



Show Report

Sparks Dramatic Society

Eggnapped

4 April 2026

PRODUCTION INFORMATION

PRODUCTION	Egnapped
SOCIETY	Sparks Dramatic Society
VENUE	Hyde Festival Theatre
GENRE	Pantomime
CAST SIZE	23
DIRECTOR	Daniel Oliver-Grant
CHOREOGRAPHER	Sue Bradbury
WRITER	Steven Oliver-Grant
YOUTH LEADERS	Erin Bradbury, Tom Dodd
LIGHTING DESIGN	Steven Oliver-Grant
LIGHTING OPERATOR	James Bradbury
SOUND	Daniel Oliver-Grant, Kelly Holder
PYROTECHNICIAN/SPECIAL FX	Daniel Oliver-Grant
STAGE MANAGER	Charlie Egner
ASSISTANT STAGE MANAGER	Joe Bradbury
SET TEAM	Daniel Oliver-Grant, Erin Bradbury, Kelly Holder, Martin Webber, Steven Oliver-Grant, Sue Bradbury, Tom Dodd
PROPERTIES	Daniel Oliver-Grant, Jem Marshall-Ayre, Sue Bradbury
HEAD CHAPERONE	Steven Oliver-Grant
CHAPERONES	Jo Buckley, Karen Matthews, Lee Mottershead, Nicky Haughton
COSTUMES	Karen Matthews, Nicky Haughton, Sue Bradbury, Tom Dodd
MAKE UP	Kelly Holder, Melissa Mottershead
MARKETING AND COMMS	Jem Marshall-Ayre
ARTWORK & PROGRAMME DESIGN	Dave Ayre
FRONT OF HOUSE & BAR TEAM	Hyde Festival Theatre Volunteers

CAST LIST

Princess Primrose	Kat Rawling
Nyla The Narrator	Racheal Coogan
Benny The Bunny	Tom Dodd
Duncan The Duck	Jem Marshall-Ayre
Lizzie The Lamb	Hollie Knowles
Pippa The Pig	Melissa Mottershead
Fiona The Fox	Kimberley Ross
Ruby The Raven	Elle Pomfret
Sandy The Spy	Eirin Waddington
Mandy The Spy	Erin Bradbury
The Voice Of S.U.S.A.N.	Sue Bradbury
Child	Tommy Sheedy
Parent	Amanda Todd
Delivery Person	Charlotte Lee
Palace Staff	Caitlin McCarthy
Palace Staff	Freya Swire
Palace Staff	Alana McCarthy
Palace Staff	Georgia Ricketts
Palace Staff	Millie Holder

ENSEMBLE

	Maisie Lomas Maya Laycock Aria Jordan Charlie Egner
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DATE OF PERFORMANCE	Saturday 4th April 2026
DATE REPORT PUBLISHED	Monday 6th April 2026
ADJUDICATOR ID	NSA1002
NSA LOGO ON POSTER	Yes
NSA IN PROGRAMME	Yes
PROGRAMME CLASS	Best Original Design

THE REVIEW

REVIEW WORD COUNT:

1379

STRONGEST ELEMENTS

Creative, Intelligent Direction

- Sue Bradbury’s choreography demonstrated creativity and thoughtful direction, with varied and well-structured routines that enhanced both the storytelling and overall visual impact of the production.

Family Spectacle with great characters and good pacing

- The production successfully combined strong characterisation with clear pacing, creating an engaging and accessible piece that held the attention of a family audience throughout.

Powerful Performances

- Kimberley Ross and Elle Pomfret worked brilliantly as an “evil duo”, with a natural partnership, strong character work and well-timed humour that made their scenes particularly engaging.

I had the pleasure of adjudicating Sparks Dramatic Society’s Easter production, Egnapped: The Quest for the Golden Eggs, a lively and imaginative, Easter themed children’s show aimed at younger audiences. Directed by **Daniel Oliver-Grant**, the production had a real sense of fun and adventure from the very start, transporting the audience into a playful world filled with colourful characters and a clear, engaging quest.

There was a strong range of performances across the cast. Princess Primrose, played by **Kat Rawling**, was elegant and poised throughout. Kat clearly understood the role and carried herself with confidence and elegance, using her posture and movement really effectively. Her vocal delivery was clear, and her singing had that classic “storybook Princess” quality that felt completely right for the character. It was especially lovely to look around and see the children watching her in genuine awe during these moments—it really showed how well she connected with her character.

Rachael Croogan, as Nyla the Narrator, guided the story with warmth and ease. Her relationship with the child at the centre of the piece felt natural and sincere, and there was a real sense of care in how she supported him throughout the scenes. Her diction was strong, which meant the story was always easy to follow. At times, pushing her facial expressions a little further would help bring certain moments to life even more, particularly for a younger audience. That said, she delivered a confident and engaging performance that held everything the story together well.

Tom Dodd brought a bundle of energy to Benny the Bunny. Tom's physicality was lively and playful, and he clearly had a strong understanding of his character. There were moments where slowing his speech down slightly would help the humour land more clearly, as some lines passed a little quickly. With just a bit more control over pace and diction, this would become an even stronger performance. Nevertheless, Benny the Bunny was enjoyable to watch.

Jem Marshall-Ayre's Duncan the Duck was a real crowd-pleaser. Performing in a mascot costume must not be easy due to the limitations it brings, but she still managed to bring plenty of character through movement and vocal work. Her "quacks" were clear and well timed, and the audience response—particularly from the younger viewers—showed just how much they enjoyed her.

Hollie Knowles, as Lizzie the Lamb, gave a gentle and considered performance. She worked well as part of the group and added nicely to the overall dynamic on stage. Her singing was pleasant, and her dance solo with Ruby the Raven brought a fun, light moment into the show. A little more projection in her spoken lines would help ensure everything is heard clearly.

