ARAGON
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CLEVES
HOWARD
PARR

SIX

EXPERIENCE THE a.r.t.
2019/20 Season

#SIXboston
@AmericanRep
Welcome to SIX!

No longer on the outskirts of history, these Queens are taking over the world.

Creators Toby Marlow and Lucy Moss began writing *SIX* while undergraduates at Cambridge University in the UK. These young writers had the idea to give new voice to the women who—among their own numerous accomplishments—were married to England's King Henry VIII. Using the format of a modern singing competition, Marlow and Moss asked what these women's voices might sound like today, and what they might tell us in their own words.

*SIX* explores these questions in a fusion of past and present. In today's female pop icons, the creators found harmony with their historical subjects, and the result is a celebration of sisterhood that resonates through the centuries. *SIX* debuted at the Edinburgh Festival Fringe, and after a lauded run on London's West End, the global fan base for the show's soundtrack has continued to grow, with millions of listeners online.

Now *SIX* makes its debut in Cambridge, Massachusetts, following a run at Chicago Shakespeare Theater earlier this summer. This production launches the A.R.T.'s 2019/20 Season, which features a roster of shows that place history in conversation with the present. We begin with this contemporary take on Tudor England, and by the season's end, we will reexamine the founding of our country and the Declaration of Independence, through a new staging of the musical *1776*.

Thank you for joining us!

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**Diane Paulus**
Terrie and Bradley Bloom Artistic Director
American Repertory Theater
Divorced.
Beheaded.
Subscribed.

Enjoyed SIX and want to see more from the A.R.T.? By purchasing tickets to three or more shows as a subscription you secure the best seats at the best prices.

AmericanRepertoryTheater.org/subscribe
American Repertory Theater
by arrangement with Kenny Wax, Andy & Wendy Barnes, George Stiles and Kevin McCollum
in association with Chicago Shakespeare Theater
presents

SIX

by
TOBY MARLOW & LUCY MOSS

Scenic Design
EMMA BAILEY

Costume Design
GABRIELLA SLADE

Lighting Design
TIM DEILING

Sound Design
PAUL GATEHOUSE

Music Direction
ROBERTA DUCHAK

Orchestrations
TOM CURRAN

Casting
BOB MASON

New York Casting
TARA RUBIN CASTING
PETER VAN DAM, CSA

Production Stage Manager
ALFREDO MACIAS

Music Supervision
JOE BEIGHTON

Choreography
CARRIE-ANNE INGROUILLE

Directed by
LUCY MOSS & JAMIE ARMITAGE

Additional Production Support
THE CHUNG FAMILY FOUNDATION
STACY OSUR AND KEITH GILBERT
MAGGIE GOLD SEELIG & FAMILY
AND MGS GROUP REAL ESTATE

First performance at the Loeb Drama Center on August 21, 2019.

A.R.T. Season Support

The A.R.T. 2019/20 Season is supported in part by the Massachusetts Cultural Council, which receives support from
the Commonwealth of Massachusetts and the National Endowment for the Arts.
See more from A.R.T.
AmericanRepertoryTheater.org
**Gloria: A Life**  
**Jan 24 - Feb 22, 2020**  
*History. Her story. Our story.* This new play about Gloria Steinem and the women she has partnered with in a decades-long fight for equality is brought to life by a dynamic ensemble of performers. Fifty years after Gloria began raising her voice and championing those of others, her vision is as urgent as ever. Gloria’s belief in talking circles as a catalyst for change offers us all a path forward. The first act is Gloria’s story; the second is our own.  
**Pre-sales: Patron Circle ($1,000+) access begins Nov 7. Friends of A.R.T. ($50-$999) begins Nov 14. Public access begins Nov 21.**

**Macbeth In Stride**  
**Apr 23 - May 10, 2020**  
*Macbeth In Stride* is an electrified look at the descent of Lady Macbeth and her husband through the iconic music of Ike and Tina Turner, The Doors, and more. Featuring Shakespeare’s text, the show takes an intimate look at a relationship in turmoil and the effects of vaulting ambition. This concert play is a battle cry for Black female power and desire that excavates the underbelly of female ambition. How do we punish and celebrate women who push too hard, who want too much, who sing too loud?  
**A.R.T. Member pre-sale tickets are now available. Public access begins Feb 13.**

**1776**  
**May 22 - Jun 28, 2020**  
They knew they would make history, but not what history would make of them. Fed up with living under the tyranny of British rule, John Adams attempts to persuade his fellow members of the Continental Congress to vote in favor of American independence and sign the Declaration. But how much is he willing to compromise in the pursuit of freedom? And who does that freedom belong to? Terrie and Bradley Bloom Artistic Director Diane Paulus directs a new production of this Tony Award-winning musical, reexamining this pivotal moment in American history.  
**Patron Circle ($1,000+) begins Dec 19. Friends of A.R.T. ($50-$999) begins Jan 2. Public access to previews begins Jan 17. Public access to full run begins Mar 26.**

**Black Light**  
**Sep 19 - 29, 2019**  
Daniel Alexander Jones performs as the iconic Jomama Jones in a spiritual revival for turbulent times. This intimate journey through the darkness of personal and political upheaval and the shards of shattered illusions is illuminated by spontaneous humor and what *The New Yorker* calls Jones’ “very particular radiance.” With all original music, drawing influence from Prince, Sade, Diana Ross, and Tina Turner, *Black Light* is marked significantly by the Black American Freedom movement, Afromysticism, goddess mythology, and divination. This immersive performance piece removes the barrier between artist and audience through inquiry, story, and song.  
**On sale now.**

