



# Show Report

CODYS Productions

## Musicality 30

07 February 2026

## PRODUCTION INFORMATION

PRODUCTION	Musicality 30
SOCIETY	CODYS Productions
VENUE	St John's United Reform Church
GENRE	Revue
CAST SIZE	32
DIRECTOR	Nick Cupit
MUSICAL DIRECTOR	Emily Woodward
CHOREOGRAPHER	Laura Cupit
LIGHTING OPERATOR	Mikey Jones
SOUND PROVIDED	MJay Audio Services
SOUND OPERATOR	Mikey Jones
UNIFORM	Snowdrop Personalised Products
SAFEGUARDING	Jennifer Woodward
SOCIAL MEDIA / PROGRAMME DESIGN	Melanie Pollard

## CAST LIST

Alice Bromley  
Harry Brown  
Emily Burns  
Eden Cannon  
Rosie Clare  
Izzy Corless  
Alice Emry  
Lola Farrelly  
Juliette Gill  
Archie Greenway  
Emma Grigg  
Sam Grimes  
Sophie Grimes  
Emma Hampson  
Joseph Hampson  
Libby Harmer  
Zak Harrison  
Amy Littlemore  
Lily Loftus  
Will Malpass  
William Pennington  
Connie Pollard  
Hettie Potter  
Katelyn Pratt  
Laila Rigby  
Lily-Faith Roberts  
Lily Rowen  
Jonas Rynn  
Ollie Shaw  
Rosalie Stewart  
Aria Taylor  
Elizabeth Usher

DATE OF PERFORMANCE

Saturday 7th February 2026

DATE REPORT PUBLISHED

Monday 9th February 2026

ADJUDICATOR ID

NSA0003

NSA LOGO ON POSTER

No

NSA IN PROGRAMME

No

PROGRAMME CLASS

Best Original Design

## THE REVIEW

REVIEW WORD COUNT

1376

STRONGEST ELEMENTS

### Infectious Ensemble Energy

- Full company numbers like “*Jacob and Sons*” and “*Consider Yourself*” set the tone for the evening with their vitality and cohesion. The cast balanced experienced performers with newcomers seamlessly, delivering strong characterisation, tight harmonies, and well-executed choreography that kept the audience engaged from the first note.

### Standout Solo Performances

- Individual moments shone brightly, with performers such as **Juliette Gill**, **Aria Taylor**, **Amy Littlemore**, **Sophie Grimes** and **Ollie Shaw** demonstrating confidence, technical skill, and expressive storytelling. “*Electricity*” in particular captivated the audience with its blend of singing, dance, and subtle humour, earning its place as the performance highlight of the evening.

### Supportive and Nurturing Environment

- The joy, confidence, and collaboration evident on stage reflected the care and guidance of the CODYS creative team. From inclusive choreography to thoughtful casting, the company fostered a space where young performers could thrive creatively, demonstrating that the strength of CODYS Productions lies not only in its performances but in its commitment to developing the next generation of theatre-makers.

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Despite the very wet Saturday evening, my guest and I received the warmest of welcomes on arrival at St John’s United Reformed Church in Warrington to spend the evening with CODYS Productions as they celebrated 30 years of performance with their vibrant revue, *Musicality 30*. **Jennifer Woodward**, Chair of CODYS and our host for the evening, was attentive and welcoming throughout, despite also fulfilling several backstage roles. This generosity of time and care was greatly appreciated and immediately set a positive and inclusive tone for the night.

The setting for the performance was simple, but this did nothing to diminish the atmosphere. The audience buzzed with anticipation, and it was particularly lovely to learn that St John’s serves as CODYS’ rehearsal space. This familiarity was evident in the confidence of the

performers, with the venue clearly functioning as a safe and supportive environment in which they felt comfortable taking creative risks.

The programme offered a strong snapshot of CODYS' 30-year history, showcasing a wide range of musical theatre styles and productions. With a cast of 32 young performers, the company featured a pleasing mix of experience levels, including members appearing in their first CODYS production alongside others taking on their first-ever solos. This balance of experience contributed positively to the ensemble dynamic and created a strong sense of collective support on stage.

There was a carefully judged balance between full company numbers and solos, duets and trios, allowing individual performers to shine while still maintaining cohesion across the programme. Many of the numbers were supported by choreography, led by **Laura Cupit** alongside members of the cast, which added energy, structure and visual interest. It was particularly encouraging to see performers empowered to contribute creatively - a clear indicator of the nurturing and inclusive environment CODYS has established.

Act One opened, as expected for a revue of this nature, with a full company number, and "Jacob and Sons" from *Joseph and the Amazing Technicolor Dreamcoat* proved to be an inspired choice. As the first show ever performed by CODYS back in 1996, it carried additional significance. The cast delivered the number with infectious energy, immediately establishing the celebratory tone of the evening.

Musical Director **Emily Woodward**'s influence was evident throughout, with confident vocals, several powerful solo moments, and well-blended harmonies across the company. The musical foundations were secure, enabling performers to focus on characterisation and storytelling without being hindered by technical demands.

