

Human Rights – Conversations Across Generations

Episode: Catherine Filloux

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MEREDITH LOCKWOOD 0:04

Hi, welcome to our podcast, Human Rights, Conversation Across Generations. I'm Meredith Lockwood, of Lockwood Creative, a purpose-driven creative agency. And I'm here with my dad.

BERT LOCKWOOD 0:16

And I'm Professor Bert Lockwood, the director of the Urban Morgan Institute for Human Rights at the University of Cincinnati College of Law.

MEREDITH LOCKWOOD 0:26

Together, we are your father-daughter co-hosts.

BERT LOCKWOOD 0:29

For over 50 years, I've had a front-row seat to the evolution of international human rights.

MEREDITH LOCKWOOD 0:35

And now, we're sharing that expertise with you by connecting to the powerful stories and insights of human rights voices from around the world.

BERT LOCKWOOD 0:43

We bridge the past and the present, making complex human rights issues more approachable and understandable.

MEREDITH LOCKWOOD 0:50

So, pull up a chair and join our table as we speak with Nobel Peace Prize recipients, political leaders and the world's leading human rights scholars and activists.

MEREDITH LOCKWOOD VO 1:03

hey listeners, today my dad and I are so excited to introduce you to the award-winning playwright and librettist Catherine Filloux. For over 30 years, Catherine has been a voice for human rights through the arts, writing stories that span from the survivors of the Khmer Rouge in Cambodia to the environmental crisis we face today. Catherine often describes her creative process as using her own experiences and observations as a compass to find the true north star of a story.

policy to find the truth. Like my dad, Catherine has always been driven by rooting for the underdog. And her work serves as a form of accountability when systematic legal structures fail. In this episode, we dive into a few of her many projects, including Olivia, The Breach, Where Elephants Weep, Selm 65, and The White Savior. as one of the founders of Theater Without Borders, Catherine has helped build a volunteer-led non-political network that

protects international dialogue and connects artists across geographic divides in times of conflict. She's also committed to the next generation of storytellers where she has taught playwriting at institutions Such as Vassar, Wesleyan, and Bennington College. Now, let's welcome Catherine to the show.

MEREDITH LOCKWOOD 2:38

so Catherine, welcome to the show. And for our listeners, I would love to kick us off. If you could introduce who you are and your incredible body of work that spans over 30 years.

CATHERINE FILLOUX 2:50

Thanks. Yeah. So I am a playwright who has been writing primarily about human rights, sometimes, uh, about genocide, for 30 years. And then also I'm a librettist. So I write the libretto for an opera and as well, an activist who, has been focused on a variety of subject. I've traveled all over the world to conflict areas, Cambodia, Bosnia, Guatemala, Haiti, after the earthquake, South Sudan. A, uh, yeah, that describes a little bit of what I do.

BERT LOCKWOOD 3:30

I was intrigued, um, but indicated that takes much longer to do, uh, an opera. and I wonder why

CATHERINE FILLOUX 3:40

Oh, oh, thanks for asking Yes. So, it depends on how long a play takes. And I, and I have to um, playwriting a craft. and don't want I brag by saying this, but I think playwrights might agree you get better at it. And, uh, recently I've written quite a lot of plays, I just very quickly because I've been so inspired by subject matter. Um, when you write a play, you're collaborating with a lot of people. When you do an opera, it's more collaboration. So that would be the reason probably for the lengthy time. but generally speaking, they both can take a certain amount of time and it really all depends on the collaboration at hand and the production company and, and like Orlando, which I started writing in 2014 was first premiered in 2019. yeah. So it really just depends.

BERT LOCKWOOD 4:44

you just said your recent experience is that you have found some it quicker easier to Why is that?

CATHERINE FILLOUX 4:54

so recently I have written, a play called Third Person, which was an epistolary play, uh, that was done this past September. I have written a called Olivia, which is a two-woman, uh, play about climate change and Gen Z, a play about Usha Vance, who, as you probably know, is the second lady, and just finished a play right now, which is called Deep Time, which is also about climate, and I wrote it for two, women that I know that are actresses. I think I'm inspired, uh, because, like I said, it's easier to do it, or at least it comes very deftly to one's hands, but also by the times that we're in.

BERT LOCKWOOD 5:45

you said you were intrigued, I by Usha Vance, could explain

CATHERINE FILLOUX 5:52

Sure. So, that was sort of what I call for me a pop-up play, and it's a play that is, uh, in the style a little bit of Ionesco, uh, Eugene Ionesco, so it's not realistic. prompted me to write this play is that, her mother, is, the provost at UC San Diego, and was, one of the people that, from what I understand, was instrumental in implementing DEI at UC San Diego. My father was an oceanographer at UC San Diego. San Diego, I grew up near the San Diego campus where Angela Davis was and Pete Seeger, and it's dear to my heart, and I was, uh, intrigued by, Usha Vance, and decided to write a play where she is in front of the press, um, she's been invited to places. the first place is India, the second place is San Diego, the third place is Russia, then, uh, North Korea, a it continues. and I was just, uh, intrigued in how she uses language and how she, communicates. the reason I say pop-up is because I wrote it with this deep yearning to share it with other people and to ask them to produce it so that I could experience what people thought about this phenomenon. And one of the parts of the phenomenon is how people use language. um, so we did do and we did it with an amazing Indian American actress called Mahira Kakar and a, Indian American director called Arpita Mukherjee. the story continues as you know, it's, it's changing as, we go.

BERT LOCKWOOD 7:59

I would say so.

MEREDITH LOCKWOOD 8:01

you, you have certainly piqued my interest on that because as you were saying, her mother, at UC San Diego, she's the professor of molecular biology. And then her father is also professor at San Diego state university. and he specializes in aerospace engineering and they immigrated to the United States in the 1970s being the daughter of an academic and being so lucky to be immersed in the world of human rights. It's just been very interesting to see her into the American political atmosphere. Currently the daughter of brilliant immigrants who make our country better and have been leaders to different generations that are now working in the science and aerospace field. I've always been very curious about her, and marrying JD Vance, which the JD Vance for my dad and I is an Ohio connection. my and I went to Ohio University in Athens, Ohio, poor Athens, the university wher I went was very beautiful, but you drive 10 minutes out of campus and it's a very different landscape. a lot of the poor white rural Appalachians that live there feel like they are invisible. They don't trust the government because they feel like they've been left behind for many, many generations. So when his book came calling his people hillbillies, to me, I found that offensive. Um, because knowing people from rural Ohio, they don't appreciate that term hillbillies. and then later on finding out that a lot of those star stories were not completely accurate in the book. so it's been a, learning curve and educational to see them come into the vice president and a second lady role.

BERT LOCKWOOD 9:55

I, could get one clarification, you mentioned Pete Seeger in San Diego,

CATHERINE FILLOUX 10:00

Yeah.

BERT LOCKWOOD 10:01

I guess I always associated him in New York.

CATHERINE FILLOUX 10:03

Yeah. um, so I was the child of immigrants. My dad was from France and my mother was from Algeria and my dad had a strange, uh, travel, uh, route to get to San Diego. but we were allied, um, as a, as a community by UC San Diego and across the street from us was a wonderful family called the Schultzes, a Jewish family where Shelly Schultz was a well-known physicist and, um, he would play the guitar and were very aligned with, people like Pete Seeger and uh, singing all the, folk songs and loving him so dearly. and he really had a presence on the campus for us. uh, it was certainly a guess embracing community that UC San Diego had and, and extremely liberal.