**Moby-Dick**  
**Dec 3, 2019 - Jan 12, 2020**  
*“We are all in the belly of the whale...”* From the creative team behind A.R.T.’s 2015 production of *Natasha, Pierre & The Great Comet of 1812* comes a new musical adaptation of Moby-Dick. As Ishmael, Captain Ahab, and his crew pursue the elusive great white whale aboard the Pequod, Herman Melville’s nineteenth-century vision of America collides head-on with the present.  
**A.R.T. Member pre-sale tickets are now available. Public access to previews begins Aug 29. Public access to full run begins Oct 3.**
CAST
(The Queens, in historical order)

Catherine of Aragon...............................................................ADRIANNA HICKS
Anne Boleyn..................................................................ANDREA MACASAET
Jane Seymour..........................................................ABBY MUELLER
Anna of Cleves..........................................................BRITTNEY MACK
Katherine Howard.........................................................COURTNEY MACK MACK
Catherine Parr........................................................................ANNA UZELE

ALTERNAETES
For Aragon, Cleves, Parr: NICOLE KYOUNG-MI LAMBERT
For Boleyn, Seymour, Howard: MALLORY MAEDKE

DANCE CAPTAIN
MALLORY MAEDKE

BAND
(The Ladies in Waiting)

Associate Music Director/Conductor/Keyboard: JULIA SCHADE
Bass/Contractor: KATE FOSS
Guitars: KIMI HAYES
Drums: ELENA BONOMO

ADDITIONAL STAFF

Associate Director.................................................................MEGAN E. FARLEY
Associate Choreographer..................................................MELODY SINCLAIR
Assistant Choreographer..................................................MALLORY MAEDKE
Assistant Stage Manager, Production Stage Manager Alternate........JOHN MEREDITH
Assistant Stage Manager Alternate........................................KATE HAUSLER
Costume Associate.................................................................MIEKA VAN DER PLOEG
Lighting Associate...............................................................PAUL TOBEN
Sound Associate.........................................................................JOSH MILLCIAN

A.R.T. SUMMER INTERNSHIP PROGRAM

Ainsleigh Caldicott, Wesleyan University ’21, Marketing
Ruva Chigwedere, Harvard University ’21, Artistic
James DiSandro, Kenyon College ’22, Education
Emma Dumont, Ithaca College ’20, Marketing
Jacob Freedgood, Emerson College ’20, Development
Patricia Garza, Brown University ’20, Development
Ece Hakim, Harvard University ’21, Artistic
Marcus Illingworth, Ithaca College ’21, Marketing
Allie Jeffay, Harvard University ’21, Artistic
Genevieve Lefevre, Harvard University ’20, Artistic
Chloe E.W. Levine, Harvard University ’22, Artistic
Lindsay McAuliffe, Harvard University ’20, Artistic
Nina Rodriguez, Emerson College ’19, Community Engagement
Eli Troen, Harvard University ’20, Artistic

*With support from the Harvard University Office of Career Services

SIX was originally performed by Cambridge University Musical Theatre Society, directed by Jamie Armitage with Original Musical Arrangements by Joe Beighton and Original Orchestrations by Joe Beighton and Steve Gage. We’d like to thank the original SIX Queens: Megan Gilbert, Ashleigh Weir, Holly Musgrave, Matilda Wickham, Annabel Marlow, and Shimai De Silva; The Arts Theatre Queens and Creatives from December 2017 - January 2018; Renée Lamb, Christina Modestou, Genesis Lynea, Izuka Hoyle, Lotte Wakeham, Cressida Carré, Andy Graham, Roberto Surace and Rebecca Fry. We’d also like to thank Stephen Crocker and all the staff at the Norwich Theatre Royal and Playhouse; Katie Wilmore, Andy Barnwell and Sylvia Addison.
SONG LIST

EX-WIVES..............................................................................................The Queens
NO WAY.........................................................................................Catherine of Aragon
DON’T LOSE UR HEAD.....................................................................Anne Boleyn
HEART OF STONE...........................................................................Jane Seymour
HAUS OF HOLBEIN...........................................................................The Queens
GET DOWN..................................................................................Anna of Cleves
ALL YOU WANNA DO......................................................................Katherine Howard
I DON’T NEED YOUR LOVE...........................................................Catherine Parr
SIX.............................................................................................................The Queens

This show runs approximately 80 minutes with no intermission.

PHOTOGRAPHY AND VIDEO ARE PROHIBITED DURING THE PRODUCTION.
Patrons are welcome to take photos and videos in the theater preshow.
Tell us about the story of SIX. What should we expect?

Lucy Moss: SIX is told by the wives of Henry VIII—but as a girl group performing a pop concert for an audience. They’re sick and tired of everyone arguing over who’s the most important wife, and the Queens decide to hold a competition between them: whoever had the worst time in her marriage to Henry VIII will be crowned the leading lady of the girl group! The pop concert consists of each Queen singing a solo in order to stake a claim for the spotlight—but, without wanting to give too much away, not everything goes according to plan...

Were there any challenges in adapting these historic women’s stories into contemporary pop music?

Toby Marlow: When we started writing the songs, it was tricky to find a balance between trying to make them sound like actual pop songs while also achieving the same level of storytelling and humor as our favorite musical theater songs. Given that chart pop songs are usually fairly similar in their structures, we wanted to be sure to avoid the score sounding too repetitive. However, we soon found that the repetitive nature of pop music often proved really useful in our storytelling, such as in Katherine Howard’s song, “All You Wanna Do,” in which we gradually subvert the meaning of the chorus throughout the song. At the start, it’s flirtatious and cheeky but, by the end, the chorus becomes a lament about her repeated abuse at the hands of the men in her life. With pop music there are so many tropes and expectations, and so it was really fun during the writing process to play around with those.

How did you make these historical women into six unique theatrical characters?

