

CURRICULUM VITAE

MAC WELLMAN
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STAGE PRODUCTIONS:

BEFORE THE BEFORE AND BEFORE THAT.
Chelsea Art Museum and The Flea, New York, 2006

2 SEPTEMBER.
Trinity Rep, Providence RI, 2000.
Bay Area Playwrights' Festival, San Francisco CA, 2002
Undermain Theater, Dallas TX, 2004.
The Flea theater, New York, 2006.

BRING A WEASEL AND A PINT OF YOUR OWN BLOOD (OR: PSYCHOLOGY).
Great Plains Theater Conference, Omaha NE, 2006.

LEFT GLOVE.
Great Plains Theater Conference, Omaha NE, 2006.

THE INVENTION OF TRAGEDY.
Write Act, NYU, New York, 2005.
Classic Stage Company, New York, 2005.
Classic Stage Company, New York, 2006.

THE DIFFICULTY OF CROSSING A FIELD.

Baylor University, Waco TX, 1998.

A.C.T., San Francisco CA, 1999.

A.C.T./Theater Artaud, San Francisco CA, 2002.

Ridge Theater/ Montclair State University, NJ 2006.

BELLAGIO.

The Playwrights' Center, Minneapolis MN, 2004.

The Playwrights' Center, Minneapolis MN, 2005.

Prelude 05, CUNY Grad Center, NY, 2005.

Tokyo International Arts festival, Tokyo, Japan, 2006.

SCHOOL for DEVILS.

Primary Stages, New York, 2004.

The Hangar, Ithaca NY, 2005.

OCTOBER SURPRISE.

The Playwrights' Center, Minneapolis MN, 2004.

University of New Mexico, Albuquerque NM, 2004.

TalktalkWalkwalk (with Bruce Andrews) Bowery Poetry Club, New York, 2004.

ETW at NYU, New York, 2005.

BITTER BIERCE.

Location One, New York, 2002.

PS 122, New York, 2003. (one Obie)

Yale Cabaret, New Haven CT, 2003.

Bennington College, Bennington VT, 2003.

Brooklyn College, New York, 2003.

Bottoms Dream, Los Angeles CA, 2004.

Great Plains Theater Conference, Omaha NE, 2006.

MISTER ORIGINAL BUGG.

BRIC Studio, New York, 2002.

Little Theater at Tonic, New York, 2002.

ANYTHING'S DREAM.

Muhlenberg College, Allentown PA, 2002.

The Flea, New York, 2003.

ANTIGONE.

Big Dance Company/CSC, New York, 2001.

Big Dance Company/ The Yard, Martha's Vineyard MA, 2002.
Lafayette College, Lehigh PA, 2002.
Big Dance Company/DTW, New York, 2002.
On the Boards, Seattle WA, 2003.
Freud Theater, UCLA, Los Angeles CA, 2003.
MCA, Chicago IL, 2004.
Kampnagel-International Kulturfabrik, Hamburg, Germany, 2004.
The Pumpenhaus, Muenster Germany, 2004.
Big Dance Company/CSC, New York, 2004.
Riot Act, Inc, Jackson WY, 2004.

THE FEZ.

Little Theater at Tonic, New York, 2002.

WHITENESS.

ETW at NYU, New York, 2000.
Actor's Theatre of Louisville, Louisville KY, 2001.
Farm Theatre, Charlotte NC, 2003.

JENNIE RICHEE.

ETW at NYU, New York, 2000.
The Ridge Theater Arts at St Ann's, Brooklyn NY, 2000.
The Ridge Theater, Museum of Contemporary Art, Chicago IL, 2001.
The Ridge Theater/The Kitchen, New York, 2001 (eleven Obies).
The Ridge Theater/ Arts at St Ann, Brooklyn NY, 2003. (four Bessies)
Staatstheater Darmstadt, Germany, 2004.

HYPATIA.

A.R.T. Institute, Cambridge MA, 1999.
Soho Repertory Theater, New York, 2000.
Bennington College, Bennington VT, 2003.
Silo Theatre Co, Los Angeles CA 2003.

CAT'S-PAW.

University of Iowa, Iowa City IA, 1998.
Soho Rep, New York, 1999.
Stageworks at Atomic Café, Houston TX, 1999.
Soho Rep, New York, 2000-1.
Undermain Theater, Dallas TX, 2001.

THE LESSER MAGOO.

Bottoms Dream, Los Angeles CA, 1997.

78th Street Theater Lab, New York, 1999.

MAC WELLMAN'S GIRL GONE.

The Flea, New York, 1998.

The Kitchen, New York, 1999.

Perishable Theater, Providence RI, 2000.

ACT Conservatory, San Francisco CA, 2000.

I DON'T KNOW WHO HE WAS AND

I DON'T KNOW WHAT HE SAID. (one Obie)

MacFest, House of Candles, New York, 1998.*

Opera House, BAM, Brooklyn NY, 1998.

Dixon Place, New York, 1998.

THE DAMNED THING and THE SANDALWOOD BOX.

Ridge Theater, New York, 1998.*

Salem College, Winston-Salem, NC, 2000.

THE PORCUPINE MAN and Three Other Plays (NO SMOKING
PIECE, THE DISTANCE TO THE MOON, and EYES
OF THE PANTHER).

The Flea, New York, 1998.*

MY OLD HABIT OF RETURNING TO PLACES (Square Project).

Mark Taper Forum, Los Angeles CA, 1997.

Mark Taper Forum, Los Angeles CA, 2000.

Ma Yi/ NY Shakespeare Festival, New York, 2001.

FNU LNU.

Soho Repertory Theatre, New York, 1996.

Soho Repertory Theatre, New York, 1997.*

Vassar College, Poughkeepsie NY, 2002.

Theatre Outlet, Allentown PA, 2002.

Carleton College, Carleton MN, 2004.

INFRARED.

ACT Conservatory, San Francisco CA, 1996.

NYU, New York, 1996.

DTW, New York, 1999.

The Flea, New York, 2000.

Theater X, Milwaukee WI, 2000.

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Sundance Children's Theatre, 1994.
Audrey Skirball-Kennis Theatre, 1995.
New Voices/New Visions, The Kennedy Center
Washington DC, 1995.
Theater of the First Amendment,
Vienna VA, 1997.*

SECOND-HAND SMOKE.

Fordham University, New York, 1996.
Primary Stages, New York, 1997.
Yale School of Drama, New Haven CT, 1998.
Defunkt Theater, Portland OR, 2006

LONDON (IN 10 CITIES)

Workhouse Theater, New York, 1996.

TALLAHASSEE (Adapted from Ovid's Metamorphoses.
With Len Jenkin.)

Atlantic Center for the Arts, New Smyrna Beach FL, 1991.
New York Theatre Workshop, New York, 1995.
Workhouse Theatre, New York, 1995.
78th Street Theatre Lab, New York, 2001.