MEREDITH LOCKWOOD 11:02

to segue into history, mentioned and your dad sounds absolutely incredible that he was a pioneering oceanographer and he was the first ever to sail across the Atlantic in a catamaran.

CATHERINE FILLOUX 11:16

Yes. the story with my father is that he grew up in a very, Landlocked part of France, literally in the center, literally in the most rural, poor part of place. H father fought in World War I and World War II. And they were in the part of France that was occupied by the Germans and the Nazis. my father's family took in a kid was part of the these are people that were very much shaped by the war. And, for some reason, my father, uh, after he had become an engineer, decided to, join a crew and sail across the Atlantic in a catamaran and was the first to do so. after that, he one of the first fiberglass sailboats in the world, in, in the United States and had a tragedy occur to him with that boat, uh, which was a personal, uh, situation where had be involved in a lawsuit. And, um, you know, he met Roger Ravelle, who, uh, was the person who founded UC San Diego. And Roger Ravelle said, come to UC San Diego and become an oceanographer. So, they ended up, my parents, uh, my mother from Algeria and my father settling in California. And, you, when you mentioned Bert is also somebody has a compassion for the underdog.that was how I came into being. I came into being as a person who didn't really have much of a, uh, sense of belonging in the sense that I was an absolute outsider. And, my dad was an underdog, you know, already I could feel it wasn't talked about what happened to him, but I could sense that there was something that made me feel that way. And then also we grew up with not a lot of money right on, the border with Tijuana. and we camped in Mexico and stuff, and you could immediately see that economic inequity right away. And, I think those were the things that really shaped me, in terms of immediately, sympathizing with the idea of human rights. and, I'm so, of grateful to someone like Bert who has made it their to, to look at human rights. I, for me, after all of the work that I've done and all of uh, stories that I've told about human rights around the world and in the United States, for me, human

rights is the umbrella that we can use for hope. And that can give us the way forward. and I say as, is somebody who just discovered that recently. Uh, I think that there are many, ways to be very, challenged right now, but, but I do have a theory and an idea of, of what human rights can do for us.

BERT LOCKWOOD 14:45

Catherine, Arthur Garfield Hayes, was one of the founders of uh, ACLU.

CATHERINE FILLOUX 14:51

Yes.

BERT LOCKWOOD 14:51

And, he was a successful lawyer. but that he did all these human rights cases and when he was asked why, he spent so much time on these human rights cases. he I don't like to see the little guy get kicked around. And I've always thought that's just about the best definition for a human. rights

CATHERINE FILLOUX 15:11

Yeah, I, I totally love that.

MEREDITH LOCKWOOD 15:14

I remember, Catherine, when I was growing up and I would be inquisitive to ask my dad about religion and, you know, what does he believe in, all of that, you know, and he would always just simply say back to me, I believe in human rights and for me, it was just that simple. I was like, Oh, okay, like that's all I needed, you know, and I feel like we, we share that same moral compass, and how it does give us hope. And I know a lot of our listeners are feeling hopeless in the current state not only here in the United States, but across the world from Iran, to Palestine, to Lebanon, Congo, South Sudan, is we have to hold on to human rights. A a great outlet is the arts, there are a lot of people sometimes say, art shouldn't be political. Well, it is, I mean, everything is political in a sense. And art is a way for us to make connection, build bridges together and help tell stories that unite us and inspire us to continue that hope forward.

And I know you've been quoted saying and I really love how you have said this is that when working on a play, thinking writing an opera, that you can turn your body into a compass. And knowing that your father's spirit of exploration, your early understandings of human rights, I was curious, when you have traveled around the world from Bosnia to Haiti to South Sudan, and you've entered conflict zones or also climate disasters such as Hurricane Katrina, how does your navigational spirit help you find the true north of a story when everything around you is a bit chaotic and uncertain?

CATHERINE FILLOUX 17:08

That's a great question. Uh, yes. So turning your body into a compass was a piece that I had written about children and deportation and the little boy uses his body as a compass. I think

for me, what I do is like you, Meredith, I'm a storyteller and there is never any desire in any of my plays or opera. To, give give out a message or to tell people what's right or wrong. I am telling the story about characters and for example, in my play about women who suffer from psychosomatic blindness after what they witnessed during the Khmer Rouge regime, This is a story of a woman who's blind, who comes to Long Beach, California, to be with her family, and tries to help bring the family together again and realizes that when less isolated, her vision might be better. And so I think that for me, my choices in terms of the stories I choose have always been based on the urgency of the topic. for example, I chose to write about women and mass incarceration because I find that to be, speaking of human rights violations, a massive human rights violation that goes back to slavery and to Jim Crow, it's unacceptable, you know. And so I just told the story of a woman who was in prison for not an enormous crime and manages to survive and get out. then I also in community in the sense that I speak to a lot of people that are involved in these stories. And I had the great privilege talk to Vivian Nixon, who is Amazing prison advocate who uh, s who inspired me a lot for that story. also, I think what Bert said know, not kicking the, the person when they're down or, or protecting the little guy is exactly the basics of what I am always trying to do is, is try to, understand how the little guy has been, put into the dramatic story that they have been put into.

BERT LOCKWOOD 19:49

have ever had contact the late Marjorie Agosin at, uh, Wellesley?

CATHERINE FILLOUX 19:56

I have not, uh, my friend and, uh, collaborator, Claudia Bernardi has and, and speaks so highly of her, I did not.

BERT LOCKWOOD 20:06

um, she wrote a book called Scraps of Cloth. and it's about a traditional form of, art that Chilean, women would take colorful, uh, scraps of cloth. And they would scenes from their life. It was a traditional form of art, but during Pinochet, they turned these into sort of political statements, that would, uh, visualiz, uh, acts of violence and things against the community. But, uh, uh, I, uh, I did a, a human rights mission to Pinochet's Chile and they, gave me a bunch of these, things that I have up in my, um, home office and, and over at school. And when we displayed them at the law school, the, in the library, u, the, uh, librarians would tell me that they would watch students come over and look and they'd be attracted by the colorful.

CATHERINE FILLOUX 21:03

Yeah.

BERT LOCKWOOD 21:04

Actually. And then they would sort of get tears welling up in their eyes when they realized what they were sort of witnessing. It was a very of powerful, um, experience, um, yeah, one of powers of art, I think.

CATHERINE FILLOUX 21:19

Yes.

BERT LOCKWOOD 21:20

To vis, visceral reaction, if you will, to,

CATHERINE FILLOUX 21:23

Absolutely.

BERT LOCKWOOD 21:24

sc. Yeah.

CATHERINE FILLOUX 21:24

Yeah. Catherine,

MEREDITH LOCKWOOD 21:26

did you ever get to watch any of the renowned journalists, Sir Trevor McDonald, who's from Trinidad? He's a British journalist and he came here to America, to our prison system, to interview women incarcerated. Some who were on death some who were pregnant at the time. I don't know if you've ever got to see that interview series, but it was so powerful. I'll make sure to send you a link. And for our listeners, I can put it in our show link. Not that this will be surprising whatsoever, more devastating, but majority of those women that are incarcerated are victims of domestic violence and abuse. And their crimes that they're locked away for are self-defense. And, a lot of them didn't have socioeconomic opportunities for good representation. so I'm really inspired that you've written about women incarcerated. Cause it's, I mean, I'm passionate about, because sometimes I think people are blinded to why women are behind bars and how we can spotlight their injustices a little more.

