

MARK McCARTHY  
STAGE COMBAT CHOREOGRAPHY AND INSTRUCTION  
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### EDUCATION

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BFA in Theatre, University of Toledo department of Theatre Film and Dance  
MFA in Acting, University of Missouri -Kansas City Professional Actor Training Program

#### *Society of American Fight Directors:*

certified actor-combatant 5/89-5/92 by Richard Raether

David Leong:	courtsword
Drew Fracher:	broadsword
Allen Suddeth:	rapier and dagger
David Boushey:	unarmed

*Dr. Jennifer Martin and Martin English:* unarmed and rapier

*Gary Smith:* Sabre

### CHOREOGRAPHY EXPERIENCE

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Mercury Theatre, Chicago IL

KING O' THE MOON dir. Bill Pullinsi

A brawl between two brothers, involving mostly wrestling moves, and a spectacular throw over a picnic table. Also a brief girl fight included much shrieking, hair-pulling, and a foot stomp.

Denver Center Theatre Company, Denver, CO

THE RIVALS dir. Liz Huddle

A very high-style if one-sided courtsword fight, in which Jack effortlessly parrys increasingly desperate attacks from Sir Lucius, without seeming to look up from polishing his fingernails.

Portland Center Stage, Portland, OR

THE RIVALS dir. Liz Huddle

see above

AS YOU LIKE IT dir. Liz Huddle

I drew on moves from modern professional wrestling, and Marquis of Queensbury style boxing for the act one wrestling match. A steeply raked stage increased the challenge.

MACBETH dir. Liz Huddle

The fight between Macbeth and young Siward, (played by myself), and the one between Macbeth and Macduff, were done with hand-and-a-half bastard swords. Macbeth used a standard, low guard direct approach, while Macduff often went into a high-guard, and used lots of spin moves.

Missouri Repertory Theatre, Kansas City, MO

DEATH OF A SALESMAN dir. George Keathley  
I choreographed Uncle Ben's little umbrella attack. He used the curved handle  
for a take-down.

SWEET BY AND BY dir. Ron Schaeffer  
A big mother-daughter brawl involving scratching, biting, hair-pulls, and a near  
drowning.

JEKYLL! dir. George Keathley  
A brutal beating of a woman with a walking stick.

The Coterie, Kansas City, MO

THE ODYSSEY dir. Pam Sterling  
This was a series of stylized fights involving short swords, and a lot of tumbling  
moves in some chase scenes.

Shawnee State University, Portsmouth, OH

GOD'S COUNTRY dir. Vivian Mason  
This show included depictions of military style training involving rifles, handguns  
and bayonets, plus several beatings, muggings, and a slow-motion armed  
robbery.

University of Missouri-Kansas City

ZASTROZZI dir. Shannon Reilly  
Various fights in 19th century sabre style, plus a brutal beating.  
PLAYBOY OF THE WESTERN WORLD  
A beating with a walking stick.  
AUNT DAN AND LEMON  
A shocking strangulation with a pair of stockings.

#### TEACHING EXPERIENCE

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Wabash College: Fall '03 One-day basic rapier intensive. This included footwork,  
(advances, retreats, passes forward and back, lunges and ballestrae) as well as cuts and  
parrys.

Summer Shakespeare at Notre Dame Stage Combat Workshops, Summers 01&02. These  
workshops taught basic rapier techniques culminating in each student performing a  
simple fight.

Avila College, Kansas City, MO: Substitute swordplay instructor, Spring 2000. I taught  
the swordplay half of a semester of stage combat. This included footwork, cuts and  
parrys, plus courtsword style pointwork, and introduction to rapier-dagger.

University of Missouri Kansas City: 1988-89 graduate and undergrad stage combat.  
This included lots of tumbling, falling down, all the basic punches and kicks, plus the  
footwork, cuts, parrys and footwork of basic rapier.

TEACHING (continued)

American Association of Community Theatres: 1991 stage combat workshop. I put community theatre actors from across the country through a gruelling one day workshop which introduced all the basic unarmed techniques including slaps, punches, kicks, biting, and falling down.

KANSAS CITY RENAISSANCE FESTIVAL

Voted best stage performance for title role in SIR FREDERICK OF THE FATAL FLAW, performing unarmed, rapier&dagger, and broadsword fights, while periodically pretending to be blind.