

Fresh Kills reviews

The London Times

"...For better or worse or both, Wilder approaches the subject obliquely, for most of the evening presenting the boy as a stalker from a homosexual version of *Fatal Attraction* and transforming her play into an entertaining but somewhat limited thriller. Wilder, a 25-year-old American dramatist of considerable promise, writes strong, curt dialogue and knows how to sustain the tension inherent in her story...Here's a female dramatist who can write better about man-and-man than all but a few male playwrights do about woman-and-woman...There's no director better than Wilson Milam when it comes to evoking the rougher, harsher side of American life, and, all cavils aside, his production generates the charged atmosphere Wilder presumably wants." - Benedict Nightingale

Times Literary Supplement

"Fresh Kills follows the best traditions of American realist theatre in its sharp dialogue, gritty plot and accurately observed details of language and domestic tragedy. The play is beautifully constructed and focuses on four characters: Eddie, Marie, Arnold and Nick. Their relationship crackles with tension, frustration and fear. Fresh Kills (a richly symbolic title) sizzles with tension, whose writing by Elyzabeth Wilder is superbly terse with a real ear for tingling dialogue. It is magnificently honed in on the main characters and their immediate difficulties, but it manages to suggest symbolically a wider context for their distress...The energy never falters, neither does the audience's absorption. This was a scorching piece of group acting in a tersely written play of furious power and pace. It was a richly satisfying theatrical night. More Elyzabeth Wilder please! - Roderick Swanston

The Stage

Elyzabeth Gregory Wilder's tense Royal Court debut is a modern morality tale, which shows what happens when Eddie, a frustrated blue-collar worker, picks up a 16-year-old boy, Arnold, on the internet...Wilder is a contemporary Jacobean, fascinated by the power of desire and the havoc it trails in its wake. Her Eddie is a portrait of sexual and emotional confusion that screams "crisis of masculinity" in almost every dialogue. With its powerful but linear plot, this may be the least original of the Court's current Young Playwright's Season but it is the most visceral and thrilling.
-Aleks Sierz

Financial Times

"Line by line, the writing by Elyzabeth Gregory Wilder, an award-winning playwright still under 30, is pithy, suspenseful...it is swift and unflagging; never for a second does it pall... Wilson Milam directs superbly." - Alastair Macaulay

Evening Standard

"Elizabeth Gregory Wilder's, FRESH KILLS offers another rummage in the feculent scrag bin of modern male sexuality. The scenario she has concocted is full of nasty possibilities. The small details are more convincing than the bigger picture. Wilder is particularly good as post-coital wrangling: the opening minutes, played with delicate skill by Daniels and Walker, allow a cozy scene of fellatio to yield to a row about cash. It is a subtle indictment of the play's central marriage."

Variety

"One can see something of the appeal of Wilder's world-view to a British proponent to new writing: She anatomizes class in a way American writers don't necessarily."

The Independent

"Wilder has a good ear for dialogue that merits encouragement...a name to watch."