Lucy: We looked into their biographies, watched documentaries, and picked out the bits of their lives that would resonate for audiences today. One of our major resources was Antonia Fraser’s The Wives of Henry VIII. Fraser focuses on the full life of each woman, not just their stories leading up to—and, for three of them, subsequent to—their marriage to the king. Her book was instrumental in helping us separate each Queen’s identity from Henry—especially for his last wife, Catherine Parr, who had an interesting life, of which her marriage to Henry was only a very small part. Fraser also shares loads of small details that found their way into SIX. For example, we loved one of Anne Boleyn’s mottoes: “Let them grumble; that is how it’s going to be.” It felt like the Renaissance version of saying “Sorry, not sorry,” so we snuck that version of the original motto into the hook of her song. We also enjoyed the descriptions of Anna of Cleves as a divorcée developing a penchant for drinking, hunting, and partying. Those details had a huge influence on how we wrote her song.
What inspired you to write a musical that tells women’s stories?

Lucy: Toby and I have loads of female friends who are incredible performers. But they don’t often have opportunities to show how funny or brilliant they are because many musicals don’t have complex, comedic parts for women. In our first writing session, we wrote a “manifesto”—our SIX Six-Point Plan—of what we were setting out to do. One component was about writing great parts for women. Another was to highlight the parallels we saw between the Queens’ experiences with those of women today.

How does SIX bridge these sixteenth-century queens and contemporary pop music?

Toby: Each Queen as we imagined her has a few parallels in the modern-day pop world, and each song is influenced by a number of contemporary singers. Aragon is the Beyoncé of the group. And then there’s Anne Boleyn: traditionally she’s taken very seriously, so we wanted to flip that on its head and make her fun and carefree—like Lily Allen or Avril Lavigne. Jane Seymour is inspired by Adele and Sia. Anna of Cleves’ song is this Rihanna/Nicki Minaj parody. Katherine Howard is inspired by Ariana Grande and Britney Spears—kind of “bubblegum pop.” And we’ll subvert that by...well, you’ll see. And then Catherine Parr is like Alicia Keys, the soulful one who brings everyone together at the end. Some audience members might respond to the Beyoncé references while others will relate to Catherine of Aragon or Anne Boleyn as historical figures. There’s a little something for everybody.

Lucy: You can see these parallels in SIX’s design, as well. Our costume designer, Gabriella Slade, was inspired by the pop
stars we used as the basis for each Queen. So there’s a Renaissance corset paired with the signature Ariana Grande miniskirt, and you’ll see the classic Tudor sleeves along with an ornate Beyoncé-style headpiece—it’s a mash-up between a contemporary pop and Tudor silhouette. That design carries over to the all-female band, the Ladies in Waiting, too.

Tell us about your collaboration and how this play came to be.

Toby: Lucy and I were at Cambridge together. We ended up working on a lot of the same shows—she directed and I acted. We talked about writing a musical together some day. In 2017 the Cambridge University Musical Theatre Society asked for applications to take an original musical to the Edinburgh Festival Fringe, so I applied. When I got the gig I asked Lucy to write it with me. I said, “I have an idea for a pop concert musical with the six wives of Henry VIII. Do you want to write it with me?”

Lucy: And I agreed, even though I had never written anything before!

After the Edinburgh Fringe, SIX has toured the UK, premiered in London’s West End, and played at Chicago Shakespeare Theater. How has the show continued to develop over this journey?

Lucy: So much of the show is shaped by the individual six queens performing onstage—and what each brings to her role and to the group dynamic. Even though each Queen had a palette of pop stars who inspired their character, the actual interpretation of them is super malleable. The performers have really made these roles their own—even taking inspiration from artists who weren’t around when we were first writing SIX. We have been so excited to see all these incredible performers’ versions of the Queens.

Interview courtesy of Chicago Shakespeare Theater.
Read more about the show online at AmericanRepertoryTheater.org.
NAMED BOSTON MAGAZINE’S ‘BEST MUSICIAN, 2019’
CLIFF NOTEZ KICKS OFF THE FALL LIVE @ OBERON LINE-UP.

BE A PART OF WHAT’S HAPPENING

LIVE @ OBERON
9/13: CLIFF NOTEZ
10/5: ASHLEY JORDAN
11/9: OOMPA
12/20 & 21: THE SWEETBACK SISTERS
12/31: SPECIAL NYE GUEST

AFTERGLOW @ OBERON
10/3 & 4: MARTHA GRAHAM CRACKER
11/7: AMBER MARTIN & NATH ANN CARRERA
2/20: KAREEM LUCAS
3/19: PENNY ARCADE
4/16: MIGUEL ANGGELO
5/14: MOLLY POPE

A.R.T. BREAKOUT
NOV 2019: The Movement Theatre Company’s production of WHAT TO SEND UP WHEN IT GOES DOWN
A community ritual created in response to the deaths of Black people as a result of racialized violence, this theatrical work uses parody, song, movement, and audience participation to create a space for catharsis, reflection, cleansing, and healing.

OBERON
THE DESTINATION FOR THEATER & NIGHTLIFE
AmericanRepertoryTheater.org
18+, 21+ TO DRINK
A LITTLE BIT OF HER- STORY

Catherine of Aragon

Birth and death 15 December 1485 – 7 January 1536
Marriage One: to Arthur (Henry’s older brother), 14 November 1501 (aged 15)
Two: to Henry 11 June 1509 (aged 23)
Children Mary, born 18 February 1516 (later Queen Mary I); Catherine also had two other children who died as infants, three stillborn children, and several miscarriages.
Interests Religion, sewing, dancing, a bit more religion.
Cause of death Probably a type of cancer
Remembered for Her refusal to accept that her marriage was invalid; her faith; her dramatic speech to Henry when he had her brought to court seeking the annulment of their marriage
Did you know? Catherine was Regent (whilst Henry fought in France in 1513) during the Battle of Flodden; when James IV of Scotland was killed in the battle, she wanted to send his body to Henry as a present.
Queenspiration Beyoncé and Shakira

