Show Report

Alderley & Wilmslow MTC

We Will Rock You

17 November 2026

Alderley & Wilmslow MTC
We Will Rock You

SHOW REPORT

– 2026-27 Season –

Northern Stage Awards

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PRODUCTION INFORMATION

PRODUCTION	We Will Rock You
SOCIETY	Alderley & Wilmslow MTC
VENUE	The Evans Theatre
GENRE	Musical
CAST SIZE	30
DIRECTOR	Gary Jones
ASST. DIRECTOR	Alex Burgess
CHOREOGRAPHER	Elizabeth Parkin
MUSICAL DIRECTOR	Ed Nurse
PRODUCTION SECRETARY	Katy Thomason-Stewart
STAGE MANAGER	Ilsa Connolly
ASSISTANT STAGE MANAGER	Peter Jones
STAGE CREW	Alex Connolly, Frank Needham, Louise Jones & Bill Beton
LIGHTING DESIGN/OPERATION	Gary Jones / MSL
SOUND & TECH HIRE	MSL
COSTUMES SUPPLIED BY	Cast / AWMTC
WARDROBE	Louise Byron
PUBLICITY / SOCIAL MEDIA	Katy Thomason-Stewart & Hannah Young
FoH MANAGEMENT	Jill Thomason-Stewart
PROGRAMME	Katy Thomason-Stewart

THE COMMITTEE

CHAIR	Derek Swain
TREASURER	Jill Thomason-Stewart
SECRETARY	Clare Draper
REGISTRAR	Rebecca Davies
SOCIAL MEDIA	Hannah Young
COSTUMES	Louise Byron
TECH LIAISON	Megan Ashbrook
MARKETING	Katy Thomason-Stewart

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THE BAND

KEYS 1	Ed Nurse
KEYS 2	Paul Lawton
GUITAR 1	Paul Thornton
GUITAR 2	Justin Proudman
BASS	Guy Lightowler
DRUMS	Dan Bennett
PERCUSSION	Andrew Saunders

CAST LIST

Galileo Figaro	Andy Hobson
Scaramouche	Kiera-May McTasney
Brit	Tom Fairhurst
Oz	Jordanne Woodward
Killer Queen	Jess Bray
Khashoggi	Gareth Baddeley
Buddy	Sidney Smith
Teacher, Janis Joplin	Caroline Bradley
Teacher, Bohemian	Grace Bryan
Teen Queen, Yuppie, Mick Jagger	Rebecca Davies
Teen Queen, Yuppie, Bohemian	Hannah Donoghue
Teen Queen, Yuppie, Madonna	Clare Draper
Teacher, Bohemian	Jasmine Eyre
Teacher, Boy George	Josh Hyman
Gaga Kid, Yuppie, Bohemian	Lucy Jones
Teacher, Police, Bohemian	David Lambert
Gaga Kid, Yuppie, White Snake	Oli Lamont
Teacher, Bohemian	Jane Lamont
Teen Queen, Yuppie, Cyndi Lauper	Jessica Morris
Gaga Kid, Yuppie, Bohemian	Erin Munnelly
Teacher, Bohemian	Susie Sidley
Teacher, Bohemian	Cathy Smith
Teen Queen, Yuppie, Tina Turner	Olivia Streeter
Teacher, Police, David Bowie	Derek Swain
Globalsoft Teacher, AC/DC	Katy Thomason-Stewart

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Teacher, Bohemian	Elaine Thorburn
Teacher, Bohemian	Alison Williams
Gaga Kid, Yuppie, Bohemian	Elizabeth Window
Teen Queen, Yuppie, Bohemian	Hannah Young
Teacher, Bohemian	Sue Young

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DATE REPORT PUBLISHED	Saturday 21st November 2026
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THE REVIEW

REVIEW WORD COUNT	1825
STRONGEST ELEMENTS	**Powerful Performances**

- **Andy Hobson** delivered a strong portrayal of Galileo, combining confident vocals, natural comedic timing and believable character development. His ability to capture elements of Freddie Mercury's vocal style whilst maintaining his own individuality, alongside his professionalism during an unexpected costume malfunction, made him a standout performer within the production.

Bold staging and lighting

- The combination of multi-levelled staging, animated LED screens, lighting effects and laser projections created an immersive futuristic world that enhanced both the storytelling and atmosphere throughout the production.

Ensemble and Company Spirit

- The ensemble delivered strong harmonies, energetic choreography and infectious enthusiasm throughout. Their commitment and enjoyment on stage contributed significantly to the energy and overall success of the production.

