

OVATION
Theatre Company LLC



SIX

THE MUSICAL

TEEN EDITION

Director's Note

Thank you for joining us today for our production of *Six: The Musical* — Teen Edition. Some have expressed skepticism that a show of this intensity could be carried by teens, but I believe you'll be impressed by their talent and professionalism.

As we prepare to open this show I am overwhelmed with gratitude for the cast, crew, and creative team. This has certainly been a collaborative effort and I am immensely grateful to everyone involved with this production for their hard work and commitment.

I chose *Six* because it delivers its message of female empowerment in a fun and dynamic way. I was excited to work with a cast of strong, talented women and guide them to deliver the message of their individual queen, and ultimately all of the queens collectively, in a way it would be heard. As a cast and creative team, we spent time delving into the history of each queen and used this to inform our portrayal of them. It was my goal to create an experience that would be engaging and educational for both the cast and the audience. I believe that putting on a successful show requires a cohesive vision from the creative team members, and I was blessed to work alongside Kevin and Katy who shared my vision and used their talents to support this vision and bring this musical to life in such a compelling way.

Since *Six* is presented in the format of a concert, dance is integral to its storytelling power. With this in mind, I have asked my choreographer to share in more detail her process in supporting my directorial vision (turn the page to read more).

Thank you again for sharing your evening with us,

Meg

OVATION THEATRE COMPANY

proudly presents

SIX

THE MUSICAL

TEEN EDITION

AUGUST 1-3, 2024

WRITTEN BY **TOBY MARLOW** AND **LUCY MOSS**

Originally Produced in the West End by

Kenny Wax, Wendy & Andy Barnes and George Stiles

Originally Produced on Broadway by Kenny Wax, Wendy & Andy Barnes, George Stiles,
and Kevin McCollum in association with Chicago Shakespeare Theater

SIX: TEEN EDITION

is presented through arrangement with Concord Theatricals.

www.concordtheatricals.com

**A strobe light will be used during this production.
All photography and videography is strictly prohibited.
Please turn your cell phones completely off.**

Choreographer's Note

When I set out to choreograph a musical, the story always comes first. For this show, that meant analyzing each number to decipher not only what type of story each queen was telling, but the way in which they tell it. Catherine of Aragon's fiercely defiant "No Way" stands in stark contrast to the sultry, laid-back confidence of Anna of Cleves' "Get Down," and this is reflected in the choreography. The composers of *Six* intentionally modeled each queen after a very specific blend of pop icons, and I used this as the core of my choreographic research for this production. I watched hours of content to make my choreography feel as stylistically rooted in its musical inspirations as possible — sifting through music videos, halftime performances, concert recordings of Beyoncé, Avril Lavigne, Rihanna, Nicki Minaj, Ariana Grande, Britney Spears, and more to find my own style that paid homage to the artists from which each queen was derived.

There is one number in particular that I struggled with initially, due to the heaviness of the subject matter and the importance of giving it the appropriate weight — the deceptively catchy song "All You Wanna Do." You may notice throughout the show that I am a choreographer who repeats phrases here and there to create a sense of unity, but typically not entire sections of choreography. This number, however, is an exception. It is intentionally repetitive (with subtle changes in delivery) to highlight the vicious cycle of abuse that was, and still is, an all-too familiar story for many young women. I was also very careful with the way the other young women onstage are positioned in this number, intentionally hiding their faces when they are stepping into the role of "aggressor" so as to prevent the audience from perceiving Katherine's aggressors as other women. This was a number that required a great deal of care and delicacy in rehearsal, provoking thoughtful conversations amongst the cast and creative team, and I am impressed by the immense level of maturity this group of young women brought to this specific song, as well as the show as a whole.

The unique challenges this musical presents are equally thrilling and terrifying to tackle as a choreographer. To create dynamic movement for music spanning such a vast range of styles, that can be mastered by a cast of six teens who need to both stand out as their own leading ladies and blend as a cohesive unit, is a daunting task. Thankfully, I am blessed with a stellar group of young women who rise to every challenge I present them, relentlessly strive to perform with the meticulous level of detail I require, and graciously absorb each piece of feedback I give. Working with such an elite team, both cast and creative, has been a true gift as a choreographer, and for that I am endlessly grateful.

