



Show Report

South Manchester AOS

We Will Rock You

02 July 2026

PRODUCTION INFORMATION

PRODUCTION	We Will Rock You
SOCIETY	South Manchester AOS
VENUE	Z-Arts Theatre
GENRE	Musical
CAST SIZE	35
DIRECTOR & CHOREOGRAPHER	Kevin Proctor
MUSICAL DIRECTOR	Chris Addington
LX DESIGN & OPERATION	Ethan Osborn
SOUND	John Ormerod
PROPS	South Manchester AOS
COSTUMES	South Manchester AOS
SET	South Manchester AOS
LX HIRE & SCREEN HIRE	MSL
PHOTOGRAPHER	Derek Stuart-Cole
PROGRAMME	Kallum Edwards
PRODUCTION MANAGERS	Kevin Proctor & Andy McNicholas
STAGE MANAGERS	Richard Shellard Ross & Lucy Strang
CREW	Owen Thornton & Alice Smith
Z-ARTS TECH	Jason Hall & Steve Curtis
HOUSE MANAGER	Andy McNicholas
PRODUCTION SECRETARY	Abbie Ashall

PRINCIPAL CAST

Galileo	Matt Mcgoldison
Scaramouche	Natalie Hayes
Killer Queen	Katie Johnson
Khashoggi	Bobby Small
Buddy	Lan Chatterton
Oz	Freia Reidel-Fisher
Brit	Isaac Brooks

ENSEMBLE

	Beth Abram
	Sally Barber
	Sarah Bartlett

Ryan Brown
 Joe Butcher
 Liam Dodd
 Kallum Edwards
 Tom Farnworth
 Emily Hopkins
 Sarah James
 Simon Mayhew
 Jessica McEvoy
 Faye McGoldison
 Jess Power
 Alice Price
 Philippa Shellard Ross
 Sophia Siddiqui
 David Steggles
 Rachel Wareing
 Victoria White

THE BAND

MD	Chris Addington
Guitar 1	Ian Sherwood
Guitar 2	Chris Addington
Keyboard 1	Chris Wilkinson
Keyboard 2	Paul Nichols
Bass	Ben Evans
Drums	Jonathan Rowland
Percussion	Josh Borman

DATE OF PERFORMANCE	Thursday 2nd July 2026
DATE REPORT PUBLISHED	Saturday 4th July 2026
ADJUDICATOR ID	NSA1001

NSA LOGO ON POSTER	No
NSA IN PROGRAMME	
PROGRAMME CLASS	Best Original Design

THE REVIEW

REVIEW WORD COUNT

1863

STRONGEST ELEMENTS

Controlled Physicality and Emerging Potential

- Bobby's portrayal of Khashoggi was consistently restrained in movement, with a deliberately serious demeanour that, at times, became unintentionally comedic. Given that this was Bobby's first experience on stage, the performance was all the more impressive and pointed towards an exciting future of continued development as a performer.

Contrast in Choreographic Style

- Choreography, created by Kevin Proctor, effectively established a stark contrast between the opposing groups within the musical. The sharply robotic, often deliberately uncomfortable movement of the Ga Ga Kids reinforced their dehumanised, controlled nature, while this was set against the freer, more fluid and rock-influenced movement vocabulary of the Bohemians.

Illuminating the Action

- An impressive array of lighting techniques was used throughout the production, with lighting applied in thoughtful and creative ways that consistently enhanced the mood and impact of each scene.

If you have never before been to a production at Z-arts Theatre, you would be surprised heading towards this historic building that it has a theatre hidden behind its doors. Walking in the doors, my guest and I were met with the Z-café, with its quirky décor and places to sit and relax before the production begins. Treasurer of South Manchester AOS, [Andy McNicholas](#) instantly saw us taking in our surroundings and offered to head to the box office to collect our tickets for us. Andy was very inciteful, welcoming and made us aware that if we needed anything then to just ask.

Taking our seats, we saw the backdrop that would take us through the whole production, which included 5 column screens, differing in size, the tallest of which is in the middle. These were displayed at the back of the rostrum, showing visuals that resembled computer code, as though the upcoming production was uploading. Accompanied by sounds reminiscent of the dial-up internet tones I remembered so well from my teenage years, when accessing the internet required a phone line, the effect immediately established an eerie atmosphere before the performance had even begun.