Director **Nick Cupit** made effective use of the available space, utilising not only the stage but also the floor area and aisles. This gave the revue a sense of flow and momentum, with transitions between numbers feeling purposeful rather than static. The staging demonstrated a welcome parsimony, ensuring that visual choices supported the material without unnecessary embellishment and kept the focus firmly on the performers.

Sound and lighting were operated by **Mikey Jones**. While the technical setup was understandably limited by the venue, the addition of LED PARs added welcome colour and atmosphere. The cast were not individually mic'd, with handheld microphones used for soloists. Although there were a couple of minor microphone issues, these were handled professionally by the cast and did not detract from the overall performance.

With a cabaret-style programme of 22 songs from 19 different musicals, the audience was treated to a wide variety of performances showcasing both individual talent and ensemble work. My standout moments came from the larger group numbers, with particular highlights being "Consider Yourself" from *Oliver!* and "Be Our Guest" from *Beauty and the Beast*.

“Consider Yourself” featured solos from **Archie Greenway** and **Alice Emery**, with choreography by **Ollie Shaw**. Both soloists sang well and demonstrated clear characterisation, supported by strong ensemble work. The choreography was thoughtfully constructed, enabling performers of all abilities to participate confidently and contribute meaningfully to the number.

“Be Our Guest” included solos from **William Pennington** and **Izzy Corless**, with choreography by **Lily-Faith Roberts**. This lively number captured the energy and spirit of the musical, with staging that made effective use of the space. William and Izzy performed with ease, and William’s French accent was a well-judged addition that enhanced the storytelling.

The programme also included two solo dance pieces, which provided a welcome contrast to the predominantly vocal nature of the evening. These were the only numbers accompanied by a single dancer, with the vocals provided by two singers, allowing the narrative to be driven almost entirely through movement.

**Elizabeth Usher** performed a contemporary ballet-style routine to *Whistle Down the Wind*, which she choreographed herself. She used the space effectively and conveyed the emotional arc of the song with clarity and sensitivity, responding well to the vocals.

**Sophie Grimes** presented a self-choreographed solo to “Memory,” delivering a beautiful and expressive performance. She made excellent use of the floor space and demonstrated strong technical ability. Across both pieces, the clarity, control and confidence of the movement stood out, highlighting the effectiveness of this format within a revue setting.

**Juliette Gill** delivered a confident and assured rendition of “Think of Me” from *The Phantom of the Opera*. A demanding piece, it was performed with apparent ease. **Jonas Rynn** supported the performance well, singing the male vocal line with good control and conviction. A longer instrumental pause offered an opportunity for additional characterisation, which could further enhance an already strong performance.

Another standout vocal performance came from **Aria Taylor** and **Amy Littlemore** with “Somebody to Love.” Both performers were clearly comfortable with the material and confident in their delivery. While there were moments of vocal competition, they demonstrated impressive control – particularly on sustained notes – and performed with strong characterisation throughout.

It would be remiss not to highlight “Electricity,” which was the performance of the evening. **Ollie Shaw** and **Sophie Grimes** worked exceptionally well together, complementing one another both vocally and physically. Their emotional engagement with the song was captivating, and the transition into dance felt entirely appropriate to the material.

In true *Billy Elliot* style, both performers executed some impressive pirouette en dehors with confidence and control – if I am honest, I was rather jealous. The inclusion of subtle humour was well judged and clearly appreciated by the audience.

**Lily Loftus** also deserves special mention for her consistently strong stage presence throughout the evening. She appeared confident in both choreography and vocal performance, bringing assurance and clarity to everything she performed. It was announced that Lily will be stepping up to lead choreography for the company's next production of *Fame Jr*, and, based on her contributions here, this is an exciting and well-earned progression. It further reflects CODYS' commitment to developing young performers and creatives.

While several individuals have been highlighted, the entire cast should be commended for their collective effort. They delivered a performance that my guest and I thoroughly enjoyed. What stayed with us on the journey home was how evident it was that the cast were genuinely enjoying themselves. This sense of shared joy and collaboration shone throughout the performance and is what makes revue productions such as this feel particularly special.

*Musicality 30* was a fitting and heartfelt celebration of three decades of CODYS Productions. The evening honoured the company's history while clearly demonstrating its ongoing commitment to nurturing young talent in a supportive and encouraging environment. The enthusiasm, confidence and generosity displayed on stage were a direct reflection of the care and dedication of the creative team.

Conversations with the team about future plans only reinforced this impression. Their ambition and long-term vision are evident, particularly in preparations for the 2027 production of *Les Misérables – School Edition*. Without giving anything away, this is clearly a project being approached with thought and passion, and it is certainly one audiences will want to keep firmly on their radar.

Above all, what will stay with me from this performance is the joy that ran throughout the evening. This was a cast that supported one another, took pride in their work, and shared it generously with their audience. That spirit of collaboration and enjoyment lies at the heart of youth theatre, and CODYS Productions should be immensely proud – not only of the past 30 years, but of the strong foundations they continue to build for the future. Thank you to all involved for their warm hospitality, and I look forward to seeing what comes next.

## PHOTOGRAPHS



## PROGRAMME

# MUSICALITY

# 30

5 - 7 February 2026 at 7.30pm  
and 7 February 2026 at 2.30pm

St John's United Reformed Church,  
Warrington