CATHERINE FILLOUX 22:33

Right.

MEREDITH LOCKWOOD 22:34

from there, I would love to discuss

CATHERINE FILLOUX 22:38

Right. Absolutely.

MEREDITH LOCKWOOD 22:38

something

CATHERINE FILLOUX 22:39

Yeah.

MEREDITH LOCKWOOD 22:39

that I think is one of the most beautiful quotes I've read. And what I think is, and we kind of talked about this a little bit is to quote you, Catherine, you have said that "the theater places stories in front of hearts and minds as an experience that is living and transforming". As we talk about your wide body of works, I wanted to start off for our listeners to hear from you about. What speaks to you on the power of storytelling through the theater and human rights?

CATHERINE FILLOUX 23:17

Yeah. I write plays, that are always about themes surrounding human rights. So my experiences with theater have been in that vein. what theater does that really, is even more important now is that it's live. just by simple definition, it occurs in a live space. So that means it's not on a screen. And as a result also, it is spontaneous. There's, it, every time you see, when I go to my play every night, it will be different. And it also is asking that a community come together to witness it. So already it's created, it's an art form that has done things that are very, very, uh, meaningful, I think now, in, in a world where we are often seduced or, or asked to be in front of a screen. It, it asks us to focus on something that is happening live, that involves language, that involves art in the sense that you beautifully brought together actors who are going to be in front of a screen. And you're going to have a story for you. You're going to have designers who have come together and thought about how are we going to do the set lights, costumes, sound, and a director who is also part of the choreography of the piece. And

that is then going to be put in front of a community of people, namely the audience, that is every time going to be different too, because every time an audience comes together, it's a different chemistry. And so that, tha is just the nature of

the field of theater, the discipline of theater. And as a playwright or a librettist, you have, uh, created it as a sort of three-dimensional prism, P-R-I-S-M, that casts lights in different ways for differe And then the other thing I'll say is what happened to me when I had a, my play done in 2001 in Cambodia, in Khmer, was that I saw that when the play was done, after it was over, audiences would stay they wouldn't get up, they would maybe cry, they would maybe talk to each other. And it allowed people to look at something and experience something that they weren't responsible for. So in other words, it was political just by sheer nature of what it was, but they didn't bring it they weren't the ones that created it. And so it allowed them to experience it and feel it in a way that for me, when I first saw that happen, I realized that's something that theater can provide.

BERT LOCKWOOD 26:48

interesting, have you had any dealings with Gary English at English department at the University of Connecticut?

CATHERINE FILLOUX 26:55

I have not.

BERT LOCKWOOD 26:56

he writes on theater and human I'm going to send you, uh, a article that he wrote for the human rights quarterly, that subject. but, I've been involved with their human rights program for years. on one of the occasions I went there, his students were doing, Death and the Maiden, uh, Ariel Dorfman's, play, but it was very powerful. They put that on as part of the human rights conference,

MEREDITH LOCKWOOD 27:24
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CATHERINE FILLOUX 27:24
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MEREDITH LOCKWOOD 27:24
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CATHERINE FILLOUX 27:25
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CATHERINE FILLOUX 27:28

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MEREDITH LOCKWOOD 27:28

plays or operas you've worked on, on opening night, when you're sitting amongst the audience, are you able to be fully present and just enjoy the acting and the story? Or are like your own internal editor and in kind of work mode when you're watching this beautiful performance oh, that, that's great. But maybe if I would have, or how is it when you get to be there on opening night and getting to see the play or opera for the first time?

CATHERINE FILLOUX 28:05

Yeah. one thing I can say is that when I have a production, I am at the, for the premiere of something, I'm at the rehearsals, for the majority of the time and I do a lot of work. So I do rewrites and I have a triage system that I use where I'm watching to see if, it is either satisfying to me or maybe it's even better than I thought. Uh, or as I'm watching rehearsal is something wrong. And then if something's wrong, I have to assess, usually with director, is it the writing, is it something that's being misunderstood with, with the way it's being acted? Is it something with the design? So that triage system is, uh, pretty, intense because it's happening on, you know, on a daily basis as I, as I watch. And so hopefully when I get to the, uh, to the, uh, opening, it's, it's kind of settled into something that we all collectively can feel, is bringing the collective collaboration, to artistic excellence. so I would say that hopefully by then I'm, of, I'm kind of in that sense of feeling the whole thing coming together. I just had a reading for the first time of a play called Olivia, which is a new play. And I only was seeing, done for the first time in front of an audience. So in other words, we rehearsed maybe for three hours and then I saw it, I saw it in front of an audience. And I feel like playwriting is pretty mathematical and that if it's working well, and by that I mean, I've provided to, in this case, the two actors, um, something that is specifically, uh, dram so that it will, it's kind of like an actor friend says running something up the flagpole and seeing if it flies. if I've done it correctly, then what I'm going to be seeing, and I need to out in the audience to see if it's working is that the drama is unfurling like something that you've put up a flagpole because a lot of it has to do with not giving anything away. And, uh, we talk a lot about exposition in playwriting, which you don't want to have, nothing can happen that the characters already know. And you want to limit what you're giving the audience so that they will be always surprised. An that is really, really hard to do. and, when I say that, I mean, like whatever we do, we, we want to do it well and we want satisfy the customer. So what you are always trying to do is, the reveal it has to come naturally and it has to deliver at the end. and so that's what I'm looking for in the audience.

BERT LOCKWOOD 31:40

But that has to be a real challenge it's not like you have a singular audience. different people are responding in different

CATHERINE FILLOUX 31:50

Right. you're absolutely right. So that makes it trickier. I mean, I can tell you something that happened just like a couple of weeks ago in terms of an audience member. this was a person that was going to in the conversation after the play, which was going to be about climate. And, I could see him, he was sitting in the front row and and I'll just tell you what he said. he said, wow, I hadn't read the play beforehand and, I was expecting this thing to be, you know, some sort of preachy kind of thing, in other words, something that was just going to be delivering a message. handing, handing it to people on their doormat. he goes, but it was so intense and I'm, I'm after, right after the play trying to figure it all out. And he said something like the actors, the two actors were there too. And he was like, it was really good, you know? And I bring, I say that only because people think that they're going to come in and see something that's just like, no more climate change, you know, which was not at all what the play is about. Yo know, it's a story about a mother and daughter, believe it or not.

BERT LOCKWOOD 33:06

Wow.

CATHERINE FILLOUX 33:06

You know, so, so I think

MEREDITH LOCKWOOD 33:09

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CATHERINE FILLOUX 33:09

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MEREDITH LOCKWOOD 33:09

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CATHERINE FILLOUX 33:09

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CATHERINE FILLOUX 33:12

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MEREDITH LOCKWOOD 33:13

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BERT LOCKWOOD 33:13

fascinating.

