



Show Report

Together for Theatre Productions

SIX: Teen Edition

Team Throne

30 September 2026

PRODUCTION INFORMATION

PRODUCTION	SIX: Teen Edition – Team Throne
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	Melody Freeman
Anne Boleyn	Bethany Scott
Jane Seymour	Scarlett Tilley
Anne of Cleves	Maisie Morgan
Katherine Howard	Emma Wicksted
Catherine Parr	Bella Whitehead
Ladies in Waiting	Sophie Henry Kayleigh Ledwards Jemima Stone

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	Wednesday 30th September 2026
DATE REPORT PUBLISHED	<<Date>>
ADJUDICATOR ID	NSA1002
NSA LOGO ON POSTER	Yes
NSA IN PROGRAMME	Yes, With Banner
PROGRAMME CLASS	Best Licenced Design

THE REVIEW

REVIEW WORD COUNT	2,609
STRONGEST ELEMENTS	Distinct and Engaging Characterisation • Each queen brought her own personality to the stage, supported by strong reactive acting, well-timed comedy and believable emotion. A Commanding Performance from Melody Freeman • Melody's Aragon stood out for her confident vocals, strong dancing and expressive delivery, consistently holding the audience's attention. Strong Company Spirit and Energy • The queens and Ladies in Waiting sustained their enthusiasm throughout, with their connection to one another creating a lively and enjoyable ensemble performance.

This was my first time adjudicating for Together for Theatre Productions, and I was looking forward to seeing their production of Six: Teen Edition. My guest had never seen Six before, and it's fair to say this production made a brilliant first impression. It was lovely to experience the evening alongside someone discovering the show for the first time and see how much they enjoyed getting to know these six very different queens. There was plenty for us both to enjoy, from the comedy and lively group numbers to the more emotional moments in each queen's story.

The energy was palpable from the moment we stepped into the venue. We were warmly welcomed by the Front of House team, made up of friends of Together for Theatre Productions, before meeting **Ben Evans-Clarke**. Ben told us about the work that goes on behind the scenes, and it was lovely to hear how much care and commitment goes into putting these productions together. Taking the time to speak with us gave us a welcome insight into the group and the people helping to make the evening happen. There was a friendly atmosphere from the outset, which made our first visit to Together for Theatre Productions a very enjoyable one.

That energy carried straight onto the stage, with **Melody Freeman** giving a powerhouse performance as Aragon. Her strong singing and dancing made her a commanding presence, and she knew how to hold the audience's attention, particularly during her song "No Way". She brought plenty of confidence to the number, with her vocals and movement working together to give Aragon the strength of character she needed. Melody looked comfortable taking charge of her moment, and her commitment made it easy for us to get behind her. Her comedic timing was spot on during the spoken sections, with her facial expressions adding to the humour. She understood how much could be communicated through a look, and these moments were just

as enjoyable as her delivery of the dialogue. There was a good balance between the strength of her performance and the fun she brought to the character. Melody consistently performed out to the audience, building a strong connection with us and making sure we were fully involved in her performance. That outward focus was a particular strength, allowing us to enjoy both the comedy and the personality she brought to Aragon.

Bethany Scott brought plenty of energy to Boleyn and sustained it throughout the show. She captured Boleyn’s cheekiness well, making the most of the character’s playful personality and giving us plenty to enjoy. What stood out was that she was constantly acting, with particularly strong reactions to the other queens, even when the focus was elsewhere. She remained involved in their exchanges and gave thought to how Boleyn would respond, making her worth watching beyond her own lines and solo. There were a few moments when her dialogue was difficult to catch, and a little more attention to diction would give her lines greater clarity. Nevertheless, “*Don’t Lose Ur Head*” was well sung and full of personality, with Bethany making the most of the song’s comedy and having plenty of fun with Boleyn’s cheeky character. Her enjoyment suited the number well, and she carried that same lively approach into the rest of her performance.

Scarlett Tilly’s Seymour certainly knew how to pull at the heartstrings—even bringing my guest to tears! Her solo, “*Heart of Stone*”, was full of emotion, and she gave every moment time to breathe. She held on to the feeling of the song right through to the end, allowing us to stay with Seymour’s story rather than rushing through its quieter moments. This patience was a real strength of her performance and gave the audience time to take in what she was expressing. There was a lovely natural quality to her acting throughout the song, which made the emotion feel believable and drew us into her story. Her acting and singing felt closely connected, so the feeling came through in the way she delivered the words as well as in her voice. My guest’s reaction said a great deal about how effectively this reached the audience. Scarlett’s vocals also stood out during the harmonies with the other queens, making a strong contribution to the group’s sound. It was lovely to hear her vocal strength in these shared moments as well as during her own solo.

