Show Report

AllStage

We Will Rock You: School Edition

29 October 2026

AllStage
We Will Rock You: School Edition

SHOW REPORT

– 2026-27 Season –

Northern Stage Awards

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PRODUCTION INFORMATION

PRODUCTION	We Will Rock You: School Edition
SOCIETY	AllStage
VENUE	St Joseph's Parish Centre
GENRE	Musical
CAST SIZE	19
DIRECTOR	Hannah Welsby
CHOREOGRAPHER	Ruby Firth and Abbie Schofield
MUSICAL DIRECTOR	Xander Jaymes
ALLSTAGE MANAGEMENT TEAM	Hannah, Katy, Jayne, Tom, Ruby, Lauren, Andy, Lucy, Chris
STAGE & SET DESIGN	Hannah Welsby & Andy Welsby
STAGE MANAGER	Chris Amis
BUILD TEAM / STAGE CREW	Chris Amis & AllHandsOnDecks
LIGHTING DESIGN	Hannah Welsby
LIGHTING OPERATION	John Wood & Tom Penketh
SOUND OPERATION	Andy Welsby
AUDIO VISUAL DESIGN & OPERATION	Hannah Welsby & Eliza Burns
PHOTOGRAPHY	Abbie Schofield
PROGRAMME DESIGN	Lauren Amis & Tom Penketh
SOCIAL MEDIA	Lucy Young
WARDROBE	Hannah Welsby & Eliza Burns
PROPS	Friends of the Society
SAFEGUARDING LEAD	Jayne Collins
LEAD CHAPERONE	Keeley Schofield
FRONT OF HOUSE & REFRESHMENTS	Society Friends & Family

CAST LIST

Galileo	Alex Craven
Scaramouche	Belle Chadderton
Brit	George Ireland
Oz	Ellie Burns
Killer Queen	Daisy Allen
Khashoggi	Robyn Griffiths
Buddy	Tasha Bowden

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GaGa Girls

	Charlotte Curtis
	Elsie McCullough
	Jessie Cottle
	Scarlett Robshaw

SECRET POLICE

	Sam Blackburn
	Scarlett Robshaw

DOCTORS

	Scarlett Robshaw
	Annalee Bateman
	Ruby Moores

BOHEMIANS

Paul McCartney	Jessie Cottle
Madonna	Charlotte Curtis
Sixx	Sam Blackburn
Quatro	Tierney McLaughlin
Bruce Springstein	Scarlett Robson
Jackson Five	Matilda Chadderton
Aretha Franklin	Elsie McCullough
Katy Perry	Izzy Hidderley
Stevie Nicks	Charlea Melia
David Bowie	Ruby Moores
Jimmi Hendrix	Annalee Bateman
Mick Jagger	Matthew Craven

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DATE REPORT PUBLISHED	Friday 31st October 2026
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NSA IN PROGRAMME	Yes/No
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THE REVIEW

REVIEW WORD COUNT	2441
STRONGEST ELEMENTS	**Reigning Supreme - A Queen to Remember** • A standout performance, combining commanding stage presence, impressive vocals and wonderful audience connection. **Daisy Allen** had the audience captivated and struck the perfect balance between villainous menace and entertaining humour. **From Church Hall to Rock Arena – A Visual Spectacle** • An impressive transformation of a modest church hall into a concert-style performance space. The arena seating, catwalk, lighting and screens worked together brilliantly to create the futuristic world of We Will Rock You. **Born to Rock – A Company That Packs a Punch** • A talented and committed cast who brought real vocal power, enthusiasm and personality to the production. From the strong ensemble numbers to some lovely individual performances, there was a genuine sense of teamwork throughout.

Are you ready to Rock?! That's what my guest and I were asked as we attended AllStage Oldham's production of *We Will Rock You: School Edition*.

We received the warmest welcome from the AllStage Management Team, and it was lovely to catch up with them once again. It was also great to hear how they have been celebrating their recent NSA Awards success and how rehearsals had been progressing.

What I particularly love about visiting AllStage is the way they can transform a modest space, such as a church hall, into an impressive performance venue, and this visit was no different! We were treated to raked seating in an arena-style layout, with a catwalk extending into the auditorium and smaller performance platforms either side of the main stage, immediately creating a real concert atmosphere. The stage and set design, created by **Hannah** and **Andy Welsby**, made excellent use of the available space. A central video wall, complemented by four smaller screens around the proscenium arch, helped establish the futuristic world of the production while supporting the storytelling.