MEREDITH LOCKWOOD 33:13

theme of this podcast. My dad and I want to encourage people outside of listening to our show to have multi-generational conversations around human We have to be in community together and we need to learn from all different generations the older generation to the younger generation. My dad, gets to hang out with students every week and always really encouraged to hear how are his students doing? they're in their twenties and thirties. He has students. He has international students. I always like to do a temperature check on how his students are doing and what kind of questions they ask. And the play Olivia, you know, as you said, it centers a mother and daughter who are navigating a generational rift over fossil fuel dependency. And this is more imperative than ever, because this is real Those, those family dynamics are happening at the dinner table all the time and the emergence of social media and people not always being critical thinkers nowadays, because they're spoon fed information from Instagram or Tik TOK, and they don't fact check it and they don't fact check it and even AI, AI hallucinates, it'll feed you information, but sometimes it makes it up because it's a robot. And I think Olivia, the basis of what you discover in this play and how you describe it. Yes. It's a call to action for climate accountability, but I was kind of curious. In the play, if I'm asking you to. And I think that's right. In the play, if I'm correct, you chose to frame the climate crisis as quote, a family secret rather than focusing on the policy failure in place. Could you describe a bit about your thought process here?

CATHERINE FILLOUX 35:15

Yeah, so it was strange because I knew I wanted to write a play about fossil fuels and about Gen Z. And I also in my mind was thinking, this is going to be a mother daughter story. And I was thinking, Kat, why? Why? I couldn't, I couldn't quite figure it out. And I started down the road of outlining it. And I literally said, you know what? I don't. And decided not to do it, but I also accidentally threw out the you know, we have this thing in, in art where we say, you know, if you remember it, it's probably important. and it kept on coming back to me. And, and I did, I did send stuff to myself because I documents, you know, things I do to another email. So I did have some of it. it's the story of Father, who is the head of a huge fossil fuel company, and, I don't want to give too much away, but basically, he has a daughter called Olivia and called Lena, and Olivia, when she goes to Stanford, starts to really, really have big problems with, with her father and mother, and they can sense that, but something happens that completely alters their world, and that is that their dad, Gabriel, is killed in a, in a car crash, and this is

completely unexpected, it, it, there's no reason for it, it's an accident, a this forces Lena and Olivia to come together, for one, for his funeral, and when Lena tells Olivia that the dad is dead, A, uh, Olivia reveals that she was relieved, which is one of the most horrifying things you could ever feel if, if, if, if a parent dies, and she tells her mother, I don't think I can come to the funeral I don't fly, and her mom is just like, are you fucking kidding me? Y will get yourself to this, you know, and it's a savage fight, and then the arc of the story is that Olivia does something that is intense to her mother, that the arc is that the two of them have to travel a very journey to, get to a point where they can even be mother and daughter,

MEREDITH LOCKWOOD 37:58

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CATHERINE FILLOUX 37:58

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MEREDITH LOCKWOOD 38:02

is oil spilled rainbows to describe the deceptive beauty that we have in this world with the underlining environmental destruction it has been built on. And that is so poignant and so poetic and also incredibly sad. Oil spilled rainbows. I absolutely love that metaphor you used. Now, I do know that

CATHERINE FILLOUX 38:27

Yeah.

MEREDITH LOCKWOOD 38:27

the premiere reading was last month in New York City. For our listeners who would love to see the play, do you have the show run dates?

Okay.

CATHERINE FILLOUX 38:43

We don't, yet have a production. Yeah, we are in the process. My, you know, I have an

MEREDITH LOCKWOOD 38:48

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CATHERINE FILLOUX 38:48

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MEREDITH LOCKWOOD 38:50
listeners,

CATHERINE FILLOUX 38:50
trying

MEREDITH LOCKWOOD 38:50
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CATHERINE FILLOUX 38:50
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MEREDITH LOCKWOOD 38:50
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MEREDITH LOCKWOOD 38:52

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CATHERINE FILLOUX 38:52

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MEREDITH LOCKWOOD 38:52

in our show

CATHERINE FILLOUX 38:52

production.

MEREDITH LOCKWOOD 38:52

notes. So you can follow along to make sure because I myself want to be in the audience when this

CATHERINE FILLOUX 38:58

Yes.

MEREDITH LOCKWOOD 38:58

is on stage.

CATHERINE FILLOUX 39:05

I, I would love that. And it was a great cast of Nadia Bowers, who's an incredible actress, played Lena. And a young 23-year-old, or at least she played a 23-year-old, Emily Aroncio is an amazing new up-and-coming actress.

BERT LOCKWOOD 39:24

Catherine, is there process that you go through identify ideas for the plays? Or is it something that just comes out nowhere?

CATHERINE FILLOUX 39:35

Yeah. the process is really based on, back to your trade, human rights. It's based on what think is the most urgent human rights issue. So I, I moved towards climate because climate, of course, is, is a human rights problem. And, before that I had done, parent, child separations. yeah. And then there's this play White Savior, which is about two

BERT LOCKWOOD 40:05

the separation in the immigration context?

CATHERINE FILLOUX 40:08

And what was weird with White Savior, my play about the two sisters who are in vast disagreement about their political, uh, beliefs, is that I wrote it originally in, around 2019, and then there was the pandemic, so it was not produced live. And then, oddly enough, and this is like a dramaturgical strangeness, is that everything was back to the, when, when number 47 was elected, we were back to the same thing as what happened, with 45, but worse. And so, dramaturgically, you're

MEREDITH LOCKWOOD 40:50
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CATHERINE FILLOUX 40:50
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CATHERINE FILLOUX 40:50
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MEREDITH LOCKWOOD 40:50
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CATHERINE FILLOUX 40:50
for

MEREDITH LOCKWOOD 40:51
White

CATHERINE FILLOUX 40:51
conflict,

MEREDITH LOCKWOOD 40:51
Savior came out in

CATHERINE FILLOUX 40:52
and

MEREDITH LOCKWOOD 40:53
2024,

CATHERINE FILLOUX 40:53
it was worse.

MEREDITH LOCKWOOD 40:54

but you wrote it in 2019. So, that means you wrote it before the racial reckoning in 2020 and 2021,

CATHERINE FILLOUX 41:01

Yeah.

MEREDITH LOCKWOOD 41:02

when we lost Philando Castile, Aubrey Ombry, Breonna Taylor, who, right now, everybody, her case is in the news. 47 and his cronies are trying to re-try, the officers who killed Breonna Taylor, sidebar, So, you wrote White Savior before we went through that reckoning moment. Wow, I, I kind of assumed it was more 2020, 2021.

CATHERINE FILLOUX 41:36

Well, it was, I think it was produced, uh, online in 2020. I, I, I can't remember. Yeah, I was in the process of writing it. yeah. But then, um, I decided to just, we continued to work on it. I just updated it now to the present. And everything is, the sisters are, are clearly still, in disagreement. But, the woman who is, a supporter of our current president, has a daughter who is, uh, graduating from high school. And that daughter, Teresa, really is one of the, in, instrumental things in bringing the sisters together.

BERT LOCKWOOD 42:20

Catherine, I'm going to send a book from my University of Pennsylvania series. they're typically scholarly analysis of different areas of, uh, human rights law. But I have this one recent book that sent to me, by Rebecca Cook, uh, heads up the women's program at the University of Toronto. it was a doctor friend of hers mother's memoir. And she was studying to be, a doctor in, German occupied Paris in the early 1940s.

CATHERINE FILLOUX 42:56

Mm-hmm.

BERT LOCKWOOD 42:58

She became part of a secret network, at the Rothschild Hospital, which was a Jewish hospital, that was rescuing children who were about to be either sent to concentration camps or outright killed. And, uh, uh, when I got this manuscript, I mean, I couldn't put it down. It was such a compelling story. And it's, part of something that we mentioned that there's, there's something particularly powerful about an individual story. As opposed to a scholarly analysis.

