

“Our impulses are unseasonal and image-ridden”
from Auden & Isherwood, Dog beneath Skin I 33

“Improvisation: imps at work” Enrique Pardo

IMPACTS

a performing workshop project

Voice Performance and Choreographic Theatre

directed by Enrique Pardo

in collaboration with Nick Hobbs and Faroque Kahn

Organized by Dusan Djurovic, Jennifer Sumner, Anna Weatherstone

This project was planned for March 2007.

Because of lack of funding the organizers with Enrique Pardo decided to postpone it to 2008. In order to give the idea of a workshop ending in a performance cabaret we needed more substantial backing. We are determined to pull it off next year.

Enrique will be coming to Brighton for the February 2 3 4 2007 weekend

A workshop project ending with a theatre cabaret performance - Brechtian-style.

Weekend : introduction workshop to work and project, selection of participants. Decisions on shape and feasibility of the project.

Second weekend : organization of texts, musics, cabaret numbers casts, and homework. 14 participants.

Performance workshop, for 7 or 11 days : workshopping the project (depending on performance scale), and setting up the canvasses for cabaret numbers.

Movement, voice, singing, text and ensemble work through 4 imperatives :

MOVE !

...as in “movement”, sure, but also as in “make a move!”: not necessarily dance or movement but more initiative and risk. Think of: “making a move” in terms of “making a gesture” or “going places”. Think also of: “move and be moved!” – as emotional imperatives.

VOICE !

...from *bel canto* to *hell canto* – including Roy Hart extended voice techniques. Including also: “listening to the voice in speech is what thinking is all about...” (Giorgio Agamben)

PLOT !

...figuring out plots. Whose plot have you ventured into? Plot is a choreographic conspiracy: both place and story.

PLACE !

... A story takes place in a plot... The aim is: “if you find your place, you will find your voice” – and likely discover the plot, i.e. the meaning of your ‘lines.’

PANTHEATRE

Pantheatre is the Paris-based organizational umbrella for a wide range of performance, cultural and training projects. It was founded in 1981 by *Enrique Pardo* with a physical theatre solo performance on the God Pan, inspired by the writings of James Hillman, who became Pantheatre's honorary president.

Pantheatre is directed by *Enrique Pardo* and *Linda Wise*, in collaboration with *Liza Mayer* and an international circle of artists and thinkers. It was the first independent company to emerge from the *Roy Hart Theatre* (1968 – 1989) taking its legendary voice work into performance contexts and research. It runs PANTHEATRE ACTS Voice Performance School – based in Paris and at the *Roy Hart Centre*, at Château de Malérargues, in Southern France.

Information on <http://www.pantheatre.com>

A relevant publication: "Figuring out the voice: object, subject, project. Performing strategies in the use of extended voice range techniques in relation to language and texts." in *Performance Research* 8.1: Voices – 2003 on http://pantheatre.free.fr/pages/writings_voice_JPR.pdf

Enrique Pardo

Paris-based theatre director, performer, writer and mythology specialist - he studied Fine Arts at Chelsea School of Art and taught at Goldsmith College, while joining the Roy Hart Theatre in London's late-sixties utopian theatre adventures. An "extended ranges" voice soloist, he also trained in dance, corporal mime and physical theatre. He brought these strands together in what he calls "choreographic theatre" which includes a strong emphasis on image-making cultural studies.

"Enrique Pardo's approach to choreographic theatre includes language through a relentless fight against textual tyranny, in order to avert the kind of domination that binds theatre to declamation, illustration, demonstration. The aim is a dance of ideas - "choreographic" in this sense: the body, caught in complex images, the voice harvesting and expressing emotion."

TEXTS Please bring a working text learnt by heart, minimum 250 words, any genre (not necessarily written for theatre), but contemporary. Advice on <http://pantheatre.free.fr/pages/texts.htm>

IMPACTS

For information please e-mail:

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or ring:

+44 (0) 7888 84 92 35

A PANUK PROJECT

Organisers: Dusan Djurovic, Jennifer Sumner, Anna Weatherstone

VENUE HOTELS

The venue is:

Hanover Community Centre
33 Southover Street
Brighton BN2 9UD

The venue map you can view on:

<http://maps.google.co.uk/maps?f=q&hl=en&q=bn2+9ud&ie=UTF8&z=16&ll=50.827707,-0.133703&spn=0.00595,0.021629&om=1>

HOTELS

- **HOTEL UNA** www.hotel-una.co.uk tel. 01273 820464
- **Chatsworth Hotel** 9 Salisbury rd, Hove tel 01273 737360. £35 per person per night
- **Dove Hotel** www.thedovehotel.co.uk 18 Regency Sq. tel 01273 779222 single £45 double £75-115
- **Landsdowne Regency Guest House** www.regencylandsdowne.co.uk 01273 321830. Single from £30
- **Beach Hotel** www.beachotel.co.uk 01273 323776 double twin from £85, singles not available for 2&3 Feb.

The above accommodation is in Hove where Jen and Anna live, also where Enrique will be staying (Hotel Una). The following are in Kemptown within walking distance of our venue. Buses are regular and reliable, an all day ticket is £3.00

- **Hotel Avalon:** <http://www.avalonbrighton.co.uk> Said happy to do £35 per person incl. breakfast
- **Colson House** guest house: <http://www.colsonhouse.co.uk> Said they expect to open a lower price range place from the 1st Feb in the area (Kemptown)
- **Cavalaire Hotel:** <http://www.cavalaire.co.uk> Said will do a deal of £55pn for a double room with a single occupant, and £75 for a double or twin room, inclusive of breakfast...

Our venue, **The Hanover Center**, has kitchen facilities for those who wish to shop for lunch. Brighton is awash with cafes, pubs, and restaurants meals start around £5.00.

Most accommodation includes breakfast. Apologies ahead of time if any aren't up to scratch as aside from Hotel Una none have been experienced first hand!