

Edith L. Freni
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COMPREHENSIVE PROFESSIONAL RESUME

2005–2008

KIDSTUFF (FULL LENGTH)

09/08 Equity Showcase The Kirk Theatre/Theatre Row
 Partial Comfort Productions '08 Mainstage Dir: Erica Gould

CHEATER, HANDS UP, OWNING THE RING AND WINE TALE (1-MIN PLAYS)

12/07 Festival The Brick Theatre
 The Monarch Theatre Company/1-Min Play Festival

THIS US (SHORT MUSICAL)

09/07 Special Performance Ensemble Studio Theatre
 Youngblood Sunday Brunch Dir: RJ Tolan/Music by Mike Sendrow

HELP YOURSELF (FULL LENGTH)

07/07 Workshop Production Williamstown Theatre Festival
 2007 LeapFrog Residency Dir: Moritz von Stuelpnagel

MY DOG HEART (ONE ACT)

05/07 Equity Showcase Ensemble Studio Theatre
 2007 Marathon of One Acts Dir: John Gould Rubin

MOMMA (FULL LENGTH)

04/07 Non-Equity Production PS122
 2007 Best of the Boroughs Festival Dir: Alexis Poledouris

THINGS RANK (ONE ACT)

03/07 Equity Showcase Rita & Burton Goldberg Theatre, NYU
 NYU DDW Fest. of New Works Dir: Miriam Weiner

SOFT IN THE BELLY (FULL LENGTH)

10/06 Staged Reading Theatre Row Studios
 PCP Welcome Mat Series Dir: Moritz Von Stuelpnagel
06/06 Reading Ensemble Studio Theatre
 BloodWork 2006/Youngblood Dir: Moritz Von Stuelpnagel

BABY GIRL (FULL LENGTH)

03/06 Equity Showcase Center Stage, NYC
 Partial Comfort Productions 2006 Season Mainstage Dir: Padraic Lillis
10/05 Staged Reading Collective Unconscious, NYC
 PCP Welcome Mat Series Dir: John Gould Rubin

2002–2004

THE WORKAROUND (FULL LENGTH)

03/04 Workshop Production The Ensemble Studio Theatre, NYC
 Youngblood Dir: Brian Roff
10/04 Reading The Ensemble Studio Theatre, NYC
 Octoberfest Dir: Brian Roff

WATERBORN (ONE ACT)

12/04 Non-Equity Production Calvin College, Grand Rapids Michigan
03/04 Equity Showcase The Ensemble Studio Theatre, NYC
 Thicker Than Water 2004/Youngblood Dir: Brian Roff

A BODY DROPS (FULL LENGTH)

10/04 Staged Reading Clemente Soto Velez Cultural Cntr, NYC
 PCP Welcome Mat Series
04/02 Staged Reading The Producer's Club, NYC
 Show Business Weekly (sponsor)/The Discovery Series

2000–2002

THIS IS IT (ONE-ACT)

11/00 Equity Showcase The Trilogy Theatre, NYC
Feed The Herd Harvest Fest. Dir: Daniel DeRaey

KINDERGARTEN (TEN-MINUTE)

08/00 Equity Showcase The Present Company Theatorium
Youngblood Goes Down/FringeNY Dir: Kevin Moriarty

TICK TOCK FOR GOLD AND ULSTER (ONE-ACT)

03/00 Equity Showcase Dept. Dramatic Writing/NYU
T Minute 10 and Counting Series Dir: Kevin Moriarty

EDUCATION

MFA, Department of Dramatic Writing, Tisch School of the Arts/NYU, May 2007

BFA, Department of Dramatic Writing, Tisch School of the Arts/NYU May 2000

MEMBERSHIPS, RESIDENCIES, AWARDS, ETC...

2008 Wasserstein Prize, Nominee

2007 Williamstown Theatre Festival Residency (with *Boris Sagal Fellow Moritz Von Stuelpnagel*)

2008 Cherry Lane Mentor Program, Nominee

2007 Harry Kondoleon Graduate Playwriting Award

Rita & Burton Goldberg Graduate Fellowship in Playwriting (NYU), 2006-2007

2007 WordBridge Playwrights Workshop, Nominee

Youngblood, Ensemble Studio Theatre, Member 1999–Present

Partial Comfort Productions, Member (www.partialcomfort.org)

The 24Seven Lab, Co-Founder/Literary Manager (www.24SevenLab.com)

