

Roy Hart (1926 – 1975)

"Roy Hart: a philosophy and a model of teaching - some reflections after forty years"

Roy Hart (1926 – 1975) *Teaching & Philosophy*

1. This talk focuses specifically on **TEACHING** and it addresses « **fellow teachers** » who refer to Roy Hart's name as a source-model. I offer reflections and questions on what could be the content, origins, references and definitions of Roy Hart's PHILOSOPHY as it pertains to TEACHING.
2. This scope obviously can not fit into a one hour talk. If you have questions or topics you would like to expand on, please note them down : I would be very interested to meet with those of you who would wish to, in **one or two seminars** with a an agenda we could prepare.
3. There are two topics I will not examine but inevitably mention : **Roy Hart's performance model**, and **my own philosophical mindscape**.
4. And two important topics that agitate me : the status and use of **Malérargues** especially for teaching– and the rebirth of the label **Roy Hart Theatre**: why I cannot accept it, though I fear democracy might impose it.
5. I will be giving a series of **study seminars** from May to August, including themes of this talk. You are welcome to come study. And like many of you, offering some teaching. You are also welcome and see these ideas at work.
6. This PowerPoint presentation of titles and selected texts will be available in pdf form including links to archive documents and current Blog articles.

To start

Roy Hart, an Ethical Genius

Exceptionnalité & Pudeur - Exceptionality & Reserve

After his death in 1975 there prevailed – certainly in my case - a great cautious reserve (discretion, prudence, maybe fear - not shame) regarding Roy Hart's person and life. I think it was largely because he was someone **extraordinary - (hors normes)** as found for instance in Vedic gurus, or other traditions, including his own: Jewish Talmudic. His was an extraordinary voice at all levels, something he stated and took on the implications. Such behaviour is actually the 'norm' in the Vedic guru definitions : someone whose behavior **embodies** his or her spiritual vision and / or ethic. This is traditional in the East, particularly in India, but it is, to say the least, difficult to affirm and describe in the West because, among other things, of its sectarian implications. I think it is high time to talk about it. It is in this sense that I describe Roy Hart as an **"ethical genius"**. I add: "huge enlightenment and huge shadows."

Shadow. One of the tenets of Roy Hart's ethics (he spoke mainly in terms of "consciousness") was the Jungian concept of shadow – usually understood as the unseen and unacknowledged dark side (*la part d'ombre*) not only of a person but also of an idea, and more so of an **ideological enterprise**. I understand that Roy Hart (and Alfred Wolfsohn) spoke of their voice work (maybe even to Jung himself) as "the audible shadow".

Réf. Voix / Emotions – Une inversion (en)chantée

Dionysus in Chile – Advanced Vocal Training

Série **Algorithmes et Chamanisme**

<https://enriquepanblog.wordpress.com>

The 'classical' definition of *SINGING*

To be found... in the definition and in the implications that Roy Hart gave to the notion of *singing* (after Alfred Wolfsohn) the principle that any vocal uttering, including the scream (cry), can be made at **will**, held and extended not only in a "primal" expressive manner (which is the therapeutic aspect of the work) but in a "conscious" qualitative, artistic manner: a "singing" meta-consciousness. This he proposed, is the fundamental moving principle of an **ethical transformation of emotions** - and therefore not only an endeavor of self-exploration and self-discovery, but also of taking responsibility, control, and performance. Singing, as a **performative principle** of what Roy Hart and Alfred Wolfsohn defined as the "eight octaves voice", understood as the range of the humanly possible.

Ref. Voix / Emotions – Une inversion (en)chantée

Philosophie de la voix de Roy Hart

« Comment la voix façonne nos émotions – Des chercheurs ont réussi à modifier les sentiments ressentis par des volontaires en modifiant les intonations de leurs paroles. »

Série *Algorithmes et Chamanisme*

<https://enriquepanblog.wordpress.com/2016/02/28/voix-emotions-une-inversion-enchantee/>

FELLOW TEACHERS

Philip Rieff

Fellow Teachers is the title of a book, published in 1973, by American Jewish sociologist and cultural critic **Philip Rieff** (1922 – 2006) - whose important, paradoxical, difficult philosophical proposals were clearly **endorsed by Roy Hart**.

