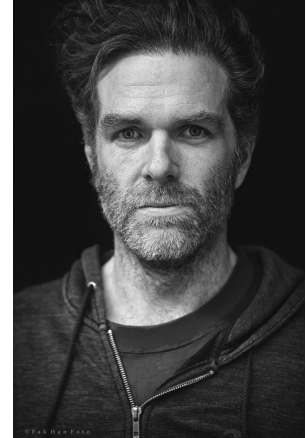


Mark Jackson

Theatre Maker + Teacher



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DIRECTING + MAKING (selected)

2019 - *KILL THE DEBBIE DOWNERS! KILL THEM! KILL THEM! KILL THEM OFF!* devised from Chekhov's *Three Sisters*. Co-directed with Beth Wilmurt. The Shotgun Players, Berkeley.

2017 - *The Black Rider* by William S. Burroughs & Tom Waits. The Shotgun Players, Berkeley.

2016 - *Who's Afraid of Virginia Woolf?* by Edward Albee. The Shotgun Players.

2016 - *Hamlet* by William Shakespeare. The Shotgun Players.

2016 - *Little Erik* by Mark Jackson. Adapted from Ibsen. Aurora Theatre Company, Berkeley.

2015 + 16 - *Now For Now* devised + performed w/ Megan Trout. Z Space, San Francisco, 2015. Shotgun BLAST Theatre Festival, Berkeley, 2016.

2015 - *Antigonick* by Anne Carson. Co-directed w/ Hope Mohr. The Shotgun Players.

2014 - *The Letters* by John Lowell. Aurora Theatre Company.

2013 - *Bonnie & Clyde* by Adam Peck. The Shotgun Players.

2013 - *The Beauty Queen of Leenane* by Martin McDonagh. Marin Theatre Company, Mill Valley.

2013 - *The Arsonists* by Max Frisch. Aurora Theatre Company.

2012 - *Woyzeck* by Georg Büchner / Tom Waits / Robert Wilson. The Shotgun Players.

2012 - *Salomania* by Mark Jackson. Commissioned + produced by Aurora Theatre Company.

2011 - *God's Plot* by Mark Jackson. Commissioned + produced by The Shotgun Players.

2011 - *Wallflower*. Original dance-theater piece. San Francisco State University.

2011 - *Metamorphosis* by David Farr & Gísli Örn Gardarsson. Aurora Theatre Company.

2011 - *Al Saiyid*. Devised piece based on Corneille's *Le Cid*. American Conservatory Theater MFA Program, San Francisco.

2011 - *The Companion Piece*. Collectively devised. Z Space.

2010 - *Mary Stuart* by Mark Jackson. Adapted from Schiller. Commissioned + produced by The Shotgun Players.

DIRECTING + MAKING continued

- 2010 - *JULIET*. Dance-theater based on *Romeo & Juliet*. San Francisco State University.
- 2009 - *Faust Pt1* by Mark Jackson. Adapted from Goethe. Co-directed w/ Kevin Clarke. The Shotgun Players.
- 2009 - *Miss Julie* by August Strindberg. Aurora Theatre Company.
- 2008 - *Macbeth* by William Shakespeare. The Shotgun Players.
- 2008 - *Machinal* by Sophie Treadwell. San Francisco State University.
- 2008 - *Don Juan* by Mark Jackson. Adapted from Moliere + Pushkin. San Francisco State University.
- 2007 + 08 - *Yes Yes to Moscow*. Dance-theater based on Chekhov's *Three Sisters*. Collectively devised. Co-directed w/ Sommer Ulrickson. Deutsches Theater Berlin, 2007. San Francisco International Arts Festival, 2008.
- 2007 - *The Orphan Muses* by Michel Marc Bouchard. American Conservatory Theater MFA.
- 2007 - *American Suicide* by Mark Jackson. Adapted from Nikolai Erdman's *The Suicide*. Encore Theatre Company, San Francisco.
- 2006 - *The Forest War* by Mark Jackson. The Shotgun Players.
- 2006 - *Salome* by Oscar Wilde. Aurora Theatre Company.
- 2005 - *The Caucasian Chalk Circle* by Bertolt Brecht. American Conservatory Theater MFA.
- 2003 + 04 - *The Ecstasy of Saint Whatshername*. Original dance piece created w/ Chris Black. Performed by Chris Black. POTRZEBIE Dance Project in residence at ODC, San Francisco.
- 2003 - *The Death of Meyerhold* by Mark Jackson. The Shotgun Players.
- 2001 + 02 - *Io Princess of Argos!* By Marci Karr (music, lyrics) + Mark Jackson (lyrics, book). Art Street Theatre, San Francisco, 2001. Encore Theatre Company, 2002.
- 2001 - *Kissing Christine* by John Patrick Shanley. Theatre Valentine, Monterey, CA.
- 2000 - *Messenger #1* by Mark Jackson. Adapted from Aeschylus' *Oresteia*. Art Street Theatre.
- 2000 - *The Lost Plays of Jacques du Bon Temps*. Collectively devised. Commissioned + produced by EXIT Theatre.
- 1999 - *BANG!* by Mark Jackson. Art Street Theatre.
- 1998 - *Brave* by Mark Jackson. Art Street Theatre.
- 1997 - *A Sixth of Streetcar*. Devised piece created w/ Beth Wilmurt. Commissioned + produced by EXIT Theatre.
- 1996 + 97 - *R&J* by Mark Jackson. Dance-theater adapted from Shakespeare. Art Street Theatre.
- 1995 - *Salome* by Oscar Wilde. Art Street Theatre.
- 1995 - *little extremes* by Mark Jackson. Art Street Theatre.