THE SANDALWOOD BOX.

ACT Conservatory, San Francisco CA, 1994.
The McCarter Theatre, Princeton NJ, 1995.
R.S.9. Studioszinhaz Theater, Budapest Hungary, 1995.
Bailiwick Director's Festival, Chicago IL, 1996.
NYU (Playwrights Horizons), New York, 1996.
The Ridge Theater, NY 1998.*
Alberta College, Milwaukee WI, 2000.
The MacCarter Theater, Princeton NJ, 2000.
Marymount Manhattan College, New York, 2001.
University of Vermont, VT, 2002.
NYU (Playwrights Horizons), New York 2003.
Cinema Classics, New York, 2004.

ABSENCE OF MALLETS (with David Van Tieghem)

Dance Theatre Workshop, New York, 1994.

SWOOP.

Soho Repertory Theatre, New York, 1994.

The Living Room, Milwaukee, WI, 1996.

Alley Cat Players, Tampa FL, 2002.

WHY THE Y? (IN YBOR).

Hillsborough Moving Company, Tampa FL, 1994.

THE HYACINTH MACAW.

Primary Stages, New York, 1994.

Undermain Theater, Dallas TX, 1994.

Princeton University, Princeton NJ, 1995.

Harvard University, Cambridge MA, 1996.

University of North Carolina, Chapel Hill NC, 1996.

The Theatre Outlet, Allentown PA, 1997.

Whitman College, Walla Walla WA, 2000.

University of New Mexico, Albuquerque NM, 2000.

Defunkt Theater, Portland OR, 2005.

THE LAND OF FOG AND WHISTLES (1993 Biennial).

The Whitney Museum at Philip Morris, New York, 1993.

(One Bessie)

Theatre Downtown, Inc., Orlando FL, 1994.

Bottoms Dream, Los Angeles CA, 2001.

THREE AMERICANISMS (in rep with TERMINAL HIP).

Soho Repertory Theater, New York, 1993.

New City Theatre, Seattle WA, 1994.

THAW/Ohio Space, New York, 2003.

THAW/HERE, New York, 2003.

Little Theater at Tonic, New York, 2003.

Chashama, New York, 2003.

Loyola University, New Orleans, LO, 2004.

Vox Nova, San Diego CA, 2006.

STRANGE FEET.

The Smithsonian Institution, Washington DC, 1993.

COATHANGER.

Yale Cabaret, New Haven CT, 1992.

A MURDER OF CROWS.

Undermain Theatre, Dallas TX, 1991.
Intersection for the Arts, San Francisco CA, 1992.
Primary Stages, New York, 1992.
Theatre X, Milwaukee WI, 1993.
Wordworks/Brown Field Gallery, San Diego CA, 1993
University of Minnesota, Mpls MN, 1994.
Harvard University, Cambridge MA, 1995.
The Hangar, Ithaca NY, 1995.
University of New Mexico, Albuquerque NM, 1996.
Necessary Theatre, Louisville KY, 1996.
Occidental University, Sacramento CA, 1996.
University of Wisconsin (Milwaukee), 1996.
The Axis Theatre, Baltimore MD, 1996.
Actors Theatre of Louisville, Louisville KY, 1999.
Crowded Fire Theater, San Francisco CA, 2000.
DePaul University, Chicago IL, 2002.
Yale School of Drama, New Haven CT, 2002.
Gorilla Theater, New York, 2002.
Connecticut College, New London CT, 2003.
Nicu's Dream, New York, 2003.
Wofford College, Spartanburg SC, 2004.
Defunkt Theatre, Portland OR, 2004.
Marah Morris, Los Angeles CA, 2005.
Mount Holyoke College, South Hadley MA, 2005.
Convergence Convivium, Cleveland OH, 2006.

7 BLOWJOBS.

Sledgehammer Theater, San Diego CA, 1991.
Soho Repertory Theatre, New York, 1992. (One Bessie)
Summer Cabaret at Yale, New Haven CT, 1992.
Manbites Dog Theatre, Raleigh NC, 1992.
Bottom's Dream, Los Angeles CA, 1993.
Catholic University, Washington DC, 1993.
Brown University, Providence RI, 1993.
New City Theatre, Seattle WA, 1994.
Per4mants Company, Orlando FL, 1994.
Bottom's Dream, Los Angeles/Edinburgh Festival, Edinburgh
UK, 1994.
Annex Theatre Company, New York, 1995.
Runamuch Theatre Company, Austin TX, 1995.
The Axis Theatre, Baltimore MD, 1995.

Cygnets Productions, Portland OR, 1995.
Viewpoints Ensemble, Chicago IL, 1995.
Yale University, New Haven CT, 1996.
Sledgehammer Theater, San Diego CA, 1996.
W.H.A.T. Theatre, Wellfleet MA, 1997.
MacFest, House of Candles, NY 1998.*
Yale Cabaret, New Haven, CT, 1998.
Trajectories Theatre, Albuquerque NM, 1998.
The Defiant Theatre, Chicago IL, 1999.
Atomic Café, Houston TX, 1999.
SUNY, Stonybrook NY, 2000.
LadyBug Theater, Denver CO, 2001.
Bryant Lake Bowl Theatre, Mpls MN, 2002.
Dan Brick Productions, Washington DC, 2002.
HiVolt Theater Company, Chicago IL, 2003.
Pleasant Studio, London U.K., 2003.
Thin Duke Productions, New York, 2003.
Liminis Theater, Cleveland OH, 2003.
Subjective Theatre Co, New York, 2005.
Company B, Melbourne, Australia, 2006.

SINCERITY FOREVER.

Berkshire Theatre Festival, Stockbridge MA, 1990.
BACA Downtown, New York, 1990. (Two Obies)
Frank Theatre, Minneapolis MN, 1990.
Theatre X, Milwaukee WI, 1991.
Williams College, Williamstown MA, 1992.
Studio Theater, Washington DC, 1992.
Brown University, Providence RI, 1992.
Seattle Fringe Theater, Seattle WA, 1993.
Hangar Theatre, Ithaca NY, 1993.
Nevermore Theatre, New York, 1993.
Skidmore College, Saratoga Springs NY, 1994.
Stageworks, Houston TX, 1994.
Seattle Fringe Theatre, Seattle WA, 1995
Naked Mirror Productions, Arlington TX, 1995.
Laney College, Oakland CA, 1995.
Hidden Theater, Los Angeles CA, 1996.
Vassar College, Poughkeepsie NY, 1996.
Sledgehammer Theater, San Diego CA, 1996.
New City Theater, Seattle WA, 1996.
The Axis Theatre, Baltimore MD, 1996.

