

Anne Phelan
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Awards/Honors:

Member, Playwrights/Directors Workshop, The Actors Studio, 2008-present
Semifinalist, New Dramatists, 2005
Fellow, Edward F. Albee Foundation, 2004
Finalist, Marie Curie Project, Ensemble Studio Theatre/Sloan Project Commissions, 2004
Finalist, Jerome Fellowship, 2004
Finalist, THE NEW YORK PLAY, Baylor Theatre Play Contest, 2004
Semifinalist, THE NEW YORK PLAY, Playlab, Orlando-UCF Shakespeare
Festival, 2004
Semifinalist, MUSHROOM IN HER HANDS, Seven Devils Playwriting
Conference, 2004
Honorable Mention, GEOGRAPHY, Writers' Digest Competition, 2004
Honorable Mention, THE NEW YORK PLAY, Festival of New Plays,
Stage 3 Theatre Company, 2004
Honorable Mention, CRÈCHE SCENES, Festival of New Plays,
Stage 3 Theatre Company, 2004
Playwright-in-Residence, William Inge Theatre Festival, 2003
CRÈCHE SCENES, Play Lab, Eleventh Annual (Edward Albee) Last Frontier Theatre Festival,
Valdez AK, 2003
Finalist, Roy W. Dean Screenwriting Grant, 2003
Guest Artist, Drama Division, The Juilliard School, 2002-2003
Fellow, Edward F. Albee Foundation, 2002
Semifinalist, PEARLS AND RUBIES, Chesterfield Writers Film Project, 2002
Finalist, THE ROSE AND THE RAKE, Robert J. Pickering Award
for Playwriting Excellence, 2002
Semifinalist, THE ROSE AND THE RAKE, Oglebay Institute Playwriting Award, 2001
Semifinalist, CRÈCHE SCENES, Chesterfield Writers Film Project, 2000
"The White Cat" (one-act for children), Marilyn Hall Award, Beverly Hills Theatre Guild, 2000
Honorable Mention, MAURA AND KATINKA, Writers' Digest Competition, 2000
Finalist, Ensemble Studio Theatre/Sloan Project Commissions, 1999
Honorable Mention, PEARLS AND RUBIES, Writers' Digest Competition, 1999
Quarter finalist, L., Chesterfield Writers Film Project, 1997
"Dog," nominated for the 1996-97 Samuel French Off-Off Broadway Awards
Second Runner-Up, PEARLS AND RUBIES (earlier version), Robert J. Pickering Award for
Playwriting Excellence, 1994
Semifinalist, Village Gate One-Act Contest, 1992
Semifinalist, Philadelphia Theatre Company Playwright Fellowship, 1989
Finalist, PIPE DREAM, Writers' Digest Competition, 1988
Semifinalist, WAKE, Columbia Playwriting Award, 1988
Semifinalist, WAKE and PIPE DREAM, W.G.A. East Foundation Fellowship, 1987
Semifinalist, WAKE (earlier version), Maude Adams Playwriting Award, 1986
Playwright-in-Residence, Chelsea Rep, 1986-1987
Playwright-in-Residence, The Perishable Theatre, 1985-1986

Plays:

