



Show Report

South Manchester AOS Academy

SEVEN: A Deadly Revue

11 April 2026

PRODUCTION INFORMATION

PRODUCTION	SEVEN: A Deadly Revue
SOCIETY	South Manchester AOS Academy
VENUE	Greenbank School
GENRE	Revue
CAST SIZE	13
DIRECTOR	Liam Dodd
MUSICAL DIRECTOR	Chris Addington
CHOREOGRAPHER	Kiara Booker
ASSISTANT DIRECTOR / CHOREOGRAPHER	Freia Reidel-Fisher
TECHNICAL	Ethan Osborn, Chris Addington, Liam Dodd
MICROPHONE HIRE	MSL Ltd
WARDROBE	Faye Allison, Venue Liaison, Steph Niland, Faye Allison
CHAPERONES	Andy McNicholas, Faye Allison, Kelly Harrington
SLIDES	Steph Niland
FRONT OF HOUSE	Kevin Proctor, Steph Niland, Kallum Edwards, Philippa Shellard-Ross
TICKETS & PROMOTIONAL ARTWORK	Kevin Proctor

CAST LIST

	Aoife Morrison
	Daisy Mae Brindley
	Emma Louise Redfern
	James Daley
	James Firth
	Laura Jerrome
	Martha Roberts
	Molly Rose Sephton
	Oliver Stagles
	Penny Harper Coombs
	Rebecca O'Sullivan
	Thomas Harrington
	Tilly Fletcher
DATE OF PERFORMANCE	Saturday 11th April 2026
DATE REPORT PUBLISHED	Monday 13th April 2026
ADJUDICATOR ID	NSA0003

NSA LOGO ON POSTER	Yes
NSA IN PROGRAMME	No Banner – Logo on Front Cover
PROGRAMME CLASS	Essential Information Design

THE REVIEW

REVIEW WORD COUNT 1623

STRONGEST ELEMENTS

From Comedy to Vulnerability: A Breakout Performance

- **Penny Coombs'** performance was a clear highlight. Her emotional vulnerability, sincerity, and ability to fully draw in the audience, especially in contrast to her earlier comedic role, demonstrated impressive versatility and stage maturity.

Strong Ensemble Work & Cohesion

- The full company numbers showcased a strong sense of ensemble. The consistent involvement of the entire cast, supported by inclusive choreography, created a unified and engaging performance throughout.

Seven Sins, One Cohesive Vision

- The overarching concept of linking the seven deadly sins was thoughtfully executed. The devised scenes and transitions ensured the revue felt cohesive, purposeful, and easy to follow.

As we reach the end of the Easter break, we've been treated to a glimpse of what we optimistically call a British spring. That said, even a touch of sunshine can't quite compete with an evening spent in good company at the theatre. I was therefore delighted to be invited, alongside my guest, to see South Manchester AOS Academy's latest production, *SEVEN: A Deadly Revue*.

The Academy, which caters for young performers aged 13–21, is still in its early stages as an independent branch of the main society, making this only their second production. While I had not previously attended a South Manchester AOS show, I was aware of their strong reputation, so expectations were quietly high for what promised to be an engaging and thoughtfully constructed evening of theatre.

The performance took place at Greenbank School in Cheadle Hulme, marking a first for the company and the beginning of what they hope will be an ongoing relationship. The venue itself was modest, as expected from a school hall, but well suited to the production. Its simplicity ensured the focus remained firmly on the performers rather than on elaborate staging. In many ways, this created an intimate atmosphere, allowing the work to emerge from the penumbra of

the space with clarity and purpose, and encouraging a stronger connection between performers and audience.

Technical elements were handled by **Ethan Osborn**, **Chris Addington** and **Liam Dodd**, and ran smoothly throughout. In a setting where technical challenges can often arise, it was particularly impressive that any potential issues went unnoticed. Microphones were shared between performers for solos and duets, yet transitions were slick and well managed. Lighting, while simple in design, was used with intention, employing colour washes to reflect each of the seven deadly sins and to support the emotional tone of individual numbers. This demonstrated a clear understanding of how technical elements can enhance storytelling without overwhelming it.