DIRECTING + MAKING continued

Various new play workshops + staged readings for: American Conservatory Theater, Crowded Fire Theater Company, Cutting Ball Theater, EXIT Theatre, Magic Theatre, Playground, and Playwrights Foundation, San Francisco. Capital Stage, Sacramento. English Theatre Berlin and Mime Centrum Berlin, Germany. Details upon request.

PLAYWRITING (directed by the author unless otherwise noted)

- 2016 - *Little Erik*. Adapted from Ibsen. Aurora Theatre Company.
- 2012 - *Salomania*. Commissioned + produced by Aurora Theatre Company.
- 2011 - *God's Plot*. Commissioned + produced by The Shotgun Players.
- 2010 - *Mary Stuart*. Adapted from Schiller. Commissioned + produced by The Shotgun Players.
- 2009 - *Faust Pt1*. Adapted from Goethe. Co-directed w/ Kevin Clarke. The Shotgun Players.
- 2008 - *Don Juan*. Adapted from Moliere + Pushkin. San Francisco State University.
- 2007 - *American Suicide*. Adapted from Nikolai Erdman's *The Suicide*. Encore Theatre Company.
- 2006 - *The Forest War*. The Shotgun Players.
- 2003 - *The Death of Meyerhold*. Commissioned + produced by The Shotgun Players.
Subsequently produced by The Studio Theatre, Washington DC, 2005; directed there by Rick Simas.
- 2002 - *I Am Hamlet*. Art Street Theatre. Directed by Kevin Clarke.
- 2001 - *Io Princess of Argos!* Music (+ lyrics co-written) by Marci Karr. Art Street Theatre.
Subsequently produced by Encore Theatre Company, 2002.
- 2000 - *Messenger #1*. Adapted from Aeschylus' *Oresteia*. Art Street Theatre. Subsequently produced by The Catamounts, Denver, CO, 2012; directed there by Amanda Berg Wilson.
- 1999 - *Megan and the Magic Compass*. Commissioned + produced by Il Teatro 450, San Francisco. Directed by Meredith Eldred.
- 1999 - *BANG!* Art Street Theatre. Subsequently produced by The Play Café, UK.**
- 1998 - *Brave*. Art Street Theatre. Subsequently produced by PCPA, California, 2003.**
- 1996 - *R&J*. Art Street at EXIT Theatre's San Francisco Fringe Festival. Subsequently produced by Art Street Theatre in a full-length run, 1997.
- 1995 - *little extremes*. Art Street Theatre at EXIT Theatre's San Francisco Fringe Festival.

**director unknown

ACTING

- 2015 + 16 - *Now For Now*. Devised + performed w/ Megan Trout. Z Space, 2015. Shotgun BLAST Theatre Festival, 2016.
- 2009 - *Faust Pt1*. Faust. The Shotgun Players.

