

Marilyn McIntyre

10061 Riverside Drive • Suite 544 • Toluca Lake, CA • 91602-2560

818.601.1463 • mrosemc@sbcglobal.net

www.MarilynMcIntyre.com

CURRICULUM VITAE

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EDUCATION

PENNSYLVANIA STATE UNIVERSITY, MFA in Theatre Arts, 1992. Professional Actor Training Program.

1972-75, Full Assistantship and Arts Repertory Company member.

Phi Kappa Phi Honor Society.

1999 Alumni Achievement Award from the Arts & Architecture Alumni Society

NORTH CAROLINA SCHOOL OF THE ARTS, BFA in Drama, 1972.

Nancy Reynolds Merit Scholar, full scholarship (1974-75).

ROSE BRUFORD COLLEGE, Kent, England, 1970. Summer exchange program with NCSA. Scholarship.

Intensive conservatory program.

GUILFORD COLLEGE, Greensboro, North Carolina, 1967-69, BA Candidate. Economics major, English minor.

Scholarship student. President of The Revelers.

PROFESSIONAL TRAINING:

Acting: Uta Hagen (*Master Class in LA. I am featured in "Uta Hagen's Acting Class" DVD doing Object Exercise #10, 'Historical Imagination', playing Charlotta from Chekhov's The Cherry Orchard.*)

Anne Bogart & SITI Company (*Viewpoints and Composition*)

Michael Shurtleff, Stephen Strimpell (*HB Studio*), Manuel Duque, Richard Edelman (*NATAS Workshop, NY*)

Suzuki & Viewpoints: Burning Wheel, (*LA: Anthony Byrnes, Kim Wield*); SITI Company (Anne Bogart, Ellen Lauren, Stephen Weber, J.Ed Araiza, Will Bond, Susan Hightower)

Voice: David Coury (*LA*), Carol Bober, Sue Seton

Dialects: Pamela Vanderway (*LA*), Tim Monich, Deborah Stern

Fencing: Joe Daly (*HB Studio*)

Voiceover: Bill Ackerman, Cathy Kalmenson, Susan Blu, Dolores Diehl. Laurel van der Linde

TEACHING

CALIFORNIA STATE UNIVERSITY at NORTHRIDGE, Department of Theatre
PART TIME LECTURER, 2008 – Current.

108 – Movement in Theatre Performance. A studio course focusing on the development of individual creativity through physical expression, and understanding and experiencing the collaborative nature of theatre through ensemble projects. Laban “efforts”, Suzuki physical training and Viewpoints will be explored, leading to compositional projects.

208 – Introduction to Theatre Performance. A studio course that develops foundational skills for the actor with an emphasis on ensemble building, collaboration and creative problem solving through prepared exercises, improvisations, scenes and monologues.

348 – Acting the Text. Examining dramatic structure; methods of text analysis for the actor; application through lab experience to specific texts and scenes.

342 – Intermediate Stage Movement. The primary source for the training in this class will be an examination and an experience of the Viewpoints.

242 – Basic Acting Technique. A studio course, which explores the vocabulary, elements, and skills of the actor’s craft through ensemble work, prepared exercises, improvisations, scenes and monologues.

142 – Introduction to Theatre in Performance. Studio experiences exploring the foundational skills in acting and directing, and the relationship between actor and director.

THE HOWARD FINE ACTING STUDIO, Los Angeles, CA

MASTER TEACHER, 2000 - Current

Scene Study. Applying Stanislavski’s “Elements of Physical Action” to scene work. Uta Hagen's object exercises are incorporated as a foundation along with an eclectic mix of exercises.

Personalization I, II & III. Truth in acting through sensory and emotional awareness. Truly "being." Examining the psychophysical relationship to provide specific tools to safely access your unique life experiences and emotions. The tools are then applied to object exercises, yin/yang improvisations, and finally to emotionally demanding text work. Level III: Characters in Crisis, applies to tools to text, and specifically monologues.

