



Show Report

AllStage Oldham

SIX: Teen Edition

(Team Beheaded)

29 May 2026

PRODUCTION INFORMATION

PRODUCTION	SIX: Teen Edition (Team Beheaded)
SOCIETY	AllStage Oldham
VENUE	St Joseph's RC Parish Centre
GENRE	Musical
CAST SIZE	11
DIRECTOR	Hannah Welsby
CHOREOGRAPHER	Ruby Firth and Abbie Schofield
MUSICAL DIRECTOR	Xander Jaymes
ALLSTAGE MANAGEMENT TEAM	Hannah, Katy, Jayne, Tom, Ruby, Lauren, Andy, Lucy, Chris
LIGHTING DESIGN	Hannah Welsby & Andy Welsby
LIGHTING OPERATED	Hannah Welsby & Tom Penketh
VIDEO WALL DESIGN	Eliza Burns
SET DESIGN & BUILD	Hannah Welsby & Andy Welsby, supported by family helpers

CAST LIST

CATHERINE OF ARAGON	Darcie Potts
ANNE BOLEYN	Izzy Hilderley
JANE SEYMOUR	Erin Birch
ANNE OF CLEVES	Robyn Griffiths
CATHERINE HOWARD	Darci Hall
CATHERINE PARR	Violet Clayton

ENSEMBLE / LADIES IN WAITING

	Charlea Melia Dara Birch Katrina Firth Orla Passmore
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DATE OF PERFORMANCE	Friday 29th May 2026
DATE REPORT PUBLISHED	Saturday 30th May 2026
ADJUDICATOR ID	NSA0003

NSA LOGO ON POSTER	Yes
NSA IN PROGRAMME	Yes
PROGRAMME CLASS	Best Licenced Design

THE REVIEW

REVIEW WORD COUNT

2095

STRONGEST ELEMENTS

An Outstanding Stage Debut

- Making her stage debut, **Erin Birch** delivered a beautifully nuanced performance as Jane Seymour. Her rendition of *Heart of Stone* was filled with emotional depth and vocal control, captivating the audience and creating one of the evening's most memorable moments. The sincerity of her portrayal left a lasting impression, with several audience members visibly moved by her performance.

A Supportive Theatre Family

- Perhaps the most memorable aspect of the evening was the sense of community that runs through **AllStage Oldham**. From the warm welcome on arrival to the evident care, encouragement, and pride shown towards every performer, the company has created a nurturing environment where young people can develop their confidence, skills, and love of theatre.

Dynamic Choreography and Staging

- Despite having minimal set pieces and props, the production never felt static. Thoughtful direction from **Hannah Welsby**, combined with energetic choreography from **Ruby Firth** and **Abbie Schofield**, ensured the stage was constantly alive with movement, creating striking formations and seamless transitions that maintained the pace and excitement of the show.

What better way to spend a Friday evening than going to the theatre with a friend to see a musical full of girl power? That is exactly how my guest and I spent our evening, as we had the pleasure of attending **AllStage Oldham's** production of **SIX: Teen Edition**, this time performed by **Team Beheaded**.

From the moment we arrived, we were given the warmest welcome by **Lauren** and **Jayne** from the **AllStage Management Team** and shown to our seats in the hall of St Joseph's Parish Centre. The space had been transformed for the evening's performance, with lighting bathed in the signature SIX purple filling the room beautifully, while the raised stage area and video screen backdrop immediately created a sense of anticipation. It was clear from the outset that the team had a strong vision for this production.

By now, most people will be familiar with the story of *SIX*, but for those who may not be, the musical follows the six wives of Henry VIII as they compete to decide who suffered the most during their marriages to the infamous and often nefarious king. Told through the format of a high-energy pop concert, the show cleverly combines history, humour, and empowerment in equal measure.

The first queen we met was Catherine of Aragon, played by **Darcie Potts**. Darcie gave true pop-star energy from the moment she stepped onto the stage and absolutely shone in the role. She performed with a confidence and stage presence that immediately stood out. She brought excellent comedy timing and strong characterisation to the role, which really helped set the tone for the evening. Vocally, Darcie delivered a lovely performance, showcasing both powerful belt moments and softer, more delicate vocals with confidence and control.

