



ACTORS LAB STUDIO 2017
Christchurch Weekend
Workshop
Sunday 26 March

Screen Acting – Actors & Directors welcome **with Peter Feeney**

As we investigate the story arc of any scene we must ask ourselves the tough questions. But often the answers can only be found in the doing, the discovery in the moment, rather than an intellectual decision in advance. Making it up as we go is at the heart of spontaneity and great camera acting. We must learn how to throw away the map and follow the compass of our own instinct. And we must learn to be comfortable with the discomfort and nerves that accompany this. Good acting costs us something; the necessary price of admission is giving up certainty of outcome... Join us for this weekend of joint exploration and enlightenment!

Peter Feeney

In this workshop we will -

- Use mask work and the double character improv to get us used to the idea that it is never us up there, but *always* someone else.
- Use physical and vocal work to activate our imaginations and open ourselves up to more intuitive, even 'illogical' choices - that push us towards greater irreverence and spontaneity.
- Flex our actor muscles of imagination, originality, generosity, warmth, danger and risk with exercises and games.
- Work with camera.
- Work on one scene.

In this workshop we'll learn (or re-learn)

- Script analysis: how the words help us discover what isn't written – so we can let the words do the work for us while we play something different.
- How to start with the same basic assumptions the writer did: what happens in this scene? What's the event, or change, or decision? What's the travel for our character over the scene?
- How to 'know not show' –inviting the audience in, not doing all the work for them.
- How making story and the other actor more important than us makes our own acting better.
- The importance of audience: they are ALWAYS there – in TV and Film there's just a lot more of them! Audiences are great teachers, and when they are absent, we can develop a parallel relationship with the camera and crew. In this workshop you'll learn how.
- Why learning the lines is SO important, if we truly wish to be in the moment.
- Not to confuse the 'audience' effect – the impression we had reading a script for the first time – with how the scene/ script should be played.
- How to avoid actor traps such as chunking, emoting, or playing our great 'idea' of the scene – all traps which flatten out specificity and meaning and leave the audience lost or bored (such bad habits are common to actors at all levels of their craft).
- How to use our full intelligence to produce authentic emotion.
- That acting is a collaborative art form: we must prepare to collaborate, NOT present. We NEED the input of fellow actors, teachers, audience/ crew, the director - and must be truly open to that input. Collaboration can be scary – it feels safer to be set in our choices. But this can make us closed off. Instead, if we can be surprised and not drop the ball the audience will be surprised too.
- We'll work on useful concepts such as pre-mortems, failure imagining and understanding better intuition, 'beginners luck' and the stages of learning from unconscious incompetence to mastery.

THE FINE PRINT

TIME AND PLACE

Sunday 9.00am to 4.45pm at Gloucester Room at the Isaac Theatre Royal, 145 Gloucester St, Christchurch Central - **Maximum Number 18**

FEES

\$120 payable in advance.

TAP grads, Returning & Equity actors, SDGNZ members **\$95**.

INTERESTED?

Send your CV/ link (including headshot) to the administrator at actorslabstudio@gmail.com

QUOTES/TESTIMONIALS

ACTOR

Performing as both an actor and director, Feeney succeeds admirably as the proud mentor, stalwart friend and the disappointed colleague as he watches his prime student unravel in a world that seems have done away with integrity. Extremely personable, his character strikes a remarkably genuine note that balances much of the see-saw shifts in the play.

Theatreview (Between Two Waves, 2015)

Actor-director Peter Feeney is charismatic as Milo.

NZ Herald (Milo's Wake)

Feeney as the square-jawed Angus is a perfect blend of mad scientist and Kiwi landed gentry.

NZ Herald (Black Sheep, FF)

Peter Feeney's finely judged performance as the klutzy protagonist elicits considerable sympathy... his encounters provide an instructive journey of self-discovery.

NZ Herald (The Last of the Red Hot Lovers)

Feeney's parody of the self-help phenomenon was spot on. 5/5

Nelson Mail (A Night with Beau Tyler)

Feeney is an absolute joy to watch.

Aint it Cool.com (Black Sheep, FF)

Feeney turns in a magnificent performance.

Otago Daily Times (Milo's Wake)

Peter Feeney delivers a colorfully nasty lead villain... a certified Kiwi answer to Bruce Campbell.

Scott Weinberg, EfilmCritic (Black Sheep, FF)

A wonderfully layered performance by Peter Feeney.

NZ Listener (Milo's Wake)

Special credit given to Feeney for his lecherous performance as the evil Angus, who will let nothing get his way of being the richest farmer in the land, long-term effects be damned ...

Johnny Butane, Dread Central (Black Sheep, FF)

TEACHER

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 students/ fellow actors. Thank you!

Vincent Ward, Director

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.

I can thoroughly recommend Peter as a marvelous proponent of the principles and Techniques he has encountered and uses himself in his acting processes. He is a gifted man with much to contribute to his profession.

Dean Carey, Director, Actors Centre Australia

Peter brings fresh vision to his work coupled with professional wisdom and his inimitable energy.

