

## International Theatre Institute ITI

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### Peter Brook 1969

People who work in the theatre have their own character and their own characteristic. They are very emotional. Because they are very emotional, they are swiftly moved, swiftly moved for instance, to anger.

In revolutionary movements all over the world, actors are often among the first to cry out, to raise their voices in protest, and yet in the no revolutionary aftermath it is often those same theatre people who are among the first to settle back into the past.

*Why is this?*

In the theatre we are all prisoners of the forms through which we live and to which we owe our everyday existence, and these forms perhaps more than any other forms in our society are marked by periods that are not our own, marked by these periods for sentimental and economic reasons.

We work in buildings that distort the nature of our activities because those buildings were built a long time ago and it is neither expedient nor economic to change them. We work for audiences, which rarely change because the structures that draw those audiences towards us are complete in themselves, and make change very difficult.

And so, from whatever viewpoint we turn towards our problem of theatre that might perhaps correspond with its times, we are forced always to the same point, our immediate role is to re-examine, re-examine deeply, fundamentally, destructively, and we hope creatively, all the forms by which we live.

Where can we start?

Perhaps our starting point must be in taking in the teeth the challenge that comes from facing a very unpalatable fact, the fact that on World Theatre Day, we have so little world theatre in which to rejoice.