



ACTORS LAB STUDIO 2018
Wellington Weekend
Workshop
Sat & Sun 14 & 15 JULY

Audition & Self-Testing

With Peter Feeney

Enrolments open now

WELCOME

I so appreciated working with you. You bring a fantastic combination of experience, optimism, hard work and pragmatism to it all, and you're so very good with your fellow actors. Thank you!

Vincent Ward, Director



Hi! My teaching is about what works: ideas that inspire, tools that work, performance, career development, show-casing work, and moving actors into paid professional work. I have high expectations for my participants. Do join me for an inspiring, highly charged and practice focused weekend working on auditions and self-tests.

Read Peter interviewed on Auditions in the latest Equity magazine **[HERE](#)**

CONTENT

Acting is kind of scary, and you have to operate while your head is attacking you.

Bill Nighy

Theatre auditions and screen tests allow many opportunities: to work on our craft and present it in high-pressure conditions; grow our profile and widen our circle of influence; acquaint future collaborators with our unique contribution; and learn from fellow practitioners. Self-tests also allow us to wear a producer hat, assessing our work from an objective viewpoint, and then present ourselves on a global platform from wherever we are in the world.

Understanding the true opportunities that auditions and self-tests offer, and knowing how best to take advantage of these, will enable us to maximise the benefits from each and every audition and self-test we do - and enjoy them. Auditioning is a reality that will be with us the rest of our acting lives: let's get empowered and make the most of them.

Oh, and right: we might also get some work...

In this intensive weekend you'll learn the importance of:

- Being a contributor, going in with the attitude of giving, not getting.
- Giving your openness: to be affected by the other actor/ reader, and your openness to direction from the casting director.
- Being a worker: have a technique and do your homework (we'll cover the technique of personalisation, with moment before and substitution)
- Being a collaborator: going in to help solve this casting problem.
- Doing Failure Imagining, especially if you are encountering the same challenges and difficulties repeatedly.
- Realising what you have control over - the value of your contribution – and what you don't – actually getting cast.
- Letting your unique flavour through: this is a question of emotional authenticity. Who you are is only how you feel right now. We need to understand that your instincts are always right: once you have prepped, trust them, don't censor.

This weekend covers

- The head game and good ways to prep.
- Warm ups and exercises that grow connection, irreverence, responsiveness and diminish self-consciousness.
- Work on one scene and one self-test.
- I.D.'s.
- Group work on casting, where participants give votes on individual score sheets for their fellow actors. We'll discuss/ justify and get a better idea about what works and why someone gets the job.
- Mock Screen Audition.
- Analysis of a self-test you have done at home.

THE FINE PRINT

I tell my actors: work to affect the other actor, release whatever is pent up in you – and change the world.

Mark Rylance, actor and director

WHEN

Saturday 14 July 9.15am to 5.15pm and Sunday 15 July 10.00am to 5.45pm

WHERE

RATA STUDIOS at Scots College, 1 Monorgan Road Strathmore, Wellington.

FEES

\$210 payable in advance.

Discounts: Toi students/ grads, Past Actors Lab participants & Equity actors **\$180**.

Past Actors Lab participants/ Toi students/ grads **\$30** to observe and participate in all exercises; Toi students/ grads, Past Actors Lab participants **FREE** to observe.

Fees must be paid in full in advance. There are no refunds for a skipped weekend except in exceptional circumstances, but we do give credits for future classes.

INTERESTED?

I feel like I've learnt so much and that all of the tools we learn and then put into practice in class are going to benefit my performances immensely.

Rachael Young, Actors Lab Studio Participant

Send your CV or link (including headshot) to the administrator, Charlotte Chapman, at actorslabstudio@gmail.com - more info at www.pfeeney.com

Numbers are strictly limited to 20 full participants

P E T E R F E E N E Y



Peter is a very gifted young actor who will always be genuinely interested in exploring his work and finding new approaches to it, and opening this out to his fellow actors.

Cicely Berry, OBE, Voice Director, Royal Shakespeare Company.

Peter, a professional actor based in Auckland and Melbourne, has acted in TV, film & theatre since 1994. He has also taught actors since 2001, and is passionate about the need for them to develop a reliable technique if they are to flourish in the profession. He runs his own Studio, is a facilitator for NZ Screen Director's Guild Workshops, a tutor in the leading NZ Drama School *The Actors Program* and on set acting coach.

Peter has performed at the Fortune, Court & Circa theatres in New Zealand, and The QTC in Australia; as well as numerous independent theatre productions. His acclaimed one man show *A Night with Beau Tyler* toured in 2008 & 2009 to 25 theatres around New Zealand. He has worked or trained at different times with Cicely Berry (Royal Shakespeare Company), Bob Benedetti (US Emmy Award winning Television producer and Broadway Theatre Director), Rob Marchand and Dean Carey. Notable credits over a long career include the Kiwi zombie hit *Black Sheep*; Australian mini-series *A Difficult Woman*, UK TV *Dark Knight* and *Cold Feet*, numerous US TV & tele-features, including in 2015 a prominent role in *Ash versus Evil Dead*, and in the same year playing the iconic Rose Noelle skipper John Glennie alongside Dominic Purcell (*Prison Break*) in *Abandoned* (winner of best tele-feature at the 2017 NZ Film Awards).

In 2016 Peter had a regular role in NZ TV series *Dirty Laundry* as well as a guest role in *Wentworth* and ongoing multi-episode roles on *Wanted 2*, *Dear Murderer* and season 2 of *Cul de Sac*. In 2017 he worked on the NZ Feature film *Vermillion* & TV series *Wilde Ride*, and the Australian based TV series *Harrow*. He is currently working as a guest actor on the NZ TV series *Brokenwood*.

Peter also works as a director, casting director and writer. He is a published author – his first book *Blind Bitter Happiness* was also serialised on Radio NZ and in Metro magazine - and is an occasional travel writer. Directorial outings include the Australian play *Milo's Wake*, which toured NZ in 2005/6 (in which Peter also played the title role) and more recently the Australian play *Between Two Waves*. Peter was casting director for the TV series *The Amazing Extraordinary Friends* and recently casting director and acting coach for the John Harris short films *Every Little Thing* and *It's not what happens*. He is working on a second book and his own feature film.

Peter has a 1st Class Honours degree in Politics & History from the University of Melbourne (1991) and a Diploma in Drama from the University of Auckland (1993). He was Nominee for Best Actor in the 2003 NZ Film Awards for his role in the film *The Platform*.

Peter is represented in NZ by Kathryn Rawlings & Associates and in Australia by Lisa Mann Creative Management. His CV & Show reel can be found on Showcast.