



Show Report

The Stage & Screen Academy

Six: Teen Edition

Cast B

19 October 2025

PRODUCTION INFORMATION

PRODUCTION	Six: Teen Edition – Cast B
SOCIETY	The Stage & Screen Academy
VENUE	The Empty Space Theatre
GENRE	Musical
CAST SIZE	15
DIRECTOR	Sophie Brading & Matt Brading
MUSICAL DIRECTOR	Sophie Brading
CHOREOGRAPHER	Sophie Brading, McKaela Spradlin & Katie Owen
STAGE CREW	Becky Brading & Clive Brading
LIGHTING DESIGN / OPERATOR	Matt Brading
SOUND DESIGN / OPERATOR	Matt Brading
WARDROBE	Clare Piedallu & Dawn Brading
FRONT OF HOUSE	Clive Brading & Clare Piedallu
PRODUCER	Sophie Brading
CHAPERONES	Becky Brading, Nancy Santana & Amy Whyte

CAST LIST

Aragon	Nancy Clark
Boleyn	Caitlin Jones
Seymour	Isabel Buckley
Cleaves	Ruby Cable
Howard	Elizabeth Wilford
Parr	Maddie Whyte

Ensemble

Ensemble	Elisa Santana Lilly-Rose Herreaman Olivia Graham
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DATE OF PERFORMANCE	Sunday 19th October 2025
DATE REPORT PUBLISHED	Monday 20th October 2025
ADJUDICATOR ID	NSA1002
NSA LOGO ON POSTER	No
NSA IN PROGRAMME	Yes
PROGRAMME CLASS	Best Licenced Design

THE REVIEW

REVIEW WORD COUNT

1498

STRONGEST ELEMENTS

Powerful Performances

- **Nancy Clark** delivered a confident and emotionally aware performance, capturing both the strength and vulnerability of her story as Aragon.
- **Isabel Buckley** gave a deeply moving portrayal of Seymour, combining emotional sincerity with controlled, expressive vocals that left a lasting impression.

Bold, Intelligent Direction and Structure

- Under the direction of **Sophie Brading** and **Matt Brading**, the show was clearly shaped with purpose, strong pacing, and confident storytelling that kept the audience engaged from start to finish.

Striking and Cohesive Design Choices

- The lighting by **Matt Brading** enhanced each moment with bold colour choices, sharp cues, and coordinated effects that supported the story and unified the overall visual of the production.

From the moment we stepped into the auditorium we knew we were in for something special. The stage was boldly set with six black boxes and a commanding throne, immediately sparking anticipation and creating a real buzz in the room. It is also a highly vocally demanding show, requiring precision, stamina and star quality from every performer – and it was clear that this production not only embraced the challenge, but rose to it with confidence, commitment and charisma.

Directors **Sophie Brading** and **Matt Brading** deserve credit for shaping a production that was well-structured, engaging, and full of life from start to finish. Their vision ensured the show never lost momentum; the pacing was tight, the storytelling was clear, and the energy never dipped. The stage was constantly busy in a way that enhanced, rather than distracted from, the action – a testament to strong direction and thoughtful staging choices.

The first queen to lead was Aragon, played by **Nancy Clark**. She brought a sassy confidence to the role, grounding Aragon with a clear maturity that reflected the hardship and resilience of the character. Nancy demonstrated a strong ability to shift between attitude and vulnerability, showing both Aragon's strength and the emotional weight behind her journey – a true testament to her acting capabilities. Her vocals were equally impressive, with controlled delivery and clear power, allowing her to command the stage with assurance from the very start.

The next queen to take the spotlight was Boleyn, portrayed by **Caitlin Jones**. She brought a lively, playful edge to the role and captured Boleyn's mischievous personality with ease. Once she settled into the performance, her comedic timing really began to shine, and she delivered the character's humour with confidence. Vocally, she approached her songs with clear effort and enthusiasm, and with continued experience she will no doubt develop even further in strength and control.

When it came to Seymour, portrayed by **Isabel Buckley**, it was clear from her first moment on stage that she possessed all the qualities of a true triple threat. Her vocals were consistently strong, with impressive control and excellent breath support, and the final notes of Heart of Stone were delivered with striking power and clarity. Isabel's acting brought a real emotional depth to the role – tender, heartfelt, and moving, with moments that genuinely drew the audience in. She also showed a mature grasp of comic timing when the show called for it, demonstrating versatility alongside her vocal and dramatic ability.

Next to share her story was Cleves, played by **Ruby Cable**, who brought confidence and presence to the role. She delivered the choreography with precision and energy, showcasing real skill and assurance in her movement. Ruby also added humour to her performance, engaging the audience with a natural sense of playfulness throughout her scenes. Vocally, she approached a challenging song with commitment, and with continued development of breath control, her delivery will grow even stronger, allowing her voice to match the confidence she already shows in her dancing and characterisation.