There was plenty of sass from **Maisie Morgan** as Cleves, and she threw herself into the role with real commitment. Her dialogue was clear throughout, giving us every opportunity to enjoy Cleves’ bold personality and follow what she was saying. Although a few nerves were apparent at the start, she quickly grew in confidence, and it was lovely to watch her settle into the part and enjoy her moment in the spotlight. As she became more comfortable, the attitude and fun of the character came through more strongly. “*Get Down*” was full of energy and personality, with Maisie bringing plenty of sass to the number. She was clearly having fun on stage, and that enjoyment carried across to the audience, making her performance a pleasure to watch. The song gave her a chance to embrace Cleves’ confidence, and she made the most of it. Maisie deserves credit for the way she found her confidence and allowed her personality to shine through.

Emma Wicksted made her mark as Howard with a confident and commanding performance. She brought real emotion to “*All You Wanna Do*”, giving the song’s more difficult moments the

feeling they needed and allowing us to connect with Howard's story. There was a clear commitment to what she was singing about, which gave the number emotional weight. Her strong facial expressions supported this well, communicating plenty without needing to say a word and helping us understand the feelings behind the lyrics. This attention to character continued throughout the show, with her reactions to the other queens keeping her fully involved even when the focus was elsewhere. Emma understood the value of listening and responding on stage, and these reactions helped sustain her character between her own featured moments. Her dancing was strong and assured, though lifting her gaze towards the audience more during these sections would help draw us in further. She already had the confidence in her movement, so sharing more of that with the audience would strengthen the connection. Nevertheless, this did not detract from a strong performance, and Emma's confidence, emotional expression and commitment to the role made her an engaging Howard.

Bella Whitehead rounded off the six queens with an assured performance as Parr. Her singing in *"I Don't Need Your Love"* was brilliant, and the natural, believable quality of her acting gave the song real meaning. She connected the words with the emotion behind them, making it easy to follow and invest in Parr's story. It felt as though she had given thought to what she was saying through the song, and that understanding made her delivery all the more engaging. Bella seemed completely at home on stage, knowing exactly what she was doing at every point and carrying that confidence into her strong dancing. There was a consistency to her performance that made her a reassuring presence within the company. She also projected her voice very well, ensuring her dialogue came across clearly and allowing the audience to follow her contribution to the exchanges between the queens. There was a lovely sense of purpose to her performance, with her singing, acting and movement all working well together. Her confidence gave her room to perform naturally, and this was especially effective in her solo.

Supporting the queens were the three Ladies in Waiting, **Sophie Henry**, **Kayleigh Ledwards** and **Jemima Stone**, who brought plenty of energy to the performance. All three stayed involved throughout, reacting to the queens and taking an interest in what was happening around them. It was lovely to see that their character work continued even when they were outside the main focus of a scene. Their involvement helped maintain the lively atmosphere of the show, and they complemented the queens well. Each remained part of the performance rather than simply waiting for the next moment that required them. That continued engagement deserves recognition, as it takes concentration to sustain a character while someone else holds the audience's attention. Together, Sophie, Kayleigh and Jemima made an enthusiastic contribution to the company and helped keep the stage full of life.

It was lovely to see the queens and Ladies in Waiting enjoying their time on stage together. There was a real sense of friendship between them, and you got the feeling that rehearsals had been full of laughter as well as hard work. That closeness came through in their reactions to one another and the fun they had as a group. Each performer had her own moment to shine, but watching them together was just as enjoyable.

They seemed comfortable with one another and pleased to be sharing the experience, which gave the show a lovely warmth. Alongside their individual performances, that enjoyment of being part of a company was something that stayed with me. It's always a pleasure to see a young cast getting so much out of performing, and I hope they all came away feeling proud of what they had achieved together.

Ben Evans-Clarke's direction brought out the individual personalities of the queens while keeping them working well together as a company. Each had room to tell her own story, and the cast's continued reactions to one another kept the scenes lively beyond the solos. There was plenty of fun in the dialogue and group numbers, but the more emotional songs were given the space they needed. It was lovely to see the young cast performing with such commitment and enjoying themselves along the way. Ben deserves credit for bringing these performances together into a well-directed production that gave everyone a chance to shine.

