



ROSE BOWL ADJUDICATION

Name of Company: Bristol Musical Youth Productions

Name of Production: We Will Rock You

Venue: Redgrave Theatre Bristol

Date: Saturday 25th February 2023

Adjudicator: Mike Clark

PRESENTATION/SETTING by Simon Coghlan-Forbes, Jon Richer, Rhona Jameson, Owen Cave & Mike Kleinsteuber

The technical team are to be congratulated for the successful realisation of the dystopian world in which we find ourselves. From the pre-show presentation from Globalsoft (a thoroughly professional and realistic projection) through to the ruins of Graceland, you created a credible world for the characters to inhabit. Whilst the big effects, like the huge projection screen have an impact, it is the small details that insinuate themselves into the psyche of an audience and convince them of the reality of what they are seeing. The corrugated iron coverings of the legs and the glowing wrist bands were great examples of this attention to detail. The transitions between locations were handled well and the motorbike was a great little truck. There were some tight spaces to manoeuvre the bike & Killer Queen's trucks but this was handled with the minimum of fuss. Well done to the entire team.

Lighting by James Harrington

Generally the three 'A's were well lit (Actors, Action & Atmosphere) at all times. I loved all the neon additions, the glowing mini rostra etc. The intensity of the lighting matched the music and added to the futuristic setting. Cueing was accurate, in fact faultless, well done.

Sound by Martin Harper

Balancing sound in a musical is never easy particularly when the cast are using head mics. For me this area of the production was handled very well. I only noticed one occasion (right at the end) when the volume of a mic was increased once the singer had started. Other than that, I think the balance of mics and backing track was excellent. Levels were always appropriate to the track and cues were perfect. Well done.

WARDROBE & Props by Ann Holgate, Jenny Langham, Sheila Eastwood & Sheri Kohn

Very well done ladies, what a triumph! The costumes and the props in this production were outstanding. They added so much to the production – each group was so well defined by what they wore and used. The fabulous Ga Ga Girls, the police under Khashoggi, the Killer Queen's entourage and the Bohemians all were beautifully realised. As mentioned earlier, it is the small details that make such a difference. The plastic macs; the glowing wrist bands, the black & white theme in contrast to the vivid red of Killer Queen's fantastic dress. And the glasses, oh my goodness the glasses, such a small detail but so effective. All the differing iterations so suitable for the characters that wore them. I could go on & on; the festival bands worn by Brit, the head sets to re-programme the bohemians, the individual touches for each bohemian as opposed to the uniform Ga Ga Girls. I have one tiny criticism, the footwear of Khashoggi, I felt he needed something either more formal or more military, but this is a tiny quibble. The company should be very proud of this team, what they produced was as important to the success of the production as any of the performances on stage.

Choreography & Direction by Vicki Klein

Well done, Vicki. Your numbers were slick and none of the cast seemed out of their depth which is a credit to both the steps you have choreographed and the rehearsals they have put in. There were great routines throughout the show; 'This thing called love', 'Another one bites the dust' but I particularly enjoyed the black & white 'Killer Queen' number, with the canes. The cast threw themselves into the numbers with admirable conviction & commitment, and this must be a credit to the way you have encouraged and rehearsed them. You have managed to move a very large cast around a fairly tight space to create some lovely stage pictures. There were just a couple of occasions when I was faced with disembodied voices. Perhaps a small change of body position can help the audience focus where you want them to, to avoid this happening.

I do want to congratulate you for the final number, it was beautifully staged and giving out individual lines to young actors who featured less prominently in the show was a fantastically encouraging thing to do. As someone who has been involved in youth theatre for the best part of 50 years I know how vital it is to encourage young talent, and they definitely didn't let you down! We both know they will repay your trust in them as they develop within this talented company.

The energy levels that you have achieved from this young cast is to be much admired. They clearly love what they are doing and that must be largely down to you. Very well done Vicki.

