

ACTING IN FILM

And the Alexander Technique



People don't always express their inner thoughts to one another; a conversation may be quite trivial, but often the eyes will reveal what a person really thinks or feels.

Alfred Hitchcock

A Three Day Acting Intensive in **NEW YORK** with

JEAN-LOUIS RODRIGUE and KRISTOF KONRAD

NOV 7, 8, 9, 2014 ; 10:00 a.m.- 6:00 p.m. Tuition: \$550
Location TBA

To Register call or e-mail **Rutanya Alda, tel: (212) 864 -2865**
e-mail: rutanyaalda@gmail.com

An actor's vision is lived emotionally and physically. That kind of performance requires more than instinct- it needs interpretative intelligence and a mastery of physical, psychological, and emotional craft into performance. Internationally acclaimed teachers Jean-Louis Rodrigue and Kristof Konrad team up to present an intensive workshop to explore the skills and tools that are required for the extraordinary creation of characters and performances.

COURSE CONTENT:

***Stage versus Film Acting * Being in your Body, Ease and Availability * Becoming versus Performing * Trusting That You are Enough (What does that mean?) * You are more than Your Habits * Freeing our movement by learning to organize body relationships * Freeing impulse and response patterns, allowing spontaneity * Discovering Stillness and Vulnerability in Close Up * Listening, with your whole body * Personality and Character * Breath as energy and vehicle for the emotion * Emotions, as a communication to the audience, what is really going on * Relating to Other Actor's Emotions(Sadness, Happiness, Anger, Love, Fear) * Emotions as an Undercurrent * Five Arts of Film Acting(Concentration, Not Knowing, Acceptance, Giving and Receiving, Relating)**

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 BINOCHÉ, 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 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, 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, KEEGAN ALLEN and SHARON LAWRENCE.

"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

"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

"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

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

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