The lighting, designed by **Hannah Welsby** and operated by **John Wood** and **Tom Penketh**, was another strong feature. The beam moving heads created striking cylindrical beams that cut

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through the air, adding to the concert atmosphere. The colour palettes were also well considered, with oranges and whites for the Bohemian scenes, blues and whites for the corporate world, and striking reds for Killer Queen.

Sound, operated by **Andy Welsby**, was generally good, although there were occasional balance issues, with some dialogue lost and backing vocals overpowering the main musical line in a few ensemble numbers. I particularly enjoyed the pre-recorded pre-show announcements, which had a wonderfully Siri-like quality and fitted the futuristic setting perfectly. I would have loved a few more sound effects, too; the scene featuring the Harley-Davidson, for example, would have benefited from some accompanying motorbike sounds.

The screens, designed and operated by **Hannah Welsby** and **Eliza Burns**, were another great addition, helping to establish the different scenes without taking up valuable performance space. They complemented the production's aesthetic brilliantly. One moment that particularly stood out was the montage of stars gone by. I have to admit, I found this quite moving, perhaps helped by Linkin Park's Chester Bennington being the first face to appear. Having been such a significant figure in the soundtrack to my teenage years, his appearance certainly struck a personal chord.

Costumes, once again designed by **Hannah Welsby** and **Eliza Burns**, helped establish the identity of each group. The GaGa Girls had a wonderfully robotic look, with silver and blue outfits and pastel-coloured wigs, while the Queen's followers wore a much darker black and red theme. I particularly loved the Bohemians' rock 'n' roll and punk-inspired looks, with leathers, ripped tights, corsets and vest tops adding to their rebellious edge. There were some lovely individual touches, too, including the homage to *The Matrix* and Neo through Khashoggi's costume. And then there was Killer Queen's outfit! The netted bustle, high-neck collar and generous splash of leopard print made for a fabulous look. Who doesn't love a bit of leopard print!

Choreography, by **Ruby Firth** and **Abbie Schofield**, was well suited to the company and made good use of the different abilities within the cast. I particularly enjoyed the variety of styles, from the jive-inspired choreography in *Crazy Little Thing Called Love* to some impressive lifts that certainly had the audience gasping! The company numbers were full of energy, especially considering the limited performance space. One consideration for future productions would be to keep an eye on spacing where possible, as a little more room between performers in certain moments would help those larger routines become even more effective. I appreciate this can be difficult to judge until the set is in place.

Xander Jaymes clearly had some big ambitions for this company musically, and there was plenty to celebrate vocally. When singing collectively, the cast were an absolute powerhouse, producing some lovely harmonies and demonstrating the vocal talent within the group. There were, however, occasional moments when it felt as though individual performers were

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competing to be the loudest or hold a note the longest. I'd love to see an even greater emphasis on listening to one another, regulating volume and finding that balance between individual voices and the overall sound of the company. The cast worked well together, but developing this further would elevate their performances even more.

Director **Hannah Welsby** clearly had a strong vision for the production, and this translated well across the company. The different elements came together to create a show that felt connected and purposeful, with the tone and pacing allowing the comedy, drama and musical numbers to sit comfortably alongside one another. There were a few occasions where scene transitions felt a little longer than necessary, although I felt this was more a consequence of the supplied backing tracks than anything within the company's control. A little consideration of how these moments could be managed would help maintain the flow of the production.

Galileo, played by **Alex Craven**, is the young misfit at the heart of the story, convinced that he is hearing the voices of rock legends and destined to lead the rebels in bringing music back to the world. Alex delivered a generally strong performance, demonstrating a good grasp of both his dialogue and lyrics. Singing was clearly one of his strengths, with a lovely tone and pitch that suited Galileo's dreamer-like persona. One area I'd encourage Alex to develop further is his facial expression and audience connection, particularly during the musical numbers. There were occasions when his gaze appeared to be fixed somewhere in the distance. While projecting towards the back of the auditorium is important, finding opportunities to make eye contact and convey the emotions behind the lyrics would help draw the audience further into Galileo's journey.

