



Show Report

The Stage & Screen Academy

Legally Blonde Jr.

Cast A

18 July 2026

PRODUCTION INFORMATION

PRODUCTION	Legally Blonde Jr. – Cast A
SOCIETY	The Stage & Screen Academy
VENUE	Eccleston Theatre
GENRE	Musical
CAST SIZE	23
DIRECTOR	Sophie Brading & Matt Brading
MUSICAL DIRECTOR	Sophie Brading
ASSISTANT MUSICAL DIRECTORS	Jen Liem-Hewitt and Grace Harman
PRODUCER	Sophie Brading
LIGHTING & PROJECTION	Matt Brading
COSTUMES	Sophie Brading with alterations by Clare Piedallu
SET	Clive Brading
FRONT OF HOUSE	Clive Brading & Clare Piedallu
DEPUTY STAGE MANAGER	Louie Goodwin
SOUND MIXER	Shannon Smith
STAGE CREW	Emily Bowden, Leila Ryan, Chloe Mather, Beatrix Fielding, Ava Hapgood-Roach, Elizabeth Wilford, Maddie Whyte, Joshua Bambrick
CHAPERONES	Lucy-Ann Tueart, Clare Bradbury, Catherine Findlater, Gemma Holmes, Reanne Murray, Tina Thomson, Shona Mulvey, Amy Bell, Charlotte Timmins, Eleanor Walker

CAST LIST

Elle Woods	Caitlin Jones
Emmett Forrest	Jonah Ellis
Warner	Corey Thomson
Callahan	Lawson Smith
Vivienne	April Mellor
Paulette	Chloe Suthers
Brooke	Jessica Worley
Kyle / Aaron / Grand master Chad	Seth Marshall
Enid / Dewey	Olivia Graham
Margot	Libby Currie

Serena	Eliza Oles
Pilar	Morgan Buckley
Kate / Gaelen	Emily Kavanagh
Sundee / Judge	Annabel Rea
Chutney / Store Manager / Stylist	Aria Mortimer
Courtney Cashier	Robyn Cain
Kiki	Sashura Morris
Piorzimer	Henry Rostaing-Lowe
Winthrop	Harriet Nicholls
Lowell	Freddie Grundy
Whitney	Jessica Mulvey
Guard	Allanah Johnson
Guard	Eshal Hassan

DATE OF PERFORMANCE	Saturday 18th July 2026
DATE REPORT PUBLISHED	Monday 20th July 2026
ADJUDICATOR ID	1001

NSA LOGO ON POSTER	Yes
NSA IN PROGRAMME	Yes / No
PROGRAMME CLASS	Best Licenced Design

THE REVIEW

REVIEW WORD COUNT

2203

STRONGEST ELEMENTS

Powerful performance

Chloe's portrayal of Paulette showed lots of different parts of Chloe's acting portfolio. Her characterisation was strong from the very first moment she hit the stage.

Energetic Ensemble

The ensemble helped to drive the pace of this show by bringing their energy throughout and changing their roles through their different characters.

Powerful projection

Jess' performance of Brooke showed great use of her vocal especially through her projection whether speaking or singing. She made sure that the audience as a whole were taking note of everything she said throughout her performance.

My guest and I had the fortune of attending The Stage and Screen Academy's Production of Legally Blonde: The Musical Jr and the first of their two casts. Although the running of these casts' performances was ephemeral, you could tell how much time and effort has gone into these productions. We were both welcomed and assisted in finding our seats by **Clive Brading** who was part of the two-person front of house team for this production alongside **Clare Piedallu**.

After the curtain opened, I noticed a boxed section at the back of the stage with a door which I later found out was a functioning door that the performers made use of throughout the production to give a central entrance. There were then projections cast upon the back of the stage to show the change of scene. The projection was controlled by **Matt Brading**, and the projection mapping was used well to change the areas of the backdrop that were being included. This helped to clearly differentiate between the different scenes in the musical without the need of a full set being taken on and off stage. This paired with the set used (created by **Clive Brading**) made the transitions between different scenes more seamless as the set was minimal but effective.

Along with projection **Matt Brading** also controlled the lighting which used different colour washes and coloured spots to add to the effect of the entire production. There was a good warm wash coverage, however at times, the wash spilled onto the cyc projection wall. There was also a follow spot used to draw the audiences attention to where the action was happening on stage, though the follow spot was in focus so we could sometimes see that it had a dirty lens and it was sometimes shaky with its following of the cast, this is a difficult task to undertake even if it is the only thing someone has to focus on during a production so you can

tell just how much The Stage and Screen Academy wanted to put in that they may have at times spread themselves too thinly. I do believe this further shows their dedication to this society and children who are performing.