TheatreZone, Chelsea MA, 1997.
MacFest, House of Candles, NY, 1998.*
Stage Left, Chicago IL, 1998.
Trajectories Theatre, Albuquerque NM, 1998.
Yale Cabaret, New Haven CT, 2001.
The Flea, New York, 2001.
Azuka Theatre Co, Phila PA, 2001.
Alley Cat Players, Tampa FL, 2002.
Liminis Theatre, Cleveland OH, 2003.
Bennington College, Bennington VT, 2004.
Brooklyn College, New York, 2005.
Custom Made Theatre, Oakland CA, 2005.
Occidental College, Los Angeles CA, 2005.
Subversive Theater, Buffalo NY, 2006.
Bad Attitudes Productions, St Louis Park MN, 2006.

CROWBAR.

En Garde Arts, New York, 1990. (Two Obies)
NYU, New York, 1995.
Cleveland Public Theater, Cleveland OH, 1997.*
Todo Con Nada, New York, 2000.
The Hanger, Ithaca NY, 2002.

TERMINAL HIP.

PS 122, New York, 1990. (Two Obies)
Syracuse University, Syracuse NY, 1990.
Uptown/Downtown at the Manhattan Theatre Club, New York,
1990.
A Little Festival of the Unexpected, Portland Stage Company,
Portland ME, 1990.
TCG's Biennial Conference at Smith College, Northhampton
MA, 1990.
W.H.A.T. Theatre, Wellfleet MA, 1990.
Proctor's, Schenectady NY, 1990.
Dionysia Symposium, San Felice, Italy, 1991.
O'Neill Conference, Waterford CT, 1991.
WNYC Radio, New York, 1992.
Sledgehammer Theater, San Diego CA, 1992.
Bottom's Dream, Los Angeles CA, 1992.
O Solo Mio Festival, San Francisco CA, 1992.
Soho Repertory Theater, New York, 1993 (in rep with THREE AMERICANISMS).
Heatwave Festival, London UK, 1993.

L.I.F.T. Festival, London UK, 1993.
Bottom's Dream, Los Angeles/Edinburgh Festival, Edinburgh,
UK, 1994.
MacFest, House of Candles, NY 1998.*
Playwrights' Horizons, NY, 1998.*
Williams College, Williamstown MA, 1999.
Salvage Vanguard, Austin TX, 2000.
Bottoms Dream, Los Angeles CA, 2000.

ALBANIAN SOFTSHOE.

City College, New York, 1988-9.
San Diego Repertory Theatre, San Diego CA, 1989.
NYU, New York, 1994.
NYU, New York, 1999.
International Brussels Theatre Festival, Brussels, Belgium, 2003.
Festival des Francophonies, Limoges, France, 2003.
Harvard-Radcliffe Dramatic Club, Cambridge MA, 2004.
Skidmore College, Saratoga Springs NY, 2005.

BAD PENNY.

En Garde Arts, New York, 1989. (Two Obies)
Loft Production Company, Tampa FL, 1990.
New City Theatre, Seattle WA, 1991.
Trinity College, Hartford CT, 1992.
L.I.F.T. Festival, London UK, 1993.

THE NINTH WORLD.

U.C.S.D., San Diego CA, 1989.
Alice's Fourth Floor, New York, 1991.

WHIRLIGIG.

Shaliko Company, New York, 1989.
Loft Production Company, Tampa Fl, 1990.
Cornish College, Seattle WA, 1994.
R.S.9. Studioszinaz, Budapest Hungary, 1995
Smith College, Northhampton MA, 1995.
Yale University, New Haven CT, 1997.
MacFest, House of Candles NY, 1998.*
Theater Off Center, Tampa FL, 1999.
Yale Cabaret, New Haven CT, 2000.
Stage II, Duluth MN, 2004.
Cleveland State University, Cleveland OH, 2006.

WITHOUT COLORS (adapted from COSMICOMICS by Italo Calvino).
The Minnesota Opera, Minneapolis MN, 1989.

CELLOPHANE.

Primary Stages/BACA Downtown, New York, 1988.
University of New Mexico, Albuquerque NM, 1991.
City College, New York, 1991.
House of Candles NY, 1998.*
The Flea, NY, 1999.
The Flea Annex, NY, 2003.
Naropa University, Boulder CO, 2003.
The Flea, NY, 2003.
Corporation of Yaddo, Saratoga Springs NY, 2005.

PEACH BOTTOM NUCLEAR REACTOR FULL OF SLEEPERS.
Home for Contemporary Theatre, New York, 1988.

DRACULA (adapted from the novel).
River Arts Repertory, Woodstock NY, 1987.
Manhattanville College, New York, 1992.
Oberlin College, Oberlin OH, 1994.
Soho Repertory Theatre, New York, 1994.
Theatre Downtown, Inc., Orlando FL, 1994.
Teaterforlaget, Copenhagen Denmark, 1995.
Columbia College, Chicago ILL, 1995.
Stageworks at Atomic Café, Houston TX, 1997.
Mark Theater Co, NY 1997.*
Univ of North Dakota, Grand Forks, 1998.
The Defiant Theatre, Chicago Ill, 1998.
AMDA, New York, 1999.
78th Street Theater Lab, New York, 2000.
Brown University, Providence RI, 2001.
California State Univ, Sacramento CA, 2001.
Phoenix Theater, San Francisco CA, 2003.
DePaul University, Chicago IL, 2003.
Mildred's Umbrella, Houston TX, 2004.
Tricklock Company, Albuquerque, NM, 2004.
Collision Theater, Chicago IL, 2006

CLEVELAND.

BACA downtown, New York, 1986.
Brass Tacks Theatre, Minneapolis MN, 1988.

University of Texas, Dallas TX, 1994.
ACT Conservatory, San Francisco CA, 1995.
MacFest, House of Candles NY, 1998,*
The Flea, New York, 1999.
The Flea, New York, 2001.
Dartmouth College, Hanover NH, 2003.
Audacity Productions, Dallas TX, 2003.
Transquinquennial, Brussels Belgium, 2003.
Liminis Theatre, Cleveland OH, 2003.
Cleveland State University, Cleveland OH, 2006.
1951 (With Anne Bogart and Michael Roth).
U.C.S.D., San Diego CA, 1986.
New York Theatre Workshop, New York, 1986.

THE NAIN ROUGE.

Williamstown Theatre Festival, W'Town MA, 1986.
Cooper Square Theatre, New York, 1986.
Perishable Theatre, Providence RI, 1990.

HARM'S WAY.

La Mama E.T.C., New York, 1985.
Undermain Theatre, Dallas TX, 1990.
Amherst College, Amherst MA, 1992.
Perishable Theatre, Providence RI, 1992.
Fritz Theater, San Diego CA, 1995.
Stanford University, Palo Alto CA, 1996.
MacFest, House of Candles NY, 1998.*
Infernal Bridegroom, Houston TX, 1998.
Clemente Soto Velez Center, New York, 2000.
Fugue Theater, New York, 2001.
Dan Brick Productions, Arlington VA, 2002.
Grady Johnson, Winnetka CA, 2003.

