

02.10.2002: Time Out

...With airtight choreography and the sizzling energy of an insanely talented cast, Stomp's enthusiasm for all things metric is unforced and utterly infectious... An empty water bottle creates one of the most impressive scenes of the evening, at once visually stunning, surprisingly delicate and rhythmically inspired...

27.09.2002: The Financial Times

...There are rivalries and jealousies and flirtations – the performers demonstrate how to make their drums talk. But much of the appeal is from the sheer pleasure of invention... the dexterity, precision and energy of the performers is very engaging. It's not Mozart, but it is fun – and it is disconcertingly infectious...

22.03.2002: The Brighton Argus

Nothing will stop Billy Hickling stomping – not even a bruised body and sprained knee. During his three years with the Brighton born rhythm masters, the drummer has earned an impressive array of injuries... “Stomp is like a dream come true – it just happens to hurt. You get raw hands, split knuckles, sprained elbows, ankles and necks...” the show is disciplined, highly structured and tightly-written...

04.02.1999: Northern Echo

...Following the initial swish of a sweeping brush across the stage and a few thumps of its shank on the floor comes 100-minutes of rat-a-tat, tick tick, clickety clickety, clash clang – background to a clever and, at times, hilarious, flow of rhythmic sequences. The most amazing sounds come from lengths of rubber tubing, thwacked and popped all over the stage – and the sounds that eight people can make just clapping and slapping every available area of the skin are almost beyond belief...

03.02.1999: City Life

...From the opening sequence when a group of dishevelled garbage workers meander on to the stage brushing their brushes and joining in rhythms; to the mad up-lit finale when they scale scaffolding, the set changes come quick as machine gun fire...

02.02.1999: Evening Chronicle

Take one broom, one bin lid and bash them around a bit, and what do you get? A stomping show that has taken the world by storm... it has grown from strength to strength through the years and now plays sell out-shows wherever it goes...

21.01.1999: The Observer Magazine

... It's exhilarating, it's provocative and it's sexy. It's the ultimate percussion sensation, packing out venues with audiences eager to see and hear percussion as they have never seen or heard it before... Matchboxes, poles, brooms, rubbish bins, lighters and beer cans all invade the stage with their fantastic rhythms in a show which has sparked the imagination all around the globe...

15.01.1999: Hampshire Chronicle

...Stomp is an exhilarating and frenetic feast of comedy, dance, theatre, and most significantly, music. If you've ever drummed your fingers on the steering wheel in a traffic jam or tapped your feet in time to the rhythm of a moving train, Stomp's spectacular spree of pulsating performances will have you whooping and stamping with sheer delight...

20.12.1998: The Observer

... This is a rousing piece of musical theatre... Stomp is visually arresting and full of personality: the cast dance like warriors. Their rhythmic drumming is infectious: when the audience want an encore, they stamp their feet...

22.11.1998: The Independent on Sunday

... Although the quieter moments are beguiling – such as a matchbox trio among three men, break-dancing to their own whispering backbeat – it's when they cut loose that Stomp bring the house down. Somehow they manage to beat an Apocalypse Now's worth of bangs and whistles, sniper-rustlings, rain-forest chirrupings, and whirrs from the contents of a small municipal dump... There is sophistication here, and energy and wit.

20.11.1998: The Times

... something in those crazy rhythms speaks to the long-lost co-ordinated part deep down inside the British soul; it's drumming and it feels good... Stomp is unlike anything else around; a bad-tempered, noisy dance show that is terribly funny, unexpectedly involving and, even after performances on the Moon and a private audience with the Pope, still manages to feel fresh and exciting...

20.11.1998: The Independent

...the show is as much about pins dropping as bin-lids clanging... This is comedy, but it's music too – and it's entrancing... it's exhilarating and uncannily orchestral But it's primitive too, which, of course, was the point all along. Terrific.

19.11.1998: Evening Standard

... endlessly inventive, creating complex soundscapes and intricate routines... The performers' energy and discipline is awesome, the sheer thumping dynamism irresistible... After last night's ear splittingly cathartic climax and stirring encore, the sweat drenched octet performed one last bit of tin-can timpani, popping the ring-pulls of eight cans of lager. They had certainly earned them. The huge international hit called Stomp has come triumphantly back home.