CATHERINE FILLOUX 43:34

Right.

BERT LOCKWOOD 43:36

I think

MEREDITH LOCKWOOD 43:36

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BERT LOCKWOOD 43:36

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MEREDITH LOCKWOOD 43:36

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BERT LOCKWOOD 43:36

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MEREDITH LOCKWOOD 43:36

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BERT LOCKWOOD 43:37

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MEREDITH LOCKWOOD 43:37

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BERT LOCKWOOD 43:37

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MEREDITH LOCKWOOD 43:37

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BERT LOCKWOOD 43:37

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MEREDITH LOCKWOOD 43:37

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BERT LOCKWOOD 43:38

wonderful, play.

MEREDITH LOCKWOOD 43:38

that my

CATHERINE FILLOUX 43:39

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MEREDITH LOCKWOOD 43:39

dad and

CATHERINE FILLOUX 43:39

I would

MEREDITH LOCKWOOD 43:39

I

CATHERINE FILLOUX 43:39

love to

MEREDITH LOCKWOOD 43:40

are the

CATHERINE FILLOUX 43:40

read that.

MEREDITH LOCKWOOD 43:40

founding members of the Rebecca Cook fan club. So once you get to discover more about her work, we welcome you to join our club. Sh, she. She's a dear friend and a mentor. Um, and if I

CATHERINE FILLOUX 43:53

Yeah,

MEREDITH LOCKWOOD 43:53

may

CATHERINE FILLOUX 43:53

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MEREDITH LOCKWOOD 43:53

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CATHERINE FILLOUX 43:53

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MEREDITH LOCKWOOD 43:54

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CATHERINE FILLOUX 43:54

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MEREDITH LOCKWOOD 43:54

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CATHERINE FILLOUX 43:54

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MEREDITH LOCKWOOD 43:55

the

CATHERINE FILLOUX 43:55

right now.

MEREDITH LOCKWOOD 43:55

white savior complex, if we could take that into your work, Selma's 65. And as we are following the 60th anniversary of the Selma voting rights March, which was last year. Your play remains a critical touchstone as actually right now we're watching the debate over the SAVE Act unfold in the Senate. Catherine, for our listeners, could you introduce our audience to the dual world you created with your characters Viola Liuzzo, and Tommy Rowe?

CATHERINE FILLOUX 44:38

Yes, so I had been approached by an actress Marietta Hedges to write a one-woman show for her, and, she was the one that brought Viola Liuzzo to my attention, but we started thinking about how to craft that play, and I decided to have, an actress play Viola Liuzzo, so she's going, she's white, she's going to the Selma Voting March, she has five children, she's going to support that. And there's also Tommy Rowe, who is a, FBI informant for the Ku Klux Klan, a fascinating character, and it turns out the, right after the voting that on, that night in Selma, the KKK pulls up next to Viola Liuzzo, there was a young black man in the front seat, and they shoot Viola in the head, and in the car is Tommy Rowe, and he was an informant, and so what was so amazing is that the two of them literally were right next to each other, and so I, I tell the story of Viola and of Tommy Rowe, and how their lives converge, it's full of gray areas, you know, it's full of the gray area of was, Viola Liuzzo being reckless in everything that she was doing, probably, was Tommy Rowe, how far was he implicated in this, and, um, I met some really amazing people, there's a guy called Gary May who wrote a definitive book on voting rights, it really speaks to, for me, to the women heroes that just go ahead and do the work, you know, they, they drive to the march, mile, many miles to get there, and the incredible, uh, losses that people had. what was given up for voting, you know, the huge toll that it took for the voting

MEREDITH LOCKWOOD 46:57

Absolutely,

CATHERINE FILLOUX 46:57

rights,

MEREDITH LOCKWOOD 46:58

and, and how

CATHERINE FILLOUX 46:58

know,

MEREDITH LOCKWOOD 46:58

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CATHERINE FILLOUX 46:59

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MEREDITH LOCKWOOD 46:59

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CATHERINE FILLOUX 47:00

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MEREDITH LOCKWOOD 47:00

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CATHERINE FILLOUX 47:00

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MEREDITH LOCKWOOD 47:01

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CATHERINE FILLOUX 47:01

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MEREDITH LOCKWOOD 47:01

now,

CATHERINE FILLOUX 47:01

is.

MEREDITH LOCKWOOD 47:02

it's horrifying what's happening right now, and, dad, I'm actually going to pass the mic to you, for our listeners, dad, who may not be as educated on what the Save America Act is, and how it would disproportionately impact millions of eligible voters, als for our international listeners who might not know all the details of our voting system, could you just do a very brief explanation about where we now, March 2026?

BERT LOCKWOOD 47:40

Yes, I'm not, sure it's going to pass. I mean, I think there's enough opposition, that it probably will get the necessary votes, but, it is an act that, will certain identifications that you need to bring to vote, and one of the problems is that many, many people, particularly women, will not necessarily have the identifications if they are married, because there'll be a different name on

the birth certificate. I mean, if they were to bring that, if they could even find their birth certificate, people move all over the place and

CATHERINE FILLOUX 48:23
right

BERT LOCKWOOD 48:23
it's back in the original place that you were and so it's likely that it's going to disproportionately who've changed their to the married it is solution in search of a problem, because been investigations and stuff, the idea that fraud is almost non-existent, the United States. And partly, I think it's helped by the fact it's one federal law. I mean, it's 50 states. So it complicates how you would be able of such a I an attempt the,well , I mean, he claims

immigrants that are going to affect and vote for Democrats. That's why it is. Well, you have to be a citizen to vote. I mean, it's,

MEREDITH LOCKWOOD 49:26
that's

BERT LOCKWOOD 49:26
immigrants,

MEREDITH LOCKWOOD 49:26
a good way to say it,

BERT LOCKWOOD 49:27
if

MEREDITH LOCKWOOD 49:27
dad,

BERT LOCKWOOD 49:27
they're not

MEREDITH LOCKWOOD 49:28
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BERT LOCKWOOD 49:28
citizens,

MEREDITH LOCKWOOD 49:28
solution in search of a

BERT LOCKWOOD 49:29

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MEREDITH LOCKWOOD 49:29
problem. it. And

BERT LOCKWOOD 49:30
elections.

MEREDITH LOCKWOOD 49:30
Catherine, I live in a mail in ballot state, the state of Oregon, I mail in my ballot, and they're coming after mail in. So does Trump. Ye, it's true. You know, for

BERT LOCKWOOD 49:45
Well,

MEREDITH LOCKWOOD 49:45
our listeners,

BERT LOCKWOOD 49:45
so

MEREDITH LOCKWOOD 49:45
I'm

BERT LOCKWOOD 49:45
does,

MEREDITH LOCKWOOD 49:45
just going to

BERT LOCKWOOD 49:46
Trump.

MEREDITH LOCKWOOD 49:46
say two little bits of good news for the, the whole Trump world is last night, we saw come through state legislative seats, flipped to Democrats. So just a little shout out to good news. We deserve it.

Yeah. Icing on the

BERT LOCKWOOD 50:04
Well, well, well, and one of

MEREDITH LOCKWOOD 50:06

something

BERT LOCKWOOD 50:06

them

MEREDITH LOCKWOOD 50:06

I was

BERT LOCKWOOD 50:06

was in Mar-a-Lago.