Attending my first production at Alderley and Wilmslow Musical Theatre Company, I wasn't sure what to expect. However, from the moment I walked into the auditorium, it was clear that my guest and I were in for a treat. As we entered, I observed the impressive multi levelled platform staging and large LED screens which lit up the room. This visual presentation immediately established the futuristic world of Planet Mall. As the show progressed, it was clear that the use of multi level staging paired with these screens was an excellent choice, creating multiple performance spaces and allowing scenes to flow smoothly from one to the next.

Leading the production as Galileo Figaro was **Andy Hobson**, who delivered a very strong and engaging performance from the beginning. Andy's vocal tone was the embodiment of Freddie Mercury himself, which helped to fully immerse the audience within the iconic soundtrack, particularly towards the end of the production where the energy in the room was electric. Andy was also able to add his own personality and flair to the performance, portraying Galileo's journey convincingly and moving naturally between a range of emotions. His comedic delivery

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also felt effortless, allowing many of the show's jokes to land effectively with the audience. Vocally, he demonstrated impressive stamina throughout the demanding score, maintaining strength and clarity throughout. I must also mention Andy's professionalism during an unexpected costume issue mid-performance. At no point did his characterisation, focus or energy waver, and he continued to perform with complete commitment.

Opposite Andy, **Kiera-May McTasney** made her stage debut as Scaramouche. Her characterisation was confident and consistent throughout, supported by an accent that was well maintained from beginning to end. She displayed strong characterisation, using all parts of the stage to create levels within her performance. Vocally, she showcased a powerful singing voice with a wide vocal range, particularly within the higher sections of the score where she approached challenging notes confidently. Her strong belt voice mixed with meaningfully chosen head voice use, added impact to her solo performances, whilst her ability to harmonise within duets created some particularly memorable musical moments alongside Galileo. There were times where I would have liked to see Kiera bring the same boldness and assurance from her singing into her dialogue. However, this is something that naturally develops with experience, and the potential she demonstrated throughout was undeniable, she is certainly one to watch for the future.

As Brit, **Tom Fairhurst** brought warmth and humour to the production. His comic timing was strong throughout act 1, supported by effective use of body language and facial expressions. Tom fully embraced the eccentric nature of the character and also maintained believable chemistry with **Jordanne Woodward** as Oz. The chemistry between Oz and Brit felt genuine and contributed to many of the show's most enjoyable moments. Even within larger group scenes, Tom remained engaging through his expressive body language.

One of the standout performances of the first act came from Jordanne as Oz. My eyes were instantly drawn to Jordanne as she commanded the stage, displaying great stage presence and confidence throughout. She embodied the cheeky and flirtatious side but also the strong and emotionally powerful characterisation needed for the role. Vocally, she delivered strong performances that I felt blended particularly well within numbers, such as 'No-one but you (only the good die young)', where her vocal level shone whilst not overpowering the ensemble vocals, ensuring they blended together nicely.

Sidney Smith was very well suited to the role of Buddy. As a character that relies heavily on comedic timing and audience interaction, Sidney was able to handle both of these elements with confidence. Humour was delivered naturally, allowing it to feel genuine. Moments of audience participation within the second act led by Sidney, particularly within *'We Will Rock You'* got the whole audience joining in and on their feet, creating a real atmosphere throughout the auditorium. At times, some of the dialogue could have benefitted from slightly clearer diction, as there were occasional moments where words were lost amongst the character's energetic delivery. However, this did little to detract from an engaging and entertaining performance. Sidney's enthusiasm for the role was evident and his performance brought laughs and energy throughout.

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Gareth Baddeley provided a solid performance as Khashoggi, bringing strong stage presence and authoritative body language to the role of the Globalsoft leader. His accent was well maintained throughout, helping to establish the character clearly from his first entrance. Whilst much of the role required him to portray a commanding and intimidating figure, I particularly appreciated the subtle shift in characterisation towards the latter stages of the production, where Gareth demonstrated greater emotional depth and a softer side to the character. This added variety to his performance and allowed the audience to see a broader range within the role. Alongside him, **Jess Bray** gave a confident portrayal of the Killer Queen. She displayed good vocal strength throughout her musical numbers, demonstrating a well-controlled mixed belt that enabled her to negotiate the higher notes within the score successfully. Jess also possessed strong stage presence and fully embraced the larger than life nature of the character, commanding attention whenever she entered the stage.

