

Mark McCarthy

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EDUCATION

1986-1989

Master of Fine Arts in Acting, University of Missouri-Kansas City

1980-1984

Bachelor of Fine Arts in Theatre, cum laude, University of Toledo

PUBLICATIONS

Smith and Kraus Publishing

In the Fall of 2005, Smith and Kraus released a series of four books of monologues collectively titled “The Audition Arsenal.” Each of these four books includes a monologue from my play Occupational Hazards. The monologues are “Olfactory Test,” “Go-See,” “Unethical Dilemma,” and “Less is Less.”

MEMBERSHIPS

Actors’ Equity Association, SAG/AFTRA, The American Guild of Musical Artists, and The Society of American Fight Directors.

At present:

Writing Tutor, Hudson County Community College

Spring 2015

Devised Theatre High School Residency Instructor, New Jersey Performing Arts Center.

I’ve worked with a diverse group of high school students to collaboratively write three ten minute plays over the course of fifteen one hour visits,

2014

Dialect Instructor, New Jersey School for Dramatic Arts

Using both the Jerry Blunt international phonetic alphabet system and David Stern’s placement and musicality system, I’m guiding students through Standard British, Irish, and accents of the American South.

2013

Shakespeare, Voice and Characterization Instructor, New Jersey School for Dramatic Arts

I worked very closely with a small group of adult students on a performance-oriented series of Shakespeare workshops, culminating with the students performing monologues in front of an invited audience. I also taught a voice class focusing on Linklater, and a course of physical characterization using a variety of techniques including Laban.

2012

Teaching Artist, Actors Shakespeare Company of New Jersey City University

I worked with Bayonne high school students on the basics of acting in general, and of acting Shakespeare in particular, in a series of workshops which culminated in a performance of a pared-down Macbeth.

COLLEGE LEVEL TEACHING

2008-10

Writing Center Tutor, Wright College, City Colleges of Chicago

I worked with students who needed help with writing projects. I worked with them on projects ranging from English 101 essays to job applications. Many of the students spoke English as a second language, and needed help with the fundamentals of English grammar. Some needed help getting started with outlines and organizing thoughts. Others were more advanced and just needed a little proof reading. As the son of a journalist, I took great pleasure in teaching them to use the active voice.

*Spring & Fall '08 **Substitute Acting and Directing Teacher, Columbia College, dep't of theatre***

In Acting II, scene study, I coached the students through text analysis, and then introduced several techniques for making physical and vocal character choices, using Laban and systems of my own invention. In Directing I, I guided the class through in-depth analysis of three plays including Macbeth.

*Fall '07 **Adjunct professor, Wright College, dep't of visual and performing arts***

In the fall of '07, I directed a production of Proof for Wilbur Wright College, one of the City Colleges of Chicago. I also served as a writing tutor in the Writing Center.

*Spring '07, '08 **Visiting Instructor, Alabama Shakespeare Festival MFA program, Montgomery, AL***

I taught three days of workshops taking students through a series of physical comedy techniques, most of my own invention. These included exercises in precision, distortion, disproportional effort, physical characterization, mimicry, cartoon physics, and the straight man/comic relationship.

*Fall/Winter '03,04 **MacGregor Visiting Artist/Scholar, Wabash College, Crawfordsville, IN***

I took students through the basics of staged swordplay in a very intensive workshop. Using techniques learned from The Society of American Fight Directors and other sources, I taught them footwork (advances, retreats, passes forward and back, lunges, ballestrae), and the six primary cuts and parries. I returned later that year and taught more swordplay concentrating on smallsword, then choreographed a rousing swordfight for Corneille's The Illusion. Also, I worked with students who were playing comic roles in The Man Who Came to Dinner, introducing them to a series of physical comedy techniques of my own invention.

*Spring 2004 **Guest Instructor, Shawnee State University, Portsmouth, OH***

Over the course of three days, I took students through a grueling eight hour long crash course in swordplay for the stage. It culminated in an enormous brawl in which two students played infiltrators, while the rest played castle guards that had to be defeated. It involved back-to-back fighting, two against one, disarms, kills, and other flashy techniques. I also taught a three hour workshop in physical comedy, focusing on characterization techniques from Bergson, Laban and some of my own invention.

*Fall '03 **Substitute Acting and Voice Teacher, Columbia College, Chicago, IL***

I taught basic acting, scene study, and voice classes, introducing students to Stanislavsky, the objective and action system, the Linklater voice system and used exercises from Cicely Berry and John Barton.

*Summer '00 - '02 **Guest Artist, University of Notre Dame, IN***

In 2002, I taught master classes in text analysis, physical comedy, stage combat and physical characterization. Three weeks of classes and additional individual coaching culminated in student presentations of Shakespearean monologues to the public. In previous seasons, I coached student actors, played Grumio in Taming of the Shrew, Dogberry in Much Ado About Nothing, taught workshops on “The Business of the Business,” audition monologues, and stage combat.

