



Show Report

The Stage & Screen Academy

Legally Blonde Jr.

Cast B

19 July 2026

PRODUCTION INFORMATION

PRODUCTION	Legally Blonde Jr. – Cast B
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	Beth Blackmore
Emmett Forrest	Jonah Ellis
Warner	Corey Thomson
Callahan	Noah Harris
Vivienne	Lola Gibson
Paulette	Chloe Suthers
Brooke	Scarlett Ratcliff
Kyle / Aaron / Grand master Chad	Seth Marshall
Enid / Dewey	Olivia Graham
Margot	Izzy Bradbury

Serena	Grace Tueart
Pilar	Dea Angelova
Kate / Gaelen	Emily Kavanagh
Sundee / Judge	Annabel Rea
Chutney / Store Manager / Stylist	Vivien Lambert
Courtney Cashier	Eleri Holmes
Kiki	Halle Murray
Piorzimer	Jacob Stephens
Winthrop	Betty Moss
Lowell	Madeleine Robinson
Whitney	Jessica Mulvey
Guard	Valeria Mechmeti
Guard	Roma Betty Lent

DATE OF PERFORMANCE	Sunday 19th July 2026
DATE REPORT PUBLISHED	Tuesday 21st July 2026
ADJUDICATOR ID	NSA0002

NSA LOGO ON POSTER	Yes
NSA IN PROGRAMME	Logo Only on Front Cover
PROGRAMME CLASS	Best Licenced Design

THE REVIEW

REVIEW WORD COUNT	2407
STRONGEST ELEMENTS	Stand out Company Number ‘Bend and Snap’ Bend and Snap as a full company number was one of the stand out performances, the sheer energy from the whole cast and quality was just fantastic. Stand out character and overall performance Izzy Bradbury opening the show as Margot provided an infectious buzz to the whole show, she stood out across the entire production, with an all round triple threat to musical theatre. Versatility across multiple roles Seth Marshall's versatility, adaptability and creativity for each of his roles was something to be reckoned with, his differentiation between each character gave a consistent stage presence throughout the production.

Stage and Screen Academy's production of Legally Blonde Jr. was a production I was really looking forward to watching this season. Having personally performed elements of this show before I know how energetic and charismatic the show can be with such a great musical score throughout. The production was intuitively directed by **Sophie Brading** and **Matt Brading**. Sophie was also responsible for musical direction along with **Jen Liem-Hewitt** as the singing teacher and **Grace Harman** for this production.

Emily Bowden was listed as the Juniors Teaching assistant and crew, but a special mention must go to Emily at just 16 years old for her commitment and support offered during this production, we were advised she had gone above and beyond the expectations and was a key player in supporting the overall collaboration of the production. It's great to hear about young talent supporting the development of youth development in the arts and Emily is definitely an example of this. I look forward to seeing her further contributions to the arts.

My guest and I were welcomed at the box office by **Clive Brading**, and pointed us in the direction of the Eccleston Theatre. The venue provided tiered seating giving us ample omniscient coverage of the ground level stage.

The staging was simple yet effective with use of projection across all scenes and an additional central flat with a single central door used for access and egress throughout the production, as well as a store closet.

The clever use of projection elevated the location of each scene with good use of smaller scenes on the lower door flat and larger scenes across the entirety of the Cyc cloth.

The production opened with 'Omigod You Guys' led by Senior cast member Margot played by **Izzy Bradbury**. Izzy provided a stunning set of vocals to open the show, considering this was Izzy's first show with the company, her high level of energy was infectious throughout, she gave great reactive skills, leading the Delta Nu's through Elle's storyline. This was followed by Serena played by **Grace Tueart** and **Dea Angelova** who played Pilar, they established a great start to the show aligning our expectations of what was to come.

The senior cast was further strengthened by **Emily Kavanagh** in the roles of Kate and Gaelen, and **Annabel Rea** as Sundee and the Judge. Both performers made valuable contributions to the production, supporting the progression of the storyline with confident vocal performances and providing strong support to the principal cast. Their commitment to their roles helped maintain the energy and continuity of the performance throughout.

Other members of the cast brought the blank canvas of the stage to life, as the stage then transitioned into the clothing store, we were introduced to Elle Woods played by **Beth Blackmore**. Her Carisma and stage presence was clear from the offset, displaying a great set of vocal skills and a strong American accent that remained consistent throughout. It would have been lovely to see a stronger transition in Elle from her ditsy character at Senior year UCLA, to her independence as a successful law student at Harvard Law. During the start of 'So Much Better,' we got a glimpse of the strong emotional capabilities Beth can provide but more across the entire production would have elevated the role. Otherwise Beth commanded the stage throughout the production with great poise and conviction in her overall delivery.