MEREDITH LOCKWOOD 50:06

also reading about the SAVE Act is if they try to require passports at polling stations, a passport is about \$130. Many people on minimum wage cannot afford \$130 passport. In Louisiana, for example, minimum wage is still \$7. million dollars and 25 cents. And Catherine, I want to take us over to Louisiana because you yourself have been on the ground during one of our most devastating climate disasters, Hurricane Katrina. And last year was anniversary of Hurricane Katrina. And the play you collaborated on called The Breach with fellow playwrights, Joe Sutton and Terrell Alvin McCraney. I am so excited to talk about this play with you and to tell our audience about the first hand experience you had interviewing survivors. You spent time in FEMA trailers. One recollection I have read that you shared was the time you spent with the gentleman who, with the floodwaters, got stuck on his roof to survive. He actually died and was miraculously resuscitated by a stranger.

I was wondering if you could introduce us to The Breach and talk about those first hand interviews that helped shape the way you, Joe and Terrell narrated the play.

CATHERINE FILLOUX 51:42

Yeah, thank you. So we went down to New Orleans after the hurricane and talked to a lot of people and I think what stays with me now is this idea that is similar to what happened when I went to Haiti after the earthquake or to Cambodia in 2001 to certain places. I think the human mind has the tendency to think, well, I, I get it, you know, I can imagine, you know, I understand what it's going to be like, but it just, there's, it's not, it's not understandable to see what we saw down Just the devastation was, was so, uh, shocking. It's, you can't wrap your mind around what you see. And, um, then talking to people, is really an exercise in what has happened to me all my life in terms of listening to stories and understanding what PTSD is.

the mind cannot fathom what one is experiencing and seeing and then how that leads to the the intrusive memories that come later and the, trauma that is just fixed in the body and in the mind and in the heart. And, it was an interesting project because it was three playwrights working together, which is, is not usually the way I would say playwrights usually write their own plays. So that was really great in the sense that it, it kind opened our story because we each wrote a separate story and we wove the three of them together. So it allowed many more points of view of what happened in New Orleans. And it was really, a reckoning for the United

States in terms of what it said about poverty and about race. And, um, I think back then we looked at it a certain way, which now I think as we look back on it, we know so much more about all of that. Um, and, I think it just makes me think about how this country, the United States has, has suffered and has been forced to face, face, these tragedies.

BERT LOCKWOOD 54:29

Catherine, yesterday, uh, last evening I was at a meeting the law school's, uh, international board, which is quite diverse of people around the world. Um, I mentioned to them that I was going to have this podcast with you, uh, today and uh, I wanted to, um, bring you to November 6th and 7th. I'm having a major human rights conference and I'm going to follow up uh, would love to bring you out for that. talk the impact that arts have on, human rights. it was very interesting cause everyone just sort spoke at once, thought it was a great idea. this, this will be my

MEREDITH LOCKWOOD 55:10

and I'll

BERT LOCKWOOD 55:10

excuse

MEREDITH LOCKWOOD 55:10

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BERT LOCKWOOD 55:10

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MEREDITH LOCKWOOD 55:10

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BERT LOCKWOOD 55:11

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MEREDITH LOCKWOOD 55:11

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BERT LOCKWOOD 55:11

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MEREDITH LOCKWOOD 55:11

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BERT LOCKWOOD 55:11

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MEREDITH LOCKWOOD 55:11

Catherine.

BERT LOCKWOOD 55:11

you in

MEREDITH LOCKWOOD 55:12

So

BERT LOCKWOOD 55:12

person.

MEREDITH LOCKWOOD 55:12

I'll, I'll get to see you. We'll get to see each

CATHERINE FILLOUX 55:13

That

MEREDITH LOCKWOOD 55:13

other in New

CATHERINE FILLOUX 55:14

sounds

MEREDITH LOCKWOOD 55:14

York and then

CATHERINE FILLOUX 55:14

fantastic.

MEREDITH LOCKWOOD 55:15

also in Cincinnati and show you my

CATHERINE FILLOUX 55:17

Oh,

MEREDITH LOCKWOOD 55:17

hometown. And that really means a lot, dad, because, for myself, you know, I started off as a journalism student and I've always been incredibly passionate in the arts, creative

CATHERINE FILLOUX 55:29

yeah.

MEREDITH LOCKWOOD 55:29

style, fashion as well. Fashion is political. And getting to see your incredible experience as a playwright, and knowing that you have traveled far and wide to interview victims and survivors firsthand, to take. The platform you have and get to bring their stories on stage is incredibly inspiring. And a group of women that I'm inspired that you got to work with, in New York city. Are the 150 Cambodian women in the Bronx that you got to get to know more intimately through the St. Rita's refugee center ran by sorry, sister Jean Marshall. called the Cambodian women's group where you really. Got to talk to these women about the psychosomatic blindness they experienced due to severe trauma. Um, and the first play Cambodia, that you wrote was called the eyes of the heart. And it talks about the culture clash in the U S complicity in Cambodia. Uh. There's so much to talk about, your work in Cambodia from plays and opera. I would love if you could introduce our community to what drew you to getting to meet these women and the work you have shown the world on Cambodia.

CATHERINE FILLOUX 57:03

Yeah, uh, so I saw an article in the Times there was a group women in Long Beach, California, who suffered from psychosomatic blindness, and so I met the eye doctor, Dr. Gretche Von Bommel, who had seen these women coming in and they said they were blind, but when she would test them, their eyes were working. So that was a phenomenon that was very confusing and also hard to really quantify because they were refugees and, it was hard to really know once you looked at that number of people what, what had happened to them. There was also a psychologist, who was involved in a study about it. so I was interested in that story and I lived in New York, so I sought out a group of Cambodian refugees who were at St. Rit in the Bronx and started listening to their stories and I, I did that for many years. and what I started to hear about was stories of survival, stories of people who, survived a genocide that, as you know, was so very, very, uh, savage and difficult.

then not only survived that, but ended up in the Bronx in a whole new country where they had to adapt. And from all of that, I created, I imagined a story about Tita San, who is the woman who, um, comes to, uh, Long Beach, California. also what happened is by then I had met so many people as I was talking about Cambodia. I met, uh, Elizabeth Becker who wrote When the War Was Over, one of the definitive books about the Khmer Rouge. I met, uh, David Chandler who was the expert on Pol Pot. And went to Cambodia actually for the first time, maybe 10 years after I'd started writing about Cambodia, and continued to many more stories because like this idea of peeling an onion, each time you learned one set of things, you had to, to learn more. And, it really is sort of the entry for me into the world of genocide in general and the idea how, each of these genocides comes from a context that is based on so many different things, you know, a geopolitical situation. and I then wrote a play about Raphael Lemkin, of course, which, who, who was the man who coined the word genocide. all of these things have just illustrated different aspects of stories, uh, that in many cases have to do with U. S. complicity. And, and certainly the Cambodian genocide was sadly created by the imbalance that, Kissinger and Nixon,

MEREDITH LOCKWOOD 1:00:26

And Catherine, I was

CATHERINE FILLOUX 1:00:27
were

MEREDITH LOCKWOOD 1:00:27
listening to

CATHERINE FILLOUX 1:00:27
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MEREDITH LOCKWOOD 1:00:27
a wonderful

CATHERINE FILLOUX 1:00:28
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MEREDITH LOCKWOOD 1:00:28
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CATHERINE FILLOUX 1:00:28
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MEREDITH LOCKWOOD 1:00:28
you were

CATHERINE FILLOUX 1:00:29
carpet

MEREDITH LOCKWOOD 1:00:29
on

CATHERINE FILLOUX 1:00:29
bombed

MEREDITH LOCKWOOD 1:00:30
called Art

CATHERINE FILLOUX 1:00:30
Cambodia.

