

08.10.1999: USA Today

Who knew it would last so long? This showcase of working class types doing novel things with mundane objects has toured all over, has been on TV spots and still pulls them in at the Orpheum Theatre.

13.02.2003: Boston Herald

Stomp... explores the seductive power of percussion with clever abandon... Whether it's a soft shoe with broomsticks or impromptu counterpoint created from objects out of a garbage bag, Stomp works magic with the most ordinary of means.

03.1997: Los Angeles Times

...Stomp is the primal post-industrial rhythm show, the plotless, all-percussion musical that looks on urban blight as the ultimate creative opportunity and reminds us that art can be made anywhere out of anything... It's a joy to have Stomp back...

22.03.1996: The New York Times

On Monday, 20 cast members from Stomp will gather in Hollywood to stomp at the Oscars... The number [creators Luke Cresswell and Steve McNicholas] have devised is three minutes of percussive movement as 90 clips from classic movies flicker behind them. They were still arranging it this week. "We live on the edge," McNicholas said.

08.09.1995: LA Life Weekend

...The show earns every one of its capital letters as it transforms everyday sounds and movements into loud, savage and breathtakingly beautiful works of art... you'll have to hold on to your jaw to keep it from slamming on the floor when the performers rumble across the stage in giant platform shoes fashioned from oil drums...

10.12.1994: The Boston Herald

...Stomp melds sophisticated percussive virtuosity with inventive movement, clever vignettes (including some downright hilarious moments) and a set that's both visually compelling and aurally colourful. Stomp is fabulous theatre...

08.12.1994: Express Magazine

...Stomp is the Picasso of drumming, Johnny Rotten of theatre, James Joyce of dance...

03.12.1994: Pittsburgh Tribune

...Stomp is an exhilarating and wacky show of sound and movement that literally knocks your socks off ... without exception [the performers] move in elegant, disciplined form... They also know how to wow a crowd, which they did last night.

24.11.1994: Bravo

...Stomp is for anyone who wants to discover the power of pure sound. Remember the music of trains? That childhood fascination is here. So is the scuffing of leaves and the crunching of snow, the roar of racecars and the ratcheting of the Flyer, the pings of pinball and the thwock of tennis, the liberation of smashed glass, the nostalgia of old cash registers and grandfather clocks ... The world they create is so convincing that afterwards it's the real world that seems novel...

30.11.1994: Star Tribune

...it's sensational, genuinely imaginative and modern, and primal at the same time... The performers create interweaving personalities without text, though sophisticated body language. They make for an engaging company as well as infectious rhythm-makers...

24.11.1994: Chicago Sunday Times

...Stomp is a mesmerizing 90-minute exploration of sonic themes and variations played out by an ensemble of daredevil musicians who easily double as actors, dancers and droll anarchic clowns... they have an impeccable sense of how to use their silence, and of how to pace their show... by slapping different lengths of rubber hose on the floor, they even conjure an impressionistic piece as haunting and lovely as anything by Ravel...

12.11.1994: The Houston Post

Stomp, a rousing and hilarious showcase for a percussion group that got its start entertaining on London streets, must be the most anarchic, Swiss-watch precise, drolly deadpan bunch since Spike Jones and His City Slickers...

09.11.1994: Tulsa World

The international smash hit percussion show Stomp is a fascinating 90-minute performance that practically defies description... what Stomp does is take what should seem to be an utter cacophony of noises and turn them into catchy, even beautiful music. They never cease to amaze...

04.11.1994: Dallas Morning News

Stomp takes the avant-garde performing arts of the last quarter-century and juggles them into a circus... Of course, the clowns under the Big Top can't match the working-class chic of this bunch of Brits wielding tons of industrial and sanitation equipment... But Stomp does give the spirits the same kind of anarchic lift when the ringmaster blows his whistle and the big parade starts...

01.11.1994: Oakland Tribune

From the first moment when a lone man shuffles quietly onto the stage pushing a broom, to the last act, when three men with oil barrels for shoes make like elephants and pound around, Stomp delivered. ...a funky frenetic sound emerged – something like a jazz beat that welled up till it swept the audience along with it...

10.1994: Performing Arts

There is a Gene Krupa, a Cosy Cole, a Buddy Rich, a Big Sid Catlett in (the heart and fingertips) all of us. Well, the ghosts of all those great drummers must surely be lurking these nights somewhere in the darkness of the little shoe-box Orpheum Theatre on Lower Second Avenue. Oh, they're there, raptatapping with their fingertips, beaming down on a thrumming, cackling whatchamacallit of a drum-and-dance show called Stomp, nudging one another, saying things like: "Hey man, dig those crazy sinks, what the hell are those kids going to do next?"...