

Press for Catherine Filloux, Playwright

New York Times Theater Review ‘Killing the Boss’: Visitor Takes a Country’s Fate in Her Hands By CARYN JAMES “...this beautifully performed, touching one-act play...Ms. Filloux’s strong sense of theater and comedy are apparent... John Daggett is extraordinarily alive as Eve’s husband, Doug, an actor who walks with a cane because he has multiple sclerosis...(I was impressed by the strength of these characters and performers even before learning of the play’s autobiographical echoes, which take nothing away from it: Ms. Filloux is of French-Algerian ancestry, and she is married to Mr. Daggett, who has the same disease as his character.) The pure humanity these characters convey has nothing to do with genocide, though; they display the feelings anyone might have for a missing family member, whatever the terrible circumstances...the work’s affecting quality, which sneaks up on you in this subtle production (directed by Jean Randich), is nothing to dismiss...”

Variety By SAM THIELMAN “...attains an odd kind of universality...the play makes you feel like the Boss is just next door—It helps that Filloux has written dialogue that strikes a balance between earnestness and wit, with frank declarations occasionally – enjoyably – wrong-footed by somber jokes...“Killing the Boss” achieves something odd and slightly unreal with its detailed schedule of events and dreamlike rewirings...”

* **‘LEMKIN’S HOUSE’, highly recommended by The New York Times, The Listings**
The man who invented the word genocide, Raphael Lemkin, turns out to have an unsettled afterlife in the compelling drama by Catherine Filloux. He learns, through visitations by Tutsis and others, that the international law he campaigned for against genocide may not have accomplished anything. John Daggett is impressive as Lemkin ...A call to action...(Genzlinger).

VILLAGE VOICE “Genocide He Wrote” By Alexis Soloski - **‘Lemkin’s House’**
“Catherine Filloux, who has written four plays about the Khmer Rouge genocide in Cambodia, researched her play impeccably but lent her play a dreamlike tone that offsets any dryness or didacticism...this play should haunt, and possibly inspire, much of the audience as well.”

New York Times Theater Review | ‘Eyes of the Heart’: Surviving the Khmer Rouge
By ANITA GATES “Thida is the heroine of Catherine Filloux’s *‘Eyes of the Heart,’* a beautifully done one-act drama about the place where horror and grief meet...The strange thing (or maybe it’s not strange at all) is that the audience’s tears come when another character, an American, talks about her husband’s death from a nervous-system disease, not when Thida describes a far more gruesome loss. Somehow one tragedy helps communicate the depth of the other.”

A CurtainUp Review by Jenny Sandman “*Eyes of the Heart* is a spare, intimate drama about the havoc wreaked by the Khmer Rouge...It makes for a finely balanced play, without maudlin appeals for pity, vengeance or help... *Eyes of the Heart* is an informative and an at once heartbreaking and heartwarming evening.”

BBC WORLD NEWS “Where Elephants Weep”

http://www.youtube.com/watch?v=8P23Q_KC90A&fmt=18

Press for Catherine Filloux, Playwright (Continued):

CNN “Where Elephants Weep”

<http://www.youtube.com/watch?v=PgByyxrVAXc&fmt=18>

VILLAGE VOICE “The Beauty Inside” “This moving character study pits East against West, tradition against progress, and ambition against conscience, in a drama whose lyrical dialogue evokes the surprising ambivalence of this wrenching battle.” **LAWLER**

The L Magazine Theater Review by Douglas Singleton “It’s a relief to see such economical storytelling — a kind of anti-Homebody/Kabul where characters say what they mean and action occurs at a lively pace. Only five actors grace the stage though it seems a dozen do — the characters are rich and cleanly drawn...*The Beauty Inside* joins a string of exceptional pieces performed at the 45 Below Culture Project space... These are not run-of-the mill productions, but theater with purpose.”

nytheatre.com review Review by Loren Noveck – “The Beauty Inside” “...what makes the relationship--and the play--work is that Filloux resists the temptation to portray the issues in black and white...Filloux also never forgets the personal cost of trying to change the world; both Yalova and Devrim take huge risks...and Filloux doesn’t try to make one more valuable or relevant than the other.”

The Morgan Messenger by Grace Cavalieri – “Silence of God” “One of the lines in the play speaks about ‘putting the spirit down on paper’ and much of the play’s symbolism revolves around this significant act. It is the way human beings make an indentation in the universe. Filloux does this.”

Flash Review Dispatch by Maura Nguyen Donohue - "Photographs From S-21, by French-American playwright Catherine Filloux subtly challenges the audience to question its own role as consumers, and curators, of tragedy."

Curtain Up by Dolores Whiskeyman – “Mary and Myra” "...she renders Mary Todd a creature of contradiction, at once petulant and impossible, demanding and clear-eyed, unable to contain the sharp tongue that so offends her thin-skinned eldest child. Myra Bradwell is equally complex."

VILLAGE VOICE - "...Price of Madness is my kind of play. Should be yours too if you ever ponder the nature of art vis-à-vis mediocrity, sanity vs. insanity, or how commercialism can kill inspiration...A lot goes on in this layered, lyrical piece...The dialogue crackles with ideas..."

Baltimore Sun – “All Dressed Up and Nowhere To Go” "Takes place roughly where 'Witness' meets 'La Cage aux Folles'...A playwright who can put transvestites and the Amish on stage together, and instead of making us laugh at them, makes us respect the humanity they have in common."

National Public Radio, WBFO - “Venus in the Birdbath” "Not to be missed. It's sharp, intimate and extremely witty. The characters are rich and fully developed...This is one of those rare comedies that will actually make you laugh."

Press for Catherine Filloux, Playwright (Continued):

Opera News, Recordings Critic's Choice "The Floating Box: A Story in Chinatown"

"Catherine Filloux's libretto, based on more than forty hours of oral histories she and Hwang recorded in New York City's Chinatown, is vivid and concisely poetic."

International Record Review (London) The Floating Box. (New World Records)

"Between them Jason Kao Hwang and Catherine Filloux have addressed the problem of combining Chinese and Western styles with astonishing success here...Indeed [Filloux's] portrayal of Chinese immigrants attempting to establish themselves in a strange land while unable to divest themselves of their own culture is in itself both compelling and totally convincing."
