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movement, play,
improvisation, masks,
language, comedy,
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teachers and
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of Moliere's late farce
Les Fourberies de
Scapin – the opening
performance of his
influential New York
season a series of
practical exercises
offering an
introduction to
Copeau's working
methods. As a first
step towards critical
understanding, and as
an initial exploration

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before going on to further, primary research, Jacques Copeau is unbeatable value for today's student.

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practitioners 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 Gauté celebrates the many physical theatre

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of modern movement
training for actors,
Evans traces the

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development of the
"neutral" body as a
significant area of
practice within drama
school training and
the relationship
between movement
pedagogy and the
operation of discipline
and power in shaping
the professional
identity of the actor.
The volume looks in
detail at the influence

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of the leading figures
in movement training
□ Laban, Alexander,
Copeau and Lecoq □
on twentieth century
professional actor
training, and is
informed by
interviews with
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the perspective of many of the most prominent artists themselves. This is an important and authoritative guide for anyone interested in Lecoq's work.

Jacques Lecoq and the British Theatre brings together the first collection of essays in English to

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focus on Lecoq's school of mime and physical theatre. For four decades, at his school in Paris, Jacques Lecoq trained performers from all over the world and effected a quiet evolution in the theatre. The work of such highly successful Lecoq graduates as Theatre

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de Complicite (The Winter's Tale with the Royal Shakespeare Company and The Visit, The Street of Crocodiles and The Causcasian Chalk Circle with the Royal National Theatre) has brought Lecoq's work to the attention of mainstream critics and audiences in Britain. Yet Complicite

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is just the tip of the iceberg. The contributors to this volume, most of them engaged in applying Lecoq's work, chart some of the diverse ways in which it has had an impact on our conceptions of mime, physical theatre, actor training, devising street theatre and interculturalism. This

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provocative -
collection of essays
focuses academic
debate and raises
awareness of the
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