Credit must go to any musical director who takes on a show as vocally demanding as Six, and **Anise Lea** certainly rose to the challenge. The work put into the songs was clear, with the cast sounding well rehearsed and confident in what they were singing. The harmonies came together beautifully and were a real pleasure to listen to, showing the care that had gone into preparing these numbers. With each queen having her own opportunity to stand out vocally, it was particularly satisfying to hear their voices come together so well. Anise's musical direction gave the cast a strong foundation and helped them deliver the songs with both confidence and feeling.

Abbey Unsworth's choreography suited the style of the show well, giving the cast plenty of opportunity to bring their personalities into the dancing. The routines were fun and energetic, and it was lovely to see the performers enjoying them. At times, the dancers appeared a little grouped together, so more attention to spacing would help the formations look clearer and give everyone room to be seen. Nevertheless, the choreography was full of personality and added to the lively atmosphere of the production. The cast approached it with enthusiasm, making the dance numbers enjoyable to watch.

Having a live band was a real treat and added to the energy of the evening. **Ben Evans-Clarke** led the band from the keys, joined by **Jack Charles** on guitar, **Matt Austin** on bass and **Isaac Hartill** on drums. They played well together, providing a strong accompaniment to the cast. There was a good sense of cohesion between the musicians, with the different instrumental parts coming together well. In a show where the music is such a central part of the performance, their contribution deserves recognition. It was a pleasure to hear these songs played live, and the band helped bring that concert feel to the production.

Stuart Robinson's sound design supported the performance well, with the sound cues executed accurately throughout. There were a few moments when the microphones sounded muffled, which affected the clarity a little. Nevertheless, the queens were already projecting their voices well, and this helped carry their delivery through those moments. These occasional issues did not detract from the enjoyment of the performance.

Sam Shelley's lighting design brought plenty of colour and atmosphere to the performance. The beams of light in each queen's colour were a lovely touch, helping give them their own visual identity on stage and complementing their individual moments. These focused beams added definition to the lighting, while the stage wash provided broader coverage for the company. The combination worked well, giving the stage an interesting overall look without drawing attention away from the performers. The bright colour palette suited the energy of the show and helped create that concert feel. The choices felt appropriate throughout, supporting the action on stage and bringing extra atmosphere to the performance. Sam's design made a valuable contribution to the lively presentation of the production.

Ben Evans-Clarke's set design was minimal, as expected with Six, leaving the performers plenty of space to tell their stories. However, the six banners at the back of the stage, positioned above the band, were a lovely addition. Each featured its queen's colour and lettering to represent her, giving all six a place within the design. I thought this was a creative idea that suited the show really well and added personality to the stage. The banners were well crafted, and the care taken in making them was clear. They gave the audience something attractive to look at behind the performers and tied in nicely with the colours used in the lighting. It was a thoughtful way to make the most of a simple set, adding to the overall presentation while keeping the queens at the centre of the performance.

Ben Evans-Clarke also took responsibility for the props, with the rhinestone microphones being a particularly lovely detail. They were well crafted and looked very professional, adding a touch of sparkle that fitted the show's concert style perfectly. The funky glasses and ruffles used during "Haus of Holbein" brought plenty of fun to the number and suited its playful humour. These details gave the scene its own distinctive look and added to the enjoyment of watching the cast have fun with it.

Ben Evans-Clarke's costumes fitted the theme of the show well, with each queen dressed in her own colour. The added rhinestones were a lovely detail, bringing a little extra sparkle and tying in nicely with the microphones. Some costumes appeared a little loose on the performers, leading them to adjust or pull them up during the performance. Small alterations to the fit, or discreet straps where appropriate, would help keep them secure and allow the cast to move more comfortably. Nevertheless, the costumes brought plenty of colour and personality to the stage and complemented the overall look of the production.

Together for Theatre Productions gave us an evening full of energy, humour and some genuinely touching moments. Each queen brought her own personality to the stage, and it was lovely to see the whole cast enjoying the experience together. The live band and the care put into the presentation added to that enjoyment, with plenty to appreciate both on stage and behind the scenes. Everyone involved should feel proud of what they achieved.

Thank you for such a lovely evening and for making us feel so welcome on our first visit. My guest's first experience of Six was certainly a memorable one, and it was a pleasure to share it

with them. I'm delighted to have had the opportunity to adjudicate for the group and look forward to seeing you all again next year!

PROGRAMME

