

Trust and Betrayal

A joint workshop with
Kristin Linklater & Enrique Pardo

New York, July 1998

ARCHIVES notes and dialogues between the directors, leading to the presentation of the workshop.
The material is repeated three or four times with editing proposals from both directors.

02	01.10.97	KL's first proposal edited
04	December 9, 1997	KL's Second proposal
06	December 9, 1997	EP's final editing

KRISTIN LINKLATER & ENRIQUE PARDO

A MOST UNUSUAL WORKSHOP (More specific title - pun on "betrayal"?)

JULY 13 TO 26 1998 (new proposals 20 to 31 July)

SUBJECTIVE TRUTH
OBJECTIVE MYTH
COMPLEX THEATRE

Kristin Linklater has a formidable reputation as a highly creative and original teacher of voice production and Shakespeare text for actors. She is also an actor. She is based in the United States.

Enrique Pardo has a formidable reputation as a highly original and creative physical theatre director and teacher. He is also a voice and mythology specialist. He is based in Europe.

Kristin Linklater and Enrique Pardo have been in working dialogue for the last three years, in theatre laboratories, voice training session and mythology conferences. They are working on a joint performance: "The Shakespeare Betrayal Project".

LINKLATER: "In order to make an artistic statement, a creative interpretation, you must first find your self, your voice, your truth".

PARDO: "Inspiration and imagination are external, daemonic factors: so, listen first to what the world and its mythical creatures are saying... then you can voice your private realizations".

Kristin Linklater and Enrique Pardo will run parallel and combined workshops introducing approaches to theatre that apparently 'betray' each other through contradicting philosophies. They will explore these 'betrayals' as artistic and psychological tools for making theatre -- for creating the complexity that brings quality to an artistic statement.

THE WORKSHOPS

2 weeks (Monday to Saturday: 10a.m. to 6p.m.)

In the mornings -- freeing the voice, releasing emotional truth, finding the integrity of word and self, embodying language.....

In the afternoons -- entering a world of contradiction and interdiction that stirs a semantic hornets' nest; a chaotic and ritualized actor-dancer world where exacting group-composition disciplines welcome myth, personification, fantasy, complexity and humor, rather than singleness of meaning.....

((I wonder if it might be possible to set up parallel work : we divide participants in 2 groups and work simultaneously, crossing over at lunch time. Then include joint sessions at the end of each week. This needs 2 working spaces not too far from each other. (It is what I am trying to set up in London). This should be worth it if we get more than 20 inscriptions (and depends on studios, hiring prices, etc.) EP.))

At the end of each week -- Fusion and Confusion (both groups together)

((Could we propose at the end of the workshop some "open sessions" where some audience can attend... (attend a working session, and definitely not any form of presentation). EP))

These workshops are advanced/professional workshops designed for actors, dancers and directors, but open to motivated non-professionals prepared to engage physically with the imagination. ((Be prepared to move and be moved.)) Prepare a Shakespeare speech and a contemporary text (XXth century - and not necessarily one written for theatre), for use in both workshops.

Kristin Linklater now teaches in the graduate acting program at Columbia University. Her two books, *Freeing the Natural Voice* and *Freeing Shakespeare's Voice: An Actor's Guide to Talking the Text* are leading texts in the actor training field. She was with Shakespeare & Company for many years, teaching and acting, and later, she created The Company of Women, an all-female Shakespeare company with which she played King Lear. She is collaborating with Enrique Pardo on an original theatre piece.

Enrique Pardo is a theatre provocateur based in Paris, where he runs Pantheatre. His Myth and Theatre Festivals at La Chartreuse in Villeneuve-lez-Avignon have become inspirational lodestars for practitioners of theatre, dance, mythology, philosophy and archetypal psychology. His physical theatre work cannot be categorized; his voice work is based in his work with Roy Hart and has been extended by his love affair with the Greek gods (Pan and Hermes seem to be his favorites). He is a passionate pedagogue of the imagination whose productions and laboratory sessions tackle questions well beyond the strict confines of theatre. His legendary reputation in Europe is bolstered by yearly revivals of workshops such as The Academy of Boredom and Shadow Boxing.

"Enrique Pardo's approach to choreographic theatre explodes the interpretation of texts by stretching them into choreographic networks: language becomes a poetic partner to image, and no longer its sovereign. Illustration yields to paradox. Texts unfold new versions, including subversions and perversions. The body is caught in complex images, while the voice harvests and expresses the emotion."

((We should be priting a Newsletter in January that would include this. I will also include it in our Webpage. I write to XXX about all this (they could help with Spring publicity - especially if we include an archetypal bent...).EP))

KL's 2nd proposal December 9, 1997

JULY 20 to 31 1998 WORKSHOP !

SUBJECTIVE TRUTH ***** OBJECTIVE MYTH ***** COMPLEX THEATRE

KRISTIN LINKLATER & ENRIQUE PARDO

VOICE AND BODY *** trust or betrayal

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THE WORKSHOPS

11 days...6 hours a day...20th to 25th (26th free) 27th to 31st

In the mornings *(or in the afternoons) *

Freeing the voice, releasing emotional truth, finding the integrity of word and self, embodying language.....

In the afternoons *(or in the mornings)*

Entering a world of contradiction and interdiction that stirs a semantic hornets' nest; a chaotic and ritualized actor-dancer world where exacting group-composition disciplines welcome myth, personification, fantasy, complexity and humor, rather than singleness of meaning.....

The participants will be divided into 2 groups working simultaneously in parallel workshops, crossing over at lunch time.

At the end of each week
Fusion and Confusion -- (the groups come together)

EVENINGS

There will be some evening discussions with invited speakers.

AT THE END OF THE WORKSHOP

There will be open sessions to which observers will be welcome.

These workshops are advanced/professional workshops designed for actors, dancers and directors but open to motivated non-professionals prepared to engage physically with the imagination.

prepare (memorize) a Shakespeare speech and a contemporary text (20th century -- not necessarily written for theatre), for use in both workshops.

THE WORKSHOP LEADERS

Kristin Linklater now teaches in the graduate acting program at Columbia University. Her two books, *Freeing the Natural Voice* and *Freeing Shakespeare's Voice: An Actor's Guide to Talking the Text* are leading texts in the actor training field. She was with Shakespeare & Company for many years, teaching and acting, and later, she created The Company of Women, an all-female Shakespeare company with which she played King Lear. She is collaborating with Enrique Pardo on an original theatre piece.

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"Trust and Betrayal"

Linklater/Pardo joint workshop

Columbia University N.Y.C.

July 20-31

Bookings: - Tel :

Kristin Linklater Columbia University Station New York, N.Y. 10025

SUBJECTIVE TRUTH *****OBJECTIVE MYTH ***** COMPLEX THEATRE *****
KRISTIN LINKLATER & ENRIQUE PARDO

VOICE AND BODY
trust AND betrayal

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"Enrique Pardo's approach to imaginal theatre explodes the interpretation of texts by stretching them into choreographic networks: language becomes a poetic partner to image, and no longer its sovereign. Illustration yields to paradox. Texts unfold new versions, including subversions and perversions. The body is caught in complex images, while the voice harvests and expresses the emotion."