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philosophy of performance,
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1999. Lecoq's workshops and master classes became legendary, and changed the face of international theater. In *The Moving Body*, translated into English for the first time, Lecoq shares his unique philosophy of performance, improvisation, masks, movement, and gesture. Neutral mask, character masks and counter-masks, bouffons, acrobatics, commedia, clowns: all the famous Lecoq techniques are included here. *The Moving Body* is the written legacy of a great theatrical imagination.

'In life, I want students to be alive and on

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Fo, Ariane Mnouchkine, Yasmina Reza and Theatre de Complicite. The book contains a foreword by Simon McBurney, a critical introduction by Mark Evans and an afterword by Fay Lecoq, Director of the International Theatre School in Paris.

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an Afterword by Fay Lecoq, Director of the
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Translated into English for the first time,
this guide details Lecoq's unique philosophy
of performance, improvisation, masks,
movement, and gesture. Neutral mask,
character masks, and other famous Lecoq
techniques are included.

Until his death in 1999, Jacques Lecoq taught
indefatigably at the International Mime and

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Theatre school he founded in 1956. Here, for the first time in English, and in Lecoq's own words, are his philosophy and his teaching methods - probably the greatest influence on world theatre over the last thirty years. In chapters entitled Personal Journey, The World and its Movements, The Road to Creativity, & New Perspectives, Lecoq sets out his unique architecture of the body in space and explains his most famous techniques such as neutral mask, acrobatics, bouffons and the grotesque and play, and discusses the actor's approach to situation, character, environment, emotion, physical and vocal

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preparation and of course movement. "In life I want students to be alive, and on the stage I want them to be artists." Jacques Lecoq

Published in France in 1987, this is the book in which Lecoq first set out his philosophy of human movement, and the way it takes expressive form in a wide range of different performance traditions. He traces the history of pantomime, sets out his definition of the components of the art of mime, and discusses the explosion of physical theatre in the second half of the twentieth century.

Interviews with major theatre practitioners

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Ariane Mnouchkine and Jean-Louis Barrault by Jean Perret, together with chapters by Perret on Étienne Decroux and Marcel Marceau, fill out the historical material written by Lecoq, and a final section by Alain Gautré celebrates the many physical theatre practitioners working in the 1980s.

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A invaluable survey of French theatre since

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1968 Mise en Scène is a book in two parts. The first half is a probing look at French theatre now, providing an historical and critical survey of drama and theatre in France since 1968. It explores playwrights such as Samuel Beckett, Marguerite Duras, Michel Vinaver and Bernard-Marie Koltès and directors of international reputation such as Peter Brook, Robert Wilson, Roger Planchon, Antoine Vitez, Patrice Chereau and Ariane Mnouchkine. The second part of Mise en Scène features a comprehensive listings guide to major theatre companies, institutions, festivals, training schools and invaluable A-

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Z profiles of contemporary playwrights and directors from France.

This volume offers a concise guide to the teaching and philosophy of one of the most significant figures in twentieth century actor training. Jacques Lecoq's influence on the theatre of the latter half of the twentieth century cannot be overestimated. Now reissued Jacques Lecoq is the first book to combine: an historical introduction to his life and the context in which he worked an analysis of his teaching methods and principles of body work, movement,

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