Thank you once again for joining us this evening and supporting live theatre. Now get ready to dance in your seat and learn a little HERstory along the way!
—Katy Gore, Choreographer

Cast

CATHERINE OF ARAGON Esmé King Farbstein

ANNE BOLEYN Jennah Gunawan

JANE SEYMOUR Debrah Hernandez

ANNA OF CLEVES Janet Sesay

KATHERINE HOWARD Annie Gorman

CATHERINE PARR Chloe Orlando

Production Team

Director Meg Gore
Music Director Kevin Fisher
Choreographer Katy Gore
Stage Manager Lizzie Sosa
Production Assistant Chloe Ferraro
House Manager Dan Gore
Volunteer Coordinator Shawna Carroll
Set Designer Meg Gore
Lighting Designer Becca Beaulieu
Lead Lighting Tech and Assistant Programmer Andrew Youst
Light Board Operator Greer Danzey
Spot Light Operators Hanna Carroll and Maddy Buchanan
Sound Designer Mark Beland
Costume Team Lorelei Stahl and Family
Dramaturg Dan Gore
Publicity Coordinator Ryan Kaplan
Poster and Program Design Tim Gore
Business Manager Dan Gore



The Cast of Six



x: Teen Edition

The Cast



ANNIE GORMAN | KATHERINE HOWARD

Annie is stoked to join the QUEENS of Ovation for *Six: Teen Edition!* Recent theatre credits include: Julia Sullivan in *The Wedding Singer* (Pine Street Players), Kathy Selden in *Singin' in the Rain* (Exeter High School), and Olive Ostrovsky in *Spelling Bee* (Palace Youth Theater). In the fall, Annie will attend SUNY Purchase Conservatory of Music to study Studio Composition. Thank you to my family, and Team SIX!



JENNAH GUNAWAN | ANNE BOLEYN

Jennah is so grateful to be a part of Ovation's *Six!* Jennah is a going into her sophomore year. Jennah has been in past shows in many different theatres, like *Descendants* (Maleficent), *Charlotte's Web* (Wilbur), and *Into the Woods* (Little Red). Outside of theatre, she loves ice skating and DIY. She would like to thank the Ovation cast and staff for giving her this exciting experience.



DEBRAH HERNANDEZ | JANE SEYMOUR

Debrah is PSYCHED to be in *Six: Teen Edition!* She is a rising sophomore at Gordon College pursuing a Vocal Performance degree. This is Debrah's 9th show here at Ovation, and she is honored to share the stage with her fellow queens!!!!



ESMÉ KING FARBSTEIN | CATHERINE OF ARAGON

Esmé is ecstatic to be joining these fierce queens in *Six!* She is a rising freshman at Marymount Manhattan College, pursuing a BFA in Acting with a minor in Dance! Her favorite past credits include Madame Thénardier (*Les Misérables* — Seacoast Repertory Theater), Don Lockwood (*Singin' In the Rain* — Exeter High School), Janet Van De Graaf (*The Drowsy Chaperone* — Pine Street Players), and Jellylorum (*Cats* — The Palace Theater). "Get on your feet, clap your hands, and enjoy SIIIIIX!!!" Insta: @esme.king.farbstein



CHLOE ORLANDO | CATHERINE PARR

This is Chloe Orlando's first time performing with Ovation Theatre Company, and she is so thrilled to be playing Catherine Parr in this performance of *SIX*. Although this is Chloe's first time with Ovation, she has been singing and acting since the young age of 9½ and will be attending Plymouth State University this fall to study in Musical Theater, and minor in Physical Therapy Studies. Chloe doesn't need your love, all she needs is SIX!

The Cast

JANET SESAY | ANNA OF CLEVES

Janet is excited to get down with the queens of the castle at Ovation. She's pumped to be in her fourth Ovation show (and show overall), having been in *Mean Girls* and *Rock of Ages* as a featured dancer and a Delta Nu in *Legally Blonde!* She hopes you have fun and enjoy the show. And remember, what's Six + 2?? (It's ATE)



Musical Numbers

“Ex-Wives”	Company
“Ex-Wives (Reprise)”	Company
“No Way”	Catherine of Aragon, Company
“Don’t Lose Ur Head”	Anne Boleyn, Company
“Heart of Stone”	Jane Seymour, Company
“Haus of Holbein”	Company
“Get Down”	Anna of Cleves, Company
“All You Wanna Do”	Katherine Howard, Company
“I Don’t Need Your Love”	Catherine Parr
“I Don’t Need Your Love (Remix)”	Company
“Six”	Company

Six: The Musical is performed without an intermission.

