



Show Report

Together for Theatre Productions

All Shook Up

30 July 2026

PRODUCTION INFORMATION

PRODUCTION	All Shook Up
SOCIETY	Together for Theatre Productions
VENUE	Knutsford Little Theatre
GENRE	Musical
CAST SIZE	23
DIRECTOR	Ben Evans-Clarke
MUSICAL DIRECTOR	Rebekah Maxfield
CHOREOGRAPHER	Claire Hennessey-Sullivan
LIGHTING DESIGN	Nicholas Field c/o Prolive Technical Services
SOUND DESIGN	Stuart Robinson
SET, PROPS, & COSTUME DESIGN	Ben Evans-Clarke
PROGRAMME & ARTWORK	Ben Evans-Clarke
PHOTOGRAPHY	Hookd Creative c/o Dayna Evans-Clarke
FRONT OF HOUSE	Friends of TFTP
CHAIRMAN	Ben Evans-Clarke
VICE-CHAIRWOMAN & CHILD PROTECTION OFFICER	Anise Carswell
MARKETING MANAGER	Dayna Evans-Clarke
SECRETARY	James Bebbington
SOCIAL SECRETARY & TREASURER	Becky Ward
YOUTH & COMMUNITY LEADER	Anne-Lou Warren
FUNDRAISING LEAD	Joe Moore

CAST LIST

Sylvia	Claire Hennessey-Sullivan
Natalie	Abbie Lloyd
Lorraine	Evie James
Warden & Ensemble	Matt Austin
Chad	Greg Billing
Sheriff Earl	Joe Moore
Dancer	Molly Quine
Dennis	Cory Evans
Henrietta & Dancer	Ellie O'Grady
Ensemble	Anne-Lou Warren
Ensemble	Hilary Woodward
Mayor Matilda	Anise Carswell
Miss Sandra	Jaymee Groves
Jim	Peter Craig Clark
#47 & Ensemble	David Davenport
Dancer	Abbie Unsworth
Dean	Joe Bateson
Dancer	Jemma Bowmaker
Ensemble	Harriet Parker
Ensemble	Charlie Potter
#3 & Ensemble	James Bebbington
Ensemble	Claire James
Ensemble	Katie Meredith

DATE OF PERFORMANCE	Thursday 30th July 2026
DATE REPORT PUBLISHED	Saturday 1st August 2026
ADJUDICATOR ID	NSA0002

NSA LOGO ON POSTER	Yes
NSA IN PROGRAMME	Yes, With Banner
PROGRAMME CLASS	Best Licenced Design

THE REVIEW

REVIEW WORD COUNT

1963

STRONGEST ELEMENTS

Powerful Ending of Act One

- The harmonies and strength of the entire cast gave great presence to the stage to bring a remarkable end to Act One

Strong Performance from Sylvia

- **Claire Hennessey-Sullivan** was a vibrant, versatile performer blending great harmonies, high energy and comedic timing throughout the production.

The Energy of the Live Band and Musical Delivery

- The decision to feature a live band throughout the production was a major strength. Under **Rebekah Maxfield**'s musical direction, the musicians added energy, authenticity, and a strong sense of atmosphere, becoming an integral part of the show rather than simply accompanying it.

On arrival, my guest and I received a warm welcome from **Ben Evans-Clarke**, Chair of Together for Theatre Productions. Ben, who also directed this production, immediately created a friendly and inviting atmosphere.

As this was my first visit to the society, I was keen to see what awaited us. Taking our seats, we were presented with an open stage, with the live band positioned upstage throughout the performance. A pallet-style backdrop theme, was a minimalistic yet effective set, enhanced by carefully placed uplighting, effectively defined the playing areas whilst drawing attention to the key performance spaces. Several sets of jail bars were already in place, providing an immediate visual cue for the opening number, *Jailhouse Rock*. Under the musical direction of **Rebekah Maxfield**, the on-stage band delivered the score with energy and precision, remaining visible for the entire performance and becoming an integral part of the production's presentation.

The opening number introduced us to Chad, portrayed by **Greg Billing**, who delivered a confident performance with strong vocal ability and good projection. He captured the charisma of the role well and was engaging to watch. While I thoroughly enjoyed his portrayal, there were a few moments where his focus appeared to momentarily shift away from the character, particularly during some ensemble sequences. At times, he seemed to be watching those around him rather than remaining fully immersed in the performance. This is a relatively small point and one that I am sure will develop further as his confidence in those moments continues to grow.