ELON UNIVERSITY, (North Carolina), *Elon in LA: “Climbing the Ladder”*

INSTRUCTOR and COORDINATOR; ACTING PROGRAM, 2009 - Current.

Developing on-camera skills and learning to collaborate with the student directors. The School of Communications sponsors this 9-week intensive in Los Angeles focusing on all aspects of filmmaking, including marketing and public relations that the Strategic Marketing students are handling.

OKLAHOMA ARTS INSTITUTE, Quartz Mountain

INSTRUCTOR and COORDINATOR of ACTING, 2008.

Developing the basic skills and techniques necessary for performance, focusing on Stanislavski’s “Methods of Physical Action”, personalization and basic text analysis.

THE OLD GLOBE / UNIVERSITY OF SAN DIEGO, MFA Professional Acting Program

GUEST PROFESSOR, 2007. (Teaching for Program Director, Rick Seer, who was on sabbatical.)

Graduate Acting I: Stanislavsky Technique. Developing a comprehensive and personalized approach to acting through the techniques developed by Stanislavsky focusing on the ‘Method of Physical Actions’

UNIVERSITY OF SOUTHERN CALIFORNIA, School of Theatre, Los Angeles

ADJUNCT PROFESSOR, 1996 - 2005. (Teaching 6 to 12 units per term.)

Introduction to Acting, 101. Study of genres, terminology, and disciplines of acting; fundamental techniques necessary for performance; scene study from contemporary plays.

Fundamentals of Acting, 121a (Non-Major). An introduction to the process of acting with an exploration of the basic techniques that an actor experiences while preparing and performing a role.

Theatre II, 151. Refining the basic skills and techniques necessary for performance, focusing on action, emotional truth, characterization, text analysis and scene structure.

Intermediate Acting I, 252a. Scene study focusing on psychological realism using the Stanislavski system as the foundation.

Intermediate Acting II, 352a. Scene study focusing on American “realists”. Stanislavski and Hagen exercises are utilized as needed. Monologue work is also introduced using these techniques.

Intermediate Acting II, 352b. 2 Sections. Scene study focusing on World Drama. Stanislavski, Hagen and Meisner exercises are utilized as needed, with emphasis on Meisner. Monologue work continues, focusing on audition preparation.

Advanced Acting, 452a. Focusing on the transition from classroom to career with an emphasis on theatre. Scene study and audition/interview technique for theatre, film and television. Each student will develop a theatre audition package with a repertoire of monologues.

Acting On-Camera: The Collaborative Process, 475. Acting students will learn to develop on-camera acting skills and to collaborate with student directors and cinematographers from the School of Cinematic Arts. Basically, a production team was assembled and working for the term culminating in short films.

Career Planning In The Arts, 499. A professional preparation class to make the transition from classroom to career, covering everything from pictures and resumes, to interview and audition techniques. Various professionals from different areas of show business were guests throughout the term

ARTIST-IN-RESIDENCE (Full Time Position), 1995-96,

Acting and Dramatic Analysis, 220a (BFA Sophomores). The focus is on Stanislavski's "Elements of Physical Action" and an introduction to basic Meisner exercises, moving into text work featuring the American "realists".

Intermediate Acting II, 352a.

Advanced Acting Problems and Techniques, 420a (BFA Seniors). Focusing on the transition from classroom to career. Scene study and audition/interview technique for theatre, film and television.

GUEST INSTRUCTOR, 1994

Media Acting, 420b. Advanced acting techniques for transferring classroom training for the theatre to working in front of the camera.

Acting and Dramatic Analysis, 120b. (BFA Freshman) Beginning technique introducing Stanislavski's "Method of Physical Actions" and Sanford Meisner's exercises focusing on "the reality of doing."