ACTING continued

2007 + 08 - *Yes Yes to Moscow*, dance-theatre based on Chekhov's *Three Sisters*. The Man at the Desk. Deutsches Theatre Berlin, 2007. S.F. International Arts Festival, 2008.

2002 - *I Am Hamlet*. Hamlet. Art Street Theatre.

2000 - *The Lost Plays of Jacques du Bon Temps*, devised piece. Zaah Man. EXIT Theatre.

1998 - *Brave*. Andrew. Art Street Theatre.

1997 - *A Sixth of Streetcar*, devised piece. Stanley/Mitch. EXIT Theatre.

1996 + 97 - *R&J*. Tybalt/Capulet. Art Street Theatre.

1994 - *A Little Extreme*, solo monologue. Arts International Festival IV, Japan.

TEACHING

2001 → Present - **American Conservatory Theatre**. Core faculty in the San Francisco Semester program. Adjunct Faculty in the MFA and Summer Training Congress programs. Director of Studio A.C.T. since 2017. Classes taught include:

- **Performance Making**. San Francisco Semester program, undergraduate level course. 3 Units. Fall and Spring semesters since 2014. Practical course in theatre making practices, incorporating making exercises with formal research into existing international artists. Students each write a 2000-word paper and collectively devise a fifteen-minute final performance.
- **Performance Making**. MFA program, graduate level course. 3 units. Every Fall since 2016. Also Spring 2010. Practical course in theatre making practices with making exercises resulting in a thirty-minute student generated performance.
- **Movement For Actors**. Summer Training Congress program, undergraduate level courses. 1 & 2 units. 2008 to the present. Five-week (2 units) and two-week (1 unit) summer intensives in practical movement skills for actors, incorporating Viewpoints and Meyerhold's system of Biomechanics.
- **Dynamic Movement**. Studio A.C.T. program, undergraduate level course. 2 units. Taught ten courses since 2001. Eight-week course in practical movement skills for actors, incorporating Viewpoints and Meyerhold's system of Biomechanics.
- **Devised Theatre**. Studio A.C.T. program, undergraduate level course. 2 units. Taught three courses from 2010 and 2012. Ten-week course in theatre making practices.
- **Productions**. Units not applicable. As a guest artist I directed three productions between 2005 and 2011, including *The Caucasian Chalk Circle* by Bertolt Brecht, *The Orphan Muses* by Michel Marc Bouchard, and *Al Saiyid*, a devised piece based on Pierre Corneille's *Le Cid*. (See also "DIRECTING + MAKING")
- **Scene Study Classes**. Studio A.C.T. program, undergraduate level courses. 1 unit. Ongoing since 2018. Also Spring 2006. Eight-week practical courses focused on plays by specific playwrights, approached with a physical emphasis to the acting.

TEACHING continued

2012 → 2017 - **California Institute of Integral Studies** (USA) in conjunction w/ the **University of Chichester** (UK). Hired in 2012 by University of Chichester as the local lead consultant to help establish a Theatre-Performance Making MFA program in San Francisco. Core Faculty of the TPM MFA from 2015-17. MFA-level classes taught include:

- **Professional Project: Festival.** 6 units. Fall 2016 & Spring 2017. Students create performances and produce a four-day festival at a local professional venue. Alongside their own work they present other local and UK artists. Students work with a \$20K budget and are responsible for all administrative duties.
- **Production Two.** 6 units. Co-taught w/ Erika Chong Shuch. Spring 2016. Practical course in theatre making practices. Following on Production One, students continue to develop their individual practice, culminating in a public sharing of a finished work at the renowned San Francisco alternative performance venue, CounterPULSE.
- **Professional Portfolio One.** 3 units. Co-taught w/ Erika Chong Shuch. Spring 2016. Seminar course in which students develop a practical verbal and written articulation of their art and practice alongside an understanding of certain business aspects of the profession, including grant writing and use of online media; Students identify and research three like-minded artists and write a 2500-word paper summarizing those artists within the context of the course's subject, while also articulating the student's own anticipated business model and path.
- **Intro to Theatre-Performance Making.** 3 units. Co-taught w/ Louie Jenkins. Fall 2015/16. Two-week fulltime intensive in performance making practices, incorporating theoretical research, culminating in a public sharing of work at Z Space / A.C.T.
- **Production One.** 6 units. Co-taught w/ Erika Chong Shuch. Fall 2015. Practical course in theatre making practices in which students explore existing practices as a starting point toward developing their individual practice, culminating in a public sharing of work-in-progress at the San Francisco multi-arts venue, PianoFight.
- **Theatre-Performance Making Summer Intensive.** June 23 to July 6, 2014. Co-taught w/ Louie Jenkins. Two-week fulltime intensive in performance making practices culminating in a public sharing of work at Z Space.