Bella Chadderton as Scaramouche was another enjoyable performance. Bella demonstrated a good understanding of her dialogue and lyrics, and there was no doubt that she had the vocal ability to deliver some impressive notes. Her belting moments were particularly well received by the audience. One area to work on vocally would be finding a smoother transition into those bigger notes. At times, the physical preparation for a belt, through bracing and arching her body, gave away what was coming before the note arrived. Developing a little more ease and fluidity in these transitions would make those moments even more impactful. From an acting perspective, I'd have loved to see a little more of Scaramouche's rebellious streak coming through in Bella's physicality. At times, her movements felt a little too pretty and proper for a character who is supposed to be a sharp-tongued, rebellious misfit. Embracing a slightly more unconventional physical approach would help bring another layer to her characterisation.

As a pairing, Alex and Bella generally worked well together, although there were occasional moments during their more romantic interactions where I felt a little second-hand awkwardness! Of course, portraying romantic chemistry at this age can be a tricky thing to navigate, and I thought they handled these moments well. With a little more confidence in their interactions and a greater sense of ease with one another on stage, I think they could develop an even stronger connection as Galileo and Scaramouche.

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Brit and Oz, played by **George Ireland** and **Ellie Burns** respectively, were a lovely pairing. As the leaders of the Bohemian resistance, they brought plenty of energy and personality to their scenes, and George and Ellie created a believable boyfriend-and-girlfriend relationship that made their interactions feel particularly natural. George was full of energy, with great audience connection that helped lift the atmosphere in the auditorium. He also demonstrated some lovely comedic timing, knowing how to land those moments and get a reaction from the audience. Ellie brought equally good energy to the stage, but what particularly stood out to me was her reactive acting. She remained fully engaged in the scenes, responding naturally to what was happening around her, even when she wasn't the focus of attention. This is such an important skill, as it helps create a believable world on stage rather than having performers simply waiting for their next line or cue. I'd also like to commend Ellie on her gorgeous rendition of *No One But You (Only the Good Die Young)*. She brought a lovely emotional depth to the song, supported by some impressive vocal control, making it a particularly memorable moment.

Buddy, played by **Tasha Bowden**, is the group's resident hippie and a welcome source of humour along the way. Tasha embraced the comic side of the character particularly well, demonstrating a good grasp of her dialogue, some lovely reactive acting and a natural connection with the audience. Her comedic timing was particularly enjoyable, allowing each joke the time to land and the audience to respond before moving on, rather than rushing through the moments. However, it was her rendition of *These Are the Days of Our Lives* that particularly stood out, delivered with real emotion and a lovely sense of storytelling. Tasha showed an appreciation for the meaning behind the song, allowing its sentiment to shine through and creating a genuinely touching moment.

Robyn Griffiths portrayed Khashoggi, the cold, calculating right-hand figure to Killer Queen. Robyn demonstrated some lovely authoritative traits which suited the character well, alongside a strong stage presence whenever they were on stage. They carried themselves with a sense of authority that helped establish Khashoggi's position within the Globalsoft Corporation. Vocally, I would love to see Robyn have a little more confidence in their abilities. There is clearly a good voice there, but at times I felt they were holding back rather than allowing themselves to fully embrace their vocal potential. Trusting their ability and being a little bolder with their delivery would make an already good performance even stronger. I must also congratulate Robyn on their audience connection. Those futuristic Cyclops sunglasses certainly added to the look, although they did make audience connection through eye contact something of a challenge!

My standout performance of the evening was undoubtedly **Daisy Allen** as Killer Queen. With her commanding presence, striking look and wonderfully villainous personality, Daisy brought the formidable leader of Globalsoft to life in style. Her rather unusual origins see her begin life as a character within a computer game before breaking free and uploading herself into the real world, becoming "half human, half pixelated, and all bad"!

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My word, what a performance! Daisy had me captivated from the moment she appeared, and I found myself watching her every move. She was clearly in her element, bringing all the qualities of a classic pantomime villain, striking that wonderful balance between being genuinely menacing and thoroughly entertaining. Her portrayal was wonderfully capricious, keeping the audience guessing as she moved effortlessly between moments of commanding authority, seductive charm and mischievous humour. Daisy demonstrated a fantastic grasp of her dialogue and was clearly so comfortable with the character that she could really play with the storytelling, creating lovely rises and falls in both her spoken delivery and musical numbers. Vocally, her range was impressive, and there was a real confidence in her performance that allowed us to sit back, relax and simply enjoy. She also created a wonderful connection with the audience, knowing exactly how to command their attention and draw them into her world.
I must also commend Daisy on how beautifully she worked alongside her fellow cast members. Despite having such a strong vocal ability, I never felt that she was competing with those around her or trying to overpower anyone else. Instead, she matched their energy, allowing everyone to have their moments and contributing to a much stronger collective performance. This was lovely to witness and demonstrated what a fantastic team player she is. Daisy gave me all the energy of a Queen of Hearts, with that larger-than-life villainous presence, and the audience were absolutely here for it! My goodness, I cannot wait to see what Daisy goes on to do in the future. Definitely one to watch!