MEREDITH LOCKWOOD 1:00:30
Heals All Wounds, and you spoke about your work on Cambodia and providing a lens on the Khmer Rouge regime through where elephants weep, S21, et cetera. One thing you had mentioned on that podcast that I didn't know this high of a percentage is that 80 to 90% of the

artists died during the Khmer Rouge regime, that they targeted intellectuals, people who wore eyeglasses, and also those who didn't have rough hands that indicated they might've worked in the fields.

CATHERINE FILLOUX 1:01:16

right, yeah, and that's such a, such an important part of the story is that 80 to 90 percent of the artists died and so when we did the opera *Where Elephants Weep*, which was composed by a composer called Himsopi, Himsopi was a survivor and he also went, believe it or not, to Moscow to get his education. And he got a PhD in music in Russia and then came back to his country and composed, uh, the music for *Where Elephants Weep*. The stories that I have experienced from survivors in Cambodia are, just so extraordinary and are, a testament to so many things. One of them art, one of them hope. Also, I think one of the reasons why such a podcast as the one we're doing right now is so important because, we are always held up by the people before us.

BERT LOCKWOOD 1:02:30

I have a book in my Penn series on the Cambodian, and if I recall correctly, it was a number of years ago that it was published, but I think they killed all but one or two lawyers. I, I think there were only

MEREDITH LOCKWOOD 1:02:43

that's

BERT LOCKWOOD 1:02:44

one or two

MEREDITH LOCKWOOD 1:02:44

so

BERT LOCKWOOD 1:02:44

lawyers

MEREDITH LOCKWOOD 1:02:45

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BERT LOCKWOOD 1:02:45

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MEREDITH LOCKWOOD 1:02:45

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BERT LOCKWOOD 1:02:45

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MEREDITH LOCKWOOD 1:02:46
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BERT LOCKWOOD 1:02:46
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MEREDITH LOCKWOOD 1:02:46
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BERT LOCKWOOD 1:02:46
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MEREDITH LOCKWOOD 1:02:47
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BERT LOCKWOOD 1:02:47
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MEREDITH LOCKWOOD 1:02:47
around

BERT LOCKWOOD 1:02:47
the target

MEREDITH LOCKWOOD 1:02:47
that.

BERT LOCKWOOD 1:02:47
as well.

CATHERINE FILLOUX 1:02:48
Yeah.

MEREDITH LOCKWOOD 1:02:48
You know, it's one thing to hear one say it, read those numbers, but to actually think that that happened. I always struggle with that, w I think, which I think is a good thing to struggle with, of course. Um, and, and Catherine, I really wanted to also spotlight the wonderful work you do as co-founder of theater without borders how you support artists around the world. I was curious to learn more about theater without borders and ask you a specific question on in today's climate. In your work artists, actors who are under threat of censorship or even violence, such as places like Iraq, Afghanistan, Sudan, how does that process work?

CATHERINE FILLOUX 1:03:40

Yeah. and I would say, and now the United States, I mean, I things have really, been Transforming in, in, in the United States and in the world. And I think what we had originally, uh, Roberta Levitao, Eric, Ann and I had, and Deb Brevoort had started, uh, theater without borders after 9-11, because we had this sense that, uh, the United States was battering down the hatches and not letting people in. And we, and we, uh, we, we had been welcomed to different countries in, in, in a cultural exchange that was so wonderful. Uh, so we started theater without borders as a way to create an international, cultural exchange the, in our country and in the world. And then from there, associated ourselves with Brandeis University and created a project called Acting Together, which was a project that had two volumes examples of people that work in theater in international collaboration. And then also a documentary film that was called Acting Together. And the thing that I think is interesting about TWB is it was a grassroots volunteer organization where there was no money ever exchanged. It was completely volunteer, and people would say, you, you should start a non-profit." And, and we were like, "No, we don't, we don't want to." So, you know, you, you, you asked me a little bit about, uh, advice for people in, in younger generations. And. I think that what, what we were interested in and something that I think about is where is the need, you know, looking for where the need is, the sustainable, uhm, methods of, doing something can endure, and then also not reinventing the wheel. And, and so I think those

MEREDITH LOCKWOOD 1:05:46
Wow.

CATHERINE FILLOUX 1:05:46
were some of the premises

MEREDITH LOCKWOOD 1:05:47
Yeah, That's such

CATHERINE FILLOUX 1:05:48
we

MEREDITH LOCKWOOD 1:05:48
important

CATHERINE FILLOUX 1:05:48
thought were

MEREDITH LOCKWOOD 1:05:48
work right

CATHERINE FILLOUX 1:05:49
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MEREDITH LOCKWOOD 1:05:49

now.

CATHERINE FILLOUX 1:05:49
with Theatre Without

MEREDITH LOCKWOOD 1:05:50
And

CATHERINE FILLOUX 1:05:50
Borders.

MEREDITH LOCKWOOD 1:05:51
it's just so unbelievably inspiring. just I'm really sitting with the fact that you've mentioned the United States in censorship. And when I was writing my question, honestly, it didn't even register. like, sometimes I do think I don't always realize, realize the threat we're under here. But as you say that, this might come off to our listeners as comedic, but I, really did call my lawyer the other day, aka my dad, and ask him if ICE shows up at PDX, the Portland, Oregon airport. I'm a very outspoken person, Catherine. Um, I'm quite fearless when I want to stick up for what's right and help others. And there was some choice words I'd want to say to the ICE officers if I did see them at my local airport. And I just had to do a check in with my lawyer and ask him. I still have my freedom of speech? You know, like, do I have the law on my side? And who should be my first phone call if something does happen? the sad thing is I can say this with a little bit of humor, it's very true. I meant it. I mean, I really was just trying to check on my, you know, legal rights in this country. it's very sad that we would have to say that as. Citizens.

Not you. He said, he said,

BERT LOCKWOOD 1:07:02
You

MEREDITH LOCKWOOD 1:07:02
he said, he's up, he's

BERT LOCKWOOD 1:07:03
didn't

MEREDITH LOCKWOOD 1:07:03
on

BERT LOCKWOOD 1:07:03
give

MEREDITH LOCKWOOD 1:07:03

my

BERT LOCKWOOD 1:07:03
the

MEREDITH LOCKWOOD 1:07:03
first call.

BERT LOCKWOOD 1:07:03
answer.

I

MEREDITH LOCKWOOD 1:07:08
Yeah.