At the heart of any revue lies the challenge of cohesion, creating a clear structure and narrative thread to guide the audience. This was handled with care and consideration. The show moved purposefully through the seven deadly sins, using devised scenes alongside musical theatre repertoire to explore each theme. The structure felt both logical and well-paced, allowing the audience to engage fully with the concept while maintaining variety and interest throughout.

Particular credit must go to **Liam Dodd**, who not only directed the production but also devised the linking scenes that tied the material together. These transitions were integral in maintaining the show's momentum and ensuring continuity. It is no small task to weave together such a diverse selection of material, yet this was achieved with clarity of vision and a strong sense of purpose.

Despite a relatively small cast of 13, the production offered an impressive variety of performance styles, from monologues and solo numbers to duets and full company pieces. This range kept the evening dynamic and provided each performer with the opportunity to showcase their strengths, while also contributing to the overall ensemble.

Choreography by **Kiara Booker** added energy and cohesion throughout. I appreciated the subtle nods to original productions, *Cabaret* being a notable example, while also recognising that the movement was thoughtfully adapted to suit all abilities within the cast. This inclusive approach ensured that every performer was actively involved, reinforcing a strong sense of ensemble and shared ownership of the performance.

The opening number, *"The Chant"* from *Hadestown*, effectively established both tone and concept. It introduced the idea of being trapped in the Underworld and seeking a way out, providing a clear narrative framework that underpinned the rest of the production. It also showcased the full cast, setting a strong ensemble standard from the outset. The recurring "assembly line" motif within the choreography was particularly effective, reinforcing the themes of entrapment and repetition while adding visual cohesion.

From this strong opening, the production moved into the first sin, Pride, introduced through two contrasting numbers. **Oliver Stagles** delivered *"Corner of the Sky"* from *Pippin* with confident stage presence and a genuine connection to the audience, demonstrating a clear understanding of the character's journey. This was followed by **Rebecca O'Sullivan's** *"Out*

Tonight” from *Rent*, in which she embraced the character’s energy and attitude, bringing a sense of freedom and individuality to the performance.

Envy followed, beginning with an engaging and confidently delivered monologue from **Laura Jerrome**. Her connection with the audience was evident, particularly in well-judged comedic moments that landed effectively. This transitioned into “*What Is This Feeling?*” from *Wicked*, performed by **Molly Sephton** and **Emma Redfern**. Their characterisation was immediately clear, and they worked well as a duo, supported by strong harmonies and effective stage dynamics.

A more reflective tone was introduced with “*I Dreamed a Dream*” / “*On My Own*” from *Les Misérables*, performed by **Aoife Morrison** and **Rebecca O’Sullivan**. Both performers demonstrated a pleasing vocal tone and emotional awareness. What was particularly effective was their ability to work collaboratively, allowing the piece to feel balanced rather than competitive, which can often be a challenge in duet-style performances of this nature.

A highlight of the section was “*Meet the Plastics*” from *Mean Girls*, performed by **Molly Sephton**, **Emma Redfern**, **Tilly Fletcher**, **Laura Jerrome** and **Penny Coombs**. Characterisation was clear and sustained throughout, with performers maintaining focus even when not singing. Penny Coombs’ comedic timing as Karen was particularly strong, adding clarity and humour to the piece.

Act One concluded with *Wrath*, introduced through a powerful monologue from **Molly Sephton**. She made excellent use of the space and demonstrated strong vocal control, ensuring clarity even at heightened emotional moments.

