



Press Reviews

Kiss of the Spiderwoman (2002)

‘Benet Catty has once again excelled himself with this heartbreakingly tender interpretation of Manuel Puig’s classic love story... the timeless issues of gender and masculinity are deftly handled with a sensitive and delicate bittersweet touch which breaks away from conventionally stereotypic characterisations... the lighting and soundtrack create a haunting atmospheric... I challenge anyone without a heart of stone not to shed a tear at this moving reinvention of a sometimes unfamiliar classic.’

Three Weeks ★★★★★

‘Westerby shines as Molina... Both leads captivate their audience completely in a tightly performed, highly professional production that deserves to be seen by every serious lover of good drama.’

Scotsgay ★★★★★

‘This intriguing and highly charged drama... David Westerby’s passionate and well controlled performance as Molina is fascinating to watch. In a part that could easily have succumbed to overacting, Westerby delivers it with strength and subtlety... With a simple set and careful lighting the pair work off each other to such a degree that the tension is almost palpable.’

Edinburgh Guide ★★★★★

‘Superb. Fine actors present emotion-charged work.’

Fringe Website Audience Forum ★★★★★

Shopping and F*ing (2002)**

‘The genius of Mark Ravenhill’s writing... The story is shocking and stark but avoids gratuity with excellent acting that relieves the brutality through honest performances. The cast make the play by turns funny and terrifying. It would take a very cold heart not to be touched by this magnificent work.’

Scotsman ★★★★★

‘Benet Catty has been making a name for himself as a very interesting young director at the Fringe for some years now. His trademarks are pacy productions that contain great wit... Catty and his young cast have done a very good job... Catty’s production is very impressive with fine performances from all five cast members, Simon Ramsey as Gary and Sally Humphreys as Lulu in the vanguard.’

British Theatre Guide ★★★★★

‘Each of the actors show sparks of brilliance... frenetically paced... With the dark music and the brisk, deliberate, angry scene changes the tension is kept impressively high throughout.’

Three Week ★★★

‘a sensational play is given an airing by this talented company... the cast extract every ounce of the very black comedy... this pacy drama... A simple set is well lit, scene changes indicated by musical segues and choreographed props relocation by the cast enhance the spectacle... a visit to this production is well worth trying.’

‘One 4 Review’

‘All five leads distinguish themselves... Simon Ramsey - massive strength and conviction... David Westerby shines as Robbie... This production of Shopping and Fucking is a triumph. Not to be missed.’

Scotsgay ★★★★★

A Handful of Rain (2002)

‘Hovering somewhere between performance art and fantasy drama, this 40 minute production is a bit of a gem... a sparkling little word game between the two men... You don’t need to be a fan of either artist to enjoy the result. But the mood of dreamlike mischief, with the help of Benet Catty’s featherlight direction, is much too charming to resist.’

What’s On

‘Excellent... great lyrical wordplay... a resonant and poetic 45 minutes.’

The Stage

‘Intriguing... the audience gave the play an enthusiastic ovation... Phil Bowen excellently picks up on the peculiarities of Thomas’ and Dylan’s way of speaking, effortlessly weaving a fair number of quotations from poems and songs into the mix.’

Camden New Journal

‘Most novel concept of the theatrical month... Dylanologists and fans of the Welsh poet will revel in this short, sharp, show.’

L A Magazine

‘Strong shades of Waiting for Godot... a bit like a waking dream... it’s hard not to be hypnotized by the soft rhythms of actors Peter Gevisser and Peter Read.’

Islington Gazette

‘This fast-paced 45 minute play... A Handful of Rain is the meeting of youth and fluidity with experience and tradition. This is brisk and stimulating theatre, guaranteed to dominate the dinner tables of all those who see it.’

S A Times

Popcorn (2001)

‘Nice to see director/producer Benet Catty back in town with another cracking production. And there is a palpable Mametisation... and funnily enough the play reads better, making Ben Elton’s insipid vision of America snappier with added edge. It is to the credit of all involved that they make it hot box office.’

The Stage

‘This adaptation pulls few punches... The cast and direction in this production are both superb, with a constructive use of lighting, music and slow-motion giving the performance an even more Hollywood feel.’

Sorted ★★★★★

‘an electric piece of theatre... a fast-moving and gripping production... Brett Goldstein again in a marathon piece of acting... Director Benet Catty manages to interweave the reality of the hostage situation with the fiction of Bruce’s violent films... The cast and director do full justice to one of Elton’s funniest plays. Thoroughly recommended.’

Edinburgh Review ★★★★★

‘This adaptation of Ben Elton’s best-selling novel has all the ingredients of a home-made modern British classic... there is a Lock-Stock feel to this production, complete with slow motion shoot-em up scenes and a hard rock soundtrack... Brett Goldstein confidently assumes the title role of movie mogul Bruce Delammitri (and) wows the audience with impeccable timing and convincing emotion. Jon Drever and Emma Cooper, playing the killers, are impressive in their roles with Drever proving himself to be the star of the show as the TV-educated red-neck murderer... a slick and impressive production with flawless direction and lighting provided by Benet Catty.’

Edinburgh Evening News ★★★

‘the best show I saw at Edinburgh.’

The Cambridge Student ★★★★★

‘Breathtaking...great acting...Ben Elton would be proud.’

Edinburgh Fringe Website Audience Noticeboard ★★★★★

‘Catty... is a very promising director supported by a cast of good actors... The play starts wonderfully with a real pop video feel to a scene of violence. Catty repeats this throughout the play with great success... This is a very funny production and it is to be hoped that it eventually follows last year’s Edinburgh plays from this company to London.’

Accounting Web

Speed-the-Plow (2001)

‘David Mamet’s cynical view of the Hollywood film business arrives with a snarl and a sneer... delivered with confident performances all round. Mamet’s material demands a firm yet subtle hand, which the players provide. The actors manage to combine macho posturing with the need to build and maintain suspense to the end. Strong stuff.’

Radio Forth ★★★★★ (9/10)

‘Mamet’s shadowy satire on the Hollywood movie industry raises many questions... Amongst the questions you’ll find some smart-acting, with a fast-talking cast of three carrying off this dark, edgy, and very thought-provoking play.’

Three Weeks ★★★

‘Mamet writes spellbinding quick-fire dialogue with such rhythm and pace it is almost rapping. This simple black-box production focuses attention on the three players. High energy cast.’

Scotsman.com ★★

‘Young cast up to speed on Mamet’s gem... the lead trio excelled themselves in the telling of Mamet’s withering anti-Hollywood satire. Gerry Howell and Brett Goldstein are confident and energetic as the male leads. Naturally, in such capable hands, Mamet’s dialogue will never disappoint. Dry one-liners and pearls of wisdom pepper proceedings.’

Edinburgh Evening News ★★★★★

Edmond (2000/2001)

‘Effective direction, neat spotlighting and movement which is almost choreographed gives the production a filmic, slick feel. Firm directorial footing.’

The Stage

‘This is a superb, breathtaking production of one of Mamet’s finest plays. Forget American Psycho. For a portrait of one man’s descent into madness and depravity go and see Edmond.’

IOI

‘An absorbing and memorable, gripping and cutting edge production. If you’re looking for a Mamet fix this year, make sure you pick this production.’

Gloucestershire Echo

Sexual Perversity in Chicago (1999/2000)

‘Benet Catty is undoubtedly an up-and-coming director. Slick Sexual Perversity shines.’

South London Press