

Critical Praise for  
**MARC KUDISCH**

*Blue Flower* (2011)

"Marc Kudisch, no stranger to cutting-edge musicals, is ... astonishing as Max."

– Steven Suskin, *Variety*

"Marc Kudisch performs the challenging feat of singing several snatches of song in a made-up language created by his character, Max... Maxperanto... the talented Mr. Kudisch sings it with the same expressive gusto he brings to the rest of his performance."

– Charles Isherwood, *New York Times*

"Marc Kudisch (*A Minister's Wife*) once again shines in a challenging role."

– Scott Brown, *New York Magazine*

"...The best new musical since *Spring Awakening*. ... Marc Kudisch [as Max is] in the performance of his career..."

– Jeremy Gerard, *Bloomberg*

*A Minister's Wife* (2011)

"Mr. Kudisch sings with an aptly robust, rich tone the role of James, the civic-minded minister whose dedication to his work earns him the fervid admiration of his young curate... Mr. Kudisch captures both the character's innate goodness and his egoism, a satisfaction he takes in leading his small flock of devoted followers."

– *New York Times*

"A charismatic Marc Kudisch plays the blowhard Morell so well that it is hard to root against him."

– *Associated Press*

"Marc Kudisch (Morell) is one of the best actors in our musical theater ... and his combination of power and zest, touched with a delicate hint of insecure self-consciousness, carries the evening."

– *Village Voice*

"All five players [including Kudisch] are completely at ease with the long monologues that Mr. Pendleton has drawn more or less directly from Shaw's play, and they handle Mr. Schmidt's tricky score with sweet assurance. ... I can't imagine any other cast striking a better balance between song and speech."

– *Wall Street Journal*

*9 to 5* (2009)

"Marc Kudisch – let's give the men credit where it's due – is a deliciously creepy and utterly credible unreconstructed male who has no insight into his behaviour and no shame ('you are nothing but a typewriter with tits' he tells Doralee), which makes his comeuppance all the more sweet."

– *The Guardian (UK)*

"And we haven't even gotten to Kudisch, the chauvinistic boss who finds himself at the mercy of the avenging females. His performance is riotously on target, both physically and vocally. Kudisch possesses one of those rich, booming voices that lets you understand every lyric. "

– *Associated Press*

"Director Joe Mantello and book writer Patricia Resnick (adapting her own screenplay) wisely keep '9 to 5' firmly in its original period. A character plays with a Rubik's Cube; horrid executive Franklin Hart (the fantastically funny Marc Kudisch) is gently told he should 'switch to Sanka.'"

– *NY Post*

"Marc Kudisch's divinely dastardly Hart is the other. If there were a Tony Award for best sport, Kudisch would be a leading contender; his villain is bound, lassoed, shot and poisoned - and that's just in a Disney-themed hallucination sequence that's one of director Joe Mantello's more inspired touches. "

– *USA Today*

"Kudisch is a hilarious and oddly lovable scoundrel as the 'sexist, egotistical, lying, hypocritical bigot' who fuels the women's revenge fantasies, and his comic chemistry with the irresistible Hilty is especially sharp."

– *Variety*

"... the horrible honcho [is] played with delicious maliciousness by Marc Kudisch."

– *NY Daily News*

*The Glorious Ones* (2007)

"Marc Kudisch dominates the proceedings, by rights and by the velvety richness of his voice, as the vagabond troupe's confident leader, Flaminio Scala."

– Charles Isherwood, *New York Times*

"[*The Glorious Ones*] is blessed by the presence of Marc Kudisch, as close as we get today to a dashing leading-man from the golden-age of musical theater."

– Linda Winer, *Newsday*

### *The Witches of Eastwick (2007)*

"In the category of Best Featured Performance by a Pelvis, the prize this year goes by acclamation to the midsection of Marc Kudisch [who] plays salacious Darryl Van Horne, a.k.a. lord of the underworld... an independent analysis of Kudisch's DNA finds that his suitability for the role is encoded on his 10th chromosome (that's the one, apparently, carrying the gene for showstoppers). In other words, the guy's irresistible, and one of several reasons that this guilty pleasure of a musical makes a crowd-pleasing bow in its American premiere in Shirlington. ...Speaking of personality, Schaeffer imbues his "Witches" with it. Luckily for him as well as for us, the evening's star oozes it, too. Devil though he may be, Kudisch here is heaven-sent."

– Peter Marks, *Washington Post*

### *The Apple Tree (2006)*

"All three of the principals have angelic voices... Mr. Kudisch, who becomes two very different but equally droll narrators in the second act, has a canny grasp of the styles he is sending up."

– Ben Brantley, *New York Times*

"...Both d'Arcy James and Kudisch have glorious voices; more important, they also both have the manly grace and self-deprecation that actors such as Cary Grant and Robert Preston had to spare, but isn't a common commodity in today's musical leading men."

– David Finkle, *TheaterMania.com*

"As Snake, Balladeer and Narrator, Marc Kudisch provides a fiendishly subtle triple threat."

– Clive Barnes, *New York Post*

"As for Kudisch, he so slithers through "Diary" as the nefarious Snake ... that you might find his demented logic just as seductive as she does. He later becomes so likeable as the Balladeer who leads us through "Tiger" and as the narrator of "Passionella" that he seems an entirely different performer altogether, as unthinkable playing the serpentine Snake as puffed-chest stuffed shirts and borderline-demonic types he's played so brilliantly throughout his career. Never has he seemed so comfortable, so versatile, so light on his feet."

– Matthew Murray, *Talkin' Broadway*

### *Summer and Smoke (2006)*

"Marc Kudisch [is] excellent...you can see why John Buchanan Jr., the hedonistic young doctor Alma has known since their shared childhood, would be attracted to her. John isn't a fully drawn role, but Mr. Kudisch (best known for Broadway musicals like "Thoroughly Modern Millie" and "Chitty Chitty Bang Bang") strikes an artful balance between sensual self-indulgence and moral self-disgust."

– Ben Brantley, *New York Times*

### *See What I Wanna See (2005)*

"As the C.P.A. turned bag man, the excellent Mr. Kudisch struts his voice with a variety and penetration never afforded by his roles in Broadway behemoths like "Thoroughly Modern Millie.""

– Ben Brantley, *New York Times*