

**WHAT THE CRITICS HAVE TO SAY ABOUT SEUSSICAL—
THEATREWORKS/USA 2007 Free Summer Theatre at the Lortel
DIRECTED & CHOREOGRAPHED BY MARCIA MILGROM DODGE**

The New York Times:

“Directed and choreographed by Marcia Milgrom Dodge, the scaled-down "Seussical" is 85 minutes of sweetness, humor and energetic high spirits unencumbered by the elephantine excesses of the original. This time, the Who-hearing Horton is the only pachyderm around, and that's as it should be.

Ms. Dodge's staging puts a telling emphasis on the powerful muscle of the mind: If a kid can learn how to tap the elusive magic in everyday objects, a dead battery or a PlayStation on the fritz is not going to signal catastrophe.”

The New Yorker:

Lynn Ahrens and Stephen Flaherty's musical, which went the way of so much green eggs and ham when it was produced on Broadway, in 2000, feels quite at home at the Lucille Lortel in Theatreworks USA's condensed staging. At a brisk and satisfying eighty-five minutes, Horton the Elephant (Brian Michael Hoffman) has just enough time to hear a Who, hatch an egg, and think a few things (in song, of course) before the lights come up. And Marcia Milgrom Dodge's direction is in the spirit of the doctor himself, who always left something to the imagination; most of the costumes merely hint at the animals they signify, showing kids that stagecraft doesn't have to be literal to be evocative.

Variety:

“Due credit should be afforded to director-choreographer Marcia Milgrom Dodge. She keeps things moving snappily -- including the story, which is now as clear as A-B-C (or at least a Seussian A-B-C) -- and maneuvers her large-for-Theatreworks cast through their varied and amusing paces. When they all get to dancing, the house literally shakes along. Dodge ... certainly makes the most of everything at her disposal.”

Star-Ledger:

“Director-choreographer Marcia Milgrom Dodge has come up with the nifty idea of staging the show in playground environs, using found objects as props. So lovelorn Gertrude McFuzz's fantastical tail feathers are made from a wash line of sweaters and shirts while that bird's nest and egg that Horton protects are represented by an inner tube and a basketball. . . Dodge's concept of young people putting on a show with whatever they find underlines the musical's message about the importance of kids using their imagination.”

Time Out:

“Wily Marcia M. Dodge, the director, has found A smart framing device—schoolyard jungle—to ground Dr. Seuss’s creations, quite vibrant and wild, In the day-to-day world of an everyday child.”

TalkinBroadway.com:

“Dodge has, however, provided something the Broadway production greatly lacked: a concept. She's set the show in a type of Saved by the Bell high school, with each of the Seuss characters evolving from, say, the quiet artist in the corner, the cute-but-nerdy girl or popular-but-mean cheerleader, the overweight loner, and so on. This brings a fresh immediacy to what's frequently a leaden conglomeration of characters and events that don't always make for especially smooth storytelling...Dodge's MTV-meets-American Bandstand dances deliver nice jolts of energy to the proceedings.”

Theatre News Online

“Marcia Milgrom Dodge's staging grounds the musical within the confines of an elementary school playground, where the musical is suddenly conjured. Following through with this concept, elaborate scenic effects the have been replaced with imaginative cues. A rag, for instance, now represents Gertrude McFuzz's one-feathered tale and a basketball represents Mayzie LaBird's egg and nest.”

Theatremania.com

"Seussical sports a bright, festive look thanks to Narelle Sissons' red-and-lavender set with a red-and-white-striped trunk sitting just off center, Tracy Christensen's eye-popping costumes, and Eric Wright's large-scale puppets. When Seuss's marvelous country of Solla Sollew is imagined by these ingenious folks, the result looks like the most lavish party the venerable company has ever thrown to introduce children to the delights of theater."

Daniel Kutner

Assistant Director to Harold Prince

“The work that is on that stage is the apotheosis of what children's theater can and SHOULD be.”