As far as I know (and I politely spied on Roy Hart's books) it was the last book he read – and, a rare thing: he asked his followers to study and comment on it. It was and remains, to my knowledge, the most stern and 'conservative' attack on what was called at the time THERAPEUTIC CULTURE.

Philip Rieff had written another book, published in 1966, which caused quite a stir in the American intelligenzia titled *"The Triumph of the Therapeutic"*. It went against the proposals of the **counter-culture** which led to the revolutionary spirit of **1968**.

Philip Rieff's was a radical reaction against the ideas of the times, which was the philosophical context in which Roy Hart created his Roy Hart Theatre. (Note 1 : the anglo-american context : it was different in France and the rest of Europe. Note 2: in 1966 I was twenty, I had just moved from Paris to London, and I was reading, like every art student at the time, *The Teachings of Don Juan* (another "teacher"!) by Carlos Castañeda's: great shamanic fiction, and probably the ultimate horror for Philip Rieff.

FELLOW TEACHERS

Philip Rieff - Therapy and Gnosticism

There is wealth of contradictions in Roy Hart's endorsement of Philip Rieff's FELLOW TEACHERS and in The Triumph of the Therapeutic. Please read attentively the following summary by a 'fellow' teacher of Philip Rieff's: American (also Jewish, also conservative) cultural critic Harold Bloom.

Harold Bloom, *The American Religion: The Emergence of the Post-Christian Nation*.

New York: Simon & Schuster, 1992.

Bloom makes a convincing case that by the middle of the twentieth century there emerges an over-arching religious orientation (as opposed to doctrine) that cuts across a variety of mutually exclusive theological traditions. That orientation is Gnosticism characterized by **methods of obtaining knowledge of our inner selves, establishing and maintaining a personal relationship with the divine (often at the expense of social solidarity), and fostering an obsession with our unique individual identities.**

I think this is an uncannily exact description of what many would call, especially today, « Roy Hart teaching »! And it was what Philipp Rieff attacked. Again: we have a paradox!

Commented on <https://enriquepanblog.wordpress.com/2015/11/23/harold-bloom-a-new-religion/>

FELLOW TEACHERS

These debates on therapy touch crucial aspects of Roy Hart's pedagogical and even political positionings – and they do involve, like with Rieff, Bloom, and another pivotal philosopher : **Herbert Marcuse** - the 'high' demands of intellectual and spiritual Mosaic and Talmudic ethics – including the paradoxes of Talmudic antinomy. All of these thinkers were Jewish and critical admirers of Freud (some of Karl Marx.)

My first conclusion. Roy Hart built his own therapeutic agenda, inherited as we know, from the idealistic propositions of **Alfred Wolfsohn**, but shaped in the philosophical turmoil of the sixties. On this count, I would venture to say that Roy Hart's therapeutic agenda was mainly **Freudian**, in its normative discipline, in its biographical emphasis, and in its spiritual demands. Concomitantly, his attitude was fundamentally **patriarchal**. He also took his agenda of therapy into performance – which is another complex subject, beyond the scope of this talk.

It will close these notes on FELLOW TEACHERS with the titles of Philip Rieff's books – they speak volumes - and a quote of Roy Hart's.

Philip Rieff

- *Freud: The Mind of the Moralizer*, 1959.
- *Collected Papers of Sigmund Freud* (ed.), 1963.
- *The Triumph of the Therapeutic*. Harper & Row, 1966.
- *Fellow Teachers / of culture and its second death*, 1973.
- *The Feeling Intellect*, 1990.
- *My Life Among the Deathworks*, 2006.
- *Charisma*. The gift of Grace, and How It has Been Taken Away from Us, 2007.
- *The Crisis of the Officer Class*. The Decline of the Tragic Sensibility, 2007.
- *The Jew of Culture*, 2008.

The quote of Roy Hart's "First there was Freud, then Jung, now me"

I will return to C.G. Jung.

COUNTER-CULTURE

Most of the books I remember Roy Hart reading between 1969 and 1975 belonged to the Counter-Culture movement, composed of the **alternative thinkers** of the 60s and 70s - the Hippie era; a few English, most American, especially Californian. French and « Continental » philosophy was in another mindscape.