BERT LOCKWOOD 1:07:08
suggested a

MEREDITH LOCKWOOD 1:07:09
and

BERT LOCKWOOD 1:07:09
lawyer in

MEREDITH LOCKWOOD 1:07:09
luckily

BERT LOCKWOOD 1:07:10
Oregon

MEREDITH LOCKWOOD 1:07:10
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BERT LOCKWOOD 1:07:10
would

MEREDITH LOCKWOOD 1:07:10
won't put

BERT LOCKWOOD 1:07:10
in

MEREDITH LOCKWOOD 1:07:10

his full

BERT LOCKWOOD 1:07:11

Portland

MEREDITH LOCKWOOD 1:07:11

name

BERT LOCKWOOD 1:07:11

would

MEREDITH LOCKWOOD 1:07:11

out there,

BERT LOCKWOOD 1:07:11

be

MEREDITH LOCKWOOD 1:07:11

but luckily

BERT LOCKWOOD 1:07:12

more

MEREDITH LOCKWOOD 1:07:12

in my

BERT LOCKWOOD 1:07:12

appropriate.

MEREDITH LOCKWOOD 1:07:12

book club, my

CATHERINE FILLOUX 1:07:13

Uh,

MEREDITH LOCKWOOD 1:07:13

dear, dear friend works

CATHERINE FILLOUX 1:07:14

right.

MEREDITH LOCKWOOD 1:07:14

for our attorney general. and he. Continues to sue 47. So I have, I have a good lawyer in my pocket. And then a dear friend is a senior staff attorney at the ACLU who Catherine, she

actually lives in New York City. she's on the racial justice department. So I'd love to connect you too. She's. Brilliant. Wonderful friend. Um, so Leah would also be on my phone call

CATHERINE FILLOUX 1:07:36

Oh,

MEREDITH LOCKWOOD 1:07:36

list. So

CATHERINE FILLOUX 1:07:36

th

MEREDITH LOCKWOOD 1:07:36

I don't

CATHERINE FILLOUX 1:07:37

Wonderful.

MEREDITH LOCKWOOD 1:07:37

know, dad, you might be third down now. Um, Sorry, dad. Catherine, you've been

BERT LOCKWOOD 1:07:44

No

MEREDITH LOCKWOOD 1:07:44

so generous with your

BERT LOCKWOOD 1:07:44

problem. I

MEREDITH LOCKWOOD 1:07:44

time.

BERT LOCKWOOD 1:07:44

don't

MEREDITH LOCKWOOD 1:07:45

to

BERT LOCKWOOD 1:07:45

going

MEREDITH LOCKWOOD 1:07:45

close this

BERT LOCKWOOD 1:07:45
down

MEREDITH LOCKWOOD 1:07:46
out,

BERT LOCKWOOD 1:07:46
further.

MEREDITH LOCKWOOD 1:07:46
I did want to mention that your archival collection is housed, housed at Ohio State University, which is super cool for us Ohio connections. How did you find that partnership with OSU?

CATHERINE FILLOUX 1:08:01
Yes, absolutely.

So I was invited to be the James Thurber playwright in residence Columbus. And, it was a wonderful, wonderful , uh, opportunity. And I taught at OSU

MEREDITH LOCKWOOD 1:08:19
have, have you

CATHERINE FILLOUX 1:08:19
and

MEREDITH LOCKWOOD 1:08:20
been to

CATHERINE FILLOUX 1:08:20
part

MEREDITH LOCKWOOD 1:08:20
Cincinnati

CATHERINE FILLOUX 1:08:20
of

MEREDITH LOCKWOOD 1:08:21
now that we

CATHERINE FILLOUX 1:08:21
that,

MEREDITH LOCKWOOD 1:08:21
just invited you

CATHERINE FILLOUX 1:08:22
was

MEREDITH LOCKWOOD 1:08:22
for

CATHERINE FILLOUX 1:08:22
to

MEREDITH LOCKWOOD 1:08:22
November?

CATHERINE FILLOUX 1:08:22
have an archive there.

MEREDITH LOCKWOOD 1:08:24
Well, I will look to see what's going to be running what's at the playhouse theater.

CATHERINE FILLOUX 1:08:28
never been

MEREDITH LOCKWOOD 1:08:29
during

CATHERINE FILLOUX 1:08:29
to

MEREDITH LOCKWOOD 1:08:29
your visit

CATHERINE FILLOUX 1:08:29
Cincinnati.

MEREDITH LOCKWOOD 1:08:29
here. And full circle moment. My final question is about hope.

CATHERINE FILLOUX 1:08:35
Fantastic. Fantastic.

MEREDITH LOCKWOOD 1:08:36

For my dad and I, as well as our community, would you share with us right now, what gives you hope?

CATHERINE FILLOUX 1:08:49

What gives me hope as I was mentioning, the so many survivors that I've talked to, and, the people that are doing the work, such as yourselves, and, many, many collaborators I have in the theater and in the world of human rights. I the, I've known so many women in Cambodia, uh, that, uh, that I have such admiration for. Mu Sakua, my friend Thierry Sang, who's in prison right now, for standing up to, speaking truth to power. Linda Sapan, who's a survivor, Chibi Sok. I mean, there are so many women, that I think are leading the charge in human rights. And, and, and I of someone like AOC her being the next president. I, think, I really believe very, very strongly that all we have to do is say that people like AOC and, and other people, it's a no brainer. They, they can do it and they will

MEREDITH LOCKWOOD 1:09:56

Could not have said it better.

CATHERINE FILLOUX 1:09:57

move

MEREDITH LOCKWOOD 1:09:58

And

CATHERINE FILLOUX 1:09:58

things

MEREDITH LOCKWOOD 1:09:58

Shout

CATHERINE FILLOUX 1:09:58

forward

MEREDITH LOCKWOOD 1:09:59

out

CATHERINE FILLOUX 1:09:59

in

MEREDITH LOCKWOOD 1:09:59

AOC.

CATHERINE FILLOUX 1:09:59

a way

MEREDITH LOCKWOOD 1:09:59

Thank

CATHERINE FILLOUX 1:10:00

that

MEREDITH LOCKWOOD 1:10:00

Yeah.

CATHERINE FILLOUX 1:10:00

has never happened before.

MEREDITH LOCKWOOD 1:10:02

Well, you've been

CATHERINE FILLOUX 1:10:03

you.

MEREDITH LOCKWOOD 1:10:03

so generous with your time. We really, really appreciate

BERT LOCKWOOD 1:10:11

Thank you ever so much. This has been

MEREDITH LOCKWOOD VO 1:10:14

What

BERT LOCKWOOD 1:10:14

wonderful,

MEREDITH LOCKWOOD VO 1:10:14

a

BERT LOCKWOOD 1:10:14

Catherine.

MEREDITH LOCKWOOD VO 1:10:14

remarkable

MEREDITH LOCKWOOD 1:10:15

Thank

MEREDITH LOCKWOOD VO 1:10:15

discussion

MEREDITH LOCKWOOD 1:10:15

you.

MEREDITH LOCKWOOD VO 1:10:15

we had today. Let's give a big thank you to Catherine Filloux for such a profound look at her life's work. Today's conversation was about how the arts can take real complex issues and turn them into a living, breathing experience for an audience. Catherine's dedication to honoring survivors and fighting for environmental justice is a powerful reminder of why these stories must be told. you can find links to Catherine's latest projects, and her archive at Ohio State University in our show notes. We hope our listeners will be able to experience one of Catherine's plays or operas live on stage. enjoyed, if you enjoyed this episode, please take a second to help us grow. hit subscribe, leave us a rating, five stars goes a long way, and write a quick review. It is the best way to support the show and help these conversations reach more people. Thanks for tuning in to Human Rights, Conversations Across Generations.