Izzy Hidderley's Anne Boleyn entered the spotlight with a slightly more reserved energy to begin with, but it paired nicely with the sarcastic comedic delivery that followed, something I absolutely loved and feel Anne Boleyn herself would have appreciated. At times, a little more connection with both the audience and the other queens through eye contact would have elevated an already enjoyable performance, but overall, it was a strong performance. During the performance I attended, there was a brief moment of uncertainty with the lyrics, however Izzy recovered well and carried on professionally. In fact, it almost seemed to help settle any nerves, as her confidence noticeably grew from that point onwards.

Our Jane Seymour for the evening was played by **Erin Birch**, who we were told was making her stage debut. Her performance was incredible, and you would never have guessed that this was not only her first lead role, but also her first time performing on stage. Erin's portrayal was full of light and shade, presenting Seymour as the most sincere and emotionally honest of Henry VIII's wives. *Heart of Stone*, which happens to be my guest's favourite song, was performed beautifully and with such emotional depth that I genuinely had goosebumps. The softer moments completely captivated the audience, while the more powerful sections allowed us to feel every single word she sang. Looking around the auditorium, I noticed several audience members – including my guest – wiping away tears. It was a standout moment in the production, and if this performance is anything to go by, I cannot wait to see what Erin does next.

Robyn Griffiths brought so much energy to the stage as Anne of Cleves. Her performance was full of confidence, and it was clear for the audience to see just how much work had gone into rehearsing both the choreography and characterisation. While her strengths shone most through her stage presence and character work, her rendition of *Get Down* was hugely entertaining, and her diction was excellent throughout, allowing the audience to catch every lyric in what is a very word-heavy number. I must also recognise Robyn's commitment to the role from start to finish; she remained fully engaged throughout every scene, reacting naturally to the action around her, which made her performance a real joy to watch.

Katherine Howard, portrayed as the flirtatious and bubbly "pop princess" who masks a tragic history behind a cheeky and overly confident façade, was brought to life by **Darci Hall**. Overall,

Darci gave a strong performance, once again demonstrating well-rehearsed routines and delivering a confident solo in *All You Wanna Do*. She was clearly most comfortable in the bigger vocal moments, tackling the belt sections and powerful notes with confidence and control. At times, a little more variation within the quieter moments would have added even greater emotional depth to the performance. However, this certainly did not take away from her portrayal, and I thoroughly enjoyed the diva energy and stage presence she brought to the role.

Our final queen of the evening was Catherine Parr, played by **Violet Clayton**, who gave a very solid performance as the grounded and thoughtful final wife of Henry VIII. Like the other five queens, Violet performed with confidence throughout both the choreography and character work. Her rendition of *I Don't Need Your Love* was captivatingly soft and sweet, and she brought genuine emotion to the role, clearly demonstrating strong technical ability as a vocalist. As Violet continues to grow in confidence, I feel she will naturally develop even more of the vocal power and edge that the song demands, and I look forward to seeing what she does next.

The Ladies in Waiting – **Charlea Melia**, **Katrina Firth**, **Dara Birch**, and **Orla Passmore** – worked wonderfully together as an ensemble, bringing fantastic enthusiasm and energy to their roles throughout the performance. It was clear to see that they genuinely loved being on stage, and their smiles and commitment helped create a lively and engaging atmosphere. It would perhaps have been nice to see them step further forward from the platform at times to feel even more immersed within the performance, particularly during the final bows, allowing them to receive individual recognition for their efforts. Nevertheless, they made a strong contribution to the production and should all be very proud of what they achieved. Their teamwork, positivity, and enjoyment shone throughout, making every scene they appeared in a pleasure to watch.

Among the Ladies in Waiting, **Charlea Melia** and **Katrina Firth** particularly stood out to me for their stage presence. Both brought tremendous energy to the stage, lighting up scenes with their constant smiles and obvious enjoyment of being part of the production. Their enthusiasm was infectious, and it was clear they fully embraced their roles from beginning to end. They interacted naturally with the Six Queens, reacting well to the action around them and helping to enhance scenes through their strong stage presence and engaging performances. In addition, both demonstrated excellent commitment to the choreography, performing each routine confidently, remaining perfectly in time, and showing a secure understanding of the movement throughout. Their positivity, dedication, and enjoyment made them a delight to watch and incredibly valuable members of the ensemble.

Overall, the cast did a brilliant job of delivering a high-energy show that had the audience clapping along from the very beginning. There was a genuine bond between all of the queens on stage, which not only heightened the atmosphere they created but was also wonderful to witness as an audience member. It was clear from the outset that this cast truly loved the show and thoroughly enjoyed performing it together.