It is mostly these Counter-Culture thinkers who gave rise to the ideas that took over political philosophy and art - after Roy Hart's death in **1975**: Feminism, Environmentalism, Gay Liberation, The New Left, and, later: Gender and Post-Colonial Studies. Its emblematic capital was the Esalen Institute, still very active, now with links to another flower of that period: Silicon Valley – and not only Apple gadgets and Google algorithms - also a reassessment of the borders of mind and especially transhuman thinking.

Some of the most important thinkers (I have mentioned **Marcuse** and **O'Brian**):

Ivan Illich. Roy Hart commeted a lot on him, and had extracts of his books read in meetings. Four book titles put it in a nutshell: *Personal life*, *Tools for Conviviality*, *Medical Nemesis*, and especially, *Deschooling Society*.

Theodore Roethke. A visionary idealist poet.

Alan Watts. Philosopher, author, for instance, of *Beyond Theology - The Book on the Taboo Against Knowing Who You Are* - *The Wisdom of Insecurity: A Message for an Age of Anxiety*

George Steiner – a conservative and sometimes gloomy British cultural critic. The last book I remember on Roy Hart's piano in London was Steiner's *After Babel*.

Was Roy Hart a Jungian ?

« First there was Freud, then Jung, now there is me. »

Obviously not from this quote. I have already suggested that Roy Hart's therapeutic agenda was mainly Freudian. But one thing is clear : Roy Hart used predominantly the relational terminology of C.G. Jung – especially concerning the masculine / feminine duality, and including its (male) heterosexual *a priori*. We must remember Roy Hart died in 1975 before all the movements I have mentioned. For instance I never heard him reflect in depth on homosexuality – apart from some early (and Jungian) suggestions of *anima* unbalances.

Note: almost all of the important post-Jungian thinkers and psychotherapists visited Malérargues in 1983 and 1985, in the wake of James Hillman. Hillman's books were published mostly after 1975.

Follows a brief lexicon of the main terms in Jung's world view, often used by Roy Hart. Such notions are historical « god-terms » and they fashion our principles of therapy, of teaching, and certainly of artistic practice.

Jungian Terminology 1

I include this brief lexicon because it is made of historical « god-terms » that fashion the very finalities of therapy (the principles of teaching?) – and certainly of artistic practice.

Anima. A notion often used by Roy Hart. (The central notion in James Hillman's post-Jungian psychology. Hillman's *Anima* book appeared in the 1980s)

Soul. Not a term I remember Roy Hart actually using often. Singing is historically the main cult in **Protestantism** (not theatre, not images) – and as such a very important influence in **Malérargues**, especially after 1975, and today. There are uncanny coincidences with the local Camisards' extatic Calvinism – one of the roots of Evangelical (singing) movement.

Note: the biggest voice revolution (since the end of paganism) was the explosion of black, african-american Protestantism that *crossed-over* from Gospel to **Soul Music**. After centuries, **Eros and Psyche** (Sex and Soul) got to sing together again. I do not think Roy Hart paid much attention to it. Our friend Richard Armstrong certainly did!

Réf: <http://www.pantheatre.com/pdf/6-reading-list-camisards-gb.pdf>

Archetype. **Archetypal Psychology** became the main title of James Hillman's school of thought : It is therefore the concept of Jung's he chose as most important. I heard Roy Hart be relatively scathing about Jung's cultural psychology. For years this fashioned in me prejudices against Jungian ideas. In my view Roy Hart distrusted the principle of archetypes because of its non-moral polytheistic foundations – he was a core moral **monotheist** – and this included the nature and scope of what I call his ethical genius.

Self. The notion of Self is said to have replaced the notion of God (after Nietzsche declared God dead). Jung's meta-psychology was about this metamorphosis, though he did remain spiritually Protestant, and 'religiously' progressive. Finding one's « true self » is a redemptive conception.

Jungian Terminology 2

Individuation. (The theme of Laurent Stéphane's latest Roy Hart Centre **Newsletter.**) In Jungian terms individuation is the « progression » that leads to the notion of Self – especially to « finding one's **true self** ». Classical Jungian psychoanalysis is meant to lead you to that encounter and realization.

