

EMBODYING THE CHARACTER

WORDS, ACTION, PASSION

by using the Alexander Technique

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.



Photo: Leonardo DiCaprio as J. Edgar Hoover

"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

Night class:

Mondays,
7:00 PM - 9:00 PM , **SEP 17- OCT 29, 2012**

Day class:

Tuesdays,
10:00 AM - 12 Noon, **SEP 18 – OCT 30, 2012**
Odyssey Theatre Ensemble
2055 S. Sepulveda Boulevard, West Los Angeles, CA90025

Tuition: \$450. 7 weeks advance registration

call **Kristof (310) - 443-4483** or e-mail knorthpole@yahoo.com

COURSE CONTENT:

Connecting to the body through awareness with the Alexander Technique (getting out of your head) • Freeing impulse and response patterns • Recognizing the force of habit • Improving breath coordination and vocal quality • Improving our movement by learning to organize body relationships • Understanding Means and Ends • Making clear choices of intention • Infusing direction in our thinking and movement • Applying the Alexander Technique to monologues, sonnets, songs, and scenes • Learning to develop characters physically (if I believe your body, I'll believe your character)

JEAN-LOUIS RODRIGUE

has most recently coached Leonardo DiCaprio for J. EDGAR and Chris Pine for THE LIEUTENANT OF INISHMORE at the Mark Taper Forum. He 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. He has trained and coached performers at the ROYAL SHAKESPEARE COMPANY, MARK TAPER FORUM, GEFFEN PLAYHOUSE, LOS ANGELES PHILHARMONIC INSTITUTE, STEPPENWOLF, SAN FRANCISCO OPERA, BERLIN INTERNATIONAL FILM FESTIVAL, CIRQUE DU SOLEIL, VERBIER FESTIVAL, GETTY VILLA, and on BROADWAY. Past and current students include: ANG LEE, 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.

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 JERZY GROTOWSKI and ANDRZEJ WAJDA. In the USA he worked with directors KENNETH BRANAGH, RON HOWARD and ROLAND EMMERICH. His credits include: ANGELS AND DEMONS, HOTEL CALIFORNIA, INDEPENDENCE DAY, NIKITA, SCANDAL, BURN NOTICE, UNDERCOVERS, RAISING THE BAR, OPERATION SAMUM, ALIAS, THE AGENCY, JAG, E- RING and many others. Kristof has taught for the BERLIN INTERNATIONAL FILM FESTIVAL, VERBIER FESTIVAL & ACADEMY in Switzerland and UBS VERBIER ORCHESTRA. He is teaching Intensive Acting in Film and Alexander Technique Workshops in: New York, Los Angeles, Milan, Berlin, Toronto and Vancouver. In the U.S., he has taught with Jean-Louis at the LARRY MOSS STUDIO, HOWARD FINE STUDIO, LA and Melbourne, Australia. THEATRICUM BOTANICUM, MEDIA ACCESS and recently worked with the artists of the ROYAL SHAKESPEARE COMPANY and the CIRQUE DU SOLEIL. Past and current students include: KENNETH BRANAGH, COBIE SMULDERS, JOBETH WILLIAMS, ERIC DANE, and SHARON LAWRENCE.

We invite you to visit our new website: www.AlexanderTechworks.com

"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

"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

"The Alexander technique is invaluable to actors of all ages. It helps us find new depth in exploring the physical and emotional life of a character. And it has helped me correct physical issues which affect my daily life. Jean-Louis and Kristof immediately create a level of trust and comfort in teaching this technique which allows all of us in the class to open up to the learning experience. I continue to work privately with them because I believe so strongly in their skill in teaching this technique, and its positive effect on my well-being."

- JOBETH WILLIAMS