



Show Report

Together for Theatre Productions

SIX: Teen Edition

Team Crown

29 September 2026

PRODUCTION INFORMATION

PRODUCTION	SIX: Teen Edition – Team Crown
SOCIETY	Together for Theatre Productions
VENUE	Knutsford Little Theatre
GENRE	Musical
CAST SIZE	9
ACTING COACH	Ben Evans-Clarke
VOCAL COACH	Anise Lea
DANCE COACH	Abbie Unsworth
SOUND DESIGN	Stuart Robinson
LIGHTING DESIGN	Sam Shelley
SET, PROPS & COSTUME DESIGN	Ben Evans-Clarke
PHOTOGRAPHY	Hookd Creative C/O Dayna Evans Clarke
FRONT OF HOUSE	Friends of TFTP
PROGRAMME & ARTWORK	Ben Evans-Clarke
CHAIR OF TRUSTEES	Ben Evans-Clarke
VICE-CHAIRWOMAN & CHILD PROTECTION OFFICER	Anise Carswell
SECRETARY	James Bebbington
MARKETING MANAGER	Dayna Evans-Clarke
YOUTH & COMMUNITY LEAD	Anne-Lou Warren
FUNDRAISING LEAD	Joe Moore

CAST LIST

Catherine of Aragon	Jessica Staniforth
Anne Boleyn	Summer MacDonald
Jane Seymour	Annabelle Southern
Anne of Cleves	Jo Catherall
Katherine Howard	Amelia Garrett
Catherine Parr	Georgie Parker
Ladies in Waiting	Olivia Berry Amy Parry Annie Rose

THE BAND

Under the Direction of Ben Evans-Clarke

Keys	Ben Evans-Clarke
Guitar	Jack Charles
Bass	Matt Austin
Drums	Isaac Hartill
DATE OF PERFORMANCE	Tuesday 29th September 2026
DATE REPORT PUBLISHED	<<Date>>
ADJUDICATOR ID	NSA0003
NSA LOGO ON POSTER	Yes
NSA IN PROGRAMME	Yes, With Banner
PROGRAMME CLASS	Best Licenced Design

THE REVIEW

REVIEW WORD COUNT

2269

STRONGEST ELEMENTS

The Team Behind the Talent

- A production like this relies on a creative team who can nurture young performers while giving them the freedom to develop their own identities. **Ben Evan-Clarke**, **Anise Carswell** and **Abbie Unsworth** each played an important role in shaping the company, from musical direction and acting to vocal coaching and choreography, helping this first Future Stars Academy production become such a confident and enjoyable showcase.

K-Howard in the Spotlight

- **Amelia Garrett**'s performance as Katherine Howard was a real standout, combining excellent comic timing with impressive vocal control. Her rendition of 'All You Wanna Do' showcased her confidence and ability, particularly in the seamless shifts between the sung and spoken sections.

Royal Chemistry

- Each of the six queens brought their own personality and style to the stage, while working together to create a strong and cohesive ensemble throughout the group numbers. Their chemistry, energy and enjoyment were infectious, with plenty of confidence on display, particularly in the big ensemble moments.

There was something particularly special about stepping into Knutsford Little Theatre tonight for Together for Theatre Productions' *SIX: Teen Edition*. Not only does the production mark the beginning of celebrations for the society's fifth anniversary, but it also marks the launch of something incredibly exciting: the very first production from their brand-new Future Stars Academy.

Designed to give young performers the opportunity to develop their skills, build confidence, discover their creativity and, most importantly, find their place within a supportive theatrical community, the Academy has brought together a brand-new company of performers aged 14–19. While every member of the cast is new to Together for Theatre Productions, these are certainly no strangers to performing, bringing their own experiences, personalities and performance styles with them. Over the past 12 weeks, they have been immersed in a musical theatre programme, developing their skills as a company before making their Together for Theatre Productions debut. And tonight, it was the turn of Team Crown to take their place in the

spotlight; six young performers stepping into the shoes of history's most famous queens, supported by three Ladies-in-Waiting.

We were warmly welcomed to Knutsford Little Theatre by a friendly front of house team before being introduced to **Ben Evan-Clarke**, Chair of Together for Theatre Productions, who took a moment to tell us more about the newly established Future Stars Academy and the journey these young performers had been on over the past 12 weeks. His pride in the company was clear, and it was lovely to hear just how much this first Academy production means to the society.

Like many creatives, Ben was certainly wearing a myriad of hats this evening. Alongside his role as Chair, he also took on the roles of Acting Coach and Musical Director, as well as playing keyboard for the production. Away from the stage, he was responsible for the Set, Props and Costume Design, alongside the Artwork and Programme Design. It is quite the list of responsibilities; and one that demonstrates just how much time, care and creative energy has gone into bringing this inaugural Future Stars Academy production to life.