The sound was operated by **Shannon Smith** and, for much of the performance, the levels were balanced well, allowing the vocals to be heard clearly over the backing tracks. However, there were moments when that balance became inconsistent. There were also several technical issues with the microphones, including instances of feedback and cues that were occasionally slightly delayed. Despite these challenges, the performers on stage remained professional, maintaining their energy and commitment throughout the show without letting the technical difficulties affect their performance.

Musical direction was brought by **Sophie Brading** with help from **Jen Liem-Hewitt** and **Grace Harman**. There was emphasis on bringing the best out of the lead vocalists and using their strengths to guide the show to great effect. There were harmonies scattered throughout the show, and I would have liked to hear even more harmonies added in as the cast were perfectly able and skilled to deliver them well and when present, they added further depth to the musical numbers.

Amongst all the other parts they played to bring this production together, **Sophie Brading** and **Matt Brading** were the Directors of this musical. They used all of the space available to spread out where the action was happening and made use of their ample ensemble which I believe included some extra cast members that were due to play different roles in the second performance that followed the day after. They were aided by their many chaperones, stage crew (including some cast members from their previous shows). The choreography used was fitting for this youth production and it was suitable for every level of dancer in the cast. They even included choreography that included props in 'Whipped into shape' which although needed further polishing, dancing using any prop would be difficult for a seasoned performer so using skipping ropes while singing and dancing and keeping the energy up, you have to give 'props' to the cast.

Elle Woods, played by **Caitlin Jones** had a large task ahead of her with this role as the musical is based around her character entirely. Caitlin started the show playing the role quite meekly; this did mean that she gave herself time to let her character grow and we really saw her confidence and strength in Act Two. With Caitlin showing us how she had focused on the role, especially in the posture and mannerisms of Elle Woods, I wish she would have grown into the 'larger than life' character sooner but I appreciated that she was able to show different sides to her character. She also displayed a sweet vocal in 'Legally Blonde' and good breath support in 'Find My Way' which helped to power the song, alongside many other musical numbers our lead took part in.

Elle Wood's first love interest was brought to us in the form of Warner, played by **Corey Thomson**. It was obvious that Corey was well rehearsed and he displayed clear diction. I think Corey could develop on his future roles further by performing more outwardly towards the audience. He displayed great tone and pitching particularly in 'Serious' which was early on in the production so helped to highlight his character to the audience as one to keep your eye on.

In this production, the person who ‘stole’ Warner away from our leading lady was Vivienne, played by **April Mellor**. You could tell that April had thought about the physicality of her character as she consistently kept a strong stance, often having her arms crossed or hands on her hips which helped to show the ‘snobby’ side of Vivienne in the first act. Although, I would’ve like to see more development in April’s facial expressions and as much thought gone into them as her physicality, though this would have been helped by April facing herself more towards the audience on a diagonal rather than side ways, as we weren’t always able to see her facial expressions passed her hair. Although after the interval, April performed more outwardly towards the audiences, so we were then more able to see the shift in Vivienne’s character towards Elle in the second act and she was a delight to watch perform.

Emmett Forrest in this production was played by **Jonah Ellis**. Jonah was able to use his rise and fall in his speaking voice and his singing to show how the relationship between Emmett and Elle developed. Jonah had a noticeable confidence when on stage and would focus and stare out into the follow spot. This helped to show his emotions throughout the performance which made Emmett more personable and likeable, and I can see that Jonah will continue to grow as a performer if he carries on developing and honing these skills.

The professor to our law students in this production came in the form of Professor Callahan played by **Lawson Smith**. We could tell that Lawson knew his lines well, but further projection would have made him seem even more sure of himself which would have helped the characterisation of Professor Callahan. I felt as though Callahan’s character would have benefitted from a bigger entrance and a stronger stance would have displayed his leadership role further, although you could tell that Lawson had thought about his character’s stance, he was a good, confident performer for someone so young.

The comedic relief of the production came in the form of Paulette, Elle’s rock throughout the story, played in this production by **Chloe Suthers**. Instantly when Chloe hit the stage, you could tell that the quirky energy she brought to the role suited it well. It was obvious that Chloe thought about every aspect of the character and used her physicality to create laugh out loud moments from the audience. It seemed at times that Chloe got caught up in the action as her accent sometimes wavered, but she brought such a wide range of facial expressions and even broke the fourth wall to add a different aspect to the performance. Chloe suited the role splendidly and displayed a strong vocal throughout, she especially shone during her rendition of ‘Ireland’.

