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Honorary President James Hillman
Artistic Director Enrique Pardo
Advisors Nor Hall, Nick Hobbs,
..... Stephen Karcher, Jay Livernois
..... Liza Mayer, Sonu Shamdasani, Linda Wise

Myth and Theatre Festival

2008 Summer University
July 1 – 13

Two weeks of workshops, performances, laboratories, lectures, master classes, debates, plus good food and parties at

Château de Malérargues, **Roy Hart International Artistic Centre** (Southern France)
photos: <http://www.pantheatre.com/photos-fr.html>

- Mornings start with warm-ups, physical and vocal, and are followed by workshop sessions.
- Lunch is under the mulberry trees in the medieval courtyards.
- Afternoons are dedicated to experimental laboratories and master classes, followed by lectures and debates.
- Performances, dinners and parties take over the summer evenings.

Each year the Festival proposes a working and study theme. In 2007 the theme was: **Sirens and Sibyls : Feminine Figurations of the Voice** (see the 2007 EDITORIAL: <http://www.pantheatre.com/6-archives-MV07-dossier-gb.pdf>)

The 2008 theme will be :

Scheherazade and her voice today



Updated 10 June 2008

Important : check updates regularly (titles, contents and planning)

<http://www.pantheatre.com/pages/2-seasons-malerargues-MT08-gb.html>

PANTHEATRE

Malérargues / Roy Hart Centre
30140 THOIRAS
Tel 33 (0)4 66 85 44 19

mailto:pan@pantheatre.com
<http://www.pantheatre.com>

PARIS
Mob 06 26 74 72 71
Tel 33 (0)1 48 06 32 35

Workshops

2 workshops take place in the mornings (9:30am to 1pm)

July 1 – 13
or first week only July 1 – 7

Voice Performance and Choreographic Theatre

Enrique Pardo

in collaboration with

Saso Volmaier (pianist)

Brenda Armendia, (musician)

Voice Performance and Musical Theatre

Linda Wise

in collaboration with

Izidor Leitinger (musician composer)

Saso Volmaier (pianist)

Detailed presentation on next page

The workshop directed by **Liza Mayer** in collaboration with **Caterina Perazzi** has been cancelled

Voice Performance

All three workshops address the notion of Voice Performance and cover similar areas - expression, movement, texts, singing, music, and Roy Hart voice work. All three workshops combine moments of **ensemble** work (musical and choreographic) with **individual** work (voice, text, acting.)

Here is Pantheatre's take on "voice performance": *"it seeks the affirmation of **personal genius** - character and musicality - and a commitment to the relevance of what one has to voice, be it in speech, song, scream, silence, image or movement..."*

"My voice will have the last word": a slogan from the recent French municipal elections. Since 2005 the festival has turned to question the **Myths of the Voice**; this includes politics (the voice as vote), post-modernism (Derrida's "La voix et le phénomène"), ventriloquism, sirens, sibyls, or Roy Hart's favourite definition: "the voice is the muscle of the soul".

Scheherazade will be the 2008 festival inspiring figure: we will enquire into her voice performance - what she had to voice, and how she voiced it.

Workshops

DETAILED PRESENTATION

Participants chose ONE of the three workshops which take place in the mornings

updated 10 June 2008

Voice Performance and Choreographic Theatre

Enrique Pardo in collaboration with Saso Volmaier (pianist) and Brenda Armendia, (musician)

Research and Applications of genius

To start we'll be working initially on listening, and on the **genius of perception**. Then on the **genius of responsibility**, and it's two components: "ability" and "response" – the pertinence or impertinence of reactions (the actor as 'reactor!') **Music** will play a primordial role – How to listen to it? What is it saying? Who is the music?

The term **genius** has two genealogies: the Roman 'genius', and the capabilities of ingenious engineers... but also the Arabian 'Djinnns' – those wonderful agents who weave their way through *The Arabian Nights*. We'll invoke both.

In the 2002 *Myth and Theatre Festival*, in Granada, we worked next door to a garrison of the Spanish army: *The School of Genius*, no less! The devise over the main

portico said: "Doctrine and Dressage"! (*Doctrina y Adiestramiento*).

This workshop is for an '**advanced/professional**' level – not only in the Roman sense of technical proficiency but rather in terms of personality and readiness to take risks. There will be a lot of ensemble work: vocal and choreographic composition, with an attentive eye for exceptions, rebellions, deserters, and the sacrilegious (there is a genius there too – see references to *Duende*).