The ensemble, **Annalee Bateman**, **Charlea Melia**, **Charlotte Curtis**, **Elise McCullough**, **Izzy Hidderley**, **Jessie Cottle**, **Matilda Chadderton**, **Matthew Craven**, **Ruby Moores**, **Sam Blackburn**, **Scarlett Robshaw** and **Tierney McLaughlin**, were a real asset to this company, providing both vocal power and strong stage presence throughout the production. I particularly enjoyed the individuality they brought to the Bohemian scenes, while also demonstrating a great sense of uniformity during the more corporate scenes. As a collective, they worked brilliantly together, with every member playing their part in bringing the story to life. There were also some lovely individual performances worth highlighting. **Tierney McLaughlin** as The Teacher clearly relished the role, demonstrating some great comedic timing while balancing this with the authority and presence the character required. **Sam Blackburn** as Sixx also caught my attention. Although a relatively small role, Sam embraced every moment and delivered their line with such aplomb that it had the audience in stitches. It's a great reminder that you don't need a huge amount of stage time to make a memorable impression! Another lovely performance came from **Matilda Chadderton**, who appeared to enjoy every moment on stage. My guest particularly commented on her dancing, observing how every movement seemed to come from the heart and finish right at her fingertips. I thought that was a rather lovely way of describing it, and it certainly captured the joy and commitment Matilda brought to her performance. Overall, every member of the ensemble made a valuable contribution. They weren't simply there to fill the stage; they were an integral part of the storytelling, and their collective energy, commitment and enthusiasm helped make this such an enjoyable production.

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So, were we ready to Rock? Absolutely! AllStage Oldham once again demonstrated just how much can be achieved with a talented, committed company and a team who clearly know how to bring a production together. *We Will Rock You: School Edition* was an energetic, visually engaging and thoroughly enjoyable show, packed with some fantastic performances and plenty of moments that had the audience entertained. There are always little things that can be developed and refined, but what stood out most was the enthusiasm, ambition and teamwork running throughout the production. A huge well done to Hannah, the creative team, backstage crew and, of course, every single member of the cast. You should all be incredibly proud of what you have achieved. It was a pleasure to spend an evening with you, and I look forward to seeing what AllStage Oldham brings to the stage next.

Until then… keep on rocking!

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PHOTOGRAPHY



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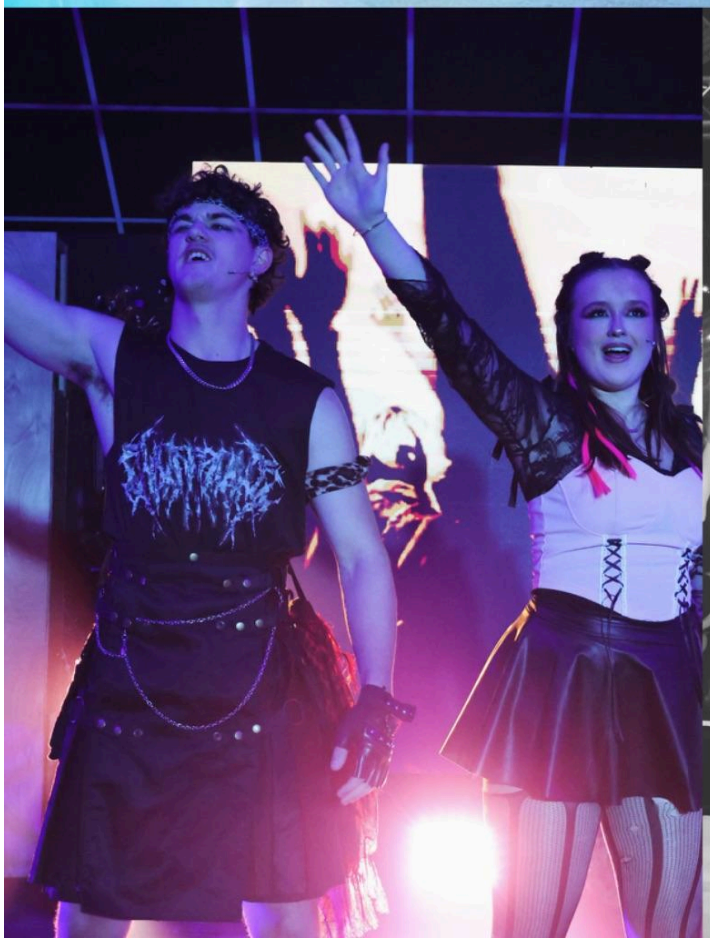