This led into “*Meant to Be Yours*” from *Heathers*, performed by **James Daley**. This is a demanding piece, both vocally and dramatically, and James approached it with clear commitment and strong energy, fully embracing the intensity of the character. At times, clarity of diction was less consistent, which slightly impacted the delivery of the text. However, the strength of his characterisation and sustained dramatic focus ensured the performance remained engaging and effective overall. I can’t wait to see him again at future productions.

The act closed with a full company “*Cell Block Tango*” from *Chicago*. This was a strong ensemble piece, making effective use of the stage while allowing individual performers to shine. The inclusion of both male and female voices added an interesting dimension, and **Daisy Mae Brindley**’s delivery of the Hungarian verse was particularly impressive.

Act Two opened with a lively “*Magic to Do*” from *Pippin*, setting the tone with the energy expected of an opening number. *Greed* followed, introduced by a monologue from **Thomas Harrington**, which transitioned into “*Money*” from *Cabaret*. Thomas demonstrated strong stage presence and engaged confidently with the audience, maintaining a sense of equanimity as he navigated the contrasting demands of spoken and sung performance. At times, vocal clarity was less consistent, which occasionally impacted the delivery of the lyrics. However, his confident characterisation and clear potential ensured this was an engaging performance, marking him as one to watch as he continues to develop.

Tilly Fletcher then performed “*Rose’s Turn*” from *Gypsy*, delivering a committed and characterful performance. This is a challenging piece, and she approached it with confidence, bringing intensity and personality to the role.

Gluttony and Sloth were explored through a devised scene featuring **Laura Jerrome**, **Rebecca O’Sullivan** and **Emma Redfern**. The trio worked well together, demonstrating strong chemistry and consistency in performance.

This was followed by a duologue from **Daisy Mae Brindley** and **Martha Roberts**, which proved to be a highlight of the evening. The piece was well-paced and engaging, with excellent variation in energy and delivery. Their connection carried seamlessly into “*A Fine, Fine Line*” from *Avenue Q*, performed with sensitivity and control, creating a reflective reverie that held the audience’s attention.

Penny Coombs then delivered “*Michael in the Bathroom*” from *Be More Chill*. Her performance was emotionally engaging and sincere, drawing the audience in completely. The contrast with her earlier comedic role demonstrated impressive versatility, marking this as a standout moment in the production.

The final sin, Lust, was introduced through a monologue from **Rebecca O’Sullivan**, offering a softer and more introspective performance. This transitioned into “*Larger Than Life*” from *& Juliet*, led by **Oliver Stagles**. The number brought a sense of nostalgia and was delivered with energy and enthusiasm, supported by a cohesive, boyband-inspired routine.

