
Pantheatre & Roy Hart

Professional Performance and Teacher Training

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General Presentation

Linda Wise and Enrique Pardo, directors of Pantheatre (Paris and Malerargues, South of France) and founding members of the Roy Hart Center (Malerargues), consider that the transmission of their own work, that of Pantheatre and that of Roy Hart requires substantial practical experience, cultural studies and personal supervision, so that each applicant can make the artistic and pedagogical work his or her own.

The PANTHEATRE Diploma includes, as an option, the possibility of training for the ROY HART CERTIFICATION, with online and on site courses, in France and abroad.

Pantheatre Diploma

The Pantheatre Diploma is fundamentally artistic, and is based on the practices of VOICE PERFORMANCE (including singing and interpretation) and CHOREOGRAPHIC THEATER. Philosophically its major influence has been the psychological thought of [James Hillman](#) (1926 - 2011), and, today, contemporary cultural anthropology.

The Pantheatre Diploma includes the creation and presentation of performances, a strong theoretical involvement (cultural, critical and mythological studies), as well as its pedagogical use adapted by each artist. It is awarded by the two directors of Pantheatre, together with the artists and teachers involved in the training.

Roy Hart Certification

As part of the Pantheatre Diploma, you can apply for the Roy Hart Voice Teacher Certification (officially: *Roy Hart Center Certified Teacher*). This is centered on the “canonic” model of what Roy Hart called *a singing lesson*. SEE <http://www.pantheatre.com/pdf/2-formation-pan-RH-canon-gb.pdf>

To apply for this certification through Pantheatre, two bases are required:

- To be in advanced training or have obtained the Pantheatre Diploma.
- To have a good knowledge of Roy Hart's philosophy of the voice and its developments by different teachers or contemporary currents.

The training to obtain the 'Roy Hart' certification through Pantheatre consists of two stages:

1. General Pantheatre training: voice, singing, vocal performance, choreographic theater and cultural studies. Work on the voice in master classes, workshops, courses, internships and laboratories, in-person and online.
2. The Roy Hart pedagogical specialization is carried out under the supervision of Linda Wise with the advice of Enrique Pardo, and includes other Roy Hart teachers, as well as Pantheatre trainee teachers (in France, but also in the United States, Chile, Spain, Mexico, Canada, Australia, etc.).

IMPORTANT: each of these two stages is equivalent to a two-year commitment. The actual duration depends above all on each individual: his or her experience, previous expertise and assiduity.

The Roy Hart certification is regulated and awarded by the Roy Hart Center. The official protocol document can be obtained from the Roy Hart Center.

Deontology / Notes by Enrique Pardo

My position regarding the Roy Hart voice teacher certification, which is the usual name employed by most teachers and the general public, is as follows.

First: the idea of an institutionalization of "Roy Hart" teaching is relatively recent and is based on the model of the individual singing lesson - which is both a psychotherapeutic and musical model: teacher and student alone with a piano for an hour. This model, which I call "canonical", is the reference on which the certification corroborated by the Roy Hart Center is based. It also includes group classes, but we consider that to be a matter of each artist and his or her artistic and pedagogical preferences (for example, choral or classical singing, Alexander or Feldenkreis body techniques, and other personal approaches).

That said, when I first met Roy Hart (from 1968 until his death in 1975), he taught virtually exclusively in group therapy and analysis sessions, through the spoken word. The vocal work, performed by his close collaborators, was supposed to act as a facilitator and psychosomatic 'motor' for these encounters under his direction. Therefore, his teaching was fundamentally interpretative (hermeneutic). A 'Roy Hart' teacher should know and be able to take into account these facets as fundamental to a work called Roy Hart.

Two notes commenting recent proposals by Roy Hart Center:

- First, my opposition to bringing back the use of the title *Roy Hart Theatre*. Since the early 1980s I consider myself to have been in the lineage of Roy Hart - but NOT of the *Roy Hart Theatre*. That was HIS theater. This was the reason I created my own theatre: Pantheatre. I also stand by the official decision voted in 1989 not to use the title *Roy Hart Theatre*.

- In recent proposals for an APPRENTICESHIP PROGRAM of the Roy Hart Center, there was a section titled *Learning Models*, which stated the following:

“The Roy Hart Theatre tradition is based on the principle of transmission through close personal mentorship similar to apprenticeship models found in the skilled trades, Eastern musical and martial arts, and the transmission of agricultural knowledge.”