THE BAD INFINITY.

Brass Tacks theatre, Minneapolis MN, 1985.
University of Washington, Seattle WA, 1987.
Blind Parrot Productions, Chicago IL, 1991.
ACT Conservatory, San Francisco CA, 1996.
Catholic University, Washington DC, 1997.
MacFest, Exit Arts, New York, 1998.*
Defunkt Theatre, Portland OR, 2002.

ENERGUMEN.

Soho Repertory Theatre, New York, 1985.
Longacre Lea, Washington DC, 2005.

BODACIOUS FLAPDOODLE.

Riverarts Rep, Woodstock NY, 1984.
New Dramatists, New York, 1985.
MacFest, House of Candles NY, 1998.*

THE PROFESSIONAL FRENCHMAN.

Brass Tacks Theatre, Minneapolis MN, 1984.
MacFest, House of Candles NY, 1997.*

PHANTOMNATION (with Constance Congdon and Bennett Cohen).
Bay Area Playwrights' Festival, Mill Valley CA, 1983.

THE SELF-BEGOTTEN.

Ensemble Studio Theatre, New York, 1982.
MacFest, House of Candles NY, 1998.*
DOG IN THE MANGER (Adapted from Lope de Vega).
New York University, New York, 1982.

STARLUSTER.

American Place Theatre, New York, 1979.

THE MEMORY THEATRE OF GIORDANO BRUNO.

W.P.A. Theatre, Washington DC, 1976.

FAMA COMBINATORIA.

Theatre "De Brakke Grond", Amsterdam, The Netherlands, 1975.

RADIO-PLAYS:

HARM'S WAY.

KRO Radio in Hilversum, The Netherlands, 1984.

THE MEMORY THEATRE OF GIORDANO BRUNO.

KRO Radio in Hilversum, The Netherlands, 1976.

TWO NATURAL DRUMMERS.

KRO Radio, The Netherlands, 1973.

MANTICES.

KRO Radio, The Netherlands, 1973.

FAMA COMBINATORIA.

KRO Radio, The Netherlands, 1973.

NOBODY.

KRO Radio, The Netherlands, 1972.

PUBLICATIONS (PLAYS):

HARM'S WAY, Broadway Play Publishing, 2006.

SINCERITY FOREVER. Broadway Play Publishing. 2005.

ANYTHING'S DREAM in Call: Review: Number 2, November 2004.

JENNIE RICHELIEU in Play A Journal of Plays, Number 2, November 2004.

CROWTET (Part 2: SECOND-HAND SMOKE and THE LESSER MAGOO), Sun & Moon Press (Green Integer Books), 2003.

THE LESSER MAGOO. Ubu Editions (online at [www.ubu.com]), January 2003.

ANTIGONE (Adaptation). Theater (Yale). Volume 32, Number 1. April 2002.

DESCRIPTION BEGGARED; OR THE ALLEGORY OF WHITENESS in Theatreforum, Winter/Spring 2002, Number 20, Pp 29-49.

DESCRIPTION BEGGARED; OR THE ALLEGORY OF WHITENESS in Humana Festival '01: The Complete Plays. Smith & Kraus. Winter 2002.

CELLOPHANE, (Eleven plays by Mac Wellman). Introduction by Marjorie Perloff. PAJ/Johns Hopkins University Press. 2001.

EYES OF THE PANTHER, in Brooklyn Review, Spring 2001.

7 BLOWJOBS in American Political Plays: an Anthology, edited by Allan Havis. University of Illinois Press. 2001.

INFRARED, Samuel French Plays (part of Weisberger Award), 2000.

CROWTET (Part 1: A MURDER OF CROWS and THE HYACINTH MACAW), Sun & Moon (Green Integer Books), 2000.

THE DIFFICULTY OF CROSSING A FIELD and CAT'S-PAW. Theater (Yale). Volume 27, Nos. 2 & 3. Pp 65-137. May 1997.

CLEVELAND in Short Plays for Young Actors, edited by Craig Slight and Jack Sharrar, Smith and Kraus, 1996.

THE SANDALWOOD BOX in The Best American Short Plays 1995-1996, edited by Howard Stein and Glenn Young. Applause Books. 1996.

CELLOPHANE in Plays for the End of the Century, edited by Bonnie Marranca. PAJ/Johns Hopkins University Press. 1996.

THE SANDALWOOD BOX. Conjunctions 25. Pp 80-89. 1995.

THE LAND BEYOND THE FOREST: DRACULA & SWOOP. A Sun & Moon Classic (#112). 1995.
 THREE AMERICANISMS in 50: A Celebration of Sun & Moon Classics. Sun & Moon Press. 1995.
 TWO PLAYS: A MURDER OF CROWS & THE HYACINTH MACAW. A Sun & Moon Classic (#62). 1994.
 THE BAD INFINITY (Eight Plays by Mac Wellman). PAJ/Johns Hopkins University Press. 1994.
 THE LAND OF FOG AND WHISTLES. Theater (Yale). Volume 24, No. 1. Pp. 52-8. March/April 1993.
 SINCERITY FOREVER in GROVE NEW AMERICAN DRAMA, edited by Michael Feingold. Grove Press. 1993.
 A MURDER OF CROWS. TCG/PIP Series. 1992.
 7 BLOWJOBS. TheaterForum 1. 1992
 TERMINAL HIP. Performing Arts Journal 40. 1992.
 THE PROFESSIONAL FRENCHMAN. Sun & Moon: Blue Corner Series #1. 1990.
 BAD PENNY. Sun & Moon: Blue Corner Series #2. 1990.
 HARM'S WAY in ANTI-NATURALISM. Broadway Play Publishing. 1990
 WHIRLIGIG. TCG/PIP Series. 1989.
 CELLOPHANE. Playwrights' Press (New Dramatists). 1988.
 THE BAD INFINITY in 7 DIFFERENT PLAYS B'way Plays. 1988.
 BODACIOUS FLAPDOODLE. The VRI Library. 1987.
 ENERGUMEN in WOMEN WITH GUNS. B'way Plays. 1986.
 THE PROFESSIONAL FRENCHMAN in THEATRE OF WONDERS. Sun & Moon Press. 1985.
 HARM'S WAY. B'way Plays. 1984.
 STARLUSTER in WORDPLAYS 1. Performing Arts Journal. 1980.
 OPERA BREVIS. Heron Press. 1977.