Anne Boleyn

Birth and death probably 1501 – 19 May 1536
Marriage 25 January 1533 (aged 31)
Children Elizabeth, born 7 September 1533 (later Queen Elizabeth I) At least two miscarriages
Interests Fashion, dancing, flirtation, collecting evangelical works
Queen Links Lady in waiting to Catherine of Aragon
Cause of death Executed on Tower Green, London
Remembered for Headlessness, bringing about the break with the Pope, having a sixth fingernail
Did you know? Because she was fluent in French, Anne would have acted as a translator during the visit of Emperor Charles V to court in 1522.
Queenspiration: Lily Allen and Avril Lavigne

Jane Seymour

Birth and death 1507 or 1508 – 24 October 1537
Marriage 30 May 1536 (aged 28 or 29)
Children Edward, born 12 October 1537 (later King Edward VI)
Interests Religious faith, being obedient.
Queen Links Lady in waiting to Anne Boleyn
Cause of death Haemorrhage after the birth of Prince Edward, her child with Henry
Remembered for Being the “only one he truly loved”; having two troublesome brothers who fought over the regency of the young Prince after King Henry’s death
Did you know? Whilst Anne was still alive, Henry sent Jane a gift of money, which she refused, apparently saying there “was no treasure in this world that she valued so much as her honour.”
Queenspiration Adele and Sia
Anna of Cleves

**Birth and death**
1515 – 16 July 1557

**Marriage**
6 January 1540 (aged 24)

**Children**
None

**Queen Links**
Anne visited Catherine Howard once Catherine became queen and bowed down to her.

**Cause of death**
Probably cancer

**Interests**
Staying alive

**Remembered for**
When Henry first met Anna of Cleves, he disguised himself, possibly imagining some sort of romantic reaction. According to a witness, when Henry kissed Anne, she is said to have turned away coldly from this hideous stranger molesting her. The witness, Lord Russell, observed that he “never saw His Highness so marvellously astonished.”

**Did you know?**
When Henry first met Anna of Cleves, he disguised himself, possibly imagining some sort of romantic reaction. According to a witness, when Henry kissed Anne, she is said to have turned away coldly from this hideous stranger molesting her. The witness, Lord Russell, observed that he “never saw His Highness so marvellously astonished.”

Katherine Howard

**Birth and death**
Probably 1523 – 13 February 1542

**Marriage**
28 July 1540 (aged 17)

**Children**
None

**Queen Links**
Lady-in-waiting to Anna of Cleves, cousin to Anne Boleyn

**Cause of death**
Executed on Tower Green, London

**Interests**
Religious faith, being obedient

**Remembered for**
Being completely used (and abused) by those with more power

**Did you know?**
From her arrest on 8 November 1541 to her execution three months later, Catherine stayed under house arrest at Syon House; in late January 1542, an act was passed in Parliament that made it treason for a woman to become the king’s wife without “plain declaration before of her unchaste life,” meaning Henry could have her killed.

Catherine Parr

**Birth and death**
Probably 1512 – 5 September 1548

**Marriage**
One: to Sir Edward Burgh, a courtier 1529-1533
Two: to John Neville, Lord Latimer 1534-1543
Three: to Henry 12 July 1543
Four: to Thomas Seymour May 1547 in secret

**Children**
A daughter (to Thomas Seymour) who died as a baby

**Queen Links**
Her mother was lady in waiting to Catherine of Aragon; Catherine Parr was friendly with Catherine of Aragon’s daughter, Princess Mary.

**Cause of death**
Childbirth

**Interests**
Writing books, encouraging education, Reformation

**Remembered for**
Surviving

**Did you know?**
Catherine was the first woman in England to publish books under her own name and in English.

**Queenspiration**
Nicki Minaj and Rihanna

**Queenspiration**
Ariana Grande and Britney Spears

**Queenspiration**
Alicia Keys and Emeli Sandé
ADRIANNA HICKS
Catherine of Aragon
A.R.T.: Debut.
Broadway: The Color Purple (revival), Aladdin.
Regional: SIX, Chicago Shakespeare Theater; Paper Mill Playhouse; Encores! City Center; Ridgefield Playhouse; Lyric Theatre of Oklahoma; Casa Mañana.
National Tour: The Color Purple (revival). International: Sister Act; Dirty Dancing, Germany; Legally Blonde, Austria. Concert: Michael Bublé Call Me Irresistible tour.
Education: BFA, Musical Theater, The University of Oklahoma.
Awards: 2017 Emmy Award, 2018 Elliot Norton Award, 2019 Oklahoma City Broadway World Award.

ANDREA MACASAET
Anne Boleyn
A.R.T.: Debut.

ABBY MUELLER
Jane Seymour
A.R.T.: Debut.
Broadway: Beautiful: The Carole King Musical (Carole King), Kinky Boots. Off-Broadway: A Minister’s Wife, Lincoln Center Theater; School of Rock, Off-Broadway workshop, Gramercy Theatre. First National Tour: Beautiful: The Carole King Musical (originated the role of Carole King). Regional: SIX, The Three Musketeers (Constance), Chicago Shakespeare Theater; Seven Bridges for Seven Brothers (Milly), Drury Lane Theatre; Brigadoon (Fiona), Into the Woods (Cinderella), The Full Monty (Georgie), Marriott Theatre; 1776 (Abigail Adams), A.C.T./Asolo Rep; Les Misérables (Fantine), Miss Saigon (Ellen), Joseph and the Amazing Technicolor Dreamcoat (Narrator), Fulton Theatre; Mary Zimmerman’s Candide, Huntington Theatre Company; Pippin (Catherine), Utah Shakespeare Festival. TV: “America’s Got Talent,” NBC; “The Today Show,” ABC. Instagram/Twitter: @abcmuell. abbymueller.com