Melissa Mottershead's Pippa the Pig was full of personality. Both myself and my guest found great delight in this performance, which was infused with humour throughout. Her vocal expression, especially the "oinks", added a playful touch. Melissa handled her audience interaction well, she had a natural warmth with the audience, particularly when moving through the auditorium. Melissa's performance was full of sass, reminding us of Miss Piggy, which added an extra layer of humour to her character. This was a confident, characterful and entertaining performance that brought humour and connection to the production.

Kimberley Ross, as Fiona the Fox, gave a confident and well-formed performance. Her vocal work and physicality were strong, and she moved around the stage with a clear, sly intention that suited the character well. Her vocal performance in Bad (Michael Jackson) stood out as a particularly strong moment, showing both the playful and more villainous sides of the role. She worked very well with Ruby the Raven, and their partnership felt natural, comedic and added humour to both their roles, particularly when they were creeping around the stage trying to steal the golden eggs!

Elle Pomfret clearly enjoyed playing Ruby the Raven, and that sense of fun came through in her performance. She made good use of both voice and bird-like movement to create a distinct character. Elle's villainous side shone throughout the production, her characterisation was strong and she was able to create a clear distinction from when she was evil, to when she was turned good.

Eirin Waddington and **Erin Bradbury**, as Sandy and Mandy the Spies, worked very well together, and their natural connection enabled them to bounce off one another's lines. Their overlapping dialogue was handled confidently, and they created a fun dynamic that added to the overall humour of their scene.

Tommy Sheedy, playing the Child, was an absolute joy to watch—especially as this was his first time on stage. It was lovely to see his confidence grow as the show went on. He stayed engaged throughout, kept up with the choreography, and should be incredibly proud of himself.

Amanda Todd as Parent, **Charlotte Lee** as Delivery Person, and **Caitlin McCarthy, Freya Swire, Alana McCarthy, Georgia Ricketts** and **Millie Holder** as Palace Staff all played their part in bringing the world of the show to life. Their contributions helped to build the scenes and added to the overall sense of activity on stage.

The ensemble—**Maisie Lomas, Maya Laycock** and **Aria Jordan**—brought great energy, particularly through their dancing. They worked well together and helped to keep the pace and momentum of the show moving throughout.

Direction from **Daniel Oliver-Grant** resulted in a well-structured and polished production. It was very clear the cast were well rehearsed, and were assured of their positioning and acting. The energy never dropped, which kept the audience engaged from beginning to end.

Steven Oliver-Grant's script provided a strong foundation. It was imaginative and playful, with a clear feel-good quality that worked well for the audience. The structure was easy to follow, and it was clear a lot of thought had gone into making it accessible and enjoyable.

Sue Bradbury's choreography was a real highlight. It was creative, varied and inclusive, bringing together performers of different ages and abilities in a way that felt natural. Each number added something different, and the tap routine in particular stood out as a really fun and unique moment.

Lighting design by **Steven Oliver-Grant** made good use of colour, especially through LED wash lights, helping to shape the atmosphere of the piece. These cues were executed smoothly by James Bradbury, keeping everything clear and well timed.

Sound, managed by **Kelly Holder** and **Daniel Oliver-Grant**, was reliable throughout, with cues delivered consistently and without issue.

The pyrotechnics handled by **Daniel Oliver-Grant**, were used confidently and safely, adding an extra sense of excitement without ever feeling overwhelming. It was clear the cast felt safe on stage and the pyrotechnics were well handled.

A collaborative effort from **Daniel Oliver-Grant, Erin Bradbury, Kelly Holder, Martin Webber, Steven Oliver-Grant, Sue Bradbury** and **Tom Dodd** resulted in a set that was both colourful and imaginative, giving the production a strong visual identity. The egg machine was a standout feature with its LED screen and moving conveyor belt added a real sense of magic that the audience clearly enjoyed.

Costumes organised by **Karen Matthews, Nicky Haughton, Sue Bradbury, Tom Dodd** were bright and well thought out, helping to define each character clearly. The Narrator's costume, in

particular, was a lovely touch, with letters embroidered onto her apron supported her role within the story.

Props, provided by **Daniel Oliver-Grant**, **Jem Marshall-Ayre** and **Sue Bradbury**, were well chosen and supported the action on stage effectively. The golden eggs, in particular, were a clear focal point and felt central to the story throughout. I also really liked the attention to detail with the PPE glasses—using different styles to suit each character added a nice touch of personality. Pippa the Pig’s pink sunglasses were especially memorable and in keeping with her character.

The programme designed by **Dave Ayre** was engaging and informative, with thoughtful additions for younger audience members that complemented the show nicely.

Overall, Egnapped: The Quest for the Golden Eggs was a vibrant, feel-good production that clearly connected with its audience. Strong performances, creative ideas and clear direction all came together to create an enjoyable and cohesive show. I would like to thank Steven Oliver-Grant for his warm hospitality, which was greatly appreciated, and I look forward to seeing what the Sparks Dramatic Society does next.

PHOTOGRAPHS











PROGRAMME

Sparks
Dramatic Society

HYDE
Festival
THEATRE

EGGNAPPED
THE QUEST FOR THE GOLDEN EGGS
A SHOW FOR FAMILIES & YOUNG CHILDREN

SOUVENIR PROGRAMME
EASTER WEEKEND
3rd & 4th APRIL 2026
Performances at 11:30am & 5:30pm

Written by Steven Oliver-Grant by arrangement with ✓ THEATRE SCRIPTS

HYDE FESTIVAL THEATRE
Corporation Street | Hyde | SK14 1AB

Sparks
Northern Stage Awards

NODA
For every stage