



# Show Report

AllStage Oldham

## **SIX: Teen Edition**

(Team Divorced)

28 May 2026

## PRODUCTION INFORMATION

PRODUCTION	SIX: Teen Edition (Team Divorced)
SOCIETY	AllStage Oldham
VENUE	St Joseph's RC Parish Centre
GENRE	Musical
CAST SIZE	10
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	Millie Wright
ANNE BOLEYN	Charlotte Curtis
JANE SEYMOUR	Gabriella Petrillo
ANNE OF CLEVES	Jessie Cottle
CATHERINE HOWARD	Belle Chadderton
CATHERINE PARR	Ellie Burns

## ENSEMBLE / LADIES IN WAITING

	Abigail Higgins Annalee Bateman Matilda Chadderton Olivia Roebuck
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DATE OF PERFORMANCE	Thursday 28th May 2026
DATE REPORT PUBLISHED	Friday 29th May 2026
ADJUDICATOR ID	NSA1004

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

## THE REVIEW

REVIEW WORD COUNT

1841

STRONGEST ELEMENTS

### Cohesiveness within the cast

- The queens all worked together with a strong connection throughout the performance, delivering balanced harmonies, energetic and sleek choreography and a clear sense of unity during each number.

### Powerful Performances

- **Millie Wright** as Catherine of Aragon delivered a confident and commanding performance, combining strong vocals with good characterisation and a clear emotional range throughout her solo.
- **Belle Chadderton** as Catherine Howard brought confidence to the stage from the get go, showcasing strong stage presence, reactions and vocal capability throughout her performance.

### Striking and Cohesive Design Choices

- The use of costume, lighting, staging and video wall created a polished and engaging stage picture throughout the performance.

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It was my first time watching a production from Allstage Oldham, and as I arrived I didn't know what to expect. However, from the second the doors opened to the production's vibrant stage, I was filled with anticipation. As a show that demands confidence and stamina, it was clear from the start that the six queens had commitment to telling this story with personality and style.

I had the pleasure of speaking with **Hannah Welsby**, who was the director and also the lighting, stage and sound designer of this production. She was very welcoming and spoke passionately about the small team that helped put the show together. Having rehearsed for just 12 weeks, the hard work and dedication from the society was evident throughout the evening.

The first Queen to take the stage with her solo 'No way' was **Millie Wright** as Catherine of Aragon. She delivered a very confident and commanding performance from the beginning. Having only stepped into the role 6 weeks prior to the performance, she showed impressive stage presence and characterisation, embodying the character's sass and confidence throughout. Vocally, she displayed strong projection and clear control, effectively moving through a range of emotions from playfulness in the beginning, to upset and anger towards the end. She also portrayed strong reactive acting skills during the other queen's numbers, showing awareness and she also maintained her energy throughout the production.

Anne Boleyn, played by thirteen-year-old **Charlotte Curtis** brought a naturally comedic and lively performance to the stage. Although there were some nerves at the beginning of her

performance, she quickly settled into the character and her confidence grew noticeably towards the end. Her comedic timing suited the character well, as she delivered numerous 'one-liners' effectively within the back and forth dialogue between the queens. Vocally, she approached the role with enthusiasm, handling the quick pacing well for a young performer. Although, further emphasis on intonation within her solo 'Don't lose your head' would've strengthened the overall delivery of the song. I have no doubt with age and experience she will continue to grow in confidence and vocal variety and was a joy to watch on the stage.

Next came Jayne Seymour played by **Gabriella Petrillo**, who is a newcomer to the society. She delivered strong reactive acting skills and facial expressions throughout the production and had a good pacing to her monologue with good diction. However, where Gabriella really shone was within her solo 'Heart of stone', where she delivered one of the most emotionally effective performances of the evening. You could see the emotional truth coming through the lyrics and tone, which allowed the character's vulnerability to come through naturally. She showed soft, controlled vocal skills with effective use of vibrato, showing particular vocal control within the ending section of her song where she held larger notes well. Her acting choices felt genuine and well-considered, with her softer character contrasting some of the bolder ones effectively.

Straight from this emotional scene came 'Haus of Holbein', an upbeat and chaotic number which got the audience engaged and lively. The cast performed this with strong German accents which were held consistently throughout. This song transported the audience into a full blown party, with additions from light up props that were cleverly brought on by the ensemble to laser lighting tracing up and down the room. It was clear that every single member on the stage, as well as the audience was enjoying themselves during this number, which provided a nice contrast to the previous emotional tone.

Anne of Cleves, played by **Jessie Cottle**, brought good stage presence and a sense of bubbly fun to the production. She threw herself into every dance move, showing particular confidence and commitment with the choreography in the show, even displaying her acrobatic abilities during her solo 'Get down'. Her monologue and song were lively, showing good vocal variety within her speaking parts. She also interacted well with both her fellow cast members and the audience. While there is still opportunity to further develop vocal strength and consistency with more experience, she demonstrated strong stage presence and maintained good energy throughout the performance.