BRITTNEY MACK
Anna of Cleves
A.R.T.: Debut. Off-Broadway: Black Nativity. Tour: Memphis (Ethel/Ensemble), Networks. Regional: SIX, Chicago Shakespeare Theater; Beehive (Tina Turner), Merry-Go-Round Playhouse; Ain’t Misbehavin’ (Charlaine), Avenue Q (Gary Coleman, 2014 ariZoni Theatre Awards), Memphis (Ensemble/Dance Captain), All Night Strut (Myself), Beehive (TinaTurner/Dance Captain), Little Shop of Horrors (Crystal/Dance Captain), Phoenix Theatre; All Shook Up (Lorraine), The Palace Theatre; Hairspray, (Lil Inez), All
Shook Up (Lorraine, 2011ariZoni Theatre Awards.) Arizona Broadway Theatre; The WIZ (Ensemble/Evilene u/s), Maine State Music Theater; In the Heights (Carla), Shrek (Voice of Gingy/Sugar Plum Fairy), Pacific Conservatory of the Performing Arts; Ain’t Misbehavin’ (Charlaine), Roxy Regional Theatre; RENT (Alexi Darling/Ensemble), All Shook Up (Lorraine), Seacoast Repertory Theatre. International: Royal Caribbean Cruise Lines (Production Singer). TV: “Empire,” (Feature Dancer), FOX. Education: Certificate from Integrated Program, American Musical and Dramatic Academy.

COURTNEY MACK
Katherine Howard
A.R.T.: Debut.

ANNA UZELE
Catherine Parr
A.R.T.: Debut.

NICOLE KYOUNG-MI LAMBERT
Alternate Aragon/ Cleves/Parr
A.R.T.: Debut.
Regional: SIX, Chicago Shakespeare Theater; Little Shop of Horrors (Crystal), Mercury Theatre Chicago; Seussical (Sour Kangaroo), Marriott Theatre; Memphis, In the Heights, Porchlight Music Theatre; Creatives (Jennifer), Chicago Theatre Workshop; Godspell, Saint Sebastian Players; Rent (Mimi), BrightSide Players. Education: BA, Music Education, Roosevelt University.

MALLORY MAEDKE
Alternate Boleyn/ Seymour/ Howard/Assistant Choreographer/ Dance Captain
A.R.T.: Debut. Regional: SIX, Chicago Shakespeare Theater; Legally Blonde, The Little Mermaid, Mamma Mia!, Hairspray, Paramount Theater; Seussical, Marriott Theatre; Memphis, Porchlight Music Theater; Hair, Mercury Theater Chicago; Cabaret, Theatre at the Centre; Beehive the Musical (Janis Joplin), Little Theater on the Square; 42nd Street, All Shook Up, The Addams Family, Rocky Mountain Repertory Theatre; One Hit Wonders, Black Ensemble Theater. Concert: backup vocalist for Kristin Chenoweth at The Chicago Theatre. Mallory is also a voiceover artist. Education: Columbia College Chicago.
All I need is SIX...

Andrea Macasaet in SIX.

Join TODAY by signing up online or contacting Queen of the A.R.T. Membership Castle Sean Cummings at 617.496.2000 x 8858.

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Join TODAY by signing up online or contacting Queen of the A.R.T. Membership Castle Sean Cummings at 617.496.2000 x 8858.
JULIA SCHADE
Associate Music Director/Conductor/Keyboard
A.R.T.: Debut. Regional: SIX, Peter Pan, Madagascar, Chicago Shakespeare Theater; Fantastic Mr. Fox, Emerald City Theater; Follies, Harper College; Xanadu, Seesaw, Dogfight, The Hot Mikado, Parade, Into the Woods, Urinetown, Ruthless, Phantom, Nunsense, Rockford University; Oliver, Tommy, New American Theater; Company, A Funny Thing Happened On the Way to the Forum, Secret Garden, Once On This Island, Starlight Theater. Education: BA, Music, Rockford University. Member, CFM 10208 and BMA 9-535.

KATE FOSS
Bass/Contractor

KIMI HAYES
Guitars

ELENA BONOMO
Drums
Creative Team

**TOBY MARLOW**
*Writer*

**LUCY MOSS**
*Writer/Director*

**JAMIE ARMITAGE**
*Director*

**CARRIE-ANNE INGROUILLE**
*Choreographer*
A.R.T.: Debut. West End: *SIX* (2019 Olivier Award nomination, Outstanding Achievement in Choreography; OFFIE Award nomination, Best Choreographer; WhatsOnStage Award nomination, Best Choreography), Arts Theatre/UK Tour; *Jeeves and Wooster*, Duke of York’s Theatre; *Hamilton* (Resident Choreographer), Victoria Palace Theatre; *I Can’t Sing: The X-Factor Musical* (Associate Choreographer), London Palladium. London: *Sounds and Sorcery* (Choreographer), The Vaults; *The Suicide* (Movement Director), National Theatre; *ZooNation: The Next Generation* (Director/Choreographer), Royal Festival Hall; *Sylvia* (Associate Director/Choreographer), Old Vic; *ZooNation’s Groove On Down the Road* (Assistant Director/Choreographer), Queen Elizabeth Hall; *ZooNation’s The Mad Hatter’s Tea Party* (Associate Director/Choreographer/Performer), The Roundhouse/Linbury Theatre ROH; *Into the Hoods*, Peacock Theatre; *Polatrix* (Movement Director), Hackney Down Studio Theatre; *R&D* (Movement Director), Hampstead Theatre. Regional: *SIX*, Chicago Shakespeare Theater; *This Is My Family* (Movement Director), Chichester Festival Theatre. Tours: *The Catherine Tate Show* (Choreographer), UK Tour; *Blaze: The Street Dance Sensation* (Resident Director, original cast), Peacock Theatre/European Tour. Film: *Street Dance 3D* (Assistant Choreographer/performer).

**JOE BEIGHTON**
*Music Supervisor*
London; There’s No Business Like Show Quizness, Pizza Express Live: Holborn; Dirty Rotten Scoundrels, Bernie Grant Arts Centre. Education: BA, Music, University of Cambridge; post-graduate diploma, Musical Direction, Mountview Academy of Theatre Arts.