16.11.1998: The Financial Times

...one of the greatest British success stories of the 1990s... Stomp is rhythm rendered spectacular: it is percussion as movement; it is simple material turned into complex experience; it is art made out of the everyday... Stomp make sounds and then turn the sounds into metre, and then build patterns and crescendos until your mind overflows with rhythm...

17.09.1995: The Sunday Times

... Stomp – however complex, sophisticated and culturally allusive its elaborate routines – owes its origins clearly to a child's delight in seizing on any object to hand, banging it, making the biggest din possible (if allowed) and so discovering rhythm...

08.09.1995: The Independent

...a tightly choreographed duel with bin lids reaches hypnotic crescendo. Despite their dungarees, army boots and woolly caps, they display a mesmeric grace and beauty; you forget that all they're doing is smashing bin lids together...

08.09.1995: Daily Mail

...a new highly choreographed production in which the dancers – using boots, bins, brushes, bags, tea towels, sand, cigarette lighters, rubbish and junk – hammer out a symphony of pulsatingly rhythmic sound which ranges from the frenzied to the fragile and the forceful to the ethereal, promising to be even bigger, louder and more spectacular than the original...

26.01.94 Time Out

... Stomp scores in the simple but extraordinary rapport with the audience. Comic scenarios develop from onstage confrontations; most impressively when a posse of drummers using oil-drums as stilts chase a trio of jumping tea chests across the stage... you laugh at the ingenuity and marvel at the dexterity needed to keep so many rhythms alive at one time...

21.01.1994: The Financial Times

...in the workmanlike fashion which, it soon transpires, is an essential part of Stomp's heavy handed, unadorned, industrial style (and a major element of their appeal), they set about manipulating dustbins, brooms, rubber pipes, buckets, newspapers and each other to create walls of sound which rise and cascade to often thrilling effect...

21.01.1994: Big Weekend

...It's 90 minutes of ear shattering, energy packed drumming and percussion on the move. It's wild, imaginative and fun. It's Stomp the stage show... It all adds up to pulsating rhythms and a visual excitement that has been snapped up by advertisers...

20.01.1994: The Guardian

... This elevation of the everyday would be little more than a novelty turn were it not for the deceptively slick choreography which masks some strictly syncopated moves... Stompers are every bit as disciplined as any Kodo drummer. But where the demon Japanese percussionists invest each performance with the feel of an intense ancient ritual, Stomp, in true British fashion, send themselves up... with an endearing brand of self depreciating humour...

09.01.1994: The Observer

... The hall reverberates with noise – infectious rhythms banged out on bits and pieces of janitor's junk, syncopated by stomping feet and martial arts kicks... The patterns are aural and visual, sticks and people dancing in seemingly artless choreography... The performers clump into a tribe of urban warriors, street-fighting hooligans with split-second timing and an infectious sense of rhythm...

13.02.1993: The Irish Times

... The Yes/No People, the group behind the wonder [Stomp], explore the intrinsic pulse of life itself – rhythm in all its intricate forms – with towering originality...

17.07.1992: City Tribune

...Stomp perform with manic energy and split second comic timing ... The show is such a loud, noisy and rhythmic one that it is a temptation to join them on stage in their banging of dustbin lids and floor shuffling with sweeping brushes... It is different, a highly entertaining show – one that will have you wiggling in your seat...

27.10.1991: The Sunday Telegraph

The idea of seven people on a stage drumming dustbins and clashing the lids together is the kind of thing which gives performance art a bad name. Yet everywhere you went people were recommending Stomp... If you met friends on the street, they'd urge you to go... When I saw the show the audience was mesmerised... The sounds [Stomp] produce are musical and their timing is more impressive than anything in more conventional contemporary dance... Expect to be amazed.

03.10.1991: Country Life

... pounding broom handles, whispering matchboxes, snapping cigarette lighters and thunderously clashing dustbin lids. As if willingly, chaos was organised into disciplined movement, structured sound and echoing silence.