SELECTED ESSAYS AND ARTICLES:

"The Theatre of Good Intentions". PAJ 24. November 1984. Pp59-71.
 "Poisonous Tomatoes". Theater Ex. Vol I, No.2. July 1986.
 "Poetry and Theatre". Theatre Times. Vol 6, No.5. July 1987.
 "Non-Political/Political: Whose Theatre?". Theatre Times. Vol 8, No.5. August/September 1989.
 "Against Political Theatre". American Theatre. Vol 7, No.4. June 1990.
 "New Writing and the Classics: an Exchange with Jeffrey Jones (A Meditation on the Classics). Theater (Yale). Vol 21, No.3. Summer/Fall 1990.
 "A Chrestomathy of Twenty-Two Answers to Twenty Two Wholly Unaskable and Unrelated Questions.... Theater (Yale) Vol 24, No. 1. March/April 1993. Pp43-52.
 "On Impossibility" PAJ 50/51. September 1995. Pp72-7.

"Linda Susan". Theater (Yale). Vol 26, Nos. 1 & 2. September 1995.
"From a Work-in-Progress: On Negligible Perfection". TheatreForum, Number 20,
Winter/Spring 2002, Pp. 27-9.
"Criticism in Crisis: for the 15TH International Festival of Experimental Theater"
Presented (in absentia) at Cairo, September 2003.
"Writer's Bloc: A fearless new generation of Off-Broadway playwrights establishes
downtown beachheads", The Village VOICE, (Obie issue), May 2004.

PUBLICATIONS (OTHER):

NEW DOWNTOWN NOW [anthology of new American drama]. University of
Minnesota Press. 2006
SEVEN VERY DEFERENT PLAYS [anthology of new American drama]. Broadway
Play Publishing. 2006.
Q's Q. Sun & Moon Press. 2006. (Novel)
STRANGE ELEGIES. Roof Books. 2005. (poems)
MINIATURE. Roof Books. 2002. (poems)
"Muazzez" published in HERE LIES, edited by Karl Roeseler and David Gilbert,
Tripp Street Press, 2001.
FROM THE OTHER SIDE OF THE CENTURY II: A NEW AMERICAN DRAMA 1960-1995. Sun
& Moon Press. 1998. [Edited, with Douglas Messerli]
"Wu World Woo" published in 2000 AND WHAT, edited by Karl Roeseler and David
Gilbert. Tripp Street Press. 1996.
ANNIE SALEM. Sun & Moon Press. 1996. (novel)
THE FORTUNETELLER. Sun & Moon Press. 1991. (novel)
A SHELF IN WOOP'S CLOTHING. Sun & Moon Press. 1990. (poems)
7 DIFFERENT PLAYS. B'way Plays. 1988 (a collection of new American drama [Editor]).
SLANT SIX. New Rivers Press. 1990. (A collection of
new plays [Editor]).
THEATRE OF WONDERS. Sun & Moon Press. 1985. A collection of new plays [Editor]).
SATIRES. New Rivers Press. 1985. (poems)
IN PRAISE OF SECRECY. Wordworks, Inc. 1977. (poems)

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Poetry, plays and articles published in many publications, including: The Heron Press, The
Thursday Book, Proteus, Black Box, Roof, O.Ars, Chelsea, Sun & Moon, The Washington
Post, The New York Times, Noir Mechanicals, the Washington Review of the Arts, Invisible
City, Paper Air, Oyez, Theatre Times, Theater (Yale), American Theatre, Exquisite Corpse,

The Kenyon Review, From the Other Side of the Century: A New American Poetry 1960-1990, Ribot, words worth, Chain, Rhizome, Parnassus, Kennings, New American Writing, Heights of the Marvelous, the Boston Review, Mantis and the Journal of the American Family Association.

HONORS:

Resident, Yaddo, 2007.
Master Artist, Great Plains Theater Conference, Omaha NE, 2006.
The Mac Wellman School of Play Writing, CUNY Grad Center, New York, 2006.
Resident, The MacDowell Colony, 2006.
Resident, The MacDowell Colony, 2005.
Resident, Yaddo, 2005.
Burton Goldberg Master Playwright, NYU, 2004.
Writer in Residence, Pratt Institute, 2004.
Resident, The MacDowell Colony, 2004.
McKnight National Residency and Commission, 2004.
Resident, Yaddo, 2004.
Fellow, The Foundation for Contemporary Arts, 2003.
Village Voice Obie for Lifetime Achievement (ANTIGONE, JENNIE RICHEE and BITTER BIERCE all cited), 2003.
SCHOOL for DEVILS commissioned by Primary Stages through the NEA, 2003.
Baker Artist-in-Residence, Muhlenberg College, 2002.
Leonard and Claire Tow Professorship, Brooklyn College, 2002-4.
Certificate of Recognition, CUNY, 2002.
Honored at the Cairo International Festival for Experimental Theatre, Cairo, Egypt, 2001.
Stern Professorship, Brooklyn College, Brooklyn College, 2001-3.
SINCERITY FOREVER, Best of the Bay (Tampa), Alley Cat Players, 2001.
ANTIGONE commissioned by the Classic Stage Company through the NEA and NYSCA, 2001.
Resident, Yaddo, 2000.
Salomon Research Award, Brown University, 2000.
Commissioned by the Actors' Theatre of Louisville for a new play, 1999.
Resident, The MacDowell Colony, 1998.
L. Arnold Weissberger Award, 1998.
McKnight National Residency Program, 1998.
NYFA Fellowship in Playwriting, 1998.
Resident, Yaddo, 1998.

Honored in: A HORIZONTAL AVALANCHE: The Mac Wellman Festival (30 plays, 6 months, 4 Cities, 1 Playwright) Lectures, workshops, Readings, Radio, Print, Premieres and Restagings of Mac Classics. Produced by Tim Farrell, Meg McCary, Stephanie Coen, Nick Swartz-Hall and others. October 1997 through March 1998. [* = related productions].

Lila Wallace-Reader's Digest Writers' Award, 1996.

THE SANDALWOOD BOX selected for THE BEST AMERICAN SHORT PLAYS: 1995-1996. Applause Books, 1996.

NEA Fellowship in Playwriting, 1995.

Resident, Yaddo, 1995.

DRACULA (Soho Repertory Theatre) cited by Mel Gussow as one of the outstanding plays of the 93-4 OOB season in New York, 1995.

A National Theatre Artist Residency (Pew/TCG) at the American Conservatory Theatre, San Francisco CA, 1994-6.

NEA Special Projects Grant for TALLAHASSEE (with Len Jenkin), New York Theatre Workshop and elsewhere, 1994.

Commission from the McCarter Theatre, Princeton NJ, for THE SANDALWOOD BOX, 1994.

Commission from the Sundance Children's Theater for **tigertigertiger**, 1994.

Resident, The MacDowell Colony, 1993.

THE LAND OF FOG AND WHISTLES presented as part of the 1993 Whitney Biennial Exhibition (Bessie Award: Outstanding Design by Kyle Chepulis).

A MURDER OF CROWS (Primary Stages) cited by Mel Gussow as one of the outstanding plays of the 91-92 OOB season in New York, 1993.

Bessie Award for 7 BLOWJOBS (Outstanding Performance by Stephen Mellor), 1992.