2006 → 2015 - **San Francisco State University Theatre Department.** Adjunct Faculty and Guest Artist. Undergraduate-level classes taught include:

- **Movement One.** 3 units. Taught eleven semesters from 2006 and 2015. Semester-long course in practical movement skills for actors, incorporating Viewpoints and Composition, culminating in 10-minute student-created performances inspired by a classic text.
- **Productions.** 4 units for actors. 1 unit for crew. As a guest artist I directed four main stage productions between 2008 and 2011, including *Don Juan* by Moliere and Pushkin, *Machinal* by Sophie Treadwell, and two full scale original dance-theatre pieces, *JULIET* and *Wallflower*. (See also "DIRECTING + MAKING")
- **Contemporary Theatre Makers.** 1 unit. Spring 2011, Osher Lifelong Learning Institute of S.F.S.U. Seminar surveying significant contemporary theatre makers.

TEACHING, S.F.S.U. continued

- **Principles of Directing.** 3 units. Spring 2007. Semester-long course in practical skills for theatre directing, incorporating exercises in staging practices, seminars in contemporary theatre directors and aesthetic modes, script analysis, and organizing director production books, culminating in directed projects based on Aeschylus' *Oresteia*.
- **Movement Two.** 3 units. Spring 2006. Semester-long course in practical movement skills for actors, incorporating Viewpoints and Meyerhold's Biomechanics, culminating in scene-study of plays by Gogol.

2010 + 11 + 15 - **Playground.** One-night adult playwriting seminars.

2013 - **University of Chichester (UK).** Two-week fulltime performance-making intensive at Z Space, San Francisco. Co-taught w/ Louie Jenkins.

2006 + 10 + 11 + 12 - **University of San Francisco Performing Arts & Social Justice Department.** Adjunct Faculty. Undergraduate-level classes taught include:

- **Acting for Non-Majors.** 3 units. Spring 2012. Semester-long course in practical acting skills for non-actors. Students engaged in acting exercises, wrote a 1500-word paper and performed monologues and scenes from two plays.
- **Acting III: Viewpoints.** 3 units. Spring 2011. Semester-long course using Viewpoints as a basis for developing the actor's versatility and control of movement as it relates to acting, culminating in student-created movement pieces inspired by a classic text.
- **Playwriting.** 3 units. Spring 2006 and Fall 2010. Semester-long course in script analysis and playwriting. Students learn practical playwriting and analysis skills through a study of five plays selected to cover a range of styles. Culminates in student-written one-act plays.

2010 - **Berkeley Repertory Theatre.** Ten-week practical workshop in Meyerhold's Biomechanics.

1989 → 2000 + 2010 - **Sugarloaf Fine Arts Camp,** El Dorado County, California. Taught fourteen week-long courses in acting, playwriting, and improvisation. Ages 11-17.

2005 + 2007 - **Mime Centrum Berlin,** Germany. Week-long fulltime workshops in Viewpoints.

2005 - **Universität der Künste Berlin Theater Pedagogy Department,** Germany. Semester-long MA-level course using Viewpoints as a basis for developing the actor's versatility and control of movement as it relates to acting, culminating in student-created movement pieces inspired by a classic text.

2004 - **Julia Morgan Center for the Arts,** Berkeley. Ten-week practical course in theatre directing, covering script analysis and staging practices.

1996 → 2004 - **Art Street Theatre.** Annual one- to three-week workshops in practices used by the company, including Viewpoints, Biomechanics, *buto* dance, and physical acting.

2003 - **Crowded Fire Theatre Company,** San Francisco. Weekend intensive in Biomechanics.

TEACHING continued

1994 + 96 + 01 - **El Dorado Union High School District**, California. One-day physical acting workshops, ages 14-18.

