**Six. The Musical**

Welcome to this introduction to **Six**, by Toby Marlow and Lucy Moss. It has been directed by Lucy Moss and Jamie Armitage

The production lasts for approximately 75 minutes and there is no interval. The live audio description will be given for VocalEyes by Lonny Evans and Anne Hornsby. Please be aware that during the performance there is strobe lighting and haze.

The Vocaleyes audio-described performance at the Curve Theatre in Leicesterwill be on the **29th of September**. The introductory notes will start at **7.45pm** and the performance itself at **8pm.** The touch tour is still to be confirmed.

The following introduction will take about 15 minutes to listen to and includes information about **Six**, descriptions of the set, characters and costumes. All VocalEyes show introductions are available as a text document in the 'What's On' section. For access information for the Theatre, including their current Covid-19 protocols, please click on the theatre name, on the ‘What’s On’ page.

**Six** is a hit pop-concert style musical starring the wives of Henry the 8th. Promotion for the show describes the theme for us:

*‘Divorced. Beheaded. Died. Divorced. Beheaded. Survived. From Tudor Queens to Pop Princesses, the six wives take to the mic to tell their tales, remixing five hundred years of historical heartbreak into a 75 minute celebration of 21st century girl power’*

The show features an all-female ensemble with an ethnically diverse cast of six female actors, each playing one of the wives. The wives are backed up by a live female four-piece band called The Ladies in Waiting, clad in matching black and silver, who play bass, guitar, drums and keyboards. The wives and musicians are on stage throughout the performance like a band at a pop concert. The stage remains the same too, continuing the feel of a live gig.

The six young wives are all in their twenties and dressed like rock stars in matching girl band attire. Their stage costumes are a raunchy 21st century take on Tudor fashions featuring sequined bodices with jutting shoulder pads, some adorned with spikes and studs. They wear short shiny skirts or shorts, skin tight trousers or fish net stockings and stompy black platform boots decorated with silver glitter or chains. Hair adornments could be a spiky gold crown or a silver tiara or glittering hair ties and their bold make-up is all glitter and sparkle. They project the energy of a famous Girl Band, singing into hand held microphones. They move in tightly choreographed routines with plenty of slick dance moves and plucky attitude.

The roles of the six wives are taken by different actors at different performances, with the costumes changing too. Please listen to the live introduction at the audio described performance for details of who will be performing that day.

The Wives - who refer to themselves as ‘Queens’ present their stories in chronological order, the first is **Catherine of Aragon.** Aragon is a feisty young woman with bobbed curly brown hair topped by a spikey crown. Her outfit is like a cut away version of a Tudor gown, barely skimming her thighs; it glitters black and gold, with a stiff bodice, puffed shoulders and tight sleeves. Aragon’s body language is strong – she is proud of her position as number one and often strikes a pose with one finger punching the air above her head.

Next up is Queen number two: **Anne Boleyn**. Boleyn is a cheeky upstart with a mischievous grin and a mobile phone addiction. She almost misses her solo as she’s too busy taking selfies. Boleyn wears a black two-piece outfit covered in shiny green square-shaped panels. The short-sleeved belly top has capped sleeves. It is connected to the short, full skirt by a band of wide fish net material at the midriff. Boleyn wears matching green and black bracelet cuffs. She has her long dark hair down at the back, the front bundled up into two small buns, like mouse ears that are tied with fluffy green hair ties.

Queen number Three is **Jane Seymour** a slender woman with long black hair, whose moves are gentle and languorous in comparison to the bump and grind of some of her fellow wives. She is dressed slightly more modestly than the others in a knee-length black sparkly sequinned dress with a striped white padded bodice and black mesh sleeves.

Queen Number four is **Anna of Cleves** who projects sexiness and strength. She wears a black and red outfit of a short waisted studded jacket over a matching crop top with short red shorts. The studs on the shorts look like biker chains. Cleves’ signature dance move is to grind down into a squat with legs akimbo.

Queen number five is **Katherine Howard** who oozes glamour and promiscuity. She wears a short shiny outfit in black and pink. The belly top has long, tight black mesh sleeves and a pink stripe across the chest. Below this she wears tight black shorts with a clear plasticky mini skirt over the top, frilled with fluffy pink. Howard has long blonde hair tied back in a high pony-tail and looks rather like a live version of a Barbie doll.

The Final Queen is **Catherine Parr**. Parr is the most centred and demure of the Ladies. She wears a skin-tight black and blue panelled trouser suit with a tight bodice and short, puffed sleeves. Her brown curls are swept up and worn in a loose asymmetrical bundle. Parr moves with grace and self-assurance, her sweetness tempered by inner steel.

The Gig is played on a small semi-circular stage with two tiered platforms at the rear. The tiered platforms have a central staircase. The four-piece band are arranged on the platforms, two on either side of the stairs. The performers often use the stairs to join the band, to chill between numbers, or strike a solo pose on the top platform.

The stage has a shiny black surface with two golden concentric circles on it. The central circle is used as a performance area for the Wives solo numbers. Running along the rear of the stage the backdrop is divided into nine rectangular panels by strips of neon lights. The panels have flashing disco lights imbedded into them and other neon strips which can be lit to resemble church windows or picture frames. The proscenium arch framing the stage also has flashing disco lights and the stairs and platforms onstage have strips of neon lighting that change colour throughout the performance. Golden glitter rains down on the performers at various intervals.

**Cast and Production Credits**

Catherine of Aragon is played by Lauren Drew

Anne Boleyn is Maddison Bulleyment

Jane Seymour is Caitlin Tipping

Anna of Cleves is Shekinah McFarlane

Katherine Howard is Vicki Manser

Catherine Parr is Elena Gyasi

Alternate Catherine of Aragon and Anna of Cleves is Cassandra Lee

Alternate Anne Boleyn and Katherine Howard is Jennifer Caldwell

Alternate Jane Seymour and Catherine Parr and

The Dance Captain is Harriet Watson

And the Super Swing is Natalie Pilkington

The band are called the **Ladies in Waiting**:

Musical Director – Sarah Burrell

Drums – Vanessa Dominique

Guitar – Frankie South

Bass – Kat Bax

The Musical Supervisor is Joe Beighton

The Orchestrator is Tom Curran

The Lighting Designer is Tim Deiling

The Sound Designer is Paul Gatehouse

Costume Design is by Gabriella Slade

Set Designer is Emma Bailey

Choreographer is Carrie-Anne Ingrouille

The Associate directors are Grace Taylor and Franny Anne Rafferty

The Writers are Toby Marlow and Lucy Moss

And the co-directors are Lucy Moss and Jamie Armitage

VocalEyes is a charity funded by Arts Council England.