Special Thanks to...

Greater Derry Arts Council

Chris Paul and The Londonderry Times

...and all of our incredible volunteers!

Dramaturg's Note

When Cambridge University graduate students Lucy Moss and Toby Marlow decided to “remix” the history of six iconic queens of England, they took a big shot – and nailed their target. Their goal was to highlight these women independent of Henry VIII.

While it's been said that no one would remember these SIX if they hadn't been married to Henry, it's perhaps more true that no one would remember him if not for the SIX women he brought into – and then out of – his life. Back then, very little was known about royal families – until these SIX. So much has been written and portrayed, that people have felt they knew their stories, but the lens of history is sometimes foggy.

When *SIX: The Musical* premiered to British audiences, they immediately recognized the rhyme with which they were taught the wives of Henry VIII: divorced, beheaded, died; divorced, beheaded, survived. We Americans may not know their history quite as well, so here's a summary:

Henry VIII was revered by all of Europe as the ultimate man, statesman, sportsman and ladies' man. After he married his sickly brother's widow, Catherine of Aragon, he was obsessed with having a male heir. Catherine gave him Princess Mary, but when she couldn't fulfil his objective, the philandering Henry started down a path of destruction that would ruin the lives of many, including at least five of his SIX wives. Henry tried to divorce Catherine, but devout Catherine refused. Henry desired Anne Boleyn, but she kept him at arms' length, demanding to be more than just a mistress. So Henry ultimately broke with the Vatican, creating the Church of England – just so he could get his first marriage annulled.

When Anne also couldn't give him a male heir, with princess Elizabeth being her only surviving child, Henry threw her aside for his next crush, Jane Seymour. Jane got her crown, only to find out that she needed to keep her “place” or risk the king's wrath. Jane gave him his male heir (Edward)– and then died from complications of the birth. While Henry and others have elevated Jane as “the only one he truly loved,” it's clear that was merely because she delivered a boy.

When Henry decided to marry again for political alliance, he chose Anna of Cleves. While she may not have lived up to the image in her painting, Henry was no longer a stud himself. After a riding accident, he became morbidly obese and the wound on his leg left a stinking, festering ulcer. With no attraction between them and the alliance no longer needed, Henry shoved Anna aside. Because she was willing, her story ended completely differently, with Anna living her best life, with property, wealth, status and all she could want – except the permission to return to Germany.

Dramaturg's Note

Henry fell for young Katherine Howard, elevating her family to positions of power. Katherine has been abused by portrayals as a lustful harlot, but modern historians have redeemed her story. A child with no family supervision or moral education could easily be seduced and abused by older men. These two things combined for a truly tragic tale. Henry started out hopelessly infatuated, but the moment political/religious rivals started rumors about her promiscuity, Henry discarded her.

Finally, Henry married Catherine Parr. Despite being raised by a strong single mother and being highly educated, Catherine ended up marrying two older men “just to survive.” After the second passed, despite her love for Thomas Seymour (Jane’s brother), Catherine couldn’t decline Henry’s proposal, so she put aside her love and married him. Catherine was an amazing woman – politician, shrewd negotiator, champion of female education, author and mentor to Henry’s children.

These remarkable women deserve to have their stories told. While the musical might only use the last few minutes to “remix” their history, the entire show elevates these SIX way beyond their otherwise forgettable husband and reclaims their place in history.

—Dan Gore, Dramaturg



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FORMAL ANNOUNCEMENT COMING AUGUST 2024

FALL MUSICAL ANNOUNCEMENT COMING AUGUST 25!

Ovation hits the stage this fall with an exciting mainstage musical! We have chosen the show but are unable to announce until August 25. Join our mailing list and follow us on social media @ovationtc to be the first to know!

AUDITION REGISTRATION OPENS SOON!