2007 Summer Play Festival, Finalist

2005 7Devils Playwrights Conference, Finalist

2003 Seattle Rep Women Playwrights Festival, Nominee

2002 Lark Theatre Playwrights Workshop, Fellow (Arthur Kopit/John Clinton Eisner)

PUBLICATIONS

Hotblooded, New Monologues by the Members of Youngblood—Playscripts.com, ©2001

Waterborn: Thicker Than Water: One Act Plays from the Members of Youngblood—
Dramatists Play Service, ©2005

Best Women's Stage Monologues 2006—Smith & Krauss, ©2006

TEACHING/LITERARY EXPERIENCE

09/07–Present	Instructor—English Composition 101	Interboro Institute
02/04–Present	Co-Founder/Literary Manager	The 24Seven Lab (www.24seven.com)
06/07	Youth Playwright Mentor	MCC Theatre
02/04	Visiting Artist	Rachel Park Dance Center

PRESS

"In *My Dog Heart*, a brooding allegory by Edith Freni, the charming Pepper Binkley goes through a painful love affair as if it were an infectious disease, one that leaves her in need of a heart transplant... John Gould Rubin stages this lyrical text with muscular agility."

-David Cote, TIMEOUTNEWYORK, June 14th–20th, 2007

"Semi-experimental piece, snappily directed by John Gould Rubin. Freni compares love... to disease... joy underestimated as balance for love trouble..."

-James Hannaham, THE VILLAGE VOICE, June 13th, 2007

Freni's "...absurd naturalism certainly stakes a claim as a bona fide 21st century commentator on the human condition... I loved *Baby Girl* ...See this play."

-David Fuller, NYTHEATRE.COM, Saturday March 11th, 2006

In *Baby Girl* "...the plot takes enough intriguing and even shocking twists to keep the audience wide-eyed and guessing...the action canters along even allowing for the occasional moment of introspection, especially for the desperate, pint-sized mother."

-Jessica Branch, TIMEOUTNEWYORK, March 22nd–28th, 2006

"...the emotional truth beneath the gritty surface sucks the audience in like quicksand, and the swift pacing...keeps us there...it's all purposefully crafted to bolster this dystopian faerie tale. Open your eyes to the vibrant life radiating out of every inch of the show..."

-Aaron Riccio, NEW THEATER CORPS, March 13th, 2006

"In Edith L. Freni's *Waterborn*...a hostile wife...and her Roman Catholic husband grapple with the infidelity festering at the core of their marriage. This volatile account of wounded love, birth and rebirth stars Annie McNamara...and Michael Szeles...who acquit themselves with honor in difficult roles."

-Lawrence Van Gelder, THE NEW YORK TIMES, Monday March 22nd, 2004

"In *Waterborn*, Edith L. Freni drops in on a Catholic couple mulling over birthing techniques which leads to a wrenching argument about the marriage...one wants to hear more of what these talented newcomers have to say."

-David Cote, TIMEOUTNEWYORK, March 18th-25th, 2004

"...Annie McNamara and Michael Szeles punch...in Edith L. Freni's *Waterborn*...they play a married couple tipping into crisis. The subject matter is familiar--infidelity and reproach--but Ms.Freni finds new, vicious ways to write the argument...the play...achieves an agonizing realism."

-Helen Shaw, THE NEW YORK SUN, MARCH 2004

"More arch in its tone is Edith L. Freni's *Waterborn*...As the conversation turns to argument, recriminations and betrayals come to the fore...Michael Szeles navigates the character's wide-swinging emotional arc. Annie McNamara brings an unflinching defiance to the role of the wife, which makes the character by turns pitiable and frightening."

-Andy Propst, AMERICAN THEATRE WEB, March 11th, 2004

"...After the reading of Ms.Freni's work, a broadly comic swipe at urban stereotypes, Mr.Ives said 'It's comical and fantastical.' Mr.Kopit added, 'And it's short.' ...everyone thought the play could be expanded."

-Mel Gussow, THE NEW YORK TIMES, Thursday November 28th, 2002

"Freni's command of language...shows a flair for dark humor and a refreshing willingness to take intelligent risks...as directed by Daniel DeRaey, *This Is It* had moments of chilling hilarity..."

-Doug DeVita, THE OFF OFF BROADWAY REVIEW, November 2000

"The evening's first helping of edge is meted out with Edith L. Freni's *Kindergarten*...a swirling nightmare of surrealist growing pains...that vividly reveals that this is one young playwright with a dark side."

-Nick Brandi, SHOWBUSINESS WEEKLY, August 2000