



Show Report

The Stage & Screen Academy

Six: Teen Edition

Cast A

18 October 2025

PRODUCTION INFORMATION

PRODUCTION	Six: Teen Edition – Cast A
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	Beth Blackmore
Boleyn	Phoebe Carroll
Seymour	Grace Wynn
Cleaves	Emily Faulkner
Howard	Emily Green
Parr	Raeann Rooney

Ensemble

Ensemble	Elisa Santana Lilly-Rose Herreaman Olivia Graham
----------	--

DATE OF PERFORMANCE	Saturday 18th October 2025
DATE REPORT PUBLISHED	Monday 20th October 2025
ADJUDICATOR ID	NSA0003
NSA LOGO ON POSTER	No
NSA IN PROGRAMME	Yes
PROGRAMME CLASS	Best Licenced Design

THE REVIEW

REVIEW WORD COUNT

1140

STRONGEST ELEMENTS

Queens who hold the spotlight

- **Phoebe Carroll** as Anne Boleyn and **Raeann Rooney** as Catherine Parr captivated the audience with commanding vocals, magnetic stage presence, and distinctive characterisation, making them unforgettable highlights of the cast.

Costumes That Speak Volumes

- Vibrant and carefully designed, the costumes gave each queen her own identity and signature colour, enhancing the visual storytelling and helping the audience immediately connect with each character.

A Dance to Remember

- **Elisa Santana**'s lyrical solo during "Heart of Stone" was beautiful, combining musicality and expressive movement to create an emotional highlight that perfectly complemented the song.

Six: Teen Edition is a dynamic and empowering reimagining of the six wives of Henry VIII, presented as a high-energy pop concert. Each queen shares her story through witty and powerful musical numbers, exploring themes of rivalry, identity, and female empowerment. As the performance unfolds, the queens move beyond competition to recognise their shared strength and individuality. This vibrant and cleverly written production delivers a contemporary twist on Tudor history, combining sharp humour, engaging storytelling, and an uplifting message of solidarity.

Beth Blackmore gave a confident and engaging performance as Catherine of Aragon, embodying the queen's strength and dignity with poise. Her vocals had a lovely tone, and her diction during "No Way" was clear and expressive. As the first queen to perform, Beth set the tone for the show effectively, establishing a strong foundation for the acts that followed. Occasional moments of wavering confidence, possibly due to nerves, suggested that a greater sense of authority could have further enhanced her matriarchal portrayal. Her interactions with Anne Boleyn were particularly enjoyable, adding warmth and depth to her performance.

Phoebe Carroll brought vibrancy and confidence to her portrayal of Anne Boleyn, fully embracing the character's playful and rebellious spirit. Her vocals were strong and controlled, and her performance of "Don't Lose Ur Head" was especially impressive. Crystal-clear diction and excellent comic timing captured the cheeky, modern edge of Boleyn, evoking Lily Allen and

Kate Nash-inspired energy. Despite a microphone issue, Phoebe maintained professionalism and continued seamlessly, demonstrating natural stage presence and the ability to maintain character under pressure.

Grace Wynn delivered a thoughtful and touching performance as Jane Seymour, particularly impressive for her first musical role after previous experience in dance. She captured Seymour's gentle and sincere essence, providing a lovely contrast to the more exuberant queens. While her softness occasionally caused some dialogue to be lost, her rendition of "Heart of Stone" was enchanting, drawing the audience in with emotional depth. Despite visible nerves and minor distractions from her hair, she handled the song's climactic moments admirably and showed great potential for growth.

Emily Faulkner brought energy and flair to Anne of Cleves, capturing the queen's confident and independent spirit. Microphone issues unsettled her at times, resulting in a few missed lyrics and timing challenges, but her rendition of "Get Down" remained enjoyable and showcased her vocal ability and stage presence. Occasionally, she appeared slightly distracted in group scenes, but with growing confidence, she shows potential to command the stage.