SOUTH CAROLINA GOVERNOR'S SCHOOL FOR THE ARTS, Greenville

GUEST INSTRUCTOR – YEAR-ROUND CONSERVATORY, 2000 - 2006

Basic Acting Technique for Film and Television. Applying Stanislavski's "Method of Physical Actions" to on-camera work. Meisner and Hagen exercises are also incorporated.

INSTRUCTOR – SUMMER PROGRAM, 1989 - 1995, 2004 - 2006

Basic Acting Technique for Film and Television. Applying Stanislavski's "Elements of Physical Action" to on-camera work. Meisner and Hagen exercises are also incorporated.

Viewpoints. Introduction to the 9 viewpoints and application to building ensemble and heighten the actors awareness of the world around them. Building physical endurance and expanding the imagination.

Cold Reading/Audition Techniques for the Stage.

Direct Final Theatre Showcase.

UNIVERSITY OF TEXAS – SUMMER THEATRE WORKSHOP CONSERVATORY

GUEST INSTRUCTOR, 2002 (Undergrad Program)

Basic Acting Technique for Film and Television. Applying Stanislavski's "Method of Physical Actions" to on-camera work. Meisner and Hagen exercises are also incorporated.

LOS ANGELES CITY COLLEGE - THEATRE ACADEMY

INSTRUCTOR, 1996

Advanced Acting, 276. Scene study. Stanislavski, Hagen and Meisner exercises are utilized as needed, with emphasis on Meisner. Monologue work continues, focusing on audition preparation.

Advanced Acting, 274. The focus is on Stanislavski's "Elements of Physical Action" and an introduction to basic Meisner exercises, moving into text work featuring the American "realists".

NORTH CAROLINA SCHOOL OF THE ARTS, Winston-Salem

GUEST ARTIST/ INSTRUCTOR, 1989-1998

Acting for the Camera. A workshop for the advanced students (Studio Four) from the School of Drama which focuses on the process of getting the job, including on-camera auditions, evaluating interview techniques, analyzing pictures and resumes, and on problem solving on the set. And two special sessions with an advanced class in The School of Filmmaking.

Produced and Directed student projects in association with WGHP-TV (ABC) and NCSA School of Filmmaking.

WEIST-BARRON TELEVISION SCHOOL, New York City

INSTRUCTOR -ACTeen Division, 1979-1986

Basic Acting Technique for the Camera

Commercial Technique

Scene Study, Beginning and Advanced

Voice-Over Technique Beginning

Introduction To Theatre for Teens and Young Adults

WORKSHOPS

KENNEDY CENTER AMERICAN COLLEGE THEATRE FESTIVAL

2011 REGION 8 – **“Presenting Yourself: Focusing on the “Bookends of Your Audition”**
(I also assisted John Binkley with the connections for and coordination of the acting workshops.)

2011 REGION 7 - **“Presenting Yourself: Focusing on the “Bookends of Your Audition”**
Also: Guest judge for Irene Ryan Awards and preliminary Musical Theatre auditions

SAG HOLLYWOOD CONSERVATORY, AFI, (Committee member, Producer and Instructor)

2006 – Current **Cold Reading Workshops**, Coordinator and Instructor

Personalization Workshop, Presenter

Summer Seminars, 2007, 08, 09: Co-Producer and Instructor

UNIVERSITY OF TEXAS – AUSTIN

2007, 04 **Acting and the Camera**. A 5-day intensive with the MFA actors focusing on Personalization. How do you bridge the gap between the classroom and the camera and remain grounded, spontaneous and therefore compelling.

1994 **An On-Camera Workshop: From the Classroom to a Career**. 4 day intensive (24 hours)
An Inter-disciplinary workshop featuring auditioning and acting for the camera. MFA and Senior BFA Theatre students/actors, and Radio, Television and Film students/directors.

ACTORFEST, Los Angeles (Sponsored by Back Stage West)

2006 **‘Taking It Personally’: Techniques to Personalize Your Work**. Featured workshop.