Commission from the Mark Taper Forum for THE DAMNED THING, Los Angeles CA, 1992.

Mentor, Mentor Playwrights' Project, Mark Taper Forum, Los Angeles CA, 1992.

SINCERITY FOREVER (Berkshire Theatre Festival) cited by the American Theater Critics Association as one of three outstanding plays produced around the country (ATCA/Steinberg Prize), 1992.

SINCERITY FOREVER (BACA Downtown) cited by Mel Gussow as one of the outstanding plays of the 90-91 OOB season in New York, 1992.

Master Artist, Atlantic Center for the Arts, New Smyrna FL, 1991.

PNM Distinguished Chair in Playwriting, University of New Mexico, 1991.

Village Voice Obie for SINCERITY FOREVER, 1991.

BAD PENNY (En Garde Arts) cited by Mel Gussow as one of the outstanding plays of the 88-89 OOB season in New York, 1991.

Resident, Bellagio Study and Conference Center, the Rockefeller Foundation, Bellagio, Italy, 1991.
Outer Circle Critic's Award for CROWBAR, 1990.
Village Voice Obie for BAD PENNY, CROWBAR and TERMINAL HIP (Best New American Play), 1990.
NEA Fellowship in Playwriting, 1990.
NYFA Fellowship in Playwriting, 1990.
John Simon Guggenheim Fellowship, 1990.
Roger Nathan Hirsch Commission (SINCERITY FOREVER), 1990.
Rockefeller Fellowship, 1989.
McKnight Fellowship, 1989.
New York State Council on the Arts, Theatre panelist, 1988-91.
NYSCA Commission for Shaliko Company (WHIRLIGIG), 1988.
Commission from River Arts Repertory (DRACULA), 1987.
NYFA Fellowship in Playwriting, 1986.
Selected as a member of New Dramatists, 1983.
Represented The Netherlands in the Prix d'Italia competition for Radio-Drama, 1980.

SELECTED BIBLIOGRAPHY:

Mike Steele, "Wellman goes his way, writing plays that push boundaries of perplexity", Minneapolis Star and Tribune, May 3, 1985, Pp 1C,14C.
Marc Robinson, "Don't Fence them In", American Theatre, September, 1989. Pp 28-34.
Mel Gussow, "3 Site-specific Plays in Central Park", The New York Times, June 20, 1989, page C15.
Alisa Solomon, "Stop Making Cents", The Village Voice, June 27, 1989.
Dan Sullivan, "Rep's 'Softshoe' stands language on its ear", Los Angeles Times, September 22, 1989.
Mel Gussow, "Language as a toy, in a one-man comedy", The New York Times, January 12, 1990, page C3.
Mel Gussow, "Playwrights Who Put Language at Center Stage", The New York Times, February 11, 1990, Pp 14, 48.
Mel Gussow, "Lead Role for a Theater, With the Audience on Stage", The New York Times, February 20, 1990, page C18.
Erika Munk, "What Have We Become?", The Village Voice, March 6, 1990.
Eric Overmyer, "Mac Wellman's Horizontal Avalanches", Theater (Yale), Vol XXI, No.3, Summer/Fall 1990, Pp 54-7.
Porter Anderson, "Upper Malarkey: the Unholy Humor of Mac Wellman", The Village Voice, December 4, 1990, Pp 45-7.
Mel Gussow, "A Town Bedeviled by 'Mystic Furballs'", The New York Times, December 8, 1990, page C15.

Liz Diamond, "Mort et vie du langage: trois nouvelle voix americaines", Cahiers du Theatre Jeu(58), 1 March, 1991, Pp 35-44.

Mel Gussow, "A Flock of Warnings", The New York Times, May 1, 1992, page C18.

Michael Feingold, "Crow Vadis", The Village Voice, May 12, 1992.

Anne Marie Welsh, "They Won't Play Middle of the Road", The San Diego Union, July 19, 1992, Pp E1, E6.

Marc Robinson, "Four Writers", Theater (Yale), Vol 24, No 1, Pp 31-43.

Mel Gussow, "A Playwright Intoxicated with Words", The New York Times, June 5, 1993, page 16.

Charles McNulty, "The Walls of Self", The Village Voice, May 24, 1994. P. 86.

Ben Brantley, "Family Life Colored by Menace", The New York Times, May 20, 1994.

Mel Gussow, "An Inventor Whose Laboratory is the Theater", The New York Times, May 30, 1994. May

Ben Brantley, "Vampires More Verbal Than Oral" The New York Times, November 19, 1994, page 14.

David Skal, "Vampires in the Air", The Village Voice, December 6, 1994.

Porter Anderson, "Fidel Castro Slept Here", American Theatre, January 1995, Pp 8,9.

Susan Osburn, "Annie Salem", The New York Times, Book Review, Sunday, May 12, 1996.

Michael Phillips, "'Forever' Funny, Yet Venomous", The San Diego Union-Tribune, June 17, 1996, pE4.

Anne Marie Welsh, "Those Anti-Smut, Homophobic Crusaders of '7' Still Get Laughs", The San Diego Union-Tribune, August 15, 1996.

Alisa Solomon, "1776 for Theater", The Village Voice, January 28, 1997.

Martin Gottfried, "'Smoke' Is Bewildering, Yet Merry", New York Law Journal, January 17, 1997.

Scott Collins, "Is Nothing Sacred? (Nope)", Los Angeles Times, January 26, 1997.

Carey Perloff, "Seven Avenues Towards the Heart of a Mystery", Theater (Yale) Vol 27, Nos 2 & 3, Spring 1997, Pp 61-3 and:

Peter Marks, "Wordplay's the thing Wherein the Actors Sing", The New York Times, October 17, 1997, pB3.

Tim Davis, "Writing Wellman", Brooklyn Bridge, October 1997, pp46-9.

Alisa Solomon, "Close Encounter", The Village Voice, 30 December 1997.

Marc Robinson, "Character Contrast", The Village Voice, 13 January 1998.

Stephen Nunns, "Mac Attack", The Village Voice, 3 February 1998.

THE MAC WELLMAN JOURNAL, Edited by Beth Schachter and Jay Plum. Sock Monkey Press. New York: 1998.

Charles McNulty, "Speaking in Tongues", The Village Voice, 17 March 1998.

Marjorie Perloff, "HARM'S OTHER WAY: Some Notes on Mac Wellman's Theatre" THE GERM: A Journal of Poetic Research (2), Summer, 1998. p.218.

Anne Marie Welsh, "Play about Sexual High Jinks was Ahead of its Time", The San Diego Union-Tribune, September 27, 1998, p.E3.

Hugo Berkeley, "Girl Gone", Time Out, Oct 29-Nov 5, 1998, p.159.

David Savran, "The World According to Mac Wellman", American Theatre, Volume 16, Number 2, February 1999. Pp16-21.