Miranda Harcourt, Actor, Acting Coach, Ex-Head of Acting, NZ Drama School

Peter is a gifted teacher and industry professional. I trust him implicitly with our actors for all areas of developing and maintaining their craft. He is extremely accessible, sensitive and caring.

Kathryn Rawlings, Agent, Kathryn Rawlings & Associates

A huge thank you. 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 (Auckland, 2014)

Returning to acting after a break for many years I found Peter's workshops to be invaluable. Working closely with Peter in a pair-based environment also helped me to both refine my skills and gain confidence. I would wholeheartedly recommend Peter's courses to any actor who wishes to further their craft in a safe, fun and yet challenging environment.

Elizabeth Marvelly, Singer, Actor

WRITER

A triumphant debut. It is hilarious from the outset: Blind Bitter Happiness became known as the giggle book in my household within a matter of two pages.

NZ Listener

He's turned his childhood into an amazingly funny novel - one that will appeal to members of his own generation, as well of those of us who grew up in the fifties and sixties, or even earlier.

Evening Standard

You don't get any better or funnier than this delightful tale ... one of this year's most hilarious novels. I can't wait for a sequel.

Sunday News

PETER FEENEY



Peter has acted in TV, film & theatre since 1994, appearing at the Fortune, Court & Circa theatres in New Zealand, and The QTC in Australia; as well as numerous independent productions. His acclaimed one man show *A Night with Beau Tyler* toured in 2008 & 2009 to almost 30 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 (Australian teacher and director) and Dean Carey (Director, Actors Centre Australia).

Notable credits over a long career include Kiwi films *Toy Love* and the career highlight zombie hit *Black Sheep*; Australian TV *All Saints*, *Stingers*, *A Difficult Woman*; and recent roles in NZ in the tele-feature *Siege* and comedies *Agent Anna* & *Auckland Daze*. Peter has guested on UK TV (including *Dark Knight* and *Cold Feet*) and in numerous US TV & tele-features. In 2015 Peter played the iconic *Rose Noelle* skipper John Glennie alongside Dominic Purcell (*Prison Break*) in the tele-feature *Abandoned*, a leading role in the NZ children's TV drama *Cul de Sac*, had a 2 episode guest role in the US TV series *Ash vs Evil Dead (AVED)*, a role in the NZ-Chinese Feature film *The Wonder* as well as Craig Newlands feature *Frozen Moments*. He directed and performed in Ian Meadows' acclaimed *Between Two Waves* at the Herald Theatre in Auckland. Peter also had a US casting with a guest role in *Hunters*. In 2016 Peter has had a regular role in NZ TV series *Dirty Laundry* as well as guest roles in *Wentworth* and the US documentary drama *1953*, and ongoing multi-episode roles on *Wanted 2*, *Dear Murderer* and season 2 of *Cul de Sac*. He starts the year with a role in the NZ Feature film *Vermillion*.

Ash versus Evil Dead is just the latest of Peter's regular outings for the Tapert/ Raimi Film & TV franchise. He worked alongside Bruce Campbell in *Hercules* and *Xena*, was cast in an ongoing role in *Cleopatra 2025* alongside Gina Torres, and has appeared in prominent roles in *Legend of the Seeker*, the *Spartacus* prequel and against Josh Hartnett in *30 Days of Night*.

Peter works occasionally as a director, casting director and writer. He is a published author (*Blind Bitter Happiness*, Harper Collins), an occasional writer for NZ publications such as *North & South* and the *Sunday Star Times*, and a regular travel writer for NZ's biggest daily newspaper, *The NZ Herald*. Directorial outings also include *Green Room* and the Australian play *Milo's Wake*, which toured NZ in 2005/6, and in which Peter also played the title role. Peter was casting director for the TV series *The Amazing Extraordinary Friends* and recently for the John Harris short film *Every Little Thing*. As a show-runner he has two documentary TV series of his own currently optioned with *Greenstone Pictures/ CJZ* in Australasia, and another with *Icon Films* in the UK.

Peter has taught professional and aspiring actors works since 2001 in Australia and New Zealand. He is passionate about teaching and the need for actors to develop a reliable technique if they are to flourish in the profession. He runs his own *Auckland Studio*, is a regular facilitator for NZ Screen Director Workshops, and is guest tutor at Auckland's *The Actors Program*. In 2015 he was acting coach on the John Harris short film *Every Little Thing*, dialect coach for *Maria Cucinotta* in the NZ/China co-pro *The Wonder*, and worked as acting coach on director Kirsty Hamilton's short film *Cold*.

Peter has an Honours degree in Politics & History from the University of Melbourne (1991) and a Diploma in Drama from the University of Auckland (1993). Peter was Nominee for Best Actor in the 2003 NZ Film Awards for his lead role in the film *The Platform*. He is the proud father of three young children – Arlo (9), Frankie (7) & Tilly (4). He is based in Auckland and Melbourne and is represented in Australia by *Lisa Mann Creative Management* and in NZ by *Kathryn Rawlings*. His CV & Show reel can be found on *Showcast*.