UNIVERSITY OF NORTH DAKOTA, Grand Forks

2000 **Acting and Auditioning On- Camera**. A one-week intensive for senior BFA acting students.

ARIZONA STATE UNIVERSITY, Tempe

1997 **The On-Camera Audition**. Weekend Workshop (10+ hours)

LOYOLA MARYMOUNT UNIVERSITY, Los Angeles

1997 **The Theatre Audition Package** 3 sessions (6 hours)

1995 **Audition Workshop**. 3 sessions (6+ hours)

A workshop covering the basics, including on-camera, for the undergraduate BA student.

UNIVERSITY OF SOUTHERN CALIFORNIA, School of Theatre Symposium

1996 **The Audition Package**. A workshop and demonstration focusing on presenting yourself for general theatre auditions - from choice of material to choice of wardrobe.

URTA (University/Resident Theatre Association), West Coast Auditions (URTA Adjudicator, 4 years)

1995, 96 **Audition Preparation Workshop for Acting/Drama Instructors**

ATHE (Association for Theatre in Higher Education), National Conferences

1996 **The U/RTA Acting Auditions**. A panel discussion offering practical pointers to demystify those critical four minutes.

1995 **From Pre-Read To Producer**. A featured 4 hour intensive practical workshop taking participants from a cold reading through an on-camera audition. (San Francisco)

1994 **The On-Camera Audition**. A featured 4-hour intensive workshop with “hands-on” experience.

CALIFORNIA STATE UNIVERSITY – FULLERTON

- 1995** **Auditioning and Acting for the Camera.** 6 sessions (12 hours)
An advanced workshop for graduating MFA acting students.

MICHIGAN STATE UNIVERSITY, East Lansing

- 1995** **Acting and Directing for the Camera.** 3 day intensive workshop (25+ hours)
An inter-disciplinary television workshop, covering interview technique, the on-camera audition, through multi-camera and single camera production. MFA acting students and Telecommunications students.

PENNSYLVANIA STATE UNIVERSITY, University Park

- 1991/92** **Auditioning and Acting for the Camera.** 2 sessions (8+ hours). Advanced workshop for MFAs.
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ACADEMIC HONORS

- 1999** ***ALUMNI ACHIEVEMENT AWARD*** – Penn State University, College of Arts and Architecture, School of Theatre Arts
- 1975-curr.** ***PHI KAPPA PHI HONOR SOCIETY*** – Member.
- 1971-72** ***NANCY REYNOLDS MERIT SCHOLAR*** – School of Drama, North Carolina School of the Arts.
- 1967-71** ***MCLEAN WOMEN'S CLUB SCHOLARSHIP***
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OTHER ACADEMIC AND PROFESSIONAL ACTIVITIES

- MEMBER** (since 1976) – **ACTORS' EQUITY ASSOCIATION (AEA)**
- MEMBER** (since 1977) – **AMERICAN FEDERATION OF TELEVISION & RADIO ARTISTS (AFTRA)**
- MEMBER** (since 1978) – **SCREEN ACTORS GUILD (SAG)**
- MEMBER** (2006 – Current) – **SAG CONSERVATORY COMMITTEE**
• Cold Reading Workshop Coordinator & Instructor and Summer Session Coordinator
- LA STAGE ALLIANCE OVATION VOTER** (1999 – Current)
- MEMBER** (Lifetime) – **PHI KAPPA PHI HONOR SOCIETY**
- MEMBER** (1996 – Current) – **THE MATRIX THEATRE COMPANY** (Los Angeles, CA)
- FOUNDING MEMBER** (1990 – 2004) – **INTERACT THEATRE COMPANY** (Los Angeles, CA)
• President (1st), Board of Directors 1992 – '94, Board Secretary 2003 – '04
- ADJUDICATOR** – **URTA** (University Resident Theatre Association) (1994-96, '99) **Los Angeles Auditions**
• 1995, 96 - Co-Presenter* / Audition Preparation Workshop for Acting/Drama Instructors
(*'96, Paul Steger - U. of Nebraska, *'95, Robert Leonard, Penn State.)
- GUEST PRESENTER** (1995) – **ATHE Conference** (Association for Theatre in Higher Education)
• National Conference / San Francisco.
• Featured Workshop: From Pre-Read to Producer - The First Reading through the On-Camera Audition (with Lucien Douglas)
- GUEST PRESENTER** (1994) – **ATHE Conference**
• National Conference / Chicago
• Featured Workshop: The On-Camera Audition - A "Hands-On" Workshop (w/ Lucien Douglas)
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PRODUCING / DIRECTING