Please bring a **text** learned by heart (minimum 200 words) by a contemporary writer, though not necessarily from a play. Consult: <http://www.pantheatre.com/2-programme-texts.pdf>

Bring **objects** to work with: musical instruments, costume elements, scenographic objects. On Sunday mornings there is a great flea market in Anduze, with all kinds of bric a brac. Optional.

Voice Performance and Musical Theatre

Linda Wise in collaboration with Saso Volmaier (pianist) and Izidor Leitinger (musician composer)

Song as Story

"Without my voice my song will not be there"

My story, our story, my history, my country's story, ad infinitum. We all have a relationship to songs.

First there is the pleasure of finding **my voice**, and then there is the pleasure of singing "my story" that might begin playing in the bath as a two year old and end with autumnal nostalgia at the end of one's life where even a gentle evocation of melody digs into the depths of memory.

We shall work on defining the connections that make songs relevant for us: the musical elements that hold our emotions, and the words that hold our thoughts and tell our story... and then we shall search to open spaces to improvise, to break into unwritten territory where subjective inspiration rewrites a whole new story.

Participants are asked to come with **at least one song** learned by heart and should come with three copies of the sheet music, on the first day of the workshop.

A teliers

3 parallel ateliers take place in the afternoons between July 3 to 9

The working theme : *"voice performance"*
"the wealth of vocalic content" "how to present the voice"

Faroque Kahn, will be in charge of composing the 3 groups.
Criteria and numbers will be decided with the directors.

Izidor Leitinger : Free vocal - instrumental improvisation with instant composing approach!

"Composition is just improvisation slowed down ..." - Wayne Shorter

Nick Hobbs : Shady Choir - a free improvisation workshop

Timbrally, our voices are extraordinarily mutable; without the mediation of instruments, they are both the voices of 'body' and 'psyche'. What qualities of musicality do we need in order to develop a vocal and choral imagination? What music can we make when we leave behind whatever we know about conventional musical rules and forms? What happens when we play with the connections between movement and voice in an improvising choir? What happens when we sing with free-improvising instruments? And into what slippery territory does 'vocal performance' lead a choir?

Faroque Kahn with **Maryline Guitton** : Showers and Broomsticks – destroying and creating idols

Faroque Khan - movement and text / Maryline Guitton - voice and text

Ever sang your heart out in the shower? Ever performed with that broomstick mike in front of the mirror?
Ever thought you sound just like your idol? Ever felt your better?

This atelier looks at the performing body when singing - the singing body: how it is present, what or who manifests both in voice and movement, their influence on each other, how they entertain the audience; presence, sexuality, emotion, impact. Much like the leader singers in a band.

We will devote an hour to training; movement and voice and then co-ordinate improvisations based on peoples ability, needs, wants and desires.

This atelier is strictly pop/ rock 'n roll, musicals. If you have spoken text you would like to sing then bring it along, any genre, learnt by heart, no more than two hundred words.

Musical instruments/players are welcome.

Lectures Titles and presentations in the making -- updated 10 June 2008

Izidor Leitinger / two lectures

Traditional Multi Voiced Singing in Slovenia and it's elements of improvisation

The "Giant Steps" of Improvisation - John Coltrane from Hard bop to Avantgarde Jazz. Miles Davis, Thelonious Monk, Elvin Jones, McCoy Tyner, Eric Dolphy, Archie Shepp... co-shaped him and his revolutionary years in Jazz.

Jay Livernois : Sir Richard Francis Burton, 1821 – 1890 and The Arabian Nights

It was Jay Livernois' lecture at the 2007 Festival, titled "A philosophy of sex" which brought in the Arabian Nights and led to the the figure of Scheherazade as the 2008 theme. He will present one of the main translators, connoisseurs and commentators of the Arabian Nights: sir Richard Francis Burton.

Linda Wise and Nick Hobbs : Mantic Voices – a choice of contemporary music for voices

Enrique Pardo : Scheherazade / Annie Sprinkle

A homage to Annie Sprinkle as a contemporary Scheherazade voice, with a film by Annie Sprinkle.

Enrique Pardo : Romeo's Girl: Image and Anima.

Reflections on *image theatre* and Romeo Castellucci's 2007 performance "Hey Girl!" – A psychological approach to critical studies in non-narrative theatre, using James Hillman's take on the notion of *anima*.

Nick Hobbs : Vocal Performance

A partisan video survey of singing as a performed art, and what are the qualities of panache, charisma, getting-away-with-blue-murder and outrageous camp which enable performers like Mick Jagger, Janis Joplin, Freddie Mercury, Michael Jackson, Etta James, James Brown, Nick Cave, Iggy Pop, Diamanda Galas, Robert Plant, Dusty Springfield, Johnny Rotten, Edif Piaf, Otis Redding, Till Lindemann, Henry Rollins, Blixa Bargeld, David Bowie, Ewa Demarczyk, Jacques Brel, Frank Sinatra, Lotte Lenya, Little Richard and Nusrat Fateh Ali Khan to hold us in the palms of their hands.