- “Brooklyn Lighthouse” (ten-minute), Open Source Gallery, Brooklyn NY, October 2008
- MUSHROOM IN HER HANDS (full-length version), Distinguished Monkey/The Alternative Theatre Lab, Florida International University, directed by Matthew Mur, Miami FL, July 2008
- “*La Leçon de Musique*,” reading, Culture*Park 6th Annual Short Plays Marathon, Fall River MA, November 2007
- “The Red Variations” (one-act), directed by Melissa Crespo, Femme-tastic Festival, Gene Frankel Theatre, NYC, March 2007
- GEOGRAPHY, AEA reading, Tri-state Actors Theater, Sussex NJ, November 2006
- “Body Shop,” reading, Culture*Park 5th Annual Short Plays Marathon, Fall River MA, October 2006
- “Adam and Eve” excerpt from THE NEW YORK PLAY, directed by James J. Gallant, Elms College, Chicopee MA, May 2006
- “The Player King Musical” (lyrics and libretto of ten-minute musical), with music by Bill Tinsley, directed by Terry Berliner, Milk Can Theatre Co., Michael Weller Theatre, NYC, April 2006
- MUSHROOM IN HER HANDS (full-length version), AEA showcase, with original music by Nick Moore, directed by Julie Balzer, Milk Can Theatre Co., Sande Shurin Theatre, NYC, May 2005
- “*La Leçon de Musique*,” directed by Lauren Reinhart, Milk Can Theatre Co., Sande Shurin Theatre, NYC, January 2005
- KANSAS FAUST (staged reading), directed by Julie Balzer, with original music by Nick Moore, Milk Can Theatre Co., Abingdon Theatre Arts Complex, NYC, December 2004
- “Dog” (one-act rehearsed reading), directed by Nancy Rogers, Beast Festival, Triangle Theatre, NYC, September 2004
- “It’s Called Development” (fifteen-minute play), directed by James Robinson, Newgate Theatre, Providence RI, June 2004
- “The Joshua Tree” (lyrics and libretto of ten-minute musical), with music by Nick Moore, directed by Jenn Womack, Milk Can Theatre Co., Sande Shurin Theatre, NYC, May 2004
- “Bowery” (ten-minute), directed by Sharon Rosen, Milk Can Theatre Co., Sande Shurin Theatre, May 2004
- THE NEW YORK PLAY (rehearsed reading), directed by Barbara Bosch, Jean Cocteau Repertory Theatre Classic Reading Series, 2004
- MUSHROOM IN HER HANDS (full-length version, staged reading), directed by Julie Balzer, Milk Can Theatre Co., The Red Room, January 2004
- GEOGRAPHY (rehearsed reading), directed by Peter Ellenstein, William Inge Theatre Festival, Independence Community College, 2003
- “The Red Variations” (one-act), staged reading directed by Donya Washington, Glasslight Theatre Co., Where Eagles Dare, NYC, 2003
- “Body Shop” (ten-minute), directed by Hoite Caston, 24 Hour Play Festival, Independence Community College, 2003
- “The Red Variations” (one-act staged reading directed by Julie Balzer), Looking Glass Theatre Lab, NYC, 2003
- THE NEW YORK PLAY, directed by Michael Butler, The Juilliard School, Third Year Project, NYC, 2003

“The White Cat” (hour-long version), non-Equity, directed by Jack Dyville, Metropolitan Youth Theatre, RAW Space, NYC, 2002
 “The First Doormen’s Play” (one-act adaptation of “The Second Shepherd’s Play”), directed by M.L. Kinney, Spring Forum, Looking Glass Theatre, NYC, 2002
 “The Red Variations” (ten-minute), directed by Tamara Fisch, Looking Glass Theatre Lab, NYC, 2002
 “It’s Called Development” (ten-minute), workshop directed by Cindy Ohanian, Looking Glass Theatre Lab, NYC, 2001
 PEARLS AND RUBIES, reading, directed by Emily King, NYC, 2001
 “The First Doormen’s Play” (one-act adaptation of “The Second Shepherd’s Play”), reading directed by M.L. Kinney, Hades Project, Looking Glass Theatre, N.Y.C., 2001
 “Mushroom in Her Hands,” one-act directed by Cat Cooper, American Living Room, Directors Cabaret, HERE, NYC, 2001
 “Mushroom in Her Hands” (ten-minute), directed by Cat Cooper, Looking Glass Theatre Lab, NYC, 2001
 “Strike Two” (one-act), directed by M.L. Kinney, The Riant Theatre, NYC, 2001
 “The New World Order” (ten-minute), directed by James Robinson, Harvest Festival, Fugue Theatre Co., NYC, 2000
 L., reading directed by Sharon Rosen, Silk Road Theatre Co., NYC, 2000
 PEARLS AND RUBIES (reading), Westbeth Theatre Center, NYC, 2000
 MAURA AND KATINKA, AEA showcase directed by M.L. Kinney, The Producer’s Club, NYC, 1999
 PEARLS AND RUBIES (reading), Westbeth Theatre Center, 1999
 CRÈCHE SCENES, AEA showcase directed by M.L. Kinney, The Producer’s Club, NYC, 1998
 WAKE, reading directed by Douglas Wagner, Aegean Theatre Company, NYC, 1996
 “Dog,” one act directed by Chris Brady, Abingdon Theatre Company, NYC, 1996
 ACQUIRED DEFICIENCY, staged reading directed by M.L. Kinney, Off Broadway Queens, NYC, 1996
 Monologues from L. and THE SIXTH AGE (staged reading), The Empire Theatre, Houston TX, 1995
 “White Gloves” (one- act), directed by Diane Hoblit, Love Creek Productions, Samuel Beckett Theatre, NYC, 1995
 THE ROSE AND THE RAKE (one-act version), directed by Jason Southerland, Aboutface Theatre Company, NYC, 1992
 L. (reading directed by David Eliet), Chelsea Rep, NYC, 1992
 THE SECOND MRS. WILSON (reading), Aboutface Theatre Company, NYC, 1992
 “White Gloves,” staged reading directed by John Grabowski, Chelsea Rep, NYC, 1988
 WAKE, directed by Thom Yarnal, Thirteenth Street Rep. NYC, 1987
 WAKE, reading directed by James Price, Chelsea Rep, NYC, 1986
 “Thomas Dorr,” commissioned for the 350 anniversary of the City of Providence, toured Rhode Island, 1986
 THE SIXTH AGE (one-act), directed by David Eliet, commissioned by The Perishable Theatre, Roger Williams Museum Theatre, Providence RI, 1986
 “The White Cat” (one-act for children, earlier version), non-Equity tour of RI and Mass., directed by David Eliet, commissioned by The Perishable Theatre, 1985

