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MELTDOWN MAN INDUSTRIES *2010–Present* Meltdown Man is me. And Meltdown Man Industries is a one-man writing operation. I've been making a go of it doing what I've always done—writing in every kind of advertising and promotional medium imaginable—but with my own set of clients. Like Chubb, the insurance company. Also Merchant e-Solutions, a credit card processing outfit in Silicon Valley. Plus the Breeders' Cup Thoroughbred Championships. I really like working with horses. They don't change your copy.

FREELANCE *2002–2009* To paraphrase the Beatles song, I worked here, there and everywhere at many of New York's most venerable ad agencies, including Deutsch, Ogilvy One, Draft, JWT, Rapp Collins, the Sloan Group and some others I can't remember. I spent a lot of time in the boiler room doing the work that has to get done. You know, the stuff that makes the real profits at an ad agency. I worked hard and I worked fast. But the rewards started to become fewer and farther between. So I needed to make a change. Goodbye, Columbus Avenue. And hello District of Columbia. Or more precisely, Bethesda, Maryland.

BOZELL *2001–2002* This should have been a dream job. And for nine months it was. I was working with my favorite art director, Rick Beaulieu. And I was being supervised by my all-time favorite boss, John Young. John had put together a terrific group, and we were busier than a Polish sausage vendor on Pulaski Day in Chicago. Plus we were doing terrific work. Lots of great online stuff. Especially for Datek. In fact, we did such a great job supporting the Datek brand that Ameritrade decided to buy them. Unfortunately, that also meant Ameritrade moving the Datek account to Ogilvy. Goodbye Datek, goodbye dream job. Such are the unexpected pleasures of the free market system.

PICKHOLZ TWEEDY & COMPANY *1999–2001* We didn't have job titles at PTC, but if we did I was told I was an Associate Creative Director. I was certainly the guy who supervised the copy, having replaced the man who hired me, the aforementioned John Young. While at PTC, we produced the absolute finest creative in direct response advertising. I'll guarantee it—just like Mark Messier. I also met the one account person in New York who always comes to my defense, Derek Stubbs. If you want to know more about me and how I work with the enemy on the account side, e-mail him at stubzee@gmail.com.

THE WOODS OF MAINE 1998 This is one of the best things I ever did. I quit my job to live in Maine for ten months. Some people like to take sabbaticals in Europe. Me, I prefer things Down East. Maine really is, as they say, life as it should be. And Portland is one of the finest towns anywhere in America. I just wish they had more jobs.

WUNDERMAN CATO JOHNSON 1994–1997 I wrote on every account here, but I had my best time working with Charlie Kane, David Dalessandro and Mark Millar on the U.S. Postal Service and with Debbie Prymas on the Army account.

BRONNER SLOSBERG HUMPHREY 1991–1993 This was my first job in direct response. It was also my reintroduction to the city of Boston, in whose suburbs I grew up. The best work I did here was a public service campaign for runaway teenagers with Barbara Worrell Chaisson, my art director and friend.

SCALI MCCABE SLOVES 1986–1990 Volvo, Volvo, Volvo, Volvo. Did I mention that I worked on the Volvo account? This is where I met the finest supervisor I've ever known, John Young. John is one of the very few people I've met in this business who understands that if the folks working for you are happy, that only makes your job easier. After you hire me, you should hire him.

AMMIRATI & PURIS 1986 A very brief stay. I was hired to work on BMW. Six months after joining A&P, BMW cut their budget in half and you can guess the rest. But I did manage to produce a couple of neat ad slicks.

BACKER & SPIELVOGEL 1985–1986 Remember this place? Backer was a rarity—a midsize agency that did pretty good creative. Tom Nathan was my boss. A super guy. We helped introduce Hyundai to the American market. I also worked on Meister Brau beer, a product I loved researching.

NADLER & LARIMER 1984–1985 My first job in New York advertising. Ah, the good ol' days of Gotham! Graffiti! Pot smoke everywhere! Crime! The perfect environment to learn copywriting!

EDUCATION B.A. University of Notre Dame (You may have heard of them—they're trying to remain relevant in the business of intercollegiate varsity tackle football. And they had better. Or no alumni donation from me.)