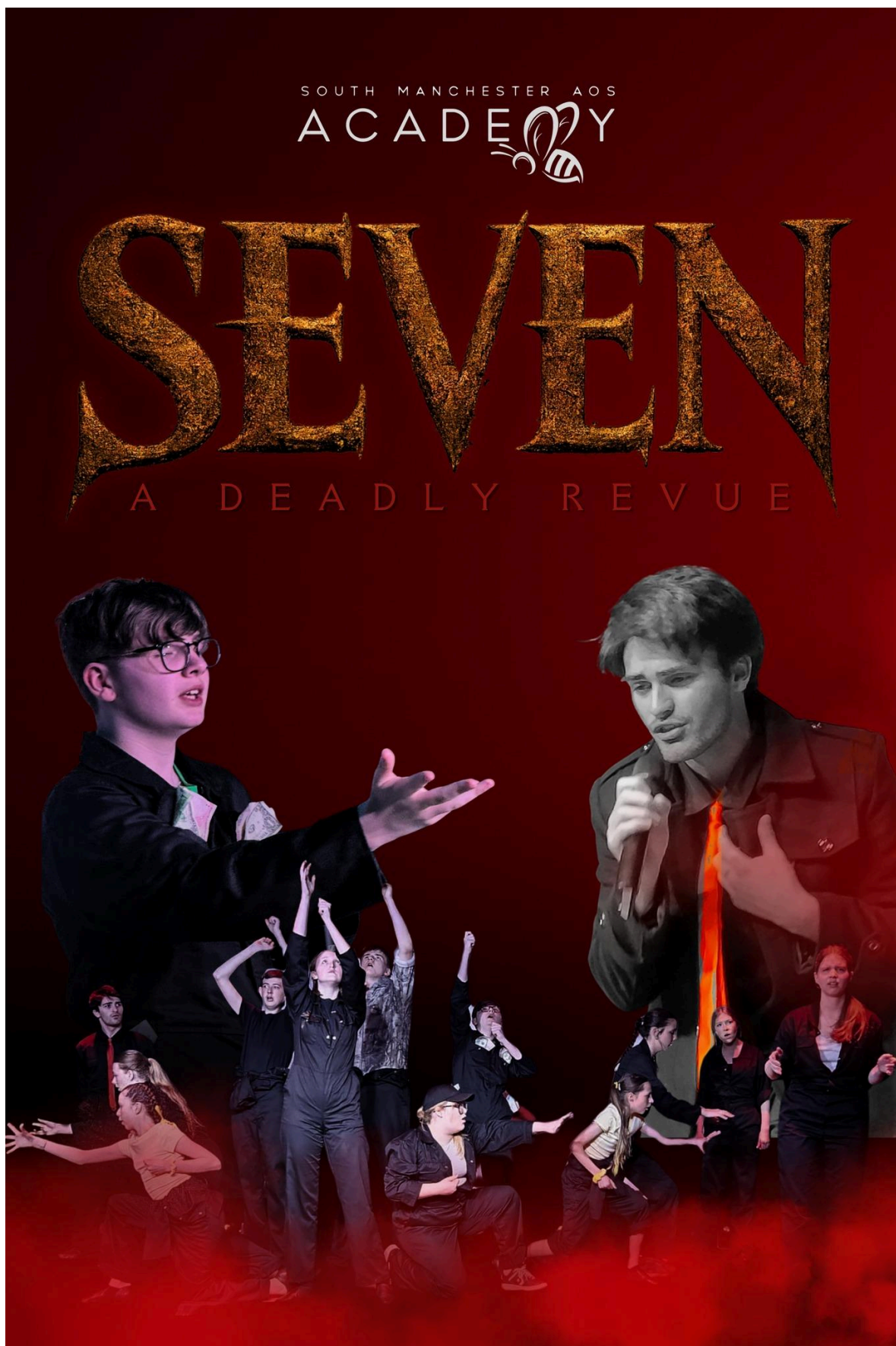
Rebecca returned with “*All You Wanna Do*” from *Six*, delivering an engaging performance that continued to showcase her confidence on stage. Her spoken characterisation showed particular promise, with clear glimpses of the personality and sass the role demands. At times, carrying this characterisation more fully into the sung sections would have strengthened the overall impact and made the shift in tone even more effective. Nevertheless, it remained an enjoyable and assured performance, highlighting her continued development across the evening.

The show concluded with the cast being released from Hades town, bringing the narrative full circle. A full company performance of “*Raise You Up / Just Be*” from *Kinky Boots* provided a celebratory and uplifting finale. The energy was infectious, and it was clear the cast were enjoying themselves, which translated effectively to the audience. A particular mention goes to **James Firth**, whose contribution served as a reminder that there are no small roles, only opportunities to make an impact.

Overall, this was a well-conceived and confidently delivered production, reflecting great credit on both the cast and creative team. As a revue, it offered valuable insight into the company’s identity and ethos, and it was clear that the Academy performers have worked hard and take genuine pride in their work.

If this production is anything to go by, the future of South Manchester AOS Academy is very bright indeed. My thanks go to Kevin Proctor and the team for hosting us; We look forward to *We Will Rock You* in July.

PHOTOGRAPHS





PROGRAMME

