

## SUTCo Anonymous Review

SUPAS have outdone themselves once again with an impeccable production of Chicago, a musical which tells the tale of two murderesses with a hunger for stardom in mid-1920s Chicago.

The stand out star of the performance undisputedly has to be Kendall Knight as Roxie Hart. Everything, from her amazing singing voice right down to her spot on facial expressions, seems completely effortless for Kendall, and the immense amount of hard work that has gone into perfecting this character is very clear. This portrayal of Roxie doesn't fall very short of what I would expect to see on the West End, so a massive congratulations must go to Kendall for this.

The other stand out performance is Josh Warburton's portrayal of the smooth talking but corrupt lawyer, Billy Flynn. From his first entrance, surrounded by a group of adoring girls, it was clear that Josh would have a great stage presence throughout the show. He completely stole every scene in which he appeared with his delightful charm and sleazy lines.

I must also give lots of praise to Cesca Cornell, Kieran Jenkins, Megan Armson and Joanna Grey who all stood out to me as incredibly talented performers who I couldn't take my eyes off. On a final note about the cast, I can't not mention Nathan Sloane's perfect pathetic portrayal of Roxie's husband, Amos. I don't think I've ever felt so sorry for a man before.

Aside from the cast, I must give an immense amount of praise to Katie Kelson for creating the highest standard of choreography that I have seen in SUPAS so far. Chicago has high standards of dance routines, which Katie really lived up to. The dance routines were a genuine pleasure to watch, even as someone who has never particularly enjoyed watching dance in the past. I don't even want to think about how difficult it must have been to choreograph so many dances, especially with so many characters often doing different things, so the highest possible amount of praise must go to Katie.

The technical side of this production is not to be overlooked. The majority of costumes were fairly simplistic but some of them really stood out to me, such as the dress Roxie wore to her trial, and the sparkly dresses worn by Roxie and Velma at the end. The one criticism I do have about costume (probably the only negative I found in the whole show) was a couple of cast members wearing nose rings which I personally think does not fit with the 1920s vibe of the show.

In addition to the great costumes, the stunning lighting design by Clara Beedell beautifully captured the essence of each scene. While the set was fairly basic, it did bring more of a focus toward the performance and provided great levels where this was needed in some scenes, particularly in the trial scene. Overall every single member of the technical team should be proud of their contribution towards a wonderful production.

And finally, what would a musical be without a band? I cannot fault the band one bit, they sounded impeccable throughout, thanks to the musical direction of Eloise Simpson. They had a tough job on their hands, with there being only very short breaks between each song, but they pulled it off flawlessly.

Overall, SUPAS' Chicago is a 5-star production which you must see if you love musicals, singing, dancing, or if you just want a peek at some surely soon-to-be stars (for much more credible reasons than murdering their husbands).