Nick Hobbs : Sirens: what happens when they sing?

Siren: 'a women or winged creature whose singing lured unwary sailors onto the rocks; a woman who is considered to be alluring or fascinating but also dangerous in some way'. What are the (especially, but not only, female) vocal qualities of sexuality, seduction and danger, and who are the singing seductresses? And so we'll pay guarded visits to Fairouz, Björk, Jane Birkin, Madonna, Laurie Anderson, Candan ErHetin, Lola Flores, Marlene Dietrich, Patty Pravo, Amanda Lear and Robbie Basho, with a smattering of Japanese porn and other guest stars en route to show us that the only way out is to give in. And in tribute to Scheherazade, some classic bellydancers might sneak in.

Both lectures by Nick Hobbs, with video and audio recordings, are part of the Nick Hobbs series "Hell Canto and Bel Canto".

Brenda Armendia : "Why I adore Bjork"

A detailed analysis of one of Bjork's albums with extracts from a film by artist Matthew Barney (to be confirmed.)

Enrique Pardo : Duende, Genius, Daimon, Djinn, Imp

Enrique Pardo has described improvisation as "imps at work". He defines the core of his training as developing "the instinct of image". He will elaborate on this philosophy of the imagination as it applies to Pantheatre's performance training and critical studies.

Master Classes

Masters Classes take different forms, from the classical one of teacher with one pupil, to group work. Workshop directors will give master classes (or open sessions) so that all participants can get a chance to work with the workshop teachers. Linda Wise, Enrique Pardo, Liza Mayer

Enrique Pardo : 2 master classes on "The Academy of Boredom, Narratives and Storytelling" – including a commented study of Adriana Cavarero's introduction to her book "Relating Narratives – Storytelling and selfhood", 1997. See also TEORIA (for PANTHEATRE's reading list.)

<http://www.pantheatre.com/gb/6-reading-list-gb.html>

Performances

Gravity Hotel - **Sally Stockwell** and **Nigel Collins**, directed by **Enrique Pardo**

A coproduction between *Downunder Mud Company*, New Zealand (supported by *Creative New Zealand*) and Pantheatre.

Conceived, written and performed by Sally Stockwell; with Nigel Collins. Directed by Enrique Pardo.

Nikolai Galen - **solo concert**

Music which is as much to do with embodiment and impression as imagination and expression; where music is beyond technique, rules and forms - beyond the familiar - in a murky territory where sound is physical and psychic shadow; where music and drama are indistinguishable, where the inner and outer are indistinguishable, and where being shivers with sound. Nikolai Galen, alias Nick Hobbs.

Caterina Perazzi, Christine Schaller – **concert performance**

Aurelia Hannagan – **work in progress**

Jackie Bassanelli - **work in progress**

Sharon Feder - **installation**

Biographies

for more complete biographies see <http://www.pantheatre.com/gb/1-collaborators-associate-teachers-gb.html>

Pantheatre

Founded in 1981 by Enrique Pardo, co-directed with Linda Wise, Pantheatre was the first independent company to emerge from the Roy Hart Theatre. It integrated movement (corporeal mime and actor's physical training in the Grotowsky / Odin lineage, and dance.) It was deeply inspired by the cultural ideas of archetypal psychology, especially those of its founder, James Hillman, who became the Pantheatre's honorary president, together with Liza Mayer.

See: <http://www.pantheatre.com/>

Château de Malérargues

Château de Malérargues, in the Cevennes foothills, was bought by members of the Roy Hart Theatre in 1975, and was later named Roy Hart International Arts Centre; it hosts workshops and residential creation projects in its theatre space and six working studios.