1994 + 95 - **Ota English School**, Japan. Classes of varying length. English, Voice, and Improvisation. Ages 14-65.

PUBLISHED

BOOKS...

- 2017 – *Playing HAMLET Roulette: Failure, Expectation, Possibility & Democracy*. San Francisco: Exit Press.
- 2017 - *Little Erik*. San Francisco: EXIT Press. My contemporary adaptation of Ibsen's *Little Eyolf*. Originally produced by Aurora Theatre Company. Foreword by Mariah Castle.
- 2012 - *THREE PLAYS*. San Francisco: EXIT Press. Includes the plays *God's Plot*, *Mary Stuart*, and *Salomania*. Foreword by Patrick Dooley, artistic director of The Shotgun Players.
- 2010 - *TEN PLAYS*. San Francisco: EXIT Press. Includes the plays *American \$uicide*, *BANG!*, *Brave*, *The Death of Meyerhold*, *Faust Pt1*, *The Forest War*, *I Am Hamlet*, *little extremes*, *Messenger #1* and *R&J*. Foreword by Rob Avila, theatre critic, *San Francisco Bay Guardian*.
- 2000 - *THEATREWORK – Art Street Theatre and the American Fringe*. San Francisco: Art Street Theatre. Essays detailing Art Street Theatre's first five years of work. Includes the plays *BANG!*, *little extremes* and *R&J*.

ARTICLES...

- 2016 - "He Said, She Said, and Then They Made a Show Together." Article in the form of a scripted interview, co-authored w/ Megan Trout. *American Theatre* magazine online edition. February 23. <http://www.americantheatre.org/2016/02/23/he-said-she-said-and-then-they-made-a-show-together>
- 2014 - "Making the American Theatre More Festive." *Theatre Bay Area* magazine. September/October issue.
- 2014 - "Dialogue, Diversity, and Quality – a report from the Sibiu International Theatre Festival." *Howlround.com*. July 1. <http://howlround.com/dialogue-diversity-and-quality-a-report-from-the-sibiu-international-theatre-festival>
- 2014 - "An Ideal Theatre." *TCGCircle.org*. January 31. <http://www.tcgcircle.org/2014/01/an-ideal-theatre-mark-jackson>
- 2013 - "An International MFA in Theatre-Performance Making" *Theatre Bay Area* magazine online edition. March 8. <http://www.theatrebayarea.org/news/news.asp?id=163277&hhSearchTerms=%22Mark+and+Jackson%22>
- 2012 - "Criticism! Eeek! Run! Run!" *Howlround.com*. March 28. <http://howlround.com/criticism-eeek-run-run>
- 2011 - "Concerning Safety, or...?" *Theatre Bay Area* magazine. June issue.

ARTICLES continued

- 2011 - "Eat, Drink, and Talk Seriously About the Theatre." *Howlround.com*. October 16.
<http://howlround.com/eat-drink-and-talk-seriously-about-the-theatre>
- 2009 - "Bloody Theatre for Bloody Times." *Theatre Bay Area* magazine. July issue.
- 2008 - "Playwrights Speak Up." *Theatre Bay Area* magazine. March issue.
- 2006 - "Viewpoints – improvising the search for objectivity and possibility." *Korrespondenzen: Zeitschrift für Theatrepädagogik*, Germany. October issue.
- 2003 - "Towards a _____ Theatre." *Callboard* magazine. June issue.
- 2003 - "Thinking Like a Director." *Dramatics* magazine. March issue.
- 2002 - "Uncle Vanya We Must Work" *Callboard* magazine. June issue.
- 2000 - "King of the House" *Callboard* magazine. February issue.