SAG HOLLYWOOD CONSERVATORY, AFI - Hollywood

2007 – current: Co-produce Summer Seminars 60+ workshops and panels; Coordinate bi-weekly Cold Reading classes and various Special Events. All conducted at AFI (American Film Institute).

SOUTH CAROLINA GOVERNOR'S SCHOOL FOR THE ARTS, Greenville

2004-06 Directed Final Showcase Presentation.

UNIVERSITY OF TEXAS – SUMMER THEATRE WORKSHOP CONSERVATORY, Austin

2002 Directed Final Showcase Production.

PLAYWRIGHT'S KITCHEN ENSEMBLE (Monday Night Series, Canon Theatre, Los Angeles)

1996 Directed *SIMPLE ARITHMETIC* by Terri Wagener. Staged Reading featuring Joanna Kerns.

INTERACT THEATRE COMPANY, LA - Founding Member and First President of the Board of Directors

1997 Produced *I DREAM BEFORE I TAKE THE STAND* by Arlene Hutton. Workshop.

1996 Directed *ENROUTE* by Devon O'Brien. *Interactivity '96*, Workshop.

1996 Directed *THE INTERCESSION* by Cybele May. Full Company Production.

1995 Directed *THE INTERCESSION* by Cybele May. *Interactivity '95*, Workshop.

1995, 94 Co-produced "Days of Our Lives" Benefit.

1993 Co-produced *UNDER MILKWOOD*. Full Company Production.

Co-produced *TANGENTS* by Elizabeth Hansen. Workshop.

1992 Co-produced *DESPERATE PLEASURES*. Full production.

And collaborated as an actor in a number of new pieces through Interact's Play Development Lab: Cybele May's *CLEARING VISION* and *THE INTERCESSION* and several plays by Terri Wagener including *FOREIGN TONGUES*, *SIMPLE ARITHMETIC* and *MARATHONS*.

PASADENA PLAYHOUSE 1992

Assistant Director to Sheldon Epps for *ON BORROWED TIME*.

Casting Assistant - *ON BORROWED TIME* and *DAVID'S MOTHER*.

MICHAEL BRANDMAN PRODUCTIONS / LORIMAR - 1992

Assistant to the Producer - "LEGIONNAIRES", a live television pilot. Various duties including everything from audience development to camel research.

WIT / WOMEN IN THEATRE, Los Angeles - 1990-1995.

Member of Board of Directors, 1990-91.

Produced premiere Play Reading Series, LA Open Festival.

Cast, directed, performed in staged readings & workshops including *THE TATTLER* by Terri Wagener.

A DIRECTOR'S THEATRE, Los Angeles - 1991

Assistant Director to Dorothy Lyman on *VICIOUS* by Denis Spedalieri.

PRIMARY STAGES, New York - 1986-89.

Assistant Director to Susan Gregg on *HIDDEN PARTS* by Lynn Alvarez.

Casting Director for various productions including *SPLITSVILLE* by Richard Dresser, *NASTY LITTLE*

SECRETS by Lanie Robertson and *CHINA WARS* by Robert Lord.

Also involved in casting, producing and performing in new play reading series.