Overall, the cast delivered an entertaining and engaging performance, with a clear sense that they were genuinely enjoying every moment on stage. Vocally, there was plenty to admire, with strong individual performances complemented by some lovely harmonies that added further richness to the ensemble numbers. Credit here must also go to **Anise Carswell**, Vocal Coach, whose work with the young performers was evident in the confidence and vocal cohesion of the company.

The energy and chemistry between the performers created a wonderful sense of joy and excitement that proved contagious for the audience. The choreography worked particularly well within the pop-rock concert style of *SIX*, favouring synchronised group posing and movement over rigid, replica Broadway choreography. This allowed the young performers to bring their own personality and energy to the stage, while ensuring that the movement never overpowered the singing. **Abbie Unsworth**, Dance Coach, deserves recognition for helping the company develop movement that complemented the concert style and allowed their individual personalities to shine.

There were plenty of highlights, including the vibrant energy of 'Haus of Holbein', while 'Megasix' was delivered with remarkable confidence and enthusiasm. It was clear that this was a particular favourite of the cast, and their enjoyment of the number radiated from the stage. There was a real sense of panache throughout the performance too, that combination of confidence, flair and individual style that allowed each performer to put their own stamp on the production. The result was a production that felt polished, fun and full of charm, while showcasing a young company who are clearly developing their own performance styles and confidence. For performers at the beginning of their journey with Together for Theatre Productions, there was much here to celebrate.

The staging was simple yet effective, ensuring that the focus remained firmly on the performers. I particularly liked the decision to feature a live band on stage, mirroring the professional concert-style presentation of *SIX* and reinforcing the production's pop-rock aesthetic. Positioned on a raised platform upstage, the band left plenty of performance space in front,

which was utilised effectively throughout the show. Another nice visual touch was the addition of six flags hanging across the back wall, each bearing the name of an individual queen and styled almost like a coat of arms. It was a simple design choice, but one that helped establish the identity of each character while adding to the overall visual impact.

The costumes were vibrant and well suited to the production, with each queen given her own distinctive signature colour. The variety of styles added plenty of visual interest and helped ensure that each performer had a clear individual identity. The Ladies-in-Waiting were dressed in matching sparkly jumpsuits, adding another layer of glitz and glamour while giving them the feel of a backing-dance troupe. As the company continues to develop, continuing to ensure that every performer feels completely comfortable and confident in their costume will only help that confidence come across even more fully in their performance.

The creative direction was thoughtful, with clear consideration given to highlighting the individual strengths of each performer. Transitions between numbers were smooth, and the company moved around the stage with confidence and ease. The overall pace of the performance was well judged, and it was evident that the cast were well rehearsed and comfortable with the material. More importantly, they genuinely seemed to be enjoying themselves, something that was infectious from the audience.

Lighting, designed and operated by **Sam Shelly**, played an important role in establishing the pop-concert atmosphere, while also helping to highlight the emotions of the individual queens and supporting the transitions between their performances. One particularly effective moment came during 'Heart of Stone', where the lighting began simply before gradually building alongside the song's increasing emotion, creating the impression that the light itself was almost pouring out from Seymour. It was a beautifully considered moment that complemented rather than distracted from the performance. There were a few occasions where the intensity of the lighting meant that the audience could be temporarily dazzled as lights moved into position. While this certainly contributed to the concert aesthetic there were moments when this was somewhat uncomfortable for the audience and is perhaps something that could be considered as the production develops.

Sound, operated by **Stuart Robinson**, was well balanced, with the live band, backing tracks and vocals sitting comfortably together throughout much of the performance. There were a few occasions where microphones took a moment to be unmuted, but these were relatively minor and had very little impact on either the performers or the overall flow of the production.

Taking on the role of the first queen is no easy task, and **Jessica Staniforth** opened the show as *Catherine of Aragon* with some particularly emotive facial expressions, strong storytelling and well-judged comic timing. Vocally, there was good control throughout, although greater attention to breath control in future performances could help to support some of the bigger notes and allow them to land with even more confidence. There were also moments where the pace felt slightly rushed, although this may well have been influenced by first-night nerves. As the production settles, there is plenty of scope for Jessica to relax further into the role and allow Aragon's personality to come through even more.

Summer MacDonald gave an assured performance as *Anne Boleyn*, growing increasingly confident as the show progressed. She demonstrated a strong command of both her lyrics and dialogue and captured the cheeky, mischievous nature of *Boleyn* particularly well. Her comic delivery was confident, and there were several moments where the character's personality really shone through. One area for further development would be allowing a little more space after some of the jokes and one-liners for the audience's laughter to land before moving on. This is the kind of timing that naturally develops with experience, and Summer already has a strong foundation to build upon.