I was very struck by the importance Roy Hart gave to the notion of the « individual » in the sermons he wrote for *l'Economiste*. He did add some provisos, like: « if you are afraid of being directed you risk never becoming an individual ». I have not worked on these themes in much depth – not being very drawn to « individualistic » philosophies, as to the notion of Self. My own outlook belongs much more to a polysemic, polytheistic, multiple and complex « shamanic-algorithmic » genius outlook. The dream of a core, indivisible uniqueness is similar to metaphysical dreams of infinity or of life after death. Nor do I sympathise much with the liberal connotations of Individualism.

The translating of the *Primer Acto* interviews of Roy Hart may provide a basis for a study of Roy Hart's political ideas - connected with the fact that he changed the title of his last performance from *Le Café de Flora* to ***l'Economiste*** : how, especially in Roy Hart's vision, could an artist-poet be an economist? And what are the dynamics between theatre and politics? These very important questions (then and now) belongs more to Roy Hart's performance model.

A note: James Hillman wrote a very provocative and politically engaged book : ***We've Had a Hundred Years of Psychotherapy--And the World's Getting Worse*** – 1993.

Georges Gurdjieff

Born 1866 in Armenia, died 1949 in Paris.

I must mention Gurdjieff, in many ways the closest figure of master-**spiritual teacher** to Roy Hart, in the 20th century, and probably a strong influence, model and confirmation.

Gurdjieff gathered most of the spiritual strands of the 19th c. between Europe and India, especially **Theosophy** – and including Armenian-Georgian and Sufi esoteric traditions, among others.

Philosophy as (mostly) the history of ideas

WHERE HOW and WHAT did Roy Hart teach ?

WHERE HOW and WHAT did I learn from Roy Hart ?

WHERE and HOW did Roy Hart learn what he taught ?

WHERE did Roy Hart teach ?

WHERE HOW and WHAT did I learn from Roy Hart ?

(I followed Roy Hart from 1969 to 1975)

- Roy Hart taught mainly by **talking in meetings** – which came to be called « rivers » (« always there, flowing, but never the same » – Heraclitus.)
- Meetings were what today I would call a **sophistic** context in which a master-orator commented and led reflections, especially on dreams. Roy Hart was an exceptional speaker, especially in such a devoted context, a context of ***Ars Oratoria***: *oratory presence, controlled emotional speech and appropriate 'good manners'* – which is the other half of the voice, the other side of (literal) singing: speech.
- This summer I will expand on voice and sophistic in the history of philosophy and its contemporary renaissance especially around the French philosopher **Jacques Derrida** – whose proposals were exact contemporaries of Roy Hart. There was no connection that I know of with « continental » philosophy, especially with its most influential trio: **Derrida, Deleuze and Foucault**.

WHERE HOW and WHAT did Roy Hart teach ?

WHERE HOW and WHAT did I learn from Roy Hart ?

Over 75% of the time in these meetings was spent on **dreams**. Rather than interpretation, I prefer the term **HERMENEUTICS**, because Freud's *The Interpretation of Dreams* is too often used as a **methodological** handbook. Roy Hart was an extraordinary **hermeneut**, and his approach to dreams was fundamentally **CASUISTIC**, (sometimes described as « no method »). Casuistics belongs to the most sophisticated traditions (Talmudic, Baroque, Archetypal): each dream (each voice) as a **poetic narrative**, to be 'used' effectively (ethically). It was this artful, ethical vision and practice that Roy Hart proposed and acted upon – and from which I personally learned most from - and one of the major influences in my own 'theological' transmission and performance landscape : choreographic theatre.

Ref.

Voice and hermeneutics in continental philosophy : Husserl / Heidegger / Gadamer / Derrida

Image and hermeneutics : Jung and James Hillman

WHERE HOW and WHAT did Roy Hart teach ?

WHERE HOW and WHAT did I learn from Roy Hart ?

Two biographical notes :

From an old CV : (Enrique) started teaching voice within the "Roy Hart" model. The one-to-one "singing lesson" model, especially as practiced by Roy Hart and his followers, can be very close to **the psychoanalytic 'transference' model**. Ill at ease with some of the implications of this model, especially **the potentially ambivalent use of therapy**, Enrique stopped teaching for some years, and started a long dialogue with psychotherapists of the archetypal psychology circle. This was in the late seventies and early eighties. Today he would insist that it is our esthetics, our modes of perception and appreciation, our political and cultural ideas that need therapy. Hence the accent on mytho-poetical and intellectual challenges, in an otherwise very corporal and imagistic work."