PROFESSIONAL AWARDS AND HONORS

2009 LA WEEKLY Nomination for Best Ensemble, for *CHILDREN OF A LESSER GOD* by Mark Medoff, Special 30th Anniversary production, Deaf West Theatre, Los Angeles

2004 THEATRE LA OVATION Nomination for Best Featured Actress in a Drama, 'Tess' in *THE CREDEAUX CANVAS* by Keith Bunin, West Coast Premiere, VS. Theatre Company/Victory Theatre

2002 VALLEY THEATRE LEAGUE ARTISTIC DIRECTOR ACHIEVEMENT AWARD for Best Female Performance, 'Linda Loman' in *DEATH OF A SALESMAN*, Nest Egg Productions/Interact Theatre Company

2002 VALLEY THEATRE LEAGUE ARTISTIC DIRECTOR ACHIEVEMENT AWARD for Best Production/Drama, *DEATH OF A SALESMAN*, Nest Egg Productions/Interact Theatre Company

2002 THEATRE LA OVATION Nomination for Best Production/Smaller Theatre, *DEATH OF A SALESMAN*, Nest Egg Productions/Interact Theatre Company

2002 LA WEEKLY Nomination for Best Featured Actress, *DEATH OF A SALESMAN*, Egg Productions/Interact Theatre Company

2001 MADDY AWARD for Best Lead Actress in a Musical, *A LITTLE NIGHT MUSIC*, directed by John Rubinstein, Interact Theatre Company

1998 BACKSTAGE WEST GARLANDS AWARD for Outstanding Production, *THE WATER CHILDREN*, directed by Lisa James, The Matrix Theatre Company.

1998 LA WEEKLY Nomination for Best Featured Actress, *The Cherry Orchard*, directed by Joel Swetow, Interact Theatre Company.

1997 BACKSTAGE WEST GARLANDS AWARD for Outstanding Ensemble, *DANGEROUS CORNER* directed by Andrew Robinson, The Matrix Theatre Company

1997 OVATION Nomination for Best Ensemble Performance, *DANGEROUS CORNER*

1997 ROBBIE Nomination for Best Supporting Actress in a Drama, *DANGEROUS CORNER*.

1996 LOS ANGELES DRAMA CRITICS CIRCLE (LADCC) AWARD for Outstanding Ensemble Performance, *MAD FOREST* directed by Stephanie Shroyer, The Matrix Theatre Company.

1996 OVATION Nomination for Best Ensemble Performance, *MAD FOREST*, The Matrix Theatre Co.

1996 DRAMA-LOGUE AWARD for Outstanding Production, *MAD FOREST*, The Matrix Theatre Company.

1996 ROBBIE Nomination for Best Ensemble Performance, *MAD FOREST*, The Matrix Theatre Company.

1995 DRAMA-LOGUE AWARD for Outstanding Performance in *MARATHONS*, by Terri Wagener, Interact Theatre Company.

1995 OVATION AWARD for Best Ensemble Performance in *COUNSELLOR-AT-LAW*, directed by John Rubinstein and Anita Khanzadian, Interact Theatre Company.

1995 ROBBIE Nomination for Best Supporting Actress in a Drama, *COUNSELLOR-AT-LAW*, Interact Theatre Company

1994 LOS ANGELES DRAMA CRITICS CIRCLE (LADCC) AWARD for Outstanding Featured Performance in *COUNSELLOR-A- LAW*, Interact Theatre Company.

1994 DRAMA-LOGUE AWARD for Outstanding Performance in *COUNSELLOR-AT-LAW*, Interact Theatre Company.

1994 LA WEEKLY AWARD for Best Revival, *COUNSELLOR-AT-LAW*, Interact Theatre Company

*I also created and produced my own one-woman show in 1992, **ACTING FOR MUFFINS**, which was performed at Penn State and the South Carolina Governor's School for the Arts.*

**For more information on Marilyn McIntyre
you may visit the following websites:**

www.marilynmcintyre.com

<http://www.imdb.com/name/nm0570791>

www.HowardFine.com