EMMA BAILEY
Set Designer

GABRIELLA SLADE
Costume Designer

TIM DEILING
Lighting Designer
A.R.T.: Debut. London: SIX, Knights of the Rose, American Idiot, Arts Theatre; Dick Whittington, Cinderella, Aladdin, Lyric Hammersmith; The Sweet Science of Bruising, Southwark Playhouse; The Dreamers, Abbey Road Studios; Miss Atomic Bomb, St. James Theatre; Vanities, Trafalgar Studio; Incognito, F**k the Polar Bears, Bush Theatre; Bare: The Rock Opera, Pacific Overtures, Honk, Billy, Whistle Down the Wind, Union Theatre. Regional: SIX, Chicago Shakespeare Theater. UK Tours: Club Tropicana, American Idiot, Summer Holiday, Salad Days, Iolanthe, Our House, Mikado, Miracle on 34th Street. UK Regional: Dedication, Nuffield Theatre; Once Upon a Time in Wigan, 65 Miles, Hull Truck Theatre. International: Amélie Das Musical, WERK7 Theater Munich. Associate lighting design: Chicago, Phoenix Theatre; Scottsboro Boys, Garrick Theatre; White Christmas, Dominion Theatre; The Lorax, Old Vic; One Love, Birmingham Repertory Theatre, Pink Sari Revolution, Curve Theatre; The Lorax, Alexander Theatre, Toronto; Chicago, Various International; Cirque du Soleil: Paramour, Neue Flora Hamburg; Lucia di Lammermoor, Greek National Opera; Orestia, Staatstheater, Stuttgart; The Exterminating Angel, Royal Danish Opera House.

PAUL GATEHOUSE
Sound Designer
A.R.T.: Debut. Sound Design: Amélie Das Musical, Werk7 Theater Munich; Billionaire Boy, Nuffield Theatres; SIX, Arts Theatre/UK Tour; Mary Poppins, Zurich/Dubai,

ROBERTA DUCHAK
Music Director
A.R.T.: Debut. Regional: SIX, Hamlet, The Little Mermaid, Romeo and Juliet the Musical - The People vs. Friar Lawrence, Murder for Two, Chicago Shakespeare Theater; Little Shop of Horrors, South Pacific, 42nd Street, Rock of Ages, Chicago, Saturday Night Fever, Smokey Joe’s Cafe, Crazy for You, Hazel, Billy Elliot, Les Misérables, West Side Story, White Christmas, Young Frankenstein, Hello, Dolly!, Oliver, The Sound of Music, Sweeney Todd, Ragtime, Spamalot, Gypsy, Seven Brides for Seven Brothers, Miss Saigon, Drury Lane Theatre; Brigadoon, Goodman Theatre; The Story of My Life (dir. Richard Maltby, Jr.), Biograph Theater; The Original Grease, American Theatre Company; The Rocky Horror Picture Show, Mercury Theater Chicago; A Little Night Music (Musical Supervisor), Writers Theatre. Film: Les Misérables (vocal coach for Russell Crowe and Hugh Jackman). Awards: one Jeff Award, five nominations. Acting: Ragtime (Mother), Broadway; Scrooge (Ghost of Christmas Past); Showboat (Magnolia, Ellie), National Tour; The 25th Annual Putnam County Spelling Bee (Rona Lisa Peretti), Chicago/National Tour. Ms. Duchak has two vocal studios in the Chicago area.

TOM CURRAN
Orchestrator
A.R.T.: Debut. London: Hot Gay Time Machine, Trafalgar Studios; SIX (Olivier Award nomination, Outstanding Achievement in Music), Arts Theatre/UK Tour; Barnum (Associate Orchestrator), Fully Committed, Menier Chocolate Factory; West End Bares, Novello/Shaftesbury Theatre; Funny Girl (Associate Orchestrator), Menier Chocolate Factory/Savoy Theatre/UK Tour; High Society (Additional Orchestrations), Old Vic; My Land’s Shore (workshop), RADA; Peter Pan (workshop), Lyric Theatre; Jekyll & Hyde, Union Theatre; After the Turn, Courtyard Theatre. Regional: SIX, Chicago Shakespeare Theater. Touring: The War of the Worlds (Jeff Wayne), arena tour; Shadows & Reflections (Marc Almond), UK Tour; Alice the Musical, Robin Hood, The Wind in the Willows, The Sword in the Stone, Treasure Island, Cambridge Touring Theatre UK tours. Training: Guildhall School of Music & Drama.

BOB MASON
Casting Director
A.R.T.: Debut. Bob is in his nineteenth season as Chicago Shakespeare Theatre’s casting director, where his credits include over one hundred productions and thirty-two plays in Shakespeare’s canon. In addition to numerous productions with Barbara Gaines, other productions of note include: a host of Sondheim musicals directed by Gary Griffin; Ride the Cyclone (dir. Rachel Rockwell), CST, MCC, Fifth Avenue/ACT; Rose Rage: Henry VI, Parts 1, 2, and 3 (dir. Edward Hall), The Molière Comedies (dir. by Brian Bedford). He directed and co-created Shakespeare Tonight! with Beckie Menzie, as part of Shakespeare 400 Chicago. Prior to casting, Mr. Mason enjoyed a career as a Jeff Award-winning actor and singer, and has been a visiting educator for the School at
Steppenwolf, Acting Studio Chicago, the University of Illinois at Chicago, and Northwestern University.