Jennifer Dunning, "Making Sense of an Imaginary Destiny", The New York Times, February 6, 1999, pB16.

Deborah Jowett, "Text on the Loose", The Village Voice, March 30, 1999.

Charles McNulty, "Return of the Crow", The Village Voice, May 4, 1999.

Bill Rodriguez, "Vadoo Voodoo", The Providence Phoenix, February, 2000.

Alexis Soloski, "Infrared", The Village Voice, February 1, 2000.

Les Gutman, "Hypatia or The Divine Algebra", Curtain Up, The Internet Magazine, <http://www.curtainup.com/index.html>. May 14, 2000.

Charles Mc Nulty, "The Drunken Key West of the Soul", The Village Voice, January 2, 2001.

Christine Evans, "Surface Tension in New York theatre", Real Time (Australia), December, 2000.

David Cote, "The Road to Wellman", Time Out, 28 December-4 January 2001, p.135.

Pamela Renner, "Cat's-Paw", Variety, January 22-8, p.00.

Ron Cohen, "Wellman Masks Meanings in 'Cat's-Paw'", Tribeca Tribune, January 2001, p33.

Les Gutman, "Cat's-Paw", Curtain Up, The Internet Magazine, <http://www.curtainup.com/index.html>. 21 December, 2000.

Richard Christiansen, "Entering Darger's Dreams", Chicago Tribune, February 4, 2001, section 4, p6.

Hedy Weiss, "Glimpses of a Stormy Mind", Chicago Sun-Times, February 4, 2001, p34a.

Susan Heymann, "Puppets Master Shadowy World of Infrared" Milwaukee Journal Sentinel, 24 October, 2000.

Michael Grossberg, "Humana Festival is latest lab for experimental playwright", The Columbus Dispatch, March 21, 2001, P.G6-8.

Judith Egerton, "Play Fascinates and Confuses", The Courier-Journal (Louisville), March 14, 2001, PG6.

Carolyn Clay, "Kentucky Tried: The 25th Humana Festival", The Boston Phoenix, April 12, 2001.

Jennifer de Poyen, "New Plays Mirror Transitional Theme", The San Diego Union-Tribune, April 8, 2001, P.F1

Bruce Weber, "Critic's Notebook: A Festival of Images, via Rauschenberg and Others", The New York Times, April 7, 2001, PpB9 & 12.

Rick Mattingly, "Description Beggared", <http://www.leoweekly.com>. March 21, 2001, p33.

-----, "25th Annual Humana Festival of New Plays", Innerart.com/performancepace. May 14, 2001. Pp4-15

Rick Pender, "Humana Festival", <http://www.Citybeat.com/current/Description>, 14 April, 2001, Pp1-3.

Erik Piepenburg, "Get the Bug: Five Shows at the Flea", Time-Out New York, August 16, 2001, P136.

Amy Wegener, "Imagination that Beggars Description: Mac Wellman's Worlds", Theatreforum, Number 20, Winter/Spring 2002, Pp21-7.

Gerald Weales. "American Theater Watch 2000-2001", Georgia Review, Fall 2001, Pp 622-3.

Tom Sellar, "Realms of the Unreal", Theater, Volume 32, Number 1. Spring 2002. Pp101-111.

Adrien-Alice Hansel, "Rings Around America: Wellman and Mee Wax Allegorical", Theater, Volume 32, Number 1. Spring 2002. Pp111-117.

Mark Swed, "Portal to a Realm of Eerie Ambiguity", Los Angeles Times, 25 March 2002.

Joanne Milani, "Alley Cat Vampires Leave their Mark", Tampa Tribune, 29 October 2002.

Mark E. Leib, "Undead Again", The Weekly Planet, 30 Oct/2 Nov, 2002.

Colette Bancroft, "A Play Worth Sinking your Teeth Into", St Peterburg Times, 30 October, 2002.

Geoff Gehman, "Raising Hell in Small Places", The Allentown Morning Call, 3November, 2002, Pp e1, 2.

Una Chaudhuri, "Mac Wellman's Grecian Yearn", The Village Voice, 11-17 December 2003.

Bruce Weber, "In the Beginning, Maybe, There was 'Antigone'", The New York Times, 16 December 2002, P. E5.

Jerry Tallmer, "Mad Daddy Mac Wellman hits a triple", The Villager, 1January 2003, P13.

Barry Singer, "Warrior Girls Aswirl in an Artist's Mind", The New York Times, 12 January 2003, P5

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Philip Hopkins, "Bitter Bierce", <http://www.theatermania.com>, 10 February 2003.

Tom Penketh, "Anything's Dream", Show Guide: Backstage.Com, 16 January 2003.

Jenny Sandman, "A Curtain Up Review: Bitter Bierce", <http://www.curtainup.com>, 17 February 2003.

Rob Simonson, "Wellman and Mellor Reunited for New Play BITTER BIERCE", Playbill .Com, 16 January 2003.

Philip Hopkins, "Bitter Bierce", www.theatermania.com, 10 February 2003.

Jeremy McCarter, "Bitterness Isn't All", The New York Sun, 11 February 2003, P01.

Neil Genzlinger, "Bierce's Zingers Still Zing, And He's Still Pretty Dour", The New York Times, February 15, 2003.

Marc Robinson, "Ambrose Bierce's Honest Engine", The Village Voice, 18 February 2003.

Robin Eisgal, "Fierce Bierce", www.offoffoff.com, 25 February 2003.

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Laura Weinert, "Antigone: The Tine Can Tied to her Own Damn Tail", <http://www.backstage.com>, 5 March 2003.

Carolyn Jack, "A Small Town Gets Enlightenment in an Emotional, Electric Manner", The Cleveland Plain Dealer, 12 May 2003.

Perry Tannenbaum, "Family Affairs", Creative Loafing Charlotte, August 2003

Linda Eisenstein, "Actors Do Hilarious Job with Work", The Cleveland Plain Dealer. 7 October 2003.

Christine Howey, "Right-Wingers Dance to the Skin Flute in 7 Blowjobs", Cleveland Scene, 8 October 2003.

Laura Weinert, "Hypatia", www.backstage.com/edgeFest Review. 8 October, 2003.

Brooke Stowe, "Singular clarity in an Era of Doublespeak", t2K NYC notebook, 20 October 2003.

Tony Brown, "Treat Yourself to Tasty Kookiness in Two One-Acts", The Cleveland Plain Dealer, 8 December 2003.

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Elyse Sommer, "Antigone", <www.curtainup.com> , 3 May 2004.

David Finkle, "Antigone", <www.theatermania.com>, 3 May 2004.

Andy Popst, " A Dreamy *Antigone* That's Beautiful to Look at Will Undoubtedly Cause Debate", www.Americantheaterweb.com>, 4 May 2004.

David Cote, "Antigone" TIMEOUT NEW YORK, 7 May 2004.

