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## Front Matter, Contents - Grotowski and HIs Legacy in Poland

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# Grotowski and His Legacy in Poland

**Kathleen Cioffi, Editor**

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Rena Mirecka's "Notebooks" and Zbigniew Osiński's introduction to the notebook entries were originally published in the volume *Podóż: Rena Mirecka – aktorka Teatru Laboratorium* [The Journey: Rena Mirecka – Theatre Laboratory Actress] (Wrocław: Ośrodek Badań Twórczości Jerzego Grotowskiego i Poszukiwań Teatralno-Kulturowych, 2005). They were translated and are being published in this special issue by permission of the Grotowski Institute, Rena Mirecka, and Zbigniew Osiński.

Juliusz Tyszką's article, "Jerzy Grotowski in Copenhagen: Three Encounters with the Sage," was first published as "Jerzy Grotowski w Kopenhadze – trzy spotkania z mędrce" in the Katowice quarterly *Opcje*, no. 2 (June 1997) and later reprinted in Tyszką's book *Mistrzowie* [Masters] (Poznań: Wydawnictwo Naukowe UAM, 2006). It was translated and is being published in this edition by permission of Juliusz Tyszką.

Lech Raczak's article, "Madness and Method: Improvisation in the Theatre of the Eighth Day," was originally delivered as a lecture at the Grotowski Center in May 1997. It was later published in two parts as "Szaleństwo i metoda – improwizacja w Teatrze Ósmego Dnia" in the Warsaw periodical *Scena*, nos. 6 (2001) and 1 (2002), and has recently been reprinted in *Szaleństwo i metoda: 48 tekstów o teatrze* [Madness and Method: 48 Texts about Theatre] (Poznań: Miejskie Posnania, 2013). It was translated and is being published in this special edition by permission of Lech Raczak.

All the other articles and interviews were written or conducted especially for this issue, and I thank their authors, as well as all the photographers of the images we've used in the issue.

Kathleen Cioffi, Editor

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**Kathleen Cioffi** is a book editor at Princeton University Press, as well as a drama critic and theatre historian who writes frequently about Polish theatre. In the 1980s and early 1990s, she lived in Gdańsk, Poland, where she co-founded an English-language student theatre group that is today called Maybe Theatre Company. The author of *Alternative Theatre in Poland, 1954–1989*, she has also published articles, interviews, and reviews in *Theater*, *TDR*, *Slavic and East European Performance*, *Theatre Journal*, *Contemporary Theatre Review*, *Teatr* (Warsaw), and several anthologies. Her publications include the entry on Grotowski in the *Dictionary of Literary Influences: The Twentieth Century, 1914–2000*.

## FOREWORD

Leaving Etienne Decroux's Corporeal Mime school and returning to the United States in 1972, I noticed a lack of English language texts about Decroux and his mentors Jacques Copeau, Charles Dullin, and Louis Jouvet, as well as his students and collaborators like Jean-Louis Barrault. Also at that time little or nothing existed in print on what we now call "devised" or "actor-centered" theatre. In 1974, using the word "mime" in its largest sense, we published the first issue of *Mime Journal*; since then it has been called "an excellent publication" by the *New York Times*, "unique and imaginative" by the *Library Journal* and "fat...glossy and essential reading" by *American Theatre*.

At irregular intervals since 1974 *Mime Journal* has published 24 volumes:

Essays on Mime  
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 New Mime in North America  
 New Mime in Europe  
 Noh/Kyogen Masks and Performance  
 Words on Mime by Etienne Decroux  
 Canadian Post-Modern Performance  
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 California Performance/Volume 1  
 California Performance/Volume 2  
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 Incorporated Knowledge  
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 The Dynamo-Rhythm of Etienne Decroux and his Successors

With changing times and new technology, convenience of publication and the possibility of reaching a wider audience move us to adopt this on-line iteration of *Mime Journal*. You may order back issues from Amazon and from the Theatre Department of Pomona College in Claremont, California.

We encourage your questions, suggestions, and submissions.

Thomas Leabhart, Editor

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