Around 1990 I asked James Hillman about going to Zurich to become an analyst. He gave me two answers: « you will learn little culturally in Zurich (the Jung Institute) » and « Stop wasting your time with dreams ». You can imagine the upheaval this caused in me. He hinted at an answer : « your **performance work** is the dream . »

Particularly terms of **voice teaching**, my answer becomes : « **voice performance is the dream, and it requires casuistic hermeneutics** ». « **The voice is always a dream** ».

WHERE HOW and WHAT did Roy Hart teach ?

WHERE HOW and WHAT did I learn from Roy Hart ?

- I knew little of Jewish culture and ethics, and only in recently years considered it seriously. I came accross chapters on **dream hermeneutics in the early Talmud** (from a hint in ethnopsychiatrist Toby Nathan's book: La Nouvelle Interprétation des Rêves). What struck me was the **tribal procedures and implications of dreams**: who dreams about whom and how, inside a tribe. Roy Hart taught in what he called a « **hermetic circle** ». This context of his teaching had a stricktly sectarian structure. You were in or out. One could add that by performing solo or with his group, he went out and tried to 'teach' the world – or at least show his proposals and his achievements.
- Another relevant Talmudic characteristic is **antinomy**, that is : casuistics, as including exceptions to « the norm », breaking the Law (*breaking the voice?*). The Talmud is extraordinarily knowing on how to deal (interpret) the law (the formidable Mosaic Law). Roy Hart did say (I paraphrase, as in most quotes): « If you are with the Spirit of Singing, you can do what you want ». (Ex. The antinomy case of Sabbatai Tzevi, 1626 -1676.)

WHERE HOW and WHAT did Roy Hart teach ?

WHERE HOW and WHAT did I learn from Roy Hart ?

- **Where?** **In meetings**, as mentioned: large group contexts (sometimes over 50 in London), and more rarely, in intimate contexts or in rehearsal ones. I had two or three talks alone with him – and only once a long walk - though with me his behaviour and dialogue manner was always formal and, I feel like saying: perfect. I was also absolutely blown away when I saw him **perform Biodrame** (Sion, Switzerland , 1972.) (Ref. Norman O’Brown meeting Dionysos « **in books** ». The importance of mimetics and of memetics.)
- **In singing lessons.** For three or four years I had on average one singing lesson a week, with **Liza Mayer** mostly . It opened my **personality** horizons, allowed me to accumulate **experience** and build myself **a body I could feel and think with**. Liza Mayer was also an exceptionally tactfull and acute hermeneut.

WHERE HOW and WHAT did Roy Hart teach ?

WHERE HOW and WHAT did I learn from Roy Hart ?

Obviously: **HERMENEUTICS**, and I add Talmudic. We know that Roy Hart read Jung, he certainly used Jung's meta-psychological notions . He was acquainted with Wilhem Reich and met a neighbour in London, anti-psychiatrist R.D. Laing. Why do I insist on the Talmud?

- ❖ I return to the **conservatism** of Philip Rieff, the values of patriarchal authority, hierarchies, and what he described as « presiding presences ». One example: Roy Hart's comments on Spain and Franco. One can perceive his reserves on anti-Franco positions in the sometimes terse exchanges in the *Primer Acto* interviews. And I did hear Roy Hart foretell decadence in Spain after Franco's death (and sometimes come up with millenarist tendencies especially in Malérargues.) The tone could be sectarian Talmudic-Hassidic, even colonial (Roy Hart said similar things about South Africa and Apartheid). By moments a certain paranoia appeared in his political comments, of his group and the future of Malérargues as a moral haven. I came to consider that his ethical *nemesis* came to be **Pedro Almodovar** and the, to me, lifefull renaissance the *Movida* created, and not only in Spain.
- ❖ A note: HERMENEUTICS is one of the arts of *Hermes* – including his messenger's ambivalence. Text and voice hermeneutics are one of my main teaching concerns – if not the main one. Hermes is also the father of Pan.