Greg worked very well alongside **Abbie Lloyd** as Natalie, and the chemistry between them felt genuine and believable. It was evident that they had invested significant time in rehearsals, developing a strong understanding of one another's performance styles and creating an authentic on-stage relationship. I must compliment Ben's directional skills here, in his clear understanding of what these two characters need to portray to us, the audience, and both characters engaged us well throughout the storyline.

Abbie was a delight to watch. Her beautiful vocals were complemented by a commanding stage presence, natural confidence, and a thoughtful approach to characterisation. Her portrayal of both Natalie and Ed demonstrated impressive versatility, with each character clearly defined through distinct physicality, mannerisms, and personality. The care she had taken to develop both roles was evident throughout, making for a thoroughly engaging and memorable performance.

Cory Evans gave a thoroughly enjoyable performance as Dennis, bringing plenty of physical comedy to the role while allowing the character to grow naturally in confidence as the story progressed. Vocally, he demonstrated great tonality and a strong singing voice, delivering his musical numbers with assurance. What particularly stood out was the attention to detail in his characterisation, with subtle mannerisms, such as the nervous twitch of his glasses, adding depth and authenticity to the role. Every choice felt considered and purposeful, making it clear that Cory had invested significant time in developing his character. The result was a confident, engaging, and believable performance that was both entertaining and memorable.

Peter Craig Clark took on the role of Jim, bringing warmth, flair, and plenty of energy to the production. His wonderfully robotic "dad dancing" became a memorable feature of his performance, adding genuine comedy and charm whenever he was on stage. He projected confidently, moved well around the performance space, and gave a solid portrayal that was both engaging and entertaining. His engagement with Sylvia through their quarrels and qualms added depth to their characters and their overall impact when they finally fell in love.

Jaymee Groves portrayed Miss Sandra with confidence, maintaining her character consistently throughout and delivering a strong stage presence. Her poised stance and assured manner suited the glamorous, independent side of the character particularly well. Vocally, there were occasional moments where pitch consistency could be refined further, although this is something I am sure she will recognise and continue to develop. While her portrayal of the more glamorous Miss Sandra was convincing, I felt the contrast with her bookish, teacher-like persona could have been explored further through additional character traits or physical choices, perhaps making greater use of props to emphasise the transformation, and leading to her ultimate connection with Dennis. Nevertheless, Jaymee remained a pleasure to watch, and with some further refinement of these details, I have no doubt she will deliver an even stronger performance in future productions.

Claire Hennessey-Sullivan delivered an outstanding performance as Sylvia, commanding the stage whenever she appeared and bringing an infectious energy to the production. Her vocals were superior, showcasing impressive tone, power, and control throughout. She sustained a convincing accent from start to finish, demonstrating excellent consistency in her

characterisation. Musically, Claire displayed remarkable vocal technique, effortlessly belting when required while showing the restraint and sensitivity needed for quieter, more intimate moments. Her breath control was particularly impressive, allowing her to deliver each number with confidence and precision. Combined with her strong stage presence and unwavering commitment to the character, Claire gave a memorable and thoroughly accomplished performance.

Evie James and **Joe Bateson** portrayed Lorraine and Dean with convincing chemistry, creating a believable young couple determined to make their voices heard in an overbearing society. Their rapport was natural and authentic, making their relationship engaging to watch. Evie was an accomplished dancer, frequently taking centre stage during the ensemble numbers, and her powerful, well-controlled vocals were a highlight throughout the performance. On a couple of occasions, however, her vibrato became slightly overpowering, and with just a little more refinement and control in those moments, she has the potential to elevate an already excellent performance. She is undoubtedly a triple threat within the amateur theatre scene. Joe gave a sincere and believable portrayal of Dean, capturing the character's polite and well-mannered nature with confidence and consistency. His performance was warm, engaging, and a pleasure to watch.

Anise Carswell and **Joe Moore** worked well together as Mayor Matilda and Sheriff Earl, creating a believable partnership in which the Mayor's commanding personality consistently overshadowed the Sheriff until the Sheriff eventually stands against her. Although Anise could have pushed the Mayor's dominance even further in places, she delivered good vocals throughout, particularly during '*Devil in Disguise*', and her excellent comedic timing added greatly to the humour of the production. Joe made a lasting impression despite having relatively few lines, using expressive mime, well-observed facial expressions, and excellent reactive acting to enhance every scene in which he appeared. His commanding stage presence and natural comedic ability ensured he stood out whenever he was on stage, making the most of every opportunity and delivering a thoroughly engaging performance.