TARA RUBIN CASTING/ PETER VAN DAM, CSA
New York Casting
Regional: SIX, Chicago Shakespeare Theater; Yale Repertory Theatre; La Jolla Playhouse; The Old Globe; Westminster Country Playhouse; Asolo Rep. tararubincasting.com

ALFREDO MACIAS
Production Stage Manager

MELODY SINCLAIR
Associate Choreographer
A.R.T.: Debut. Regional: SIX, Chicago Shakespeare Theater. UK: SIX, Arts Theatre/UK Tour; ZooNation 10 Year Anniversary, ZooNation: Unplugged, Sadler’s Wells Theatre; Groove on Down the Road, Royal Festival Hall; Everybody’s Talking About Jamie, West End Live; the International Olympic Committee Head of State performance, Royal Opera House; Ellesse AW19 Partner Conference Catwalk; Coco and Eve “Here for All Hair Types” Campaign; BBC Dance Proms, Royal Albert Hall. International: Pioneer DJ: International Music Summit, Ibiza, Spain. Education: Chaplins Stage School (Northampton); Boy Blue Entertainment (London); ZooNation Dance Company (London); BA, dance urban practice, University of East London.

JOHN MEREDITH
Assistant Stage Manager, Production Stage Manager Alternate
A.R.T: Waitress (Child Wrangler). Regional: Fun Home, Small Mouth Sounds, Men on Boats, The Boston Project, SpeakEasy Stage; A Guide for the Homesick, after all the terrible things I do, The Last Catastrophist (Workshop), Cells (Workshop), Huntington Theatre Company; Wig Out!, Shockheaded Peter, We Are Proud to Present..., Company One; The Hotel Nepenthe, Brown Box Theatre Project. John also works as the Operations Manager at StageSource. Education: Stage & Production Management B.F.A., Emerson College.

KATE HAUSLER
Assistant Stage Manager Alternate
Creative Team


KENNY WAX
Producer
Kenny is the producer of the five-times Olivier nominated SIX, currently playing in London at the Arts Theatre; The Play That Goes Wrong (Laurence Olivier Award, Best New Comedy), now in its fifth year at the Duchess Theatre, on a US tour and playing Off-Broadway at New World Stages; Peter Pan Goes Wrong, which played two West End seasons; The Comedy About A Bank Robbery, which has just celebrated its third birthday at the Criterion Theatre. He produced the West End musicals Top Hat and Once on this Island which both won Laurence Olivier Awards for Best New Musical. He has toured Stiles and Drewe’s Honk, Aspects of Love, La Strada, and The Witches of Eastwick. From September he will be producing three new comedies as part of the Mischief Theatre Season at the Vaudeville Theatre. In June 2017, Kenny was appointed President of the Society of London Theatre.

ANDY BARNES & WENDY BARNES
Producers
Global Musicals was founded in 2017 by Andy and Wendy Barnes. Previous joint producing credits include: The Great British Musical, Criterion; Lift, Soho Theatre; The Little Beasts, The Other Palace; From Up Here, South Hill Park; The House of Mirrors and Hearts, Arcola; Danny Hero, The Core. As development producers: The Go-Between, West Yorkshire Playhouse, Royal and Derngate, Derby Live; Pieces of String, Mercury Theatre Colchester. As associate producers: The Go-Between, Apollo Theatre London. Andy’s additional credits include: The Wiz, Hackney Empire; Departure Lounge, Edinburgh, New York, London; Dr. Foster, Menier Chocolate Factory; Someone Who’ll Watch Over Me, Gene Frankel Theatre New York. As associate producer: When

GEORGE STILES
Producer
George’s writing credits include The Three Musketeers, Peter Pan - A Musical Adventure, and the score for Barbara Gaines’ production of Troilus & Cressida. A native of the UK, George is best known as an award-winning composer of stage musicals such as Mary Poppins, Honk!, Betty Blue Eyes, Peter Pan - A Musical Adventure, and Soho Cinders - all written with lyricist Anthony Drewe. However, he’s delighted to be making his debut as a producer with SIX, having seen the 2017 student production in Cambridge, England and got more excited than his doctor recommends. He’s also very happy to be working with his old friends Rick Boynton, Criss Henderson, and Barbara Gaines once more, as well as three champions of new British musicals, Kenny Wax and Wendy & Andy Barnes. George has long had a deep passion for nurturing new writing through MercuryMusicals.com and the annual Stiles + Drewe Prize. If you’re a young writer inspired by what you see tonight, then get creative - it happened for Marlow and Moss! stilesanddrewe.com

Harry Met Sally, UK Tour; Tell Me On A Sunday, UK Tour. Global Musicals are currently producing Club Mex, a new immersive nightclub musical and Pieces of String. Find out more: @globalmusicals, globalmusicals.com
KEVIN McCOLLUM  
Producer  
Kevin McCollum has received the Tony Award for Best Musical for *In the Heights* (2008), *Avenue Q* (2004), and *Rent* (1996), which also won the Pulitzer Prize. He is currently represented Off-Broadway and on tour with the Olivier Award-winning *The Play That Goes Wrong*. He produced Mike Birbiglia’s *The New One*, Broadway; *Something Rotten!*, Broadway, National Tour; *Hand to God*, Broadway, West End; *Motown: The Musical*, Broadway, West End, National Tour, UK Tour; *The Drowsy Chaperone* (2006, five Tony Awards), Baz Luhrmann’s production of Puccini’s *La Bohème* (2002), *[title of show]* (2008), the touring and Broadway productions of Irving Berlin’s *White Christmas*, the Off-Broadway hit *De La Guarda*, and the recent hit revival of *West Side Story*.  
Upcoming projects include the *West Side Story* film (directed by Steven Spielberg); *The Notebook* (music and lyrics by Ingrid Michaelson, book by Bekah Brunstetter); and, through his joint venture with Fox Stage, adaptations of *Mrs. Doubtfire* and *The Devil Wears Prada*. In 1995 Mr. McCollum co-founded the Producing Office, and has since created Alchemation, a theatrical and media producing company committed to new work. Awards: Robert Whitehead Award for Outstanding Commercial Theatre Producing (1995). Education/Training: University of Cincinnati College Conservatory of Music; MFA, film producing, Peter Stark Program at the University of Southern California.

