclaimed, ever-restless and maverick writer. *Tender Napalm* is a high-impact, high-concept two-handed play which explores the landscape that is a relationship between a man and a woman. Explosive, poetic, brutal and ultimately redemptive, the play weaves a compelling theatrical tapestry to re-examine and re-define the language of love. This volume also contains five poems from the performance sequence *Lovesongs for Extinct Creatures: Your Love, Dark Sky Craving, The Silver Hat,*

I'm Waiting to be Killed and The Seams, publishing for the first time extracts from Philip Ridley's cycle of love poetry.

The Shifting Point, 1946-1987

"Peter Brook is one of the artistic geniuses of our time."--The San Francisco Chronicle¶The first paperback edition of this major collection of essays--the culmination of forty years' work by one of the most thoughtful directors in contemporary theatre.

To the Actor

On the Technique of Acting *Pickle Partners Publishing*

In To the Actor Michael Chekhov has recorded brilliantly the results of his many years of experimenting, testing

and verifying in the professional theater and schools of the theater. He brings to actors far greater insight into themselves and the characters they are to portray, which enables them to approach any role with new ease and skill. "To the Actor is by far the best book that I have read on the subject of acting. Actors, directors, writers and critics will be grateful for it. It should prove enlightening to theatergoers who wish to deepen their appreciation for fine acting and thus help to invigorate the theatrical art."—Gregory Peck "I think without a doubt every creative person in the theater will want to have it as a constant reference book, outside of its being, in my opinion, absorbing and entertaining reading."—Yul Brynner (from the Preface) "One of the most

remarkable and practical books on the technique of acting I have ever read....Enthusiastically recommended to all theatre collections of whatever size."—Library Journal

The Man Who

A Theatrical Research *Methuen Drama*
Using Oliver Sacks' neurological study *The Man Who Mistook His Wife for a Hat* as its inspiration, *The Man Who* offers a series of fascinating Doctor/Patient scenarios that examine our attempts to understand the workings of the brain. In turn, these case studies become Brook's starting point in his search for a new theatre form.

The Shifting Point

Forty Years of Theatrical Exploration, 1946-87 *Bloomsbury Publishing*

Hailed as "the theatrical event of this century" (*Sunday Times*), Peter Brook's unique dramatisation of India's great epic poem, *The Mahabharata* played to ecstatic audiences worldwide. In *The Shifting Point*, his first book since *The Empty Space*, Brook assesses the lessons of his pioneering work from his brilliant debut at Stratford and the West End in the 1960s to the triumphant success of *The Mahabharata*. With the bravura and insight of a great practitioner and explorer he reveals some of the inspiration behind his extraordinary career. "The great thing about Brook is that, in a medium where others provide answers, he keeps asking

questions. This sage and stimulating book shows that, inside a sophisticated adult mind, lurks the intemperate curiosity of a child; which is the mark of genius." (Michael Billington, Listener)

Playing by Ear

Reflections on Sound and Music *Theatre Communications Group*

A new book from one of the world's most renowned theatre directors that explores the role of music in the theatre.

Shakespeare, Our Contemporary *Doubleday*

Shakespeare, Our Contemporary is a provocative, original study of the major plays of Shakespeare. More than that, it is one of the few critical works to have

strongly influenced theatrical productions. Peter Brook and Charles Marowitz are among the many directors who have acknowledged their debt to Jan Kott, finding in his analogies between Shakespearean situations and those in modern life and drama the seeds of vital new stage conceptions. Shakespeare, Our Contemporary has been translated into nineteen languages since it appeared in 1961, and readers all over the world have similarly found their responses to Shakespeare broadened and enriched.

The Open Circle

Peter Brook's Theatre Environment *Palgrave MacMillan*

What quality of space can foster the

'rising to another level' which is the ultimate aim of theatre? How can one overcome the obstacles -- cultural, spatial, material, technical -- which impede the sharing of experience which is the unique prerogative of performance? Peter Brook has consciously engaged these questions

since turning his back on conventional theatre buildings in the late 1960s. This book tells the story of the journey of exploration into the fundamental character of theatre space he has undertaken with his collaborators over the last thirty years.