As the show began, we were introduced to the Bohemians, led by Oz, played by **Freia Reidel-Fisher**, and Brit, played by **Isaac Brooks**, with Buddy, played by **Ian Chadderton**, introducing us to the story. Straight away, the deliberately mismatched costuming caught the eye, with each character wearing different garments that appeared to have been thrown together effortlessly to create a distinctive rock-inspired style. Special mention should go to Oz's costume, whose layered tartan skirt and corset combination perfectly suited her character, as well as Buddy's outfit, which successfully captured the zeitgeist of the 1960s hippie era.

Shortly after our introduction to the Bohemians, we met the Ga Ga Kids, whose costumes were in complete contrast to those of the Bohemians. Their outfits consisted entirely of white, with identical wigs, tops and sunglasses, creating a stark visual contrast to the individuality expressed through the Bohemians' costumes. This effectively reinforced the idea that the Ga Ga Kids were forced to conform. The costumes had all been sourced by South Manchester AOS, although I was also informed that members of the cast had incorporated some of their own clothing to help create several of the final looks.

Upon our first meeting with the Ga Ga Kids, we were also introduced to the male lead, Galileo Figaro, played by **Matt McGoldison**. Dressed in the same rock-inspired style as the Bohemians, Galileo made his entrance singing *I Want to Break Free*. Throughout the production, Matt portrayed Galileo as a man who constantly seemed to be struggling with something internal, and it was gradually revealed that he was the dreamer the Bohemians had been searching for. He frequently clutched his head and contorted his body as though something was taking control of him, while delivering Galileo's word-heavy dialogue in a frantic, almost uncontrollable stream, as if the words were simply spilling out of him. Matt also brought a self-deprecating quality to the character, making Galileo someone the audience could genuinely empathise with. Vocally, Matt delivered a consistently powerful performance. His rendition of *Who Wants to Live Forever*, alongside Scaramouche, was a particular highlight, with the pair producing beautiful harmonies that stood out among an already strong score. As the production progressed, we saw Galileo fully embrace his rock star identity, culminating in him making his way up the auditorium steps and into the audience during *We Are the Champions*, creating an exciting and immersive moment.

Galileo's romantic counterpart, Scaramouche, was played by **Natalie Hayes**, who made her debut with South Manchester AOS as their leading lady in this production. We first met Scaramouche as she, too, longed to break free from the control of the Globalsoft Corporation before launching into *Somebody to Love*. During this number, Natalie initially seemed to hold back the full power of her voice, but as the production progressed she unleashed its full strength, particularly during *Hammer to Fall*, where her vocals were especially impressive.

Natalie portrayed the fiercely independent Scaramouche with wit and plenty of sarcasm, using subtle shifts in vocal tone to mock Galileo to great comedic effect. The relationship between Scaramouche and Galileo remained delightfully turbulent throughout, with the pair alternating between loving, loathing, and merely tolerating one another. However, whenever the script called for moments of genuine romance, the chemistry between them felt entirely believable. Developing that level of connection in a relatively short rehearsal period was a notable

achievement, made all the more engaging by a light-hearted social media post noting that one of the actors' real-life partners had been watching it all unfold.

Our lovers' fight was against the Globalsoft Corporation and its boss, Killer Queen. Killer Queen, played by **Katie Johnson**, maintained a strong physical presence throughout, creating a clear "don't mess with me" attitude. Katie demonstrated strong diction and consistently over-emphasised her delivery, which reinforced the character's sense of conviction and authority. At times, however, the cape she wore appeared to restrict her movement, or suggested a conscious choice to limit physicality in order to manage the costume, which was slightly distracting. Vocally, Katie delivered impressive power in her upper range, although there were moments where her lower register did not project as clearly, occasionally resulting in some loss of vocal clarity. Nonetheless, her overall vocal range was notable and she handled the demands of the role well.

Killer Queen's chief henchman, Khashoggi, was played by **Bobby Small**. Bobby maintained a consistent characterisation through his physicality, adopting a strong stance and frequently holding his hands together upright with fingertips touching – a familiar villainous gesture seen throughout popular culture. Had it not been known that this was Bobby's first time on stage, it would not have been apparent, as he performed with considerable confidence and even demonstrated strong comic timing by occasionally breaking from his character's monotonal delivery. We also saw Bobby's commanding vocal tone in It's a Kind of Magic, alongside excellent diction during Seven Seas of Rhye.