See photos : <http://perso.wanadoo.fr/royhart/pictf.html>

PANTHEATRE

<http://www.pantheatre.com>
mailto:pan@pantheatre.com
efax 33 (0)8 26 70 1994

Malérargues / Roy Hart Centre
30140 THOIRAS
Tel 33 (0)4 66 85 44 19

124 Boulevard Voltaire – 75011 PARIS
Tel 33 (0)1 48 06 32 35
Mob 06 26 74 72 71

- Enrique Pardo** Actor, theatre director, writer. His work (and the Myth and Theatre Festival) places itself at the crossroads of choreographic theatre, voice performance (including Roy Hart's legacy), and cultural studies, especially in relation to mythology and archetypal psychology.
See <http://www.pantheatre.com/gb/1-enrique-pardo-gb.html>
- Linda Wise** Actress, theatre director, voice teacher. "I cannot conceive of theatre without music. The collaboration with musicians and composers - the voice crossing the boundaries between instrument and person - is my main area of work." Co-director of PANTHEATRE.
See <http://www.pantheatre.com/gb/1-linda-wise-gb.html>
- Liza Mayer** President of Pantheatre: she worked with Alfred Wolfsohn and Roy Hart and was a founder member of the Roy Hart Theatre. She has studied and collaborated with speech therapists, classical singing teachers and contemporary choreographers. She teaches with Pantheatre in Paris and Malérargues. Her approach emphasizes pleasure and ease as well as artistic and physiological know-how.
See <http://www.pantheatre.com/gb/1-liza-mayer-gb.html>
- Nick Hobbs** Singer, actor, writer and music organizer. As well as seven-or-so composed albums, he has recorded three improvised voice records. He has been musical advisor and performer in various Pantheatre productions. His writings include the lyrics of his records, theatre pieces and lectures on voice, including the "Bel Canto and Hell Canto" series. Istanbul-based, he writes on Anatolian folk music for fRoots. He is in the middle of directing his first film. <http://www.voiceofshade.net>
- Roy Hart Theatre** A theatre group and company founded around Roy Hart in London in 1969; it moved to Malérargues, France, in 1974 in a communitarian venture (40 members.) Today it is an international network of companies, performers, directors, teachers.
See: <http://www.pantheatre.com/gb/1-roy-hart-gb.html>
- Izidor Leitinger** Musician, composer, trumpeter and conductor of his own Foolcool Jazz Orchestra and visiting conductor and composer for the National Jazz Orchestra of Slovenia – teaches with Pantheatre and collaborates in vocal improvisation research with Linda Wise, Haim Isaacs and other performing artists in Paris.
- Jay Livernois** A *connoisseur* of constructs (such as "soul") — ex-editor of Spring Journal, ex-director of Eranos, now director of the Roy Hart Centre, at Malérargues. It was his lecture at the 2008 Festival, "A Philosophy of Sex", that led to the theme of Scheherazade.

Languages

The Summer University is mainly in English – with the inclusion of French, Spanish and Italian.

Lunches

Lunches are included in the Festival registration. 11 lunches for full registration, 5 lunches for first week registration. The "Buvette", a snack bar is open through the day with drinks and sandwiches.

Lodging

Essential to book well in advance.

There are 14 places at Malérargues / Roy Hart Centre exclusively for full time participants (14 nights). Simple rooms, showers and two fully equipped kitchens.

Price per night : 22€. **Registration for 14 nights = 308€**

To book these, please contact Liza Mayer: <mailto:eliza@pantheatre.com>

There is a wide choice of rooms and guest houses in the vicinity, converted old farms, as well as comfortable campings (hire of bungalows, caravans, tent spaces.)

Check: <http://perso.wanadoo.fr/.royhart/infosgb.html>

Local Tourist Office : <http://www.ot-anduze.fr>

Local Guest house farms : <http://www.gites-de-france-gard.fr/> check THOIRAS, Saint Bonnet de Salindrenque, Anduze, Saint Jean du Gard (all within 20 minutes **driving** distance.)

T ravel

Château de Malérargues is right out in the countryside, a superb isolated setting. Obviously the best is to come with a car, but a home taxi service is set up by the Roy Hart Centre, plus a network of lifts by participants.

Check: <http://perso.wanadoo.fr/.royhart/infosgb.html>

PRICES

include registration in one workshop and all other activities, **plus lunches**

1 – 13 July	full participation.....	940€	includes 11 lunches
1 – 5 July	first week only	540€	includes 5 lunches

Reductions

If under 26

1 – 13 July	full participation.....	540€	includes 11 lunches
1 – 5 July	first week only	400€	includes 5 lunches

If registered before May 15 (extended from April 15)

1 – 13 July	full participation.....	840€	includes 11 lunches
1 – 5 July	first week only	490€	includes 5 lunches

Price does not include **banquet-dinners** or **lodging** (see *Lodging*)

Arrivals foreseen on **Monday June 30**. Welcome drink at 19h.

Closure on Friday 13th with late night party. Take note : Monday July 14th is Bastille day, national holiday. End of the first week: Saturday July 5 (afternoon or after Avignon Festival outing)

URGENT Avignon Festival : an outing to the Avignon Festival is planned for Saturday July 5th, to see *INFERNO*, the first part of Romeo Castellucci's trilogy on Dante's *Divina Commedia*.

