

## Miriam Kulick - Reviews

### ***Circle Mirror Transformation***

"Each performance is fully realized and rich in subtlety. Kulick brings out Marty's strengths as well as her vulnerabilities as this motley crew's leader."

- ***John Thomason, Florida Theater On Stage***

### ***Open Hearts***

"Funny...Poignant...Touching...Expertly drawn characters...Bravo! Top Rating, Pick of the Fringe."

- ***Larry Bangs - DC Theatre Scene***

"Delightful to watch...Wonderfully adroit at keeping up the pace."

- ***Sophia Bushong- Washington City Paper***

".....the sense is that a unique presence has entered the stage. OPEN HEARTS is filled with humor, but it is certainly the kind of humor born, if not of tragedy, of having overcome sadness and loss."

- ***Kessa De Santis - ELJ Review***

### ***Almost Tamed***

"Staged with effective simplicity by Stuart Meltzer in the cozy black-box space, the plays certainly give Kulick and fellow actor Casey Dressler the chance to display their considerable performing chops."

- ***Christine Dolan - The Miami Herald***

### ***Three Angels Dancing on a Needle***

"... Welcome change from staid tradition. A new Miami company called Square Peg Productions is out to add some spicy variety to the menu with avant-garde Iranian playwright Assurbanipal Babilla's Three Angels. In the third and best piece, Miriam Kulick is often hypnotic as a brand-new widow, a woman who isn't exactly grieving. ..."

- ***Christine Dolan, The Herald***

### ***The Anastasia Trials in the Court of Women***

"... Discovery and possibility permeate The Women's Theatre Project's inaugural production of The Anastasia Trials in the Court of Women. Kulick shines as Diane, the director who can't quite get the company on the same philosophical page. ..."

- ***Christine Dolan, The Herald***

## ***Mrs. Klein***

“...Featuring three juicy female roles, the director’s crisp staging of the dynamics between these hyper- articulate women who analyze too much – illuminates the threesomes complicated relationship. As Paula, Kulick imparts a subtle intensity to what might be the show’s most difficult role. ...”

- ***Pamela Gordon, Miami New Times***

## ***Betty The Yeti***

“... There’s a theatrical adage, “never share the stage with a child or an animal.” As the title character, Kulick is a little bit of both. She shreds the scenery faster than an army of Tasmanian Devils. Whether it’s as subtle as batting her eyelashes like a silent screen siren or an NC-17 rated mating dance, Kulick’s performance makes you forget there are other people on stage. ...”

- ***Paul Gallotta, City Link***

“... Betty, played with energy and wit by Miriam Kulick as her evolution to “civilized” being is both hilarious and symbolically tragic. ...”

- ***Elinor J. Brecher, The Herald***

## ***Road***

“... Several new faces appear, making the ensemble richer with their gifts. Miriam Kulick, lately of NYC, makes her Florida theatrical debut with clarion clarity. She portrays two women at opposite ends of the spectrum. Brenda, a done-in hag, rocks with rhythms of schizophrenia, or is it gin? Poor Helen, her funny, seductive Sinatra songs and exotic dances cannot make what is dead arise. ...”

- ***Lynn Roberson, Entertainment News & Views***

“...There are moments when Road really pulls at you. It happens in scenes: When Miriam Kulick, as a hilariously hot-to-trot older woman...is left feeling sad and ashamed. ...”

- ***Christine Dolan, The Herald***