Elle Woods was also supported through the production by her Delta Nu sisters, three of whom were Margot, played by **Libby Currie**, Serena, played by **Eliza Oles** and Pilar, portrayed by **Morgan Buckley**. They worked together well as a trio had great reactions throughout the show. Libby also showed such confidence starting off the production with a strong entrance. Eliza showed such a range of facial expressions throughout the whole production. Morgan performed confidently with good diction and projection. I wanted the trio to create further synchronization which would further cement their likeness to the classic ‘sorority girl’ but their energy was felt through the whole show, and you could tell they were enjoying themselves on stage.

At the start of Act 2, Elle Woods went to a prison to meet the person that her team would be defending. The prisoner in question, Brooke, played by **Jess Worley** started with the song 'Whipped into shape' and this was a powerful way to draw back in the audience's attention after the interval. In this meeting we see Elle and Brooke sing the Delta Nu song together, they were both able to perform the song with such speed and without missing a beat. Brooke displayed great characterisation in her voice and physicality and used her projection and clear diction to further aid this. I would be interested to see what other kinds of roles Brooke will go on to perform in the future as she was a confident, strong, focused methodical performer.

There were many other cast members that completed this production, one of which being **Seth Marshall**, who played several roles in this production including Kyle, Aaron and Grand Master Chad. There were the beginnings of differentiation between the characters happening, even if the character in question only had a fleeting moment on stage. He also managed to carry on after a tiny stumble over his words which is commendable especially for someone performing in their first show with this company. **Olivia Graham** also played multiple roles, including Enid and Dewey. There were also other cast members that wore different hats in the production like **Emily Kavanagh** who played Kate and Gaelen and she made a great first appearance in her vocal during 'What you want'. **Annabel Rea** also played different roles including Sundeeep and the Judge. Her serious demeanour suited the Judge well and I thought that her standing behind a podium of almost equal height to the character brought comedic relief to an otherwise very serious moment in the production.

From the junior cast, there were also members that played multiple roles like **Aria Mortimer** who played Store manager/stylist but had her solo moment during her portrayal of Chutney. No matter what she was doing on stage she always looked like she was enjoying herself and this made her a joy to watch. She had clear diction with great projection and had a variety of intonation that she used to great effect. Some of the other cast included in the junior cast were **Robyn Cain**, who played Courtney Cashier, **Sashura Morris** who played Kiki, **Henry Rostaing-Lowe** who portrayed Pforzimer, **Freddie Grundy** who played Lowell and **Harriett Nicholls** who portrayed Winthrop. Harriett seemed to be a cast member who the younger cast looked to, to guide them through the show so she always seemed to know exactly what she was doing. We also had our guards played by **Eshal Hassan** and **Allannah Johnson**, Allannah in particular was a well focused guard and she had an unshakable stance which suited the role well. **Jessica Worley** portrayed Whitney and always used her reactions well to show how engrossed she was in the scenes. These reactions drew my focus from time to time as great facial expressions can say a thousand words. Overall, the ensemble worked well to keep the scenes moving whilst drawing attention back to the action by reacting when necessary.

A special mention must go out to the woofs of Bruiser at the beginning of the show as what would a Legally Blonde production be without a Bruiser. It helped the audience to relax into the fun of this production from the very start.

Choosing to stage a youth production of a musical that is currently touring is no easy feat for the Stage and Screen Academy. With countless opportunities for audiences and even the young performers themselves to draw comparisons with the professional production through social media or live performances, it was certainly a bold choice. However, the cast rose to the

challenge, bringing infectious energy, enthusiasm, and individuality to the stage, making the production very much their own. That achievement is highly commendable.

We would like to thank the Stage and Screen Academy for inviting us to this production. We look forward to seeing what exciting opportunities and productions they have in store for their talented young members in the future. Thank you to everyone involved for a thoroughly enjoyable afternoon.

PHOTOGRAPHS



PROGRAMME

The Stage and Screen Academy's Production of

LEGALLY BLONDE

The Musical

Book by
Heather Hach

Music and Lyrics by
Laurence O'Keefe
and Nell Benjamin

Based on the novel
by Amanda Brown
and the Metro-Goldwyn-Mayer
motion picture

This amateur production is presented
by arrangement with
Music Theatre International
All authorised performance materials
are also supplied by MTI
www.mtishows.co.uk

18th - 19th Jul 2026 - 14:30

The Eccleston Theatre - M6 7FR

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