Whilst the principal performances were strong, one of the greatest strengths of this production was undoubtedly the ensemble. Whether performing as the Gaga Kids, the Bohemians or the Globalsoft teachers, members of the ensemble demonstrated commitment and enthusiasm throughout the show. Vocally, the ensemble produced strong harmonies and a well-balanced group sound, particularly within the larger Queen numbers. This started with *'Radio Gaga'*, where I was immediately impressed by the balanced sound and almost robotic movement. Choreographically, they performed with precision and confidence, navigating a variety of movement styles. Choreography was well suited to a wide range of ability within the cast. However, what stood out most was the clear enjoyment coming from every performer on stage. Their energy was infectious and contributed significantly to the atmosphere of the production.

Amongst the ensemble, three performers particularly caught my attention. **Oli Lamont** displayed very strong dance ability and commitment throughout the production, attacking every piece of choreography with precision, energy and confidence. **Hannah Donoghue**, as the youngest member of the company, should also be commended for her enthusiasm and determination. She performed with impressive energy throughout and comfortably kept pace with her fellow cast members in both the musical and movement aspects of the show. **Rebecca Davies** also stood out for her infectious enthusiasm and stage presence. Her enjoyment of the performance radiated throughout her time on stage and she was a pleasure to watch.

Credit should also be given to Director **Gary Jones** for bringing together such an ambitious production in only 10 weeks. With a cast covering a range of ages and experience levels, the production maintained a strong pace and clear storytelling throughout. The relationships between the principal characters and ensemble felt believable, and this sense of verisimilitude helped the audience invest fully in the world of the production. The production remained energetic from beginning to end and it was evident that a great deal of work had gone into creating a cohesive company performance.

Choreography by **Elizabeth Parkin** was another strength of the production. The movement was well suited to the abilities of the cast whilst still maintaining the high energy atmosphere

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expected from We Will Rock You. The choreography made effective use of the multi-levelled performance space, ensuring the full stage was used throughout. I particularly enjoyed the contrast between the robotic and controlled movement of the Gaga Kids and the more energetic movement used by the Bohemians, helping to clearly distinguish the different groups within the story. Choreography in *'Radio Gaga'* and *'Fat-Bottomed Girls'* were highlights of the production for me.

Musical Direction by **Ed Nurse** ensured Queen's iconic score was brought to life effectively. Harmonies were generally well balanced throughout the production, with the ensemble producing a strong overall sound in many of the larger numbers. The principal performers were well supported vocally, allowing some of the show's more challenging musical moments to shine. The live band also deserves recognition for maintaining the energy and drive of the production. I particularly enjoyed the guitarist's on-stage cameo within *'Bohemian Rhapsody',* as this allowed him to have his well-deserved time to shine. Performing such iconic songs comes with high expectations, and the musicians should be commended for their contribution to the overall atmosphere of the evening.

Technical support provided by **MSL** played a significant role in bringing the futuristic world of We Will Rock You to life. The large LED screens served as the primary scenic element throughout the production, displaying animated visuals that transformed seamlessly between locations and provided far more depth than a static backdrop. Lighting further enhanced the production, with effective use of colour washes, beam effects and floor-mounted lighting fixtures which pulsed in time with the music during several of the larger production numbers. I particularly enjoyed the use of laser effects during Khashoggi's imprisonment, which helped establish the scene clearly whilst complementing the futuristic aesthetic of the show. Sound was generally well balanced throughout, allowing both the band's performance and the cast's vocals to shine. There were occasional moments of microphone feedback and a small number of instances where solo vocals were slightly overpowered by the band, however these did little to detract from the overall enjoyment of the production.

Costumes and props made a strong contribution to the visual presentation of the production. **Suzanne Whittaker**'s costume design work was very strong. Each costume was thoughtfully chosen to suit the individual character whilst still maintaining a cohesive look within each group. I particularly appreciated the contrast between the uniformity of the Gaga Kids and the individuality displayed amongst the Bohemians, which helped support the storytelling and establish the different factions within the world of the show. The costumes were also well fitted and considerate of the range of ages, styles and body types within the cast, allowing performers to move comfortably and confidently throughout the production. Props by Karen Jones were well constructed and used purposefully throughout, enhancing the action without ever cluttering the stage. A particular highlight was the reveal of the guitar behind the gate, which created an effective visual moment towards the end of the show. I also liked how the cast brought on their own set and props throughout the show, allowing for seamless transitions between scenes. There was a minor issue with bringing on set within the second act, but the cast handled this well.

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Taking on a show with such an iconic soundtrack, albeit with 10 weeks of rehearsal time, is no small task; the cast and crew of this production should be proud of the standard achieved- from the energetic and synchronised ensemble to the unique blend of comedy, storytelling and powerful vocals from the principal cast. I thank Alderley and Wilmslow Musical Theatre Company and can't wait to see what they do next.

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PHOTOGRAPHS







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PROGRAMME



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