Annabelle Southern brought a softer, more emotionally driven quality to *Jane Seymour*, delivering a performance full of warmth and feeling. One of the most pleasing aspects was watching her character grow in confidence as the show progressed, reflecting Seymour's own development as she becomes increasingly frustrated that the other queens fail to take her suffering seriously. Annabelle's storytelling was particularly strong, allowing the emotion of the character's journey to build naturally. Her rendition of 'Heart of Stone' was packed with genuine emotion and supported by some beautiful vocal moments. It was a performance that demonstrated a lovely understanding of Seymour's vulnerability and inner strength.

Jo Catherall gave a quietly confident performance as Anne of Cleves, bringing a wonderfully carefree attitude to the role. What particularly stood out was her audience interaction, which can so easily feel awkward or forced, but Jo made it feel completely natural and effortless. Vocally, there was a sense of ease and clarity to her delivery, with excellent pronunciation and some impressive vocal riffs. There was perhaps room for a little more power in the vocals, but the confidence and control were certainly there.

Jo also deserves credit for the way she handled a small costume issue during the performance. Live theatre rarely goes completely to plan, and sometimes even the simplest things can have a habit of going awry. Jo simply styled it out, remaining in character and moving on without missing a beat. It was a lovely demonstration of composure and professionalism on stage.

Amelia Garrett gave a strong performance as Katherine Howard, and it was clear that she relished the opportunity to play this queen. She was performing every moment, reacting to the scenes around her even when she wasn't the focus, which added an extra layer of energy and character to the ensemble. Her comic timing was particularly strong, with Amelia allowing each joke its moment with the audience before moving on. During 'All You Wanna Do', she demonstrated some excellent vocal ability, particularly in the control between the sung and spoken sections of the song. She approached the belt notes with ease and plenty of flourish, while also capturing the important emotional shift within Howard's character. There was a real sense of a performer fully embracing the role.

The final queen of the evening was **Georgie Parker** as *Catherine Parr*. Parr can arguably be one of the more challenging roles, arriving at the end of the show with a significant shift in tone and mood and a very different dynamic from the queens who have come before. Georgie handled that transition impressively, bringing strong stage presence and excellent reactive acting to the role while helping to elevate the storytelling. As she began her song, Georgie had the audience hooked on every word. Her consistent eye contact created a genuine connection across the auditorium, drawing us into Parr's story rather than simply delivering the number to us. Vocally,

she brought a lovely R&B quality to her performance, accompanied by some impressive control and emotional depth. It was a confident conclusion to the individual queen performances and a lovely demonstration of the range within this young company.

Olivia Berry, Amy Parry and **Annie Rose** were a welcome addition to the company, helping to create some lovely tableaux and adding another layer of movement and energy throughout the musical numbers. Their presence helped to enhance the concert atmosphere and provided strong visual support for the queens. One area for future development would be continuing to build awareness of how performance energy can be maintained when you aren't the primary focus. Even when a performer isn't at the centre of the action, they remain part of the picture, and staying engaged with the world of the scene can make a real difference to the overall performance. It was lovely to see Annie particularly embracing this, engaging with the scenes happening around her and consistently appearing to be thoroughly enjoying herself. That sense of connection was wonderful to watch and demonstrated just how much impact a performer can have even when they aren't centre stage. Olivia and Amy also contributed positively to the ensemble, and as the company continues to develop, I'm sure all three will grow even further in confidence and stage awareness.

SIX: Teen Edition proved to be a fitting way to begin both Together for Theatre Productions' fifth anniversary celebrations and the journey of its Future Stars Academy. This was a young company taking its first steps with the society, and what came across most strongly was their enthusiasm, individuality and genuine enjoyment of performing. There is naturally room for these performers to continue learning and developing; as there is for every performer, whatever their age or experience, but the foundations are clearly there. Each performer brought something different to the stage, and together they created a production that was energetic, entertaining and full of personality.

Most importantly, tonight demonstrated exactly what the Future Stars Academy sets out to achieve: giving young people a space to learn, experiment, build confidence and discover what they can do. For some of these performers, this may be the beginning of a long theatrical journey; for others, it may simply be an experience that gives them confidence that carries into other parts of their lives. Either way, they should be proud of what they achieved. If the joy, enthusiasm and talent on display tonight are anything to go by, the future certainly looks exciting for both the Academy and its young performers. And after a very enthusiastic 'Megasix', Team Crown certainly knew how to leave their audience wanting more.

PROGRAMME