Chicago Shakespeare Theater is a leading international theater company and recipient of the Tony Award for Outstanding Regional Theatre. Chicago Shakespeare’s year-round season features as many as twenty productions and 650 performances—offering a vibrant array of plays, musicals, world premieres, family programming, and presentations from around the globe. The work is enjoyed by 225,000 audience members annually, with one in four under the age of eighteen. Chicago Shakespeare is the city’s leading presenter of international work, and in touring its own productions across five continents has garnered multiple accolades, including the prestigious Laurence Olivier Award. Emblematic of its role as a global theater, the company spearheaded Shakespeare 400 Chicago, celebrating Shakespeare’s legacy in a citywide, yearlong international arts and culture festival, which engaged more than 1 million people. The Theater’s nationally acclaimed arts in literacy programs support the work of English and drama teachers, and bring Shakespeare to life on stage for tens of thousands of their students each school year. Over the summer, the company tours a professional production of Shakespeare’s work, free for all, to neighborhood parks across the city. *SIX* made its North American Premiere in The Yard at Chicago Shakespeare, the Theater’s innovative new performance space. chicagoshakes.com
Enjoy discounts from our local partners

A.R.T. partners with local restaurants to provide delicious discounts for our patrons. These restaurant offers are valid with a day-of-show A.R.T. ticket. Please check our website for specific details.

AmericanRepertoryTheater.org/restaurants

Restaurant Partners

**Beat Brew Hall**
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beatbrewhall.com

**Cambridge, 1.**
27 Church St.
cambridge1.us

**Grafton Street**
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graftonstreetcambridge.com

**Harvest**
44 Brattle St.
harvestcambridge.com

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One Bennett St.
henriettastable.com

**Legal Sea Foods**
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noir-bar.com

**The Regattabar**
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regattabarjazz.com

**The Sinclair**
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sinclaircambridge.com

**Toscano**
52 Brattle St.
toscanoboston.com

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24 Irving Street
irvinghouse.com
About the A.R.T.

American Repertory Theater (A.R.T.) at Harvard University is a leading force in the American theater, producing groundbreaking work that is driven by risk-taking, artistic inquiry and passionate inquiry. A.R.T. was founded in 1980 by Robert Brustein, who served as Artistic Director until 2002, when he was succeeded by Robert Woodruff. Diane Paulus began her tenure as Artistic Director in 2008. Under the leadership of Paulus as the Terrie and Bradley Bloom Artistic Director and Executive Producer Diane Borger, A.R.T. seeks to expand the boundaries of theater by programming transformative theatrical experiences, always including the audience as a central partner.

Throughout its history, A.R.T. has been honored with many distinguished awards including the Tony Award for Best New Play for All the Way (2014); consecutive Tony Awards for Best Revival of a Musical for Pippin (2013) and The Gershwins’ Porgy and Bess (2012), both of which Paulus directed, and sixteen other Tony Awards since 2012; a Pulitzer Prize; a Jujamcyn Prize for outstanding contribution to the development of creative talent; the Regional Theater Tony Award; and more than 100 Elliot Norton and IRNE Awards. Under Paulus’s leadership, A.R.T.’s club theater, OBERON, has been recognized annually as a top performance venue in the Boston area, and has attracted national attention for its innovative programming and business models.

As the professional theater on the campus of Harvard University, A.R.T. is committed to playing a central role in the cognitive life of the University, catalyzing discourse, interdisciplinary collaboration, and creative exchange among a wide range of academic departments, institutions, students, and faculty members. A.R.T. is engaged in a number of multi-year initiatives with partners at Harvard that explore some of the most pressing issues of our day, including a collaboration with the Harvard University Center for the Environment to develop new work that addresses climate change. A.R.T. plays a central role in Harvard’s undergraduate Theater, Dance & Media concentration, teaching courses in directing, dramatic literature, acting, voice, design, and dramaturgy. A.R.T. staff also mentors students in the Harvard Radcliffe Dramatic Club working at the Loeb Drama Center and OBERON.

Dedicated to making great theater accessible, A.R.T. actively engages more than 5,000 community members and local students annually in project-based partnerships, workshops, conversations with artists, and other enrichment activities both at the theater and across the Greater Boston area.
A.R.T. Membership

Your support is vital. Members of the A.R.T. at every level sustain the momentum of our theater. Gifts to the A.R.T. support a significant portion of the theater’s operating expenses, fund Education and Engagement programs that help us reach thousands of students each year, and allow the commissioning and development of risk-taking new work.

Become an A.R.T. Member today to make a lasting impact and take advantage of these exciting new Member benefits:

**Discounted Parking**
Unlimited discounted parking at University Place Garage when you visit Harvard Square (subject to availability) begins at the Member Level ($50+).

**Closing Weekend Toast**
Celebrate each groundbreaking production at a champagne toast with the cast and creative team during the closing weekend. Invitations begin at the Supporter Level ($250+).

**Technical Rehearsal**
Come behind the scenes to see the physical production elements spring to life with a visit to a technical rehearsal. Invitations begin at the Contributor Level ($500+).

**Sitzprobe Rehearsal**
Observe the intricate process of a production’s cast and musicians coming together for the very first time. Invitations begin at the Partner Level ($5,000+).

To learn more about becoming an A.R.T. Member please contact Sean Cummings, Assistant Director, Membership & Donor Relations, at sean_cummings@harvard.edu or 617.496.2000 x 8858.

[AmericanRepertoryTheater.org/membership](http://AmericanRepertoryTheater.org/membership)
A.R.T. Donors

The American Repertory Theater is deeply grateful for the generous support of individuals, foundations, corporations, and government agencies whose contributions make its work possible.

### VISIONARY

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The theater is equipped with an infrared amplification system for the hard of hearing; headsets are available at the reception desk. For patrons with a telecoil, this theater is also equipped with an induction loop. Please set your device to the “t” setting.

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