Quickly we were introduced to Elle's current love Warner played by **Corey Thomson**. As the song 'Serious' unfolded, Warner's character developed and gave us an insight to his self obsessed immaturity delivered well by Corey. Further confidence and experience will give Corey a greater stage presence that will help emphasise further characters in the future. He projected well and had good diction on his overall delivery.

As the narrative unfolded, we were introduced to the endearing character of Emmett Forrest, masterfully portrayed by **Jonah Ellis**. His performance struck a remarkable balance between the character's nerdy charm and heroic qualities. Jonah's vocal abilities were strong, showcasing a wide emotional range that resonated deeply with the audience. With continued refinement, his upper vocal range has the potential to significantly enhance his versatility, opening the door to a broader array of characters in future productions. Notably, Jonah maintained a strong and consistent American accent throughout the show, further solidifying his commitment to the role. His portrayal garnered considerable affection from the audience, establishing a lasting connection that highlighted his talent and dedication.

Our Professor Callahan, portrayed by **Noah Harris**, commanded the stage with confidence and authority, demonstrating a good stage presence throughout. Noah showed a clear understanding of the character's demands, delivering a considered and convincing performance that effectively captured the essence of the role. There were no faults or issues in dialogue delivery at all. Further depth to the character could have given the audience more hatred for the moment when he made a move on Elle, however with this being a junior script, Noah's time on stage was limited to that of the main script which only gave limited opportunities to solidify the overall characterisation.

Lola Gibson's portrayal of Vivienne captured the character's required confidence and poise with just the right measure of arrogance. She delivered her performance with impressive precision, clarity, and assured stage presence, bringing sharpness to every line. In the dance numbers, Lola stood out through her strong, controlled movement and unwavering commitment to character, maintaining expressive and consistent facial expressions that enhanced her performance throughout.

Standing out from the stage was **Chloe Suthers** playing the bubbly Paulette, her tonality and comedic timing stood strong, her characterisation of Paulette resonated across the stage. Her overall presence was commanding and strong, whilst giving substance to the role when required, offering a range of emotions, vocal skills across both songs and dialogue. She was a pleasure to watch and see her character develop from the shy recluse to a confident and strong independent woman.

Scarlett Ratcliff opened Act 2 with a strong and powerful rendition of 'whipped into shape'. Playing the part of Brooke she understood what was required for the role providing a strong overall performance across all three musical theatre categories. She provided great focus across the stage stern when required but showed great sisterly loyalty to Elle when she discovered the delta Nu sisterhood. Her energy levels remained fierce throughout her interactions on stage.

Seth Marshall impressed us with his versatility, taking on a wide range of roles with remarkable adaptability and creativity. He fully embraced each character, ensuring every portrayal felt distinct and well-defined. As Grand Master Chad, he delivered strong vocals and brought boundless energy to the role, creating an engaging and memorable performance. His standout portrayal, however, was Kyle, where he captured the character's innocence with sincerity, effectively highlighting the warmth and charm of Kyle's relationship with Paulette. Throughout the production, Seth demonstrated a keen ability to differentiate each of his characters, giving every role its own unique identity and purpose. His strong physicality, confident posture, and expressive facial work further enhanced each performance, resulting in a consistently engaging stage presence.

Olivia Graham portrayed both Enid and Dewey with clear and engaging characterisation, creating two distinct and believable performances. She supported the principal characters

effectively through her confident delivery of dialogue and stage presence, making a valuable contribution to the overall flow and energy of the production.

The ensemble brought a wonderful sense of energy and enthusiasm to the production from the moment they stepped onto the stage. It was clear that every member of the ensemble was fully invested in telling the story, and their enjoyment shone through in every musical number and scene. The ensemble worked well together, creating a lively atmosphere with bright smiles, strong stage presence and a genuine sense of fun. Whether supporting the principal characters, dancing in the larger group numbers or reacting to the action around them, they remained focused and committed throughout. Their enthusiasm was infectious and played a huge part in making this such an enjoyable and entertaining performance.

A special mention goes to **Freddie**, who was making his stage debut. Although he had no speaking lines, he proved that a performer doesn't need dialogue to make an impression. He committed fully to every dance routine and embraced each moment on stage with confidence. His expressive facial reactions showed that he was completely involved in the action, and it was lovely to see just how much he was enjoying the experience. That sense of enjoyment spread to the audience and made him a pleasure to watch.

