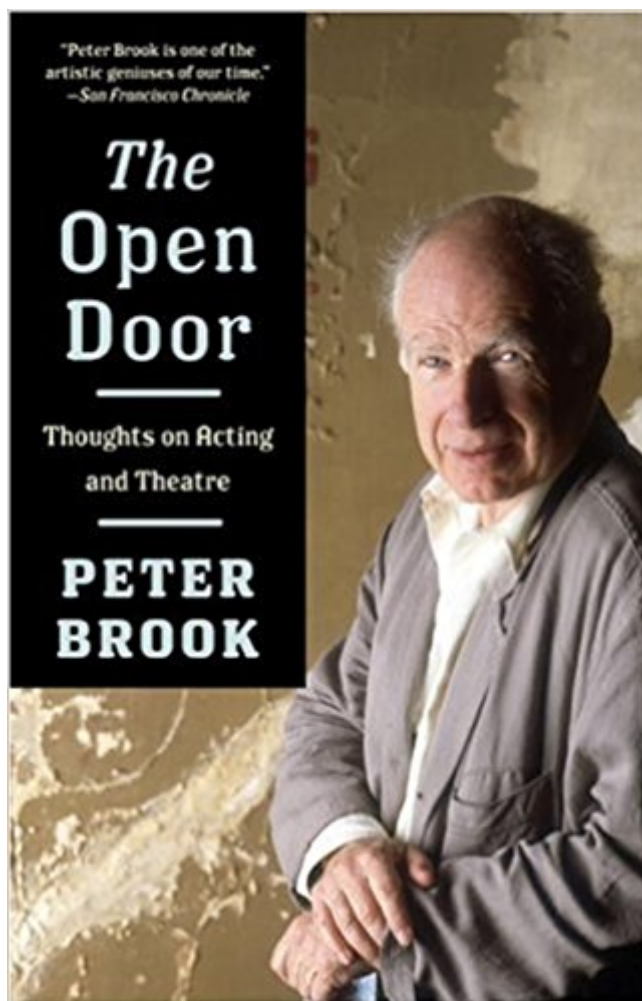


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# The Open Door: Thoughts On Acting And Theatre



## Synopsis

From King Lear to the Tragedy of Carmen, from Marat/Sade to the epic Mahabharata, Peter Brook has reinvented modern theatre, not once but again and again. In *The Open Door* the visionary director and theorist offers a lucid, comprehensive exposition of the philosophy that underlies his work. It is a philosophy of paradoxes: We come to the theatre to find life, but that life must be different from the life we find outside. Actors have to prepare painstakingly yet be willing to sacrifice the results of their preparation. The director's most reliable tool may be his capacity to be bored. Brook illustrates these principles with anecdotes that span his entire career and that demonstrate his familiarity with Shakespeare, Chekhov, and the indigenous theatres of India and Iran. The result is an unparalleled look at what happens both onstage and behind the scenes, fresh in its insights and elegant in its prose.

## Book Information

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## Customer Reviews

The author, a former director of the Royal Shakespeare Company and now head of the International Centre for Theatre Creation in Paris, shares his thoughts on the theater and its changing role in today's society. In order to make the theater more relevant to the public and to bring out the very best in the performers, Brook believes in breaking down barriers of time and space, like having performances in an empty area, surrounded by the audience. These three essays, along with Brook's earlier books about the theater (e.g., *The Shifting Point*, HarperCollins, 1987) will fascinate and challenge the reader. Directors, performers, and devotees will find this essential reading. Recommended for comprehensive drama collections.- Howard E. Miller, Blue Cross & Blue Shield

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What is theater? International film and stage director Peter Brook examines this question in a series of three essays. By drawing on his own professional experiences, Brook approaches theater not as a cultural event but, rather, as an event of culture. Although Western cultures often perceive theater as a divertissement, other cultures esteem theater on significantly more intimate terms. From the Japanese No to the Iranian Ta'azieh to his own production of Shakespeare's *Tempest*, Brook offers insights into how, as a director, he meets the emotional needs of the audience. Edward Lighthart --This text refers to an out of print or unavailable edition of this title.

Most people know Peter Brook for his first major writing, "The Empty Space." This book, written much later, is just as good, and, in many ways better: a master craftsman after decades of working in the theater and--importantly--talking to people and audiences all over. It's inspiring, smart, and a pleasure to read.

Good book.

I should really stop preaching to choirs so much. The people who know of Peter Brook and buy his books already know he's brilliant. This is another prize that every devoted theatre artist should add to his collection.

As ever from Peter Brook, an insightful and inspiring book. Essential reading for anyone serious about the theatrical experience or keen on exploring what makes theatre space actually work.

Quintessential.

This is really an extension of Brook's ideas in "The Empty Space." It is my favorite work of his, as the writing is much simpler and digestible than I am used to, yet it is no less insightful and inspiring. I feel that anyone who loves theater should read Brook: I always come away from his ideas feeling inspired and invigorated: my mind spinning with countless new possibilities. Thinking both as a director and an actor, I find Brook very useful. Perhaps his best quality is his love of experimentation- of finding what works but being ready to reject it for something better. Brook is an

explorer more than a theorist. This collection of essays/speeches is an important aid to understanding where his journeys have taken him in his understanding of what makes good theatre.

This is a collection of three shorter pieces: essays, transcriptions of speeches, etc. The book is well-edited and provides a good insight into the experiences which seem to have motivated Brook to do the kind of ground-breaking he is noted for. However, if you're looking for a single, clear thesis, try a different book. I highly recommend this book.

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