**Belle Chadderton** gave a strong performance as Catherine Howard. Also only thirteen years old, she delivered a performance that was full of confidence. Her stage presence was immediately noticeable, as she gave strong characterisation and reactive acting from the opening number. Her dancing was particularly powerful, as she hit each move with impressive punch and expression. She approached her song 'All you wanna do' with a good portrayal of the character's ditsy personality, and had good vocal control, particularly within the final bigger notes which showed real vocal capability. There were moments in her song where her accent differed slightly from her spoken scenes, and maintaining greater consistency throughout would

strengthen the overall characterisation even further. However, she balanced the vulnerability and humour of the role well and gave a solid performance.

Closing the line up of six queens was Catherine Parr, played by **Ellie Burns**. She brought a calmer and more grounded energy to the final section of the production, with clear diction and nice vocal variety within her monologue which allowed for effective storytelling with the emotional tone of it coming through. She displayed a good vocal mixture of belt and head voice, mixing nicely between the two and displayed good understanding of when each type of vocal tone and dynamics should be used to portray an emotion. There were moments in her song 'I don't need your love' where her timing and body language seemed slightly closed off. I would've liked to see a more outward and open stance to further the impact of her performance even more, though she delivered the final message of empowerment with sincerity, helping the show come to a strong conclusion.

The ensemble of four 'Ladies in waiting' contributed nicely towards the production, helping to add to the depth of some of the bigger numbers. Their addition helped to maintain energy and visual interest to the stage. It was a well selected choice to have them bring the props onto the stage, as to not take away from the overall visual effects of the show. There were some occasional moments where performers appeared uncertain on choreography and lyrics, however these were brief and understandable with such a short stretch of rehearsals.

Although each Queen shone within their solos in a different way, where I was particularly impressed was during the group numbers 'Ex-wives', 'Six' and the 'Megasix'. It was within these numbers that the strength of the cast became most apparent, with the group of principles and ensemble working together to deliver high energy synchronised choreography and well balanced harmonies. These songs captured the concert like atmosphere which makes SIX such a unique musical and the confidence and enjoyment of the cast shone through when they performed collaboratively.

Choreography by **Ruby Firth** and **Abbie Schofield** captured the iconic concert style of the show well and suited the cast's ability well. The cast performed the choreography with energy, confidence and great timing, which supported the overall clean and polished look of the performance as a whole. The movement felt true to the tone of the show and purposeful whilst still being age-appropriate. Choreography within the queen's solos added depth whilst still shining a light on the performer who was singing. There was a wide range of movement from the crisp dancing and transitions in 'Ex wives' to the more playful and chaotic choices in 'Haus of Holbein'. I also appreciated the choice to have the queens sit down in some of the more emotional numbers so that dances would not overpower the tone of the songs.

Musical direction by **Xander Jaymes** showed clear preparation and guidance as harmonies and backing vocals were impressive, well-balanced and supported the solo singing effectively. Each dialogue section was also well timed to fit in with the music and sound effects.

One of the strongest aspects of this production was the visual presentation. The costumes and makeup established the iconic style associated with the show from the start. The use of personalised colours for each Queen worked very effectively, helping each character feel

distinct and recognisable from their very first entrance. The costumes were well fitted and thoughtfully styled, and I particularly liked the fact that every character including the ladies in waiting had headpieces to compliment their costume as this elevated the overall look for each character. One other detail I noticed was that each Queen had a personalised water cup on stage which matched the colour of their costume and microphone cover. This helped the queens to stay hydrated within a vocally demanding show without taking away from the cohesive and sleek look.

Lighting design by **Hannah** and **Andy Welsby**, supported by **Tom Penketh** added to the overall visual presentation of the show. Lighting choices were well timed, thought out and elevated each scene. Highlights included the rainbow lighting which again corresponded to each queen's iconic colour and spotlights with fades during more emotional moments where you could hold focus on the solo artist and still see the rest of the cast reacting. The inclusion of atmospheric effects like haze and the video wall also added an extra layer of professionalism to the production and helped elevate the overall visual aesthetic. Designed by a young **Eliza Burns**, the screen complimented the performance effectively and enhanced the concert atmosphere throughout.

Complimenting the lighting choices was sound, also designed by **Hannah** and **Andy Welsby**. Sound was clear and well balanced, with sound effects being particularly well timed within the dialogue sections of the production. Microphones ensured each Queen could be heard with clarity and solos and harmonies were blended generally well together without overpowering each other most of the time. Overall, the sound operation ran smoothly throughout the production.

The staging for the production was impressive, especially considering it was within a church hall setting. They made effective use of the performance space, creating a simple but visually engaging stage picture that allowed the queens to remain the focus throughout. Although the stage and screen were the only set in this production, the simplicity of it worked in ensuring that the performers remained the central focus while still creating enough visual variety to keep the audience engaged throughout the evening.

The Allstage management team: Hannah, Katy, Jayne, Tom, Ruby, Lauren, Andy, Lucy and Chris, along with parent helpers, worked cohesively to ensure the smooth running of this production.

Overall, Allstage Oldham's production of Six: Teen Edition was a highly enjoyable evening that showcased a talented young cast with strong potential. Each cast member gave energy, humour and empowerment at different points of the show, allowing each performer to develop their confidence and individuality on stage. The dedication from the creative team, cast and volunteers was evident, and it was nice to see such commitment from everyone involved. I would like to thank Allstage Oldham for their warm welcome and look forward to seeing what they bring to the stage next.

## PHOTOGRAPHS





## PROGRAMME