The ensemble made a valuable contribution to the success of the production, not only delivering the musical numbers with enthusiasm and energy but also seamlessly assisting with scene changes and prop movements while remaining in character. Their commitment to maintaining focus and characterisation throughout ensured that transitions felt fluid and never detracted from the performance. Among the ensemble, **Matt Austin** stood out for his versatility, portraying a variety of roles with confidence in both his acting and vocal delivery. His commitment to remaining in character, even while moving scenery, demonstrated excellent reactive acting skills and a strong awareness of the world of the production. **Anne-Lou Warren** was another standout performer, consistently engaged whenever she was on stage and clearly relishing every moment of the performance. Her enthusiasm was infectious, reflected in her ever-present smile and energetic stage presence. One particularly memorable moment came during her dramatic fainting scene at the start of Act One, with her playful, flirtatious interaction

with Chad afterwards providing an entertaining and well-executed piece of comedy that allowed her personality to shine.

The dancers were of a consistently strong standard, contributing significantly to the overall energy, pace, and flow of the production. Choreographed by **Claire Hennessey-Sullivan**, their commitment to the choreography was evident, with the routines being delivered confidently and with a good level of precision. **Molly Quine** was a particular standout, demonstrating excellent elevation in her movements, strong technique, beautifully extended lines, and an impressive overall poise that caught the eye. As an ensemble, the dancers had clearly worked hard to develop their routines, and their ability to maintain energy and synchronisation throughout added greatly to the quality and enjoyment of the production. **Abbie Unsworth** delivered a particularly impressive moment as the museum statue, maintaining complete stillness and focus throughout without a single flinch or movement. This level of control and concentration is incredibly challenging to achieve, and her commitment to the role demonstrated excellent discipline and performance awareness. Despite the simplicity of the character, Abbie created a memorable moment through her dedication and precision.

Costumes were well sourced and at times represented the period well, they brought vibrance and colour to the stage and gave additional flair to each character. Whilst I appreciate some items would be harder than others to source, this was effectively managed by the wardrobe team, led by Ben.

One aspect that was noticeable throughout the performance was the sound balance. At times, the band sounded rather tinny, while the vocal microphones carried an excess of bass, resulting in a mix that occasionally lacked clarity. From an audience perspective, the sound levels did not always feel consistent; while I appreciate a strong sound mix that allows the music to have impact and creates a sense of energy within the auditorium, there were moments where the orchestra could have benefited from being more prominent. There were also a few occasions where microphones were not activated on cue, or were un-muted slightly late while cast members were delivering dialogue. These technical points did not appear to affect the performers, who remained committed, confident, and energetic throughout, but refining the sound balance and cue timing would help to further enhance an already engaging production.

The lighting design featured LED strip lighting incorporated into the stage panels, which was used effectively to create atmosphere and enhance the overall ambience of the production. The stage was consistently well lit, with a strong wash that avoided any noticeable dark areas and ensured the performers remained clearly visible throughout. There were some opportunities where further creativity could have elevated the visual impact, particularly with the moving head fixtures, where colour scrolls and the same circular movement pattern were used repeatedly across several numbers. Introducing more variation in movement, colour choices, and effects would have helped to create greater visual distinction between scenes and songs. There were also occasions where gobo changes were made while the lights were active rather than during darker moments, which slightly distracted from the transitions. One suggestion would be to look at repositioning the hazer further into the wings, as in its current position it was very distracting and didn't give enough time or space for the haze to be evenly

distributed discreetly. However, the use of positional fades, particularly with the back lit effect, downstage during the end of Act One, was highly effective. These lighting choices worked well alongside the choreography and music, successfully building tension and emotion while enhancing the impact of the performance.

Overall myself and my guest had a lovely evening, it was great to see a strong sense of community spirit within the society where people clearly enjoy and perform with passion. The use of a visual live band was a lovely highlight to the performance, as I know many societies are struggling to consider the affordability of this in the current climate. The ticket price was more than affordable for the level of caliber presented, with a small increase in ticket price this might help further advancement of future productions based on value for money.

I look forward to returning to future productions and can't wait to see what the future holds for both their youth and adult groups next season.

PHOTOGRAPHS





PROGRAMME