Howard, played by **Elizabeth Wilford**, brought an innocent yet spirited charm to the stage, delivering her song with the tone and intention the role demands. Her confidence shone the moment she stepped into the spotlight, and she carried her song with assurance and personality. Vocally, she gave a strong performance and showed clear ability in her delivery.

The final queen to tell her story was Parr, played by **Maddie Whyte**, who delivered her number with control, confidence, and a clear understanding of her vocal abilities. She showed real passion and purpose in her performance, bringing forward the girl power message at the heart of Parr's story. Maddie's energy and commitment allowed the themes of feminism and resilience to shine through, rounding off the queens' journey with strength and sincerity.

As a group, the six girls worked together in unity, focus, and a shared sense of purpose. They supported one another throughout, creating a strong ensemble dynamic that lifted each number and gave the show its driving energy. Their interactions, harmonies, and collective storytelling showed clear teamwork, allowing each queen to shine individually while still contributing to a cohesive and engaging company performance.

The production was also supported by a dedicated ensemble, who added depth and atmosphere throughout. They provided strong backing vocals and delivered choreography with precision.

Credit must also go to the musical director, **Sophie Brading**, as it was clear that a great deal of time, effort, and care had gone into preparing the vocals for this production. The cast delivered

confident harmonies, clear diction, and a well-rehearsed sound that reflected thoughtful guidance and consistent support in the rehearsal process.

The choreography team – **Sophie Brading**, **McKaela Spradlin** and **Katie Owen** – delivered routines that were well-suited to the high-energy style of the show. A particular highlight was Haus of Holbein, where the energy, humour, and timing came together brilliantly to create a memorable and engaging moment on stage.

The costumes, altered by **Clare Piedallu** and **Dawn Brading**, were visually strong and paid a clear nod to the well-known West End design, with each queen proudly wearing her iconic colour. This helped define their identities and brought an immediate recognisability to the stage. The overall look was effective and contributed well to the concert-style atmosphere of the show. The only small drawback was that one costume appeared not to fit as comfortably as intended, which resulted in the actress needing to pull it up throughout the performance. With a simple adjustment, this could easily be resolved in future, allowing her to perform without distraction. The ensemble costumes carried a regal feel, which complimented the queens' bold looks.

The make-up design was thoughtful and effective, with each queen styled in her iconic colour to reflect her individuality and story.

The staging was minimal yet effective, with a clean, open performance space that allowed the cast to command the stage. The use of six uniform boxes and a regal throne provided clear focal points and were incorporated suitably throughout the show. This simple but purposeful design gave the queens room to perform while still maintaining a strong visual identity on stage.

The props were used effectively, with key items such as the feather quill and the iconic green sunglasses. During solos, the queens took well-deserved rests and rehydrated, which is completely understandable given how vocally demanding the production is. One small suggestion for the future might be to incorporate matching cups in each queen's colour, which could blend this necessity into the visual aesthetic of the show. This small detail could elevate the overall look, while still allowing the cast to take care of their voices.

The lighting design, led by **Matt Brading** added a dynamic and atmospheric layer to the production. The use of LED movement and colour was especially effective, with each song accompanied by its iconic queen colour, reinforcing the identity of each character and heightening key moments. Flashes, spotlights, and thoughtful cues helped shape the mood throughout, while the added projections enhanced the visual impact of the show.

The sound, led by Matt too, featured well-timed cues that supported the pace and energy of the show. There were, however, some unavoidable technical issues on the night, including a blown speaker which caused the sound to be muffled at times. In addition, a few microphone cues did not come in at the correct moment. Although these issues were a shame, they did not detract from the commitment of the performers on stage, and once resolved, will no doubt strengthen future productions even further.

Front of House, led by **Clare Piedallu** and **Clive Brading**, provided a warm welcome and ensured the audience was held and organised smoothly at the start of the show, which was very much appreciated. It was a shame that Front of House did not stay in the auditorium throughout as there was noticeable filming from audience members during the performance, which became a distraction for those seated nearby.

The marketing for this production showed clear dedication and a strong understanding of how to generate excitement. At the NSA, our process doesn't begin when we walk through the door – we research the production in advance, including social media presence – and it was evident that a great deal of effort had gone into promoting this show. The team delivered a professional photoshoot, engaging TikTok style content, and a series of cast introduction posts which helped build momentum and anticipation. This consistent and creative online presence reflected a committed marketing approach that supported the production from the outset.

Overall, this production of Six: Teen Edition showcased a committed cast who told their stories with energy, teamwork, and dedication. It was especially impressive to see such confidence and ambition from a company performing in a theatre for the very first time. The effort from everyone involved was clear, both on stage and behind the scenes. We look forward to seeing how The Stage and Screen Academy continue to grow, and we can't wait to see what they do next.

PHOTOGRAPHS





PROGRAMME

