

V FOR VICTORY (Stockwell Playhouse) ★★★★★

West End Wilma

REVIEW: V FOR VICTORY (Stockwell Playhouse) ★★★★★

March 29, 2018 // By: // [Musicals](#), [Reviews](#) // Comments are off



D-Day, the Blitz, Churchill, and the bombing of the East End of London; everything you might expect from a new musical set during the Second World War. ‘**V for Victory**’, delivers up something different, instead telling the less recanted story of the Nazi invasion of a British territory, the Channel Islands, and in particular, the occupation of Jersey. Focusing on this lesser known front of WW2, this musical tells an almost unspoken story – at least here in mainland Britain – but for the islanders, it was a very real front of the war and a very real invasion, which lasted for the duration.

Of course, it’s a challenge producing a musical with a Nazi twist, the opportunity for offence is so great as to be viewed from afar. Swastikas were completely absent from the set and costume, which made the evening a little more palatable and yet the brutality of the Nazi regime was captured perfectly in **Klemens Koehring** as Colonel Stolzmann, high command of the Germany army in Jersey. Top marks in this show must go to **Alex Wadham** for his inspired performance as Captain Schneider, Nazi-dogsbody to the Colonel. Now, I am not, dear Reader, a producer or a casting director, but I cannot think it harms a musical, in anyway, if you cast someone who looks a little like, and sings very much like, Alfie Boe. Alex’s vocal performance throughout was, quite frankly, stellar. I can already hear the crackling of embers as Sir Cam stokes the ‘24601’ branding iron.

Leading actors, **Aaron Bannister-Davies** (as Thomas Carter) and **Georgina Rose Hanson** (as Liz Edwards) shone throughout. Aaron is an exceptionally talented actor with a great singing voice, he gave everything to the role of the love-struck co-hero, and it showed. Coping with a tiny wardrobe malfunction, involving a pair of clip-on braces admirably (we’ve all been there), Aaron was superbly cast in the role. Aaron’s love interest, daughter of the Bailiff, and co-hero, Liz, is played remarkably well; Georgina’s ability to develop Liz’s character from the shy and retiring Bailiff’s daughter, at the opening, into the feisty and independently-minded co-hero shows a real and deep understanding of the role. Georgina’s vocal strength does not quite match Aaron’s and getting the music levels right to complement both singers is a little challenging at points during their shared ballads.

The rest of the cast perform well, with no more than a couple of occasions when vocal performances suffered. A very innovative use of wooden crates as the set provides for a bar and cellar room, as well as props for bigger musical numbers, when needed. The formula of music, book and lyrics, from; Anthony Orme, Gunther Fiala, and Dries Janssens, is good and works well for most of the show. There were moments when the songs seemed a little repetitive and cutting or substituting one of the plentiful ballads for a more rousing song would definitely help the second-half of the show.

Overall; this is a winner, and with a few minor tweaks could achieve great things and a fifth star.

Reviewed by Lee Knight

FOLLOW WEST END WILMA [TWITTER](#) | [FACEBOOK](#) | [INSTAGRAM](#) | [YOUTUBE](#)