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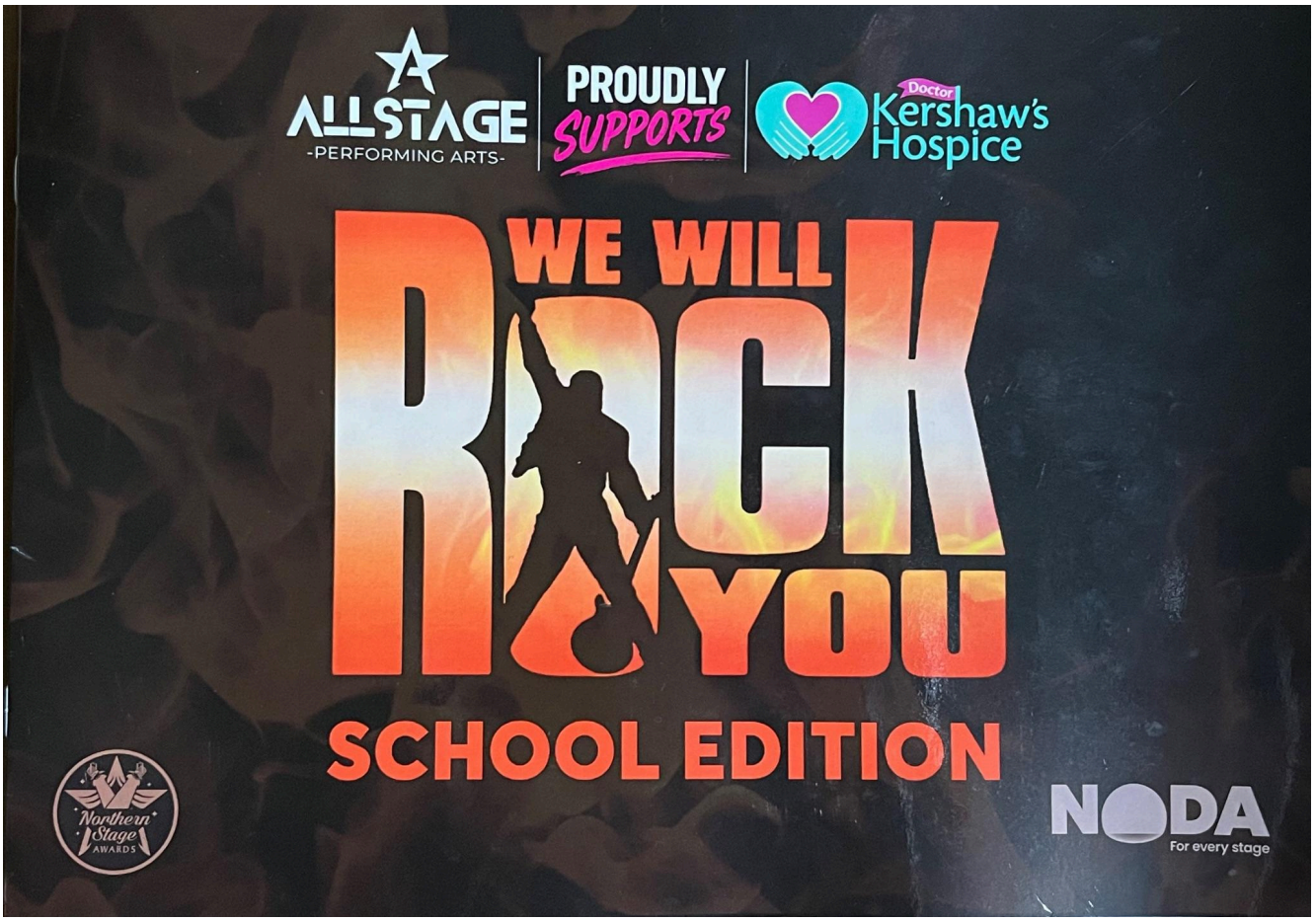
PROGRAMME



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