

Miss Julia in the style of Suzuki – behind the scenes.

Japanese Director Tadashi Suzuki is one of the most influential directors and actor trainers in the world. He is in the company of the living greats of the theatre alongside Peter Brook or Bob Wilson among others.

He is mostly known for the contribution of his actor training method. Based on the feet Suzuki's method generates energy from movement and firm rhythmic contact with the ground. This energy radiates from the feet throughout the whole body.

It is a physical training in which the actors acquire a consciousness of their balance and their body's center and all the technical tools one needs in order to always be present onstage.

Colombian actors Jhon Alex Toro and Gina Jaimes have had the opportunity to study this technique with the SITI Company in New York, founded by Suzuki and North American director Anne Bogart.

There, together with Australian actress Tina Mitchell and Italian director Lorenzo Montanini, also disciples of this Japanese method, they decided to mount *Miss Julia*, by the Swiss August Strindberg, in an anglo-hispanic version adapted by J.Ed Araiza.

Strindberg, a big critic of the concept that character is a set of uniform characteristics, considered that to be human is much more than just a temperament. He has constructed in *Miss Julia*, a few complex beings, laden with personal history, capable of exposing unsuspecting artists to a role-play, of power and humiliation that challenges their acting abilities.

Miss Julia rises to this challenge, resulting in a clean montage, enriched by the violin music of Helen Yee and the percussion of Juan Manuel Vergara, in which we can appreciate a group of high-level actors, with a show of physical ability that highlights Strindberg's dramatic force.