Our opposition to the Globalsoft company was led by Buddy, Oz and Brit. Ian Chadderton played Buddy and he was able to bring out two very different sides to the character. When speaking about how to overthrow Globalsoft and bring back rock music, Ian was able to command the stage and the other Bohemians looked to him like he was a prophet. Ian also brought out Buddy's sillier side creating memorable laugh out loud moments during the show, one of the most memorable for myself was the repetition of the phrase 'don't blame me if you wake the sleeping beast'. Oz and Brit played by Freia Reidel-Fisher and Isaac Brooks created a great relationship on stage with Freia conveying adoration towards Isaac's character. They both seemed to understand their characters point of view well and were consistently reacting whenever on stage. They both display some lovely vocal moments, Oz particularly in 'I want it all' where she was able to display the power behind her vocals and also during 'only the good die young' which displayed a sweet vocal tone and emoted well. Brit's vocals shone in 'headlong' amongst others and we were able to hear the grittiness in his vocals. Although Isaac did not seem like a natural dancer, he put his all into every move and was able to use his physicality to create comedy within his character.

The ensemble consisted of **Beth Abram, Sally Barber, Sarah Bartlett, Ryan Brown, Joe Butcher, Liam Dodd, Kallum Edwards, Tom Farnworth, Emily Hopkins, Sarah James, Simon Mayhew, Jessica McEvoy, Faye McGoldison, Jess Power, Alice Price, Philippa Shellard Ross,**

Sophia Siddiqui, David Steggles, Rachel Wareing and Victoria White. The ensemble demonstrated considerable versatility throughout the production, moving between the sharp, robotic physicality of the Ga Ga Kids and the more fluid, individualised characters of the Bohemians. The direction and choreography by Kevin Proctor were used effectively to create both a strong sense of flow through the show and clearly differentiated movement styles between the two groups. The ensemble also showed strong professionalism during the start of Act 2, continuing to perform when the lead vocal entered from offstage and there appeared to be a brief issue with microphones resulting in the vocal being lost. The ensemble maintained focus and carried the moment without breaking momentum. During Killer Queen's entrance, they also performed choreography using sticks as props to accentuate the beat of the music, which, although requiring a little more precision in places, was still highly effective.

Within the ensemble, Joe Butcher consistently stood out during the Ga Ga Kids sections due to his strongly exaggerated robotic stance. Ryan Brown also made an impression in dance sections through his commitment to fully finishing each movement, which naturally drew the eye. Victoria White similarly stood out through her strong reaction skills, maintaining character focus regardless of her stage position. However, it was equally notable that the ensemble functioned cohesively as a whole, making individual highlights work within a strong collective performance.

The staging in this production was minimal in its use of physical set pieces, with an LX screen used as a backdrop throughout. This proved highly effective and allowed for a seamless flow between scenes, with content controlled via computer by Ethan Osborn. The screen also enabled animated elements, which added further dynamism to the visual design. A lower lighting rig contributed to the rock concert aesthetic, with floodlights occasionally directed into the audience to enhance the sense of a live gig environment. Tower lights positioned between the rear screens added further depth and movement to the lighting design. The use of moving circular gobos was particularly effective during more emotional moments, while a wide range of additional effects – including spotlights, lasers, tower lights, handheld lighting, and strobes – were employed to enhance the production and guide the audience's focus across the stage.

Given the familiarity of the score, the musical direction by Chris Addington required careful attention to ensure the songs were delivered with both clarity and individuality. The production featured consistently strong vocalists, with harmonies used effectively throughout. Chris also performed as one of the guitarists in the band, alongside Ian Sherwood. The keyboard players were Chris Wilkinson and Paul Nichols, with the rhythm section comprising Ben Evans on bass, Jonathan Rowlands on drums, and Josh Borman on percussion.

Following the bows, the entire cast returned to perform a rendition of *Bohemian Rhapsody*. This allowed the principal cast to be showcased through the song's various sections, while the ensemble arranged themselves into four groups forming a diamond shape, echoing the iconic silhouette from the original music video. The cast also used individual handheld lights to illuminate their faces during their featured vocal moments on a dimly lit stage. This proved highly effective, continually drawing the audience's attention across different areas of the stage.

and highlighting various members of the company, providing a memorable and engaging conclusion that left the audience with much to reflect on.

Thanks go to Andy McNicholas, who warmly welcomed my guest and me, and to everyone at South Manchester AOS. We look forward to seeing what you bring to the stage next.

PHOTOGRAPHS

PROGRAMME