I commented as follows, “My own transmission of Roy Hart's work lies at the intersection of performance art and psychoanalysis - in a broad sense.” My opposition was unequivocal, and the paragraph was deleted.

Let me explain. In a 1990's autobiography, I wrote: “The model of the individual singing lesson, as practiced by Roy Hart when I worked with him (from 1968 until his death in 1975), bears a strong resemblance to the psychoanalytic transference model. After Roy Hart's passing, and uncomfortable with some of the implications, particularly the potentially ambivalent use of therapy, I stopped teaching for several years. I began long dialogues with psychotherapists - which was for me like a third education - and led me to meet with [James Hillman](#) and [Rafael Lopez-Pedraza](#), as well as Charles Boer, Paul Kugler, Ginette Paris, Nor Hall, Sonu Shamdasani and the circle of archetypal (post-Jungian) psychology that was to inspire my work and that of Pantheatre. This was in the late 1970s and early 1980s. Today, along with many of my collaborators, I insist, without neglecting personal self-knowledge, that it is our modes of perception and appreciation, our political and cultural ideas that need therapy. Hence the emphasis on mytho-poetic and anthropological challenges, in a work that is otherwise fundamentally physical and imaginative.

Of course, there is plenty of craftsmanship in the practical work, but even there I place the accent mainly on culture and meta-psychology. Hence the importance I give to “psychological creativity”. The models cited in the Centre's *Apprenticeship Program* are mostly technical (agriculture?!). The fact that psychology was not included seemed to me a shocking omission. In addition, Roy Hart was explicitly opposed to having his work described as “technical” or “specialized”.

Here I would add something else: Roy Hart was an amazingly charismatic guru; I even say, “an ethical genius”. With him, the mention of “close personal mentoring” falls way short. In psychoanalysis it corresponds to the complexity of the mechanisms of transference and countertransference, dynamics that are fundamental in the training of a ‘Roy Hart’ teacher. As they are also, for me, in an advanced artistic training.

I also add that, in saying that the psychoanalytic model is one of the bases of my teaching, I do not pretend to be a clinical professional, or a healer. In this I follow the thinking of James Hillman (Carl G. Jung's main successor as far as I am concerned) - but also the thinking of Roy Hart, from what I experienced with him. He used to say, with characteristic Talmudic humor: 49% therapy, 51% artistic. The problem is that the use of his work, today, is predominantly for personal development and well-being purposes - not artistic.

It should also be noted, also, that Roy Hart did not speak of “voice lesson” but of “singing lesson”: it was a philosophical and militant choice. It is in this sense that I speak of the “canonical model” of the singing lesson.

A value judgment. Roy Hart's proposal, “singing”, is simple, direct and ‘genius’: to sing is to enact the performative transformation of a feeling, an idea, a fiction. It is also about exploring (singing) the dark side of humanity: limitations and animosities. In the poem that Roy Hart took as his manifesto, (*Biodrama*, by Serge Behar, 1972) it is written, “I aggressed my body in order to get closer to you.”

I did not meet Roy Hart's teacher, Alfred Wolfsohn (1896-1962), nor do I refer here to his historical roots in German Romanticism and Modernism, or in early twentieth century psychosomatics. Furthermore, to delve deeper, one would have to include their common Talmudic legacy and, in the case of Roy Hart (pseudonym for Ruben Hartstein), the model of Georg Gurdjieff (1866 - 1949).

A conclusion: Roy Hart's idealism is an integral part of my own work. And although it has been now almost fifty years since his death, and I have traveled extensively artistically and philosophically, Roy Hart's singing lesson remains cardinal; I even feel an obligation to convey its essence and practice to my collaborators and those for whom ideas and ideals matter as much as practice.

Enrique Pardo.

PS. Establishing a “Roy Hart” institutional scheme was not and still is not an easy enterprise. Those interested, can consult the archives of Pantheatre on this question (by request): they include my first editorial version of 2015, and a portfolio of articles and exchanges, some of them highly controversial. See also my BLOG articles, categories [ROY HART and/or VOICE](#).

I am grateful to Annie Murath and Gonzalo Pinto, of *Pantheatre Chile* :
their thorough interrogation helped me define these points.
And to Linda Wise: “We put our heads together”.