WHERE HOW and WHAT did Roy Hart teach ?

WHERE HOW and WHAT did I learn from Roy Hart ?

- ❖ I adhered with youthful fanaticism to Roy Hart's moral philosophy. For me what Roy Hart taught was **MORAL PHILOSOPHY**, and especially **ethics of sexuality**, in what was called at the time « relationships » - and in the relativizing (sometimes breaking up) of the couple. Psychoanalytically, it was a very direct, intense, even ruthless way of moving, informing and transforming **the psychology of erotic projections and transferences**.
- ❖ Because of this, Roy Hart's **ethical vision** remains for me a fundamental criteria of **artistic quality** – even, or maybe especially, in my appreciation of an artist like Pedro Almodovar. For all the provocation and radicality, both show a wonderful, heartfull compassion for Eros and Psyche. Even if they appear morally at odds.
- ❖ When I arrived in Roy Hart's meetings the topic of **jealousy** was paramount. We all know aspects of Roy Hart's private life – he was not only open about it: linking life and art was part of his performance idealism.
- ❖ *Singing* to me came to mean the transformation of jealousy. I still think along these lines in terms of what Roy Hart himself called his Nietzschean and especially Lamarckian idealism: **singing is a performative tool of transformation**.
- ❖ A Note: this summer's *Myth and Theatre Festival* will be dedicated to the myth of **Eros and Psyche**. We will dedicate seminars to **Jealousy** and to **Heartbreak** (after a book by Ginette Paris.) Jealousy was the theme of the New Orleans 2006 Festival.

Ref www.pantheatre.com/gb/2-MT16-gb.html

Charismatic Teaching

Transference and the charismatic singing teacher

THE **APPROPRIATION** of the MODEL of the singing teacher

- *appropriation* : to make it yours (property). Empowerment.
- its *appropriate use* (ethics, deontology : making « proper » use of the model.)

Charisma / Charis :

GLAMOUR SEDUCTION & MAGIC

Two extremes :

HUMILITY and ARROGANCE



The case of **Paul Newham**

- The Prophet of Song: The Life and Work of Alfred Wolfsohn. 1997
- Therapeutic Voicework: Principles and Practice for the Use of Singing as a Therapy (Art Therapies Series) , 1997
- The Healing Voice: How to Use the Power of Your Voice to Bring Harmony into Your Life, 1999
- Using Voice and Theatre in Therapy: The Practical Application of Voice Movement Therapy, 1999
2 volumes
- The Book Beyond Words: How The Soul Speaks – 2012

- ❖ First meetings in Germany. An **extroverted** singer-character.
- ❖ Proposing a *PhD* on Pantheatre and James Hillman.
- ❖ Dissapearing.
- ❖ Writing a PhD on Alfred Wolfsohn and a prophetic identification.
- ❖ Creating of “Voice Movement Therapy” VMP.

- **The extroverted charismatic “teacher-therapist”**
- Paul Newham’s appropriation of the model.
- Too slow, too devotional: submission and the danger of infantilization.
- Too fast and maverick: the rush to autonomy and the danger of inflation.
- Avoiding Roy Hart ? (Avoiding me ?) Re. Jerzy Grotowski’s visit to London.

Roy Hart's philosophy deserves a *Summa Filosofica*

or at the least some doctorates. In fact with this talk I also want to encourage research and thinking. Academia will resist because Roy Hart wrote only a few peremptory (to them) pages.

But the academic world is changing with the revival of Late Antiquity rethorics and what is called the Second Sophistic – which is very much **a revival of the voice**.

To those interested, I say: give it a go, there are more PhDs being written today about this *'voice period'* than about classical Athens. And, if I you want my advice, litteral and cultural, I advice you to hurry up!

Malérargues / Exchanges with Ian about May 1975

I did not want to return to Malérargues

From: Ian Magilton [<mailto:majian@me.com>] **Sent:** Sunday, January 31, 2016 8:50 PM **To:** Enrique Pardo **Subject:** a book

Dear Enrique, you might know that I am writing a book about Roy Hart Theatre at Malérargues. It begins like this: *This is the story of Roy Hart Theatre at Malérargues. / According to me. / And anyone else who wishes to contribute. ... I hope that other ones who took part in the Malérargues adventure will add their stories here and contradict my truth with theirs.*

The idea comes from an evening when some of us oldies were telling stories of the 'bad-old-days' and contradicting each other constantly, which our audience found very entertaining, so I am sending out passages from the book to the survivors for their contradiction, elaboration, embellishments, or any other stories. This is a passage from the book, which you know more about than me.