As a collective, the cast were vocally strong and fully committed to the bigger musical moments, confidently tackling the show's demanding numbers and powerful vocals. Hints of harmonies came through beautifully and, while I would perhaps have loved to hear even more of them, the group worked very well together vocally, with the effervescent energy of *Haus of Holbein* standing out as a particular highlight.

What impressed me most, however, was the combination of singing and dancing throughout the production. These girls were truly living out their pop-star fantasies on stage. There was very little downtime, and the choreography went far beyond simple routines, remaining energetic and engaging throughout. Huge credit must go to choreographers **Ruby Firth** and **Abbie Schofield**. The routines were clearly inspired by the style and energy of the West End and Broadway productions, whilst still being perfectly tailored to suit the abilities and strengths of the performers on stage. The cast performed the choreography with confidence and commitment throughout, which is a real testament to Ruby and Abbie's direction, encouragement, and support during rehearsals.

During the performance I attended, there was an incident which resulted in one member of the cast needing to leave the stage unexpectedly, always an unfortunate moment given the amount of hard work that goes into a production. However, I would like to take this opportunity to praise the professionalism of the cast, who handled the situation seamlessly. There was never a moment where the audience felt unsure or distracted, and the performance continued smoothly without any missed beats.

A special mention must also go to **Belle Chadderton** from Team Divorced, who stepped in to perform the final number. Her willingness to support the production in that moment was wonderful to see. The cast had already done an excellent job of supporting one another throughout the situation, which speaks volumes about their teamwork. Belle's contribution provided an additional layer of support and ensured the performance could continue with complete confidence.

Hannah Welsby's direction was thoughtful and effective, making excellent use of the available stage space. Combined with the choreography, it created a variety of interesting shapes and formations that added height, dimension, and visual interest to the staging. With no moving set pieces and very few props – aside from the disco glasses and fans used during *Haus of Holbein* – it would have been easy for the production to feel static. However, this was never the case. The cast moved fluidly around the stage, and transitions between musical numbers felt seamless and natural, helping to maintain the pace and energy of the show throughout.

The musical direction from **Xander Jaymes** was equally strong. The cast clearly knew their material well and approached the score with confidence, particularly during the show's bigger musical moments. As mentioned previously, I would perhaps have enjoyed hearing a little more emphasis on harmonies within some of the ensemble sections, but I appreciate that achieving the right balance in a smaller cast can be challenging. Overall, the musical performances were polished, energetic, and well prepared.

The costumes were varied yet perfectly suited to each queen, with every performer wearing items that reflected their character's distinctive signature colour. I particularly enjoyed the attention to detail, with touches such as coloured boot laces and buckles helping to reinforce each queen's individual identity.

The lighting, provided by **MSL**, designed by **Hannah** and **Andy Welsby**, and operated by **Hannah Welsby** and **Tom Penketh**, exceeded my expectations for a production staged in a church hall. Audiences were treated to vibrant colour washes, moving heads, and dynamic lighting effects that captured the energy and intensity of a pop concert. Spotlights reflected each queen's signature colour beautifully, while the lasers used during Haus of Holbein enhanced the song's Europop aesthetic and added an extra layer of fun to the performance. On a few occasions, I became briefly aware of the movement of the lighting fixtures as they repositioned, but this was only a minor observation and perhaps an unavoidable consideration within a more intimate performance space.

What really stood out during my visit to **AllStage Oldham** was the genuine sense that this is a true family affair. Hannah and Andy Welsby take on an impressive number of responsibilities, from directing and technical elements to set construction, while family members are also heavily involved in supporting the company through front-of-house duties, refreshments, and practical assistance behind the scenes. Hannah's daughter, **Eliza Burns**, also deserves recognition for creating and operating the video wall content, which added another professional touch to the production.

Perhaps the most impressive aspect of all, however, was the passion and pride shown by everyone involved. Hannah spoke about the cast with genuine affection and admiration, celebrating each individual's achievements and growth. That same sense of pride, encouragement, and support was evident in every conversation we had throughout the evening. It is clear that **AllStage Oldham** provides a welcoming environment where young performers can develop their confidence, skills, and love of theatre, and that is something truly special to see.

Congratulations and thank you to everyone involved for your warm hospitality and for sharing such an enjoyable evening of theatre. I look forward to seeing what comes next for **AllStage Oldham**.

PHOTOGRAPHS





PROGRAMME