AWARDS + GRANTS + HONORS

- 2017 - Honorary Master of Fine Arts in Theatre-Performance Making from California Institute of Integral Studies.
- 2016 - Bridging the Gap grant from The Shotgun Players.
- 2015 + 14 - Zellerbach Family Foundation grants supporting the development of *Now For Now*
- 2014 - Kenneth Rainin Foundation Visibility Award supporting the development of *Now For Now*
- 2013 - Playwright in residence, English Theatre Berlin, Germany.
- 2012 - *God's Plot* named "Best Play" by the *East Bay Express* in its annual "Best of" issue.
- 2011 - Edgerton Foundation New American Plays Award for *Salomania*, commissioned by Aurora Theatre Company.
- 2011 - Bay Area Theatre Critics Circle Award for Outstanding Direction, *Metamorphosis*, at Aurora Theatre Company.
- 2009 - *Faust Pt1* named "Best Theatrical Production" of 2009 by *East Bay Express* "Best Of" reader's poll.
- 2009 - Named "Best Director" of 2009 by *East Bay Express*.
- 2007 - Theatre Bay Area C.A.\$H. Grant supporting my participation as director and performer of *Yes Yes to Moscow*, a dance-theatre collaboration with choreographer Sommer Ulrickson at Deutches Theatre Berlin, Germany.
- 2007 + 00 + 96 - *SF Weekly* annual "Best of San Francisco" lists. Best Theatrical Auteur, 2007. Best Experimental Theatre Company, Art Street Theatre, 2000. Best Stage Production, R&J, 1996.
- 2006 - Magic Theatre / Z Space New Works Initiative commission to write *American Suicide*.
- 2006 - Bay Area Theatre Critics Circle Award for Outstanding Production, *Salome*, at Aurora Theatre Company.

AWARDS + GRANTS + HONORS continued

- 2005 - German Chancellor Fellowship from the Alexander von Humboldt Foundation, providing a residency in Berlin, Germany, from July 2004 to November 2005, to observe and work w/ Mime Centrum Berlin as well as other theatre organizations and artists. Three-month fellowship resumptions were subsequently awarded to me in 2007 and 2013.
- 2004 - Pen Center USA Literary Award Finalist, Drama category, *The Death of Meyerhold*.
- 2004 - Named "Best Director" of 2004 by *East Bay Express*.
- 2004 - Bay Area Theatre Critics Circle Award for Outstanding Original Script, *The Death of Meyerhold*, at The Shotgun Players.
- 2003 - Playwright in Residence, Djerassi Resident Artists Program, Woodside, CA.
- 2003 - William and Flora Hewlett Foundation Honorary Fellowship in recognition of my residency at the Djerassi Resident Artist Program.
- 2002 - Theatre Bay Area C.A.S.H. Grant supporting my writing *The Death of Meyerhold*.
- 2002 - Named one of the "Top 100 Bay Area Artists" by *San Francisco Magazine*, September.
- 2002 - Bay Area Theatre Critics Circle Award, Outstanding Original Script, *I Am Hamlet*, at Art Street Theatre.
- 2001 - *SF Bay Guardian* Goldie Award for sustained achievement with Art Street Theatre.
- 2001 + 00 + 99 - *SF Bay Guardian* Upstage/Downstage Awards for Outstanding Production. *Io Princess of Argos*, 2001. *The Lost Plays of Jacques du Bon Temps*, 2000. *BANG!*, 1999.
- 1999 - Theatre Bay Area C.A.S.H. Grant supporting Art Street Theatre's *Messenger #1*.

EDUCATION

- 1994 → Present - All of the above.
- 2000 → 2005 - Annual two- to three-week intensives in Meyerhold's Biomechanics w/ Gennadi Bogdanov (GITIS, Moscow) in San Francisco and Berlin, Germany.
- 1996 → 98 - Annual month-long intensives in Viewpoints and the Suzuki Method of Actor Training w/ the Saratoga International Theatre Institute.
- 1995 → 97 - various weekend and two-week intensives in *buto* dance w/ Maureen Flemming.
- 1989 → 94 - San Francisco State University. Bachelor of Arts in Theatre, Directing. Magna Cum Laude. Member of Golden Key National Honor Society. Theatre Arts Department Award for Outstanding Achievement in Directing.
- 1971 → Present - Living

REFERENCES

- Melissa Smith, Conservatory Director, American Conservatory Theatre.
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- Carolyn Cooke, MFA Department Chair, California Institute of Integral Studies.
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- Ben Francombe, Head of Department, University of Chichester Theatre Department (UK).
Email b.francombe@chi.ac.uk
- Erika Chong Shuch, Choreographer + Core Faculty at California Institute of Integral Studies.
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- Patrick Dooley, Artistic Director, The Shotgun Players.
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- Lisa Steindler, Artistic Director, Z Space and Encore Theatre Company.
cell (415) 336-7027. Email lsteindler@zspace.org