Emily Green's performance as Katherine Howard was confident and vibrant, embodying the role's flirtatious and playful energy. Her strong vocals during "All You Wanna Do" were rich and controlled, demonstrating a clear mastery of the song. She gave Katherine a modern, Ariana-inspired pop feel, which was engaging to watch. Some stiffness in non-singing scenes suggested room for greater interaction and presence, which would elevate her portrayal further.

Raeann Rooney impressed as Catherine Parr, showing remarkable stage presence despite being the youngest queen. Her energetic dance moves and playful "I'm too cool for this" attitude added a fun, punk-inspired edge that suited the show's pop-star style. Her rendition of "I Don't Need Your Love" was strong, with a smooth R'n'B tone and excellent timing that highlighted Parr's confident, independent nature. A brief interruption during the performance was handled seamlessly, maintaining energy and focus throughout. A slightly calmer approach to some poignant lines could have added further impact, but her portrayal was engaging and highly enjoyable.

The ensemble was a delightful and effective addition, providing vocal and physical support that enhanced the overall performance. **Elisa, Lilly-Rose, and Olivia** led the group with confidence, supported by the Cast B Queens, creating a cohesive and dynamic stage presence. Their versatility, appearing as the "Portraits" from the House of Holbein and the gentlemen from Katherine Howard's past, added depth and variety. A standout moment was Elisa's lyrical dance during "Heart of Stone", beautifully choreographed by **Katie Owens**, which complemented the song and showcased the ensemble's talent.

Overall, the cast delivered an entertaining and engaging performance, clearly enjoying being on stage. Vocals were strong, with some lovely harmonies that, while occasionally less tight, added richness. The energy and chemistry of the group created an ineffable sense of joy and excitement that was contagious to the audience. Choreography was simple yet effective,

allowing the show's energy to shine without overpowering the singing. Minor mistakes, often caused by cast members navigating around each other, did little to obfuscate the overall energy and charm of the production, which remained infectious. Highlights included the vibrant energy of House of Holbein, a brilliant opening to Act 2, and "SIX", performed with remarkable confidence and enthusiasm, clearly a favourite of the cast. The production was polished, fun, and full of charm, with clear potential for further refinement.

The staging, overseen by **Becky Brading** and **Clive Brading**, was simple yet effective, centred on a movable throne and small black boxes with minimal set changes. While functional, the throne's movement was limited, and additional props, such as the plastic chairs in "All You Wanna Do", could have benefitted from coverings to enhance the regal atmosphere.

Costumes, coordinated by **Clare Piedallu** and **Dawn Brading**, were vibrant and well-suited, with each queen having a distinctive signature colour. While the corset-and-skirt style worked well, more variety, such as trousers for one or two queens, could have added visual interest. Attention to small details, like consistent hair accessories, would further enhance the polished look.

Sophie Brading and **Matt Brading**'s direction was thoughtful, clearly highlighting each performer's strengths. Transitions between numbers were smooth and set changes were well integrated. While the energy and movement were impressive, a few moments of stillness during key emotional beats would have increased the impact of the performance.

Projections, operated by Matt Brading, were visually engaging, featuring a castle wall with six crowns that lit up as each queen sang, adding a concert-like atmosphere without distracting from the stage action. Sound, also operated by Brading, was generally strong, with occasional microphone issues quickly resolved, ensuring the performance continued smoothly.

The choreography, created by Sophie Brading, **McKaela Spradlin**, and Katie Owen, was thoughtfully tailored to the cast's mixed abilities. Each number captured the energy of a pop concert without overpowering the vocals. Highlights included the elegant lyrical piece during "Heart of Stone" and the lively, party-like atmosphere of House of Holbein.

Lighting, designed and operated by Matt Brading, played a key role in creating the show's pop concert atmosphere and highlighting the queens' emotions. While there were occasional mismatched colours and a few missed opportunities, standout moments—such as the backlighting and spotlight on Katherine Howard in "All You Wanna Do"—were visually striking and highly effective.

I would like to thank all at The Stage and Screen Academy; my guest and I had a lovely evening, and we look forward to seeing your next performance.

PHOTOGRAPHS







PROGRAMME

