

# EMBODYING THE CHARACTER

## 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.



*"Jean-Louis Rodrigue always brings a personal and positive approach to his coaching work. His involvement is timeless and complete. He is generous, genuine, and creative such that even when a character or a story is frightening, it becomes about exploring the work and being of service. Jean-Louis has a clear view of the character the actor is playing and also an awareness of the purpose and structure of the whole movie, which engages the entire actor's intention and responsibility with the project. His work is a useful and exciting way to open my channels for my research as an actress.*

- JULIETTE BINOCHÉ

### Night class:

**Mondays**

**7:00 PM - 9:00 PM, SEP 16 - OCT 28, 2013**

### Day class:

**Fridays**

**10:00 AM - 12 Noon, SEP 20 - NOV 1, 2013**

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

**Tuition: \$450 7 weeks advance registration**

**call Kristof (310) - 443-4483 or e-mail [knorthpole1@gmail.com](mailto:knorthpole1@gmail.com)**

**[www.AlexanderTechworks.com](http://www.AlexanderTechworks.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 Matt Bomer in THE NORMAL HEART on HBO and Paul Dano in LOVE AND MERCY. 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: CHRIS PINE, LEONARDO DICAPRIO, 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 website: [www.AlexanderTechworks.com](http://www.AlexanderTechworks.com)**

"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**

Working with Kristof has been tremendously helpful. Through body awareness and proper physical alignment, he helps open up channels of energy that enable full presence of being. He focuses on the details of a character that most fully connect to a visceral core – a character's animal, their element, their core image or symbol. He helps actors build their characters through a process of fluidity, not rigidity, always working through the body. The bottom line is Kristof will help you bring LIFE to every moment of a performance – simple, unforced, bold, and electric!"

**- MICHAEL WELCH**