



Connecting to BODY & BREATH in Acting

Alexander Technique Classes with **JEAN-LOUIS RODRIGUE** and **KRISTOF KONRAD**

All communication starts with the body. It is the point of origin for the voice, emotional life, and physical activity. It also creates and communicates meaning for the audience- our physical actions and responses are interpreted by the onlooker- and performers need to be in charge of this process.

Night class: Mondays,
7 PM – 9 PM

NOV 10 - DEC 15, 2008

Day class: Tuesdays,
10 AM – 12 Noon

NOV 11 - DEC 16, 2008

Odyssey Theatre Ensemble
2055 S. Sepulveda Boulevard
West Los Angeles, CA 90025

Tuition: \$275. - 6 weeks
advance registration call
Kristof:

(310)- 443- 4483

knorthpole@yahoo.com

www.alexandertechworks.com

photo: JOSH BROLIN in "W."

Courtesy Lionsgate

Watch the application of the Alexander Technique and Jean-Louis' coaching to building character and physicality in Josh Brolin's work in Oliver Stone's "W" - opening October 17, 2008

EMBODYING THE CHARACTER - WORDS, ACTION, PASSION

- Connecting to the body through awareness; getting out of our heads
- Recognizing the force of habit
- Freeing our movement by learning to organize body relationships
- Discovering Stillness and Vulnerability
- Improving breath coordination and vocal quality
- Breath as energy and vehicle for the emotion
- Making clear choices of intention
- Infusing direction in our thinking and movement
- Freeing impulse and response patterns, allowing spontaneity
- Applying the Alexander Technique to monologues, sonnets, songs, and scenes
- Learning to develop characters physically

JEAN-LOUIS RODRIGUE has worked with Larry Moss on the movement and vocal aspects of Pamela Gien's award winning play THE SYRINGA TREE, Bo Eason's RUNT OF THE LITTER and April Daisy White's SUGAR. Jean-Louis will be directing "THE READER", a play adaptation of Bernhard Schlink's novel in late 2009. He has trained and coached performers at the ROYAL SHAKESPEARE COMPANY, MARK TAPER FORUM, GEFFEN PLAYHOUSE, LOS ANGELES PHILHARMONIC INSTITUTE, STEPPENWOLF, SAN FRANCISCO OPERA, STUTTGART OPERA, CIRQUE DU SOLEIL, VERBIER FESTIVAL, GETTY VILLA, and on BROADWAY. Past and current students include: JOSH BROLIN, IAN McKELLEN, HELENA BONHAM CARTER, JULIETTE BINOCHE, HILARY SWANK, SIMON BAKER, KEANU REEVES, PATRICIA ARQUETTE and JOBETH WILLIAMS. Jean-Louis is on faculty at the UCLA School of Theater, Film and Television. He is working as a Movement Specialist and Coach for THE ANTAEUS COMPANY "LA's Classical Theater Ensemble".

KRISTOF KONRAD was born in Poland, trained as an actor at the National Dramatic Academy in Warsaw, Poland and the Alexander Fersen Academy in Rome, Italy. While in Poland, he studied and worked with theater and film masters like JERZY GROTOWSKI and ANDRZEJ WAJDA. His credits include: ANGELS AND DEMONS, HOTEL CALIFORNIA, INDEPENDENCE DAY, RAISING THE BAR, OPERATION SAMUM, ALIAS, THE AGENCY, JAG, E-RING and many others. Kristof is teaching for the VERBIER FESTIVAL & ACADEMY in Switzerland, UBS VERBIER ORCHESTRA, and INTERKUNST in Berlin. In the U.S., he has taught with Jean-Louis at the LARRY MOSS STUDIO, HOWARD FINE STUDIO, THEATRICUM BOTANICUM, MEDIA ACCESS and recently worked with the artists of the ROYAL SHAKESPEARE COMPANY and the CIRQUE DU SOLEIL's "KA". He is working as a Movement Specialist and Coach for THE ANTAEUS COMPANY "LA's Classical Theater Ensemble".

We invite you to visit our New Website: www.AlexanderTechworks.com

“ I really like to look into the physical acting characteristics of my character, because it helps me to transform. The Alexander Technique helps me to burrow into roles like gay cowboys and drug addicts by focusing on my posture, movement, and presence.”

- HEATH LEDGER

“One of the most important things actors can possess is a relationship to their own body and breath. Jean-Louis works with actors in such a way that they immediately understand from deep within themselves their true impulses. His work is invaluable and I cannot imagine doing a project without him.”

- LARRY MOSS

“With the best of intentions, the job of acting can become a display of accumulated bad habits, trapped instincts and blocked energies. Working with the Alexander Technique to untangle the wires has given me sightings of another way; mind and body, work and life together. Real imaginative freedom.”

- ALAN RICKMAN

“As a professional athlete and now a performer on a different stage, I know the importance and the power of the body. The body is how we communicate twenty-four hour a day. Your words may lie, but the body always tells the truth. Jean-Louis has helped me uncover the truth in my body...and gives me the power and security and permission to express myself as an actor on a whole new level.”

- BO EASON, Playwright and Performer, “Runt of the Litter”, 37 Arts Theater, 2008

“One of the greatest gifts to my work was when Larry Moss enlisted the assistance of Jean-Louis Rodrigue in our preparation of “The Syringa Tree”. He greatly enhanced my performance physically and vocally, giving me an innate understanding of the deep resource of energy within my body.

- PAMELA GIEN, Playwright and Performer, “The Syringa Tree”

“The many benefits that the Alexander technique afforded us as actors included minimized tension, centeredness, vocal relaxation and responsiveness, mind/body connection, and about an inch and a half of additional height. By balancing and neutralizing tensions, I’ve learned to relieve as well as to avoid the aches and pain caused by the thousands of natural shocks that flesh is heir to.”

- KEVIN KLINE, “Cyrano de Bergerac” on Broadway 2007