- Spring 2000* ***Swordplay instructor, Avila College, Kansas City, MO***
I taught the swordplay half of a semester of stage combat to BFA theatre students. This included all the details listed above under Wabash College, plus smallsword-style pointwork, and introduction of rapier-dagger techniques.
- Fall 1999* ***Guest Artist, University of Toledo, OH***
I coached student actors, taught master classes in physical characterization and “The Business of the Business,” and played Alan in Peter Shaffer’s Equus.
- Fall 1996* ***Guest Artist, Shawnee State University, OH***
I assisted the director, coached student actors, choreographed stage combat, taught Shakespeare master classes, and played the lead in Steven Dietz’ God’s Country.
- 1988-89* ***Stage Combat Instructor, The University of Missouri-Kansas City***
I guided graduate and undergraduate students through the basics of tumbling and simulated fisticuffs, and the intricacies of staged sword fighting techniques.

HIGH SCHOOL LEVEL TEACHING

- Summer 06-07* ***Arizona Theatre Company Summer on Stage***
In this summer program for teens who aim for careers in the performing arts, I taught intensive courses in physical comedy, stage combat and dialects, and directed two fully budgeted productions, working with professional ATC designers. In 2006, I directed Steve Martin’s Picasso at the Lapin Agile, and in 2007, I directed the musical farce Lucky Stiff.
- Fall 2001- 2010* ***Guest Artist in the schools, Victory Gardens Theatre, Chicago***
Through the Drama in the Schools program, I worked with Chicago Public High School students on Shakespeare and other dramatic literature. I coached students on monologues, which they performed in front of their peers. I performed scenes from Macbeth, Romeo and Juliet, and other plays, engaged students in discussions of themes and characters, lectured on Shakespeare’s use of iambic pentameter, demonstrated Renaissance swordplay techniques, and got the students on their feet performing rollicking ten minute versions of Romeo and Juliet and MacBeth.
- April 2006* ***On-camera Acting Technique, The Acting Studio, Chicago***
I took high school age students through the process of auditioning for commercials, television and film, then gave them a taste of actual film making, by shooting several scenes from my screenplay The Liberty Boys.
- June 2005* ***Acting, Stage Combat and Audition Skills Instructor, Trollwood Performing Arts***

School, Fargo, ND

In the first two weeks, stage combat students learned slaps, punches, kicks, grabs, throws, falls and rolls. They demonstrated their proficiency in these techniques by performing an unarmed fight in front of their peers. The second two weeks concentrated on swordplay. They learned the cuts, thrusts, parries and footwork of basic rapier technique, and the basics of rapier-dagger. Again, they culminated the month by performing a swordfight in front of their peers.

Acting students started out with the Uta Hagen exercises designed to achieve a degree of relaxation on stage. We quickly moved on to movement-based physical characterization techniques, and then to Shakespeare. Students performed Shakespeare monologues in front of their peers at the end of the month.

Audition Skills students developed a contemporary comic monologue, which I wrote to the specific needs of each student, and a Shakespeare monologue. We worked on these monologues for a month, and then the students performed them in front of their peers, parents, and faculty members.

Spring '05

Teaching Artist in Chicago Public Schools through Pegasus Players

For an American History class, I staged a series of TV news interviews with the major players and normal soldiers involved with the battle of Yorktown. Working with high school students on Romeo and Juliet, I adapted and staged a madcap five minute long version of the Shakespearean tragedy. Students performed both productions in front of an invited audience at Pegasus Players

Spring 2001

Substitute Acting Teacher, Victory Gardens Theatre, Chicago

I taught an intensive three hour workshop for adults which concentrated on maximizing the actors' physicality in characterization, using various techniques including the Laban movement system.

Spring 97,98,99

Guest Lecturer, Portland, Oregon Public Schools

I lectured about the details of life as a professional actor, and fielded questions about the show in which I was appearing.

PROFESSIONAL ACTING EXPERIENCE (representative roles):

Shadowland Theatre, The Seafarer, Ivan

International Mystery Writers' Festival, Sherlock Holmes: The Final Toast, Dr. Watson

Drury Lane Oakbrook, A Christmas Carol, Old Joe

Mercury Theatre, Chicago, King O' The Moon, Georgie

Summer Shakespeare at Notre Dame, Much Ado About Nothing, Dogberry

Taming of the Shrew, Grumio

Denver Center Theatre Company, The Rivals, Bob Acres

Portland Center Stage, The Rivals, Bob Acres

As You Like It, Touchstone

Macbeth, Porter

Missouri Repertory Theatre, Picasso at the Lapin Agile, Schmendiman

The Imaginary Invalid, Thomas

Heart of America Shakespeare Festival, A Midsummer Night's Dream, Egeus

REFERENCES:

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