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From The Greek Mimes To Marcel Marceau And Beyond: Mimes, Actors, Pierrots And Clowns: A Chronicle Of The Many Visages Of Mime In The Theatre





Synopsis

Annette Bercut Lust has spent a lifetime developing the knowledge to produce this definitive work on mime. One of the few studies covering the historical flow of mime from its beginnings to postmodern movement theatre, this book explores the evolution of mime and pantomime from the Greeks to the twentieth century, depicting the role of mime in dance, clowning, the cinema, and verbal theatre throughout the centuries. It is also an in-depth study of twentieth-century mime masters, including Jacques Lecoq, Etienne Decroux, Jean-Louis Barrault, and Marcel Marceau. In addition to defining and tracing the history of mime, Lust documents present-day training programs in North America and Europe, providing contact addresses and information on mime festivals and centers. A filmography listing mime and mime-related films and an extensive bibliography contribute to the usefulness of the book. There is also a chart tracing the origins of mime to the present and a chart demonstrating exponents of the various styles and schools of mime. With over 60 illustrations, this worldwide study is indispensable for the student, teacher, or fan of mime.

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Customer Reviews

Lust...has produced a comprehensive history of mime and a rich analysis of its current state...Thanks to Lust's involvement in international mime festivals, she can present detailed accounts of the diverse work currently being done. The volume includes ...an excellent bibliography. Recommended for all theatre collections. (Choice)Of the books in the field of mime and movement theatre during the last half of the twentieth century..this work is unique...Through her love and devotion to mime and movement theatre..Annette Lust endows this book with her integrity...a much

needed historical survey as well as a detailed and reflective statement-of-the-art report. (Bob Fleshman Theatrical Movement)...the book offers encyclopedic coverage of most of the leading lights of movement theatre in the Western hemisphere since 1950. There are very useful appendices, listing schools and curricula for movement training; archives, resource centers and performer directories; periodicals; library and museum collections; and festivals. The annotated bibliography is copious...There are plenty of well-reproduced and expressive illustrations. (Theatre Research International)Beginning with a fascinating history of mime and pantomime from antiquity down to our day, Annette Lust carefully documents how different writers, critics, and mimes distinguish these two different arts in varying and contrasting ways. Her work responds to the call of mime and movement theatre organizations in Europe and in America to establish archives and information services for new findings in the art of mime, more documented research, and descriptions of new styles of mime art. (Atme)Fascinating for both the lay person as well as the scholar...Dr. Lust's work is so detailed and comprehensive that I cannot list all of the outstanding women artists and their contributions that the author cites. I strongly recommend this book... (Women's Voices)Lust documents for both the mime theatergoer and for the serious student the critical turning points in the evolution of mime in a highly understandable way that makes her book an ideal companion to all who are interested in learning about this entertaining art form. (The Commuter Times)

Annette Bercut Lust is professor emerita at Dominican College where she teaches courses in beginning mime, theatre production, dramatic literature, and French language and literature. For her teaching and publication on the French School of Mime, she received the *Palme Académique* from the French government in 1973. An active producer and director, Lust produces the annual Bay Area Original One-Act Play and Solo Festival at Dominican College.

Of all the books written about Marcel Marceau and other great mimes, this is the most developed. Annette Lust presents the history of the artists with clarity and sustained interest. Her timeline is impeccable and her characters lively. Her power is particularly evident when Marcel Marceau is introduced. The pantomime's genius is apparent in every sentence, and the author highlights the purity of his timing. Marceau, like his 1947 creation 'Bip', is seen as enigmatic, and I agree with Annette's assessment. I had the good fortune to meet Monsieur Marceau when we were both guests on the 'Tonight Show' with Johnny Carson in 1988. Marcel was naturally reticent, so Carson filled the silences with bird calls and beverage gargling. Near the end of the interview, the frustrated

host asked Marcel to explain his miming philosophy. Marcel looked at me, pondered briefly and replied, "." Impressed, Carson announced effusively, "Fantastic! I couldn't have said it better myself." So I was somewhat surprised when, during the ad break, Johnny dragged me off-stage and fumed, "Schwarz, can you believe that clown? I thought he'd never shut up!"

This is the best book in mime history I have ever seen since Allardyce Nicoll's "Masks, Mimes and Miracles" and there's no other as contemporary as this.

I need illustrations and photographs about mimes in the theatre, information of marcel marceau and the art of pantomime. The body was a language of communication.

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