Published:

- “Body Shop,” 2006: The Best 10-Minute Plays for 3 or More Actors,
Smith & Kraus Publishers, 2007
- “The New World Order,” 2006: The Best 10-Minute Plays for 2 Actors,
Smith & Kraus Publishers, 2007
- “It’s Called Development,” 2005: The Best 10-Minute Plays for 3 or More Actors,
Smith & Kraus Publishers, 2007
- “The White Cat” (one-act for children), DramaSource, 2005
- WAKE, Grimpemire Press, 1996 (out of print)
- PEARLS AND RUBIES, Grimpemire Press, 1996 (out of print)
- ROMANCE PLAY, Grimpemire Press, 1995 (out of print)
- "Robin" in Monologues by Women for Women, Heinemann, 1994

Unproduced Plays:

- “Knock” (one-act), 2007
- “They All Know Me” (ten-minute), 2007
- “Call Girl” (ten-minute monologue), 2007
- KANSAS FAUST, 2006
- “Linda” (ten-minute monologue), 2003
- THE ROSE AND THE RAKE (full-length version), 2002
- “Tricycle” (one-act), 2001
- THE SECOND MRS. WILSON (revised), 1999
- WATCHING ME, WATCHING YOU, co-writer of adaptation based on stories by Fay Weldon,
commissioned by Morganstern Productions, 1994
- ROMANCE PLAY (full-length) 1993

Television/Video:

- “Katinka,” short digital video directed by David Eliet, in competition in the Fifth Annual Rhode
Island International Film Festival, 2001
- "Jungle"/"Isn't Life Hard Enough", commercials for cable, 1991
- THE SIXTH AGE, P.B.S. station W.S.B.E. Channel 36, aired 1987

Unproduced TV and Film:

- “Furry Feelings,” spec script for “Ally McBeal,” 2001
- “Christmas Cheer,” spec script for “Law & Order,” 2001
- RUDY’S WAR, feature, 2001
- L., feature screenplay, 2000
- L., long-form teleplay, 1998
- WAKE, feature screenplay, 1996
- TEXAS PROJECT, feature screenplay adaptation, commissioned by Toni Mendell Productions,
1994
- PIPE DREAM (feature screenplay), 1988
- AND BOTH LIVED (one hour teleplay), 1986

Dramaturgy/Teaching:

- Reader, David C. Horn Prize, Yale Drama Series, Yale University Press, 2007
- Private Playwriting Students, 2006-present
- Instructor, Playwriting Workshops, Milk Can Theatre Co., 2006

Dramaturg, "Ashes" by M.L. Kinney, mainstage, Milk Can Theatre Co., 2004
Dramaturg, "Resolution" by M.L. Kinney, staged reading,
Milk Can Theatre Co., 2004
Playwriting Instructor, Independence Community College, Sept.-Nov. 2003
Playwriting Seminar Teacher, Independence High School, Sept.-Nov. 2003
Instructor/Tutor, New York State Teachers Humanities and Arts Exam,
Kaplan, Inc., 2002-2003
Reader, Young Playwrights, Inc., 1994-1996
Judge, New York Festivals, International Non-Broadcast Media Competition,
1996-1997, 2000
Juror, Scholastic Art & Writing Award, 1994-1995
Reader, Theatre of the First Amendment, 1992-1994

Miscellaneous:

