

Peter Brook

Voza Rivers: Peter has a body of work that is just extraordinary, as a writer, director, and also filmmaker. And one of my early experiences of Peter Brook—I mean besides the opera *Carmen*—was *Lord of the Flies*. I thought that that was a very interesting film that he had done—and not understanding that, at that time, that the film was not scripted—where these young children were taken and put in a challenging environment. And to see him work and to get the quality of that work, it was just was amazing. *Mahabharata* for me was another wonderful experience of seeing his work. So as you read about theater . . . and also knowing that the young men who I brought in from South Africa twenty years ago to work with him, how Peter was held in such high esteem by them, and that they wanted to have an opportunity to work with Peter, and that they reached out to Peter, and Peter said, "Where are you performing?" And they said, "Well, we're in a small theater in Harlem." And then to know that Peter would actually come from Paris, get off a plane and come directly to that theater, to me said a lot. And so for me he is definitely a very special and kind of humble person, doesn't speak loud, speaks very direct and very sincere, always looking you in the face, always with a very low demeanor, but very direct. And I think his work speaks the same volume in terms of what he does. So *Tierno Bokar* is not a spectacle, it's a very serious piece of theater.