Henry also deserves recognition for a confident first performance. Like **Freddie**, he had no dialogue, but his commitment never disappeared. Every entrance was full of energy, and he gave one hundred percent to every routine. His reactions to the events unfolding around him felt natural, while his expressive face and positive attitude brought extra life to the ensemble scenes. He should be very proud of such a promising stage debut.

Libby brought a lovely warmth to the ensemble with her constant smile and positive stage presence. She danced each routine with enthusiasm and commitment, giving her all from beginning to end. Her energy remained high throughout the performance, and she was fully engaged in every scene she appeared in. Performers like **Libby** help lift the overall quality of an ensemble because they consistently give everything they have, no matter where they are on the stage.

Another special mention goes to **Betty**, who was a delight to watch throughout the performance. She delivered her speaking lines with confidence, excellent projection and clear diction, ensuring every word reached the audience. Just as impressive were her reactive acting skills; even when the focus was elsewhere, she remained completely in character, listening and responding naturally to the action around her. Combined with her energetic dancing and enthusiastic stage presence, **Betty** gave a well-rounded performance and made a valuable contribution to the success of the production.

One of the production's standout musical numbers was 'Bend and Snap'. The infectious energy radiating from the entire company made this performance an absolute joy to watch. From the principal cast to the ensemble, every performer committed wholeheartedly to the number, creating a dynamic and exhilarating stage picture. The choreography, characterisation, and

collective enthusiasm combined to lift the performance beyond the stage, captivating the audience with its vibrancy, precision, and sheer sense of fun.

There were a lovely array of costumes that filled the stage each with their own uniqueness to each character, giving them individuality and purpose. **Sophie Brading**'s design on this along with support from **Clare Piedallu** gave good contrast between social groups and characters throughout the production. Simple yet effective costume changes for Elle gave lovely moments of transition between key moments of the production, whilst it would have been lovely to see one of these unfold on stage rather than behind closed doors, a quick change effect would have added that wow factor to the production which is something that might be nice to consider in the future. The Delta Nu shirts however made a great addition and uniqueness to the overall costumes.

The set, designed by **Clive Brading**, was simple yet highly effective, using benches, side tables, and a podium to establish each location with clarity. The restrained approach to staging, complemented by carefully selected props, ensured the focus remained on the action while enhancing the authenticity of each scene. I particularly appreciated the thoughtful details, such as Paulette's framed photograph of Rufus and Vivienne's magazine, which added depth and personality to the production.

Whilst it was great to see a good use of cast to assist with scene changes, there were times that stage crew were seen in light changing set and scenery, character costumes rather than full blacks would have made these transitions flow better and not distracted when scene changes were taking place out of the dark. However the scene changes were slick and quick from the backstage team and it was clear they knew their cues and timings for these, which had been well planned.

Shannon Smith was covering sound. I do enjoy it when sound is not afraid to turn up the levels and allow us to feel the production as well as hear what's going on. There were some sound issues during the performance from low level mics to overpowering songs at times, whilst i do feel this hindered some of the harmonies across the production as there were times these were missed or other vocals overpowered them, this did not distract the performers in their overall goal of delivering an overall great performance.

Lighting by **Matt Brading** had good use of fades between scenes and blackouts were limited in parts. Quartering of the stage was well managed to only light relevant areas, and the light levels were well managed alongside projection to avoid too much bleed from the washes upstage, which allowed us to still see projection on the Cyc. There was the odd occasion where moving heads would have been better to have a pre-cue to move in the dark, but again this didn't detract too much from the overall lighting of the stage. One thing I would suggest for future productions is to ensure the spot lens has either been wiped or unfocused to avoid dust marks, an obvious distraction when used. This was something that stood out to both me and my guest

due to the amount it was used across the performance. Overall though the stage was well lit and there were no dark spots throughout the production.

It was also nice to see professionalism from students where they have been clearly trained to step into the light, when their position is slightly off set from the programmed cue to where the fixture has been placed, this shows a higher level of training not often covered with students of such a young age, even where i have seen professionals struggle with this issue at times.

Considering this was a lot of students' first show with Stage and Screen this was not obvious as their professionalism and capabilities shone through.

Overall myself and my guest had a great time and would like to thank Sophie, Matt and the rest of the team for welcoming us to their production. All students should be very proud of the level of work they have achieved. I look forward to future productions by Stage and Screen Academy.

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

ticketsource.com/stageandscreen

Stage & Screen Academy

NODA for every stage

act