*In the middle of the following night I heard the nightingales again as we waited in silence to receive the coach coming from Nice with the remains of the cast. It had been decided that each of us would 'Mother' one of them, to take care of them and carry their bags. My child was Enrique. He was pretty grumpy and seemed irritated by the whole procedure and just wanted to get to bed. I couldn't say that I disagreed. I heard later that **Enrique had been of the opinion that the coach should drive straight on to Spain and to the second part of the tour. How they would have done the performance without Roy, Dorothy, Vivienne and Paul I can't imagine, but it certainly would have been brutally theatrical, an immediate, improvised requiem by the survivors.***

If you feel like writing something, or about something else, I would be happy to include it. Your Ian

From: Ian Magilton [<mailto:magian@me.com>] Sent: Monday, February 01, 2016 6:39 PM

Dear Enrique, I am hoping that the printed English version might be ready for the summer, so there is some time pressure. An 'off-the-cuff' three line response to my paragraph would be fine, but if it isn't there, it isn't.

ven. 12/02/2016 19:59 Dear Ian, A response to your paragraph, and below an extract from a series of seminars I am engaging in. Best wishes & amitiés Enrique

“Grumpy”? It was hell! I can be brief, dear Ian, but not “off the cuff” as you suggest. During the tour in Austria, Roy had become pretty much impossible (for me) to follow; I sensed his leadership of the group had reached its absolute limits and he had to change things. David reminded me of his shock when Roy asked those in Malérargues to write their dreams to Davide and no longer to him. I reacted with disbelief at the announcement of his death, thinking it was a mad ritual test. Then came the forebodings of being trapped in a sectarian adventure without its leader – mainly because of Malérargues. It took me four or five years to find an exit. James Hillman and Lucho Ramirez did it for me. I consider myself to have been exceptionally fortunate to have met and worked with Roy, whom today I describe as an “ethical genius”: huge enlightenment and huge shadows.

ven. 19/02/2016 20:23 Amigo, I change my mind. Here is what I propose. The rest is for another context. Let me know you got this, and when you want, your comments. Yours Enrique

“Grumpy”? It was hell, of grief and confusion – and huge worries about the future, certainly mine. I do not think I can be brief, dear Ian, nor “off the cuff” as you suggest. Too much to say – too deep. Regarding the requiem, I can analyze today why I proposed the tour continue – but that belongs to a very pondered book for me to write - maybe one day. I do consider myself to have been exceptionally fortunate to have met and worked with Roy, whom ~~today~~ I describe as an “ethical genius”: huge enlightenment and huge shadows.

This talk is a major enterprise – a major performance too – so I start by **thanking you all** for giving me this podium opportunity, it is a pleasurable **landmark**, certainly for me, who will soon be seventy, like many of those whom Marianne called – **“the London generation”** – in other words those that actually met Roy Hart...

I offered this talk to what is being called, in spite of me, a meeting of the “Roy Hart Theatre Teachers”. In spite of me, because, as some of you know, (and I hope especially **Edda** forgives me, she has put a lot of time, care and devotion into bringing this event together. I also hope our broken **Ian** forgives me – we have always been at odds on this one) – forgive me because... *I cannot earnestly say today that I am a member of an theatre company or collective or “family” called Roy Hart Theatre* – much as I have good friends in Malérargues.

I do sometimes teach what I think **Roy Hart** taught and I do meet him in my own work. I remain a grateful admirer, loyal to his person and to his ideals – I can even turn into a ferocious defender. So please, take this prelude, and maybe the whole of this talk, with a pinch of salt, **serious** as it is. I am great believer in alchemical **salt**: it brings out a finer, subtler, maybe a more adult, slightly bitter, deeper buried taste. The right pinch of salt also ‘cures’ our sweet sentimental nostalgias: soul is said to be made of salty scars: memories.