We have bought 30 well placed tickets (of which 8 under-25) and are hiring a bus; departure around 17:00, return 22:30 (arrival after midnight.)

- Cost 50 euros (or 33 euros if you are under 25.)
- Bus is 20 euros per person.
- Ticket for under-25 = 13 euros
- Ticket over 25 = 30 euros

If you are under 25 please scan and send us an official document stating your date of birth.

Let us know soonest if you want to join this outing. Marta Cenedese will be in charge: mlcenedese@gmail.com.

Reminder : Pantheatre invited Castellucci's *Gilgamesh* in 1991 - first in France ! Enrique has written an article on his work, check

<http://www.pantheatre.com/pdf/7-reading-list-genesi-gb.pdf>

Observers : it is possible to attend events without registering to a workshop: lectures, discussions, performances, master classes and laboratories (without active participation). Observing workshops depends on each teacher (on request). Contributions : 10€ per event, 30€ for a day, 100€ for a week, 150€ for two weeks.

REGISTRATION

To register please send us an email with your name, email, address, and choice of workshops.
The online registration form is being overhauled with the new site.

Please send us a **brief CV and a letter of motivation** (by email please.)

\$200 deposit secures your place

Confirmation - Deposit : if you are accepted your place will be reserved. It will then be confirmed on reception of a **deposit of 200€** made out to "Panthéâtre" (see below **Payment**)

Deposits can be returned up until June 5th, **minus 40€** for administration costs. No returns after June 5th.

PAYMENT ADVICE <http://www.pantheatre.com/pdf/payments.pdf>

2008 Editorial

Scheherazade / and her voice today

Out of pride I refused love's gifts.
Now I suffer the punishments of pride.
Mansur al-Hallaj

English : <http://www.pantheatre.com/pdf/2-saisons-malerargues-festival08-dossier-gb.pdf>
Castellano : <http://www.pantheatre.com/pdf/2-saisons-malerargues-festival08-dossier-es.pdf>
Italiano : <http://www.pantheatre.com/pdf/2-saisons-malerargues-festival08-editorial-it.pdf>

Scheherazade is described not only as beautiful, charming and witty, but also as having read all the great books. Her telling of the stories in the erotically charged, life or death context of the Arabian Nights is therefore *knowingly fantastic*. Her's is one of the greatest voice performances of all time.

During the 2007 Festival we discussed sirens and sibyls and feminine figurations of the voice - and their relationship to sexuality. Scheherazade brings all these aspects together in no less than one thousand and one master - or call them *mistress-classes*.

Here is the frame story of the Arabian Nights, and its inaugural lesson, in a condensed and admittedly partisan version.

King Shahryar is expecting the visit of his younger brother, Shah Zaman, who, realizing he has forgotten a gift, returns to his palace in Samarkand, unannounced. He finds his wife in bed with one of his slaves. Stunned, he decapitates them both, and arrives totally shattered at King Shahryar's palace in Bukhara, feeling he must be the most wretched man on earth. Here he confronts the arithmetics of jealousy: his brother is forty times worse off since he has forty wives, all up to the same tricks. The brothers have the power so all the heads roll off although they feel no better for it, nor enlightened.

But they do ask questions, even if their educational quest starts with a menacing whine, full of vicious naïve pride: "let's find out if we are the unhappiest men on earth – and if we are, the only outcome is suicide." The real question is of course: "let's find out what sex is all about?" – which in their case goes through: "what are women all about?"

Shahryar and Shah Zaman get the answer they deserve: from the Caspian Sea a colossal genie emerges to sleep his daily siesta. Before snoozing off he releases from a precious prison-box his amazingly pretty girlfriend. The terrorized brothers are up the nearest tree, but the girl has spotted them. She orders them down and commands: "you both fuck me or I'll wake my boyfriend and you're dead!" (As you can guess, translations vary, from "spade me", "pierce me with your rapiers", "stroke me a strong stroke" to ridiculous euphemisms or outright censure of the episode.)

The kings oblige and she lets them get away. But their reaction to this 'inaugural lesson' is to take it out on women – a massacre of virgins - until the voice of Scheherazade enters the scene. She makes love with king Shahryar and then mesmerises him with her stories till the break of dawn, for one thousand and one nights.

Scheherazade's "knowingly fantastic" performance and stories explicitly include some of today's top evils, especially concerning power abuse: sexism, racism and sadism. Plus, her strongest stories take place in the Badgad / Bassora "axis".

The four images on the Festival poster-logo state clearly our intention to address these questions. But maybe more important we invite you to come share work and reflection inspired by Scheherazade's artistic daring and her knowing, adult imagination.

E.P.