Gordon Cox, "The Fates of 'Antigone' when time began", Newsday, 8 May, 2004.

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F. Kathleen Foley, "Bitter Commentary that's Piercingly Funny", Los Angeles Times, July 23, 2004.

Steven Mikulan, "Ghosts in the Machine", L A Weekly, 30 July, 2004.

Richard Wattenberg, "First Impressions: 'A Murder of Crows' ", www.oregon.live.com, September 17, 2004.

Barry Gaines, "'Dracula' a piercingly funny production", The Albuquerque Journal, October 11, 2004.

Helen Shaw, "Enemy of th State", The New York Sun, 13 October 2004, page one.

Steven Robert Allen, "Blood Bath: *Dracula* at the Tricklock Space", Alibi (Albuquerque NM), 21 October 2004.

D. L. Groover, "Bloody Good: Mac Wellman's swirling, dreamy poetry gives *Dracula* a sharp bite", Houston Press, October 26, 2004.

Joyelle McSweeney, "Strange Elegies", www.constantcritic.com , 26 March 2006.

Bob Fischbach, "Four Celebrated Voices for the Stage Heard in Omaha", The Omaha World-Herald, May 31, 2006.

Helen Shaw, "Mac World: five Reasons to Let Mac Wellman Bend your Mind", TIME OUT, 7-13 September 2006, p.80.

Jason Grote, "Revolution at the Gates: Mac Wellman and young Jean Lee's NEW DOWNTOWN NOW" , The Brooklyn Rail, September 5, 2006.
Kathryn Walat, "Mac Makes an Opera", The Brooklyn Rail, September 5, 2006.
Anne Marie Welsh, "A Rebel Yell: Mac Wellman Strides Along different Paths", The San Diego Union-Tribune, September 17, 2006.
Anne Marie Welsh, "A Handful of Experiments from Mac Wellman", The San Diego Union-Tribune, September 17, 2006.
Richard Wattenberg, "'Second-Hand Smoke' Gets a First-Class Airing", The Oregonian, September 19, 2006.
Charles Isherwood, "In Vietnam After the War (but Not *That* War)", The New York TIMES, December 8, 2006.
Helen shaw, "Two September", TIME OUT, December 2006.
Mark Blankenship, "'Twas the Night Before", Variety, December 21, 2006.
Neil Genzlinger, "'Twas Sugarplums, More than a little Twisted", The New York TIMES, December 23, 2006.
Amy Krivohlavek, "Two September", Show Business Weekly, December, 2006.

SELECTED INTERVIEWS:

Marc Robinson, "Figure of Speech" in CONVERSATIONS ON ART AND PERFORMANCE, edited by Gautam Dasgupta and Bonnie Marranca. PAJ/Johns Hopkins. 1999. Pp206-16.
Shawn Garrett, "Werewolves, Fractals and Forbidden Knowledge: an Interview with Mac Wellman", Theater (Yale), Volume 27, nos.2 & 3, Pp 87-95.
David Savran, Interview in THE PLAYWRIGHT'S VOICE. Theatre Communications Group, 1999, Pp311-338.
Justin Maxwell, "Confessions of a Damnable Scribbler: An Interview with Mac Wellman. Rain Taxi Review of Books, Vol. 10, No.4, Winter 2005/6, Pp28-32.

EDUCATION:

University of Wisconsin, Madison WI, Master of Arts in English Literature, 1968.
School of International Service, American University, Washington DC, Bachelor of Arts in International Relations and Organization, 1967.
University School, Shaker Heights OH, Diploma Cum Laude, 1963.

RELATED EMPLOYMENT:

Taught play writing at: TheatreWorks (Singapore), The Yale School of Drama, Princeton University, Mentor Playwrights' Project at the Mark Taper Forum, University of New Mexico, New York University, University of California at San Diego, University of Texas at Austin, Iowa Playwrights' Lab, Brown University, New Dramatists, New Voices (Boston MA), Skidmore College, Bennington College (Summer Writers' Program), Towson State University, University of Alabama at Tuscaloosa, Catholic University, Brooklyn College, Amherst College, Exiles' Theatre (Northern Ireland), La Mama Umbria International, Queens College, RISD, Pratt Institute, Emerson College, Summer Institute at The Kitchen (New York), Summer Literary Seminars (St Petersburg, Russia), Bay Area Playwrights' Festival, Bennington College, Hofstra University, Naropa University, and the 'Pataphysics Workshops at The Flea, 1984-2006.

Playwright-in-Residence, New York University, 1981-2.
International and New York Editor for Black Box Magazine
and Editor of Breathing Space, the first American
anthology of sound-text art, 1977.

Montgomery College, Rockville MD, Associate Professor of English, 1969-72.
Brooklyn College, Associate Professor of Play writing, 1998-1999.
Brown University, Associate Professor of Play writing, 1999-2000.
Brooklyn College, Donald I. Fine Professor of Play writing, 2000--.

RELATED ACTIVITIES:

Literary Advisor, BACA Downtown, 1987-91. Co-Founder (with Greta Gundersen and Fritz Ertl) of the New Works Project, BACA Downtown, 1988-90.

Dramaturg, THREE VIEWS OF MOUNT FUJI by Ntozake Shange, New Dramatists, 1988.

Dramaturg, IMPERCEPTIBLE MUTABILITIES OF THE THIRD KINGDOM by Suzan-Lori Parks, BACA Downtown, 1988 and 9.

Dramaturg, THE DEATH OF THE LAST BLACK MAN IN THE WHOLE ENTIRE WORLD by Suzan-Lori Parks, BACA Downtown, 1990.

Speaker, Eighth Annual Key West Literary Seminar, Key West FL, January 1990.
Presenter, First Annual Dionysia Festival of Contemporary Drama, Borgo San Felice, Italy, June 1991.

Presenter, International Congress of Playwrights at the Ninth Annual International Festival of Theatre, Caracas, Venezuela, 1992.

Panelist, Inventing the Future: the Playwright's Perspective. A Symposium organized by the Audrey Skirball-Kenis Theatre, Los Angeles CA, 1992.

Curator, The T.W.E.E.D. New Works Festival, New York NY, June/July 1994.

Dramaturg, J P MORGAN SAVES THE NATION by Jeffrey M. Jones, En Garde Arts, New York, 1995.

Coordinator and Keynote Address, Symposium: Adventures in Language, A.C.T., San Francisco CA, 1996.

Founding Member, The Bat Theater, New York, 1997.

Host of BAMdialogues with Mac Wellman at the Brooklyn Academy of Music, made possible by the Lila Wallace-Readers' Digest Fund, 1997-9.

Presenter, 1998 Obies.

Guest Judge, 2000 Obies.

Presenter (*in absentia*), Central Seminar, Fifteenth International Festival of Experimental Theatre, Cairo, Egypt, 2003.