Member, The Dramatists' Guild, 1986-present
Member, The Playwrights' Center, 2005-present
Profile, Who's Who of American Women, 25th edition
Artistic Associate, Milk Can Theatre, 2003-2006
Literary Manager, Milk Can Theatre, 2005-2006
Judge, New York Innovative Theatre Awards, 2005
Member, The Looking Glass Theatre Playwrights Lab, 2000-2003
Member, Writers' Unit, Aboutface Theatre Company, 1992-1994
Member, Cleveland Play House Playwrights Group, 1993-1994

Non-Script Writing:

Feature articles in the *Milk Man* (Milk Can Theatre Co. newsletter), *Ingenuities* (William Inge Theatre Festival newsletter), *Downtown Business Quarterly*, *Back Stage*, the Dramatists Guild of America newsletter, *Stage Directions* magazine, *Sightlines* (newsletter of USITT), the *Brooklyn Daily Eagle*, *Courier-Life* newspaper chain;
Study guide for Milk Can Theatre Co.'s productions of ROSENCRANTZ AND GUILDENSTERN ARE DEAD and THE HAMLET PLAYS
Trivia questions for www.uproar.com and Trivial Pursuit's website

Education:

Case Western Reserve University, School of Law, Cleveland OH 1994-1995
Playwriting, Dr. Laurence Myers, New York City, 1986-1987
Trinity Rep Conservatory, certificate, 1985
Hampshire College, double-major in Theatre and Literature, minor in European History, B.A.,
1983

Acting/Other:

Alto, Church of the Holy Trinity Choir, 2004-present
Producer, "Bound," staged reading, Milk Can Theatre Co., 2005
Company Manager, "Ashes"/"Peace," AEA showcases, Milk Can Theatre Co., 2004
Producer, "The Uncertainty Principle," staged reading, Milk Can Theatre Co., 2004
Producer, "Resolution," staged reading, Milk Can Theatre Co., 2004
St. Barts Players. Marta, concert version of "Company," 1989.
The Perishable Theatre: Musical Director/Arranger/Performer in "Mrile," 1984.

Trinity Rep Conservatory: Musical Arranger for "Pericles," directed by Brian McEleney, 1985.
Trinity Repertory Company. Ensemble in "Passion Play," directed by Adrian Hall and "A
Christmas Carol" directed by Tim Crowe, 1984. Equity Membership Candidate.
Yale Summer Cabaret. Baseball Fan, Juror #2 in "1919: A Baseball Opera," by Rusty Magee &
Rob Barron, 1981, directed by Rob Barron. Singer in "Private Lives" pre-show 1981 (musical
director Rusty Magee). Singer in "Under Milk Wood" pre-show and "Jacques Brel" pre-show,
1982 (musical director Aaron Jay Kernis). Understudied women's roles in "Jacques Brel," 1982.
Ensemble in dance marathon musical by Eric Ehn, 1982
Baldwin Wallace University Theatre: Rebecca in "Our Town," 1978
Great Lakes Shakespeare Festival, understudy in "Ah, Wilderness!" directed by John Dillon,
1976. Equity Membership Candidate

Education:

Playwriting class, Dr. Laurence Myers, N.Y.C.: DEAR CHARLOTTE, reading, 1986

Trinity Rep Conservatory, certificate, Providence RI:

- "White," one-act workshop directed by John Gilbert
- WAKE: A FARCE, workshop directed by John Thayer
- "Lunch Date," one-act workshop directed by Helene Fleur
- "White Gloves," one-act workshop directed by Elizabeth Stott
- "Tricycle," one-act workshop directed by Katie Cabral
- "Interview," one-act workshop directed by Melanie Eresian

Studied playwriting and directing with David Eliet; acting (scene study, Shakespeare, style) with
Larry Arrick, Brian McEleney and Stephen Berenson; improv with Geraldine Librandi and
Richard Toma; speech with Mary Van Dyke and Nancy Mayans; voice with Rose Weaver and
Nancy Mayans; Meisner Technique with James Price; stage combat with Deb Moignard

Hampshire College, B.A., Amherst MA

Studied design with W. Wayne Kramer; dramatic literature with David M. Cohen; acting with
Janet Sonenberg Jenkins; creative writing with Francis D. Smith and Nina Payne; music theory
with Lewis Spratland at Amherst College

Studied voice with Leslie Varnick and Dorothy Foose

Publicity/Costume Intern, Yale Summer Cabaret, New Haven CT 1981 and 1982

Acting Apprentice, Williamstown Theatre Festival, 1980

Scene study with Kate Burton, Alan Langdon, Bob Small