Buddy played by Kieran Alford

Well done Kieran, I enjoyed your interpretation of Buddy. You certainly channelled your inner Keanu Reeves, the slow 'surfer dude' delivery worked perfectly well. Your featured number, 'Days of our lives', was handled very well and you brought the lyrics to life

Khashoggi played by Ben Kenna

This was a part that would have been very easy to 'overplay' but you resisted the temptation, just. I liked the fact that your attitude/self-confidence was very different during the scenes with Killer Queen. The fact that Khashoggi is deferential emphasises the Queen's power, well done. Physically you were very intimidating but I wonder if you could have been a little more menacing vocally. Also, Ben, I would like you to work on sustaining your vocal attack right through to the end of each sentence. Work to support the breath from the diaphragm and develop intercostal muscle tone to control the rate of the out-breath, there was a tendency to lose the ends of some of your dialogue. Having said that, I very much enjoyed what you did.

Galileo played by Max Brewer

This was a very pleasing performance Max, I particularly liked the way you showed us the growth of Galileo from a confused dreamer into the fully fledged rock God in 'We are the Champions' & 'Bohemian Rhapsody'. Clearly you have a voice that is made to sing rock & roll, but I never felt uneasy about the production of that voice. It was never 'raspy' or 'throaty' but always sounded fully supported, Well done! Your commitment and energy level was admirable, I enjoyed your work.

Scaramouche played by Lily O'Carroll

Very well done Lily, you captured the 'alternative culture' spirit of Scaramouche very well. You have a beautiful singing voice, just be careful that you don't squeeze those high notes a little too tightly.

I would like you to think a little about your eye line, and this note only relates to spoken dialogue, when you sing you don't do what I'm about to comment on. On occasion, Lily, you have tendency to let your eye line wander rather than focus on the person you are talking to. Try to maintain focus throughout dialogue to signify to the audience that you are fully engaged with the other character.

I did love the throw-away 'put downs' that you fired into Gal. A pleasing performance, well done!

Killer Queen played by Daisy Bullock

Well Daisy, for me you were the stand-out voice of this production, and that was no mean feat considering the quality of voices on show. Your vocal production was fully supported, full of variation and entirely captivating.

Indeed what you produced on stage the night I saw the show would not have been out of place in any west end theatre. You, young lady, are a name that I shall look out for in years to come!

Brit played by Des Coghlan-Forbes

Des, in a show in which the dominant aspect was energy, you take the award for the highest energy level, it was indicative of the commitment you invested in the character. During 'I want it all' you had the audience in the palm of your hand. I was also very impressed with your movement. There were so many boys who moved well in this company, but you were exceptional.

Oz played by Ruby Clements

Ruby, well done. You gave yet another assured performance in this talented young company. And you should be very proud of the stunning rock voice that you have, very well done!

The Ensemble

Here's the thing – a show can have exceptional lead performances, and they will attract plaudits from audiences, but what will make an entire production stick in the memory of those that saw it is ----TEAMWORK! This production was so successful because of the teamwork that was on display. And who do we have to thank for that?

ALL OF YOU!

Your technical crew – costumes, set, lighting, sound, direction, choreography and all those behind the scenes that made this show. But your young, talented, committed and thoroughly energised company made this show special. Such commitment & energy are a tonic for the soul of an audience. They cannot help but be drawn along in the wake of your enthusiasm. This should always be the case with ALL theatre, whether it's a musical or a classical piece, an amateur or professional production; sadly it is not always realised.

But it certainly was in this case. There were so many fabulous contributions from the less featured performers throughout; 'Only the good die young', 'Crazy little thing called love', 'Another one bites the dust', the wonderfully poignant 'Days of our lives', and of course 'Bohemian Rhapsody', with the fantastic guitar playing of Will, all of these numbers benefitted from the input of 'the ensemble'. In my book, 'the ensemble' was the leading character! A huge WELL DONE! To each & every one of you.

I commend you as a company for tackling this show in such an energetic & professional manner, from the publicity to the staging and the performance. I'm sure that you will all have learned a great deal during the journey from rehearsal to performance. Thank you so much for your welcome and hospitality and I REALLY look forward to seeing you again soon.
Mike Clark