

The SAUNDERS & C ● season of

THAT BLOODY WOMAN

CHRIST'S COLLEGE AUDITORIUM

JULY 7-15, 2023

showbiz ★
CHRISTCHURCH





showbiz

CHRISTCHURCH

PRESENTS

The SAUNDERS & C ● season of

THAT BLOODY WomAN

BY LUKE DI SOMMA AND GREGORY COOPER

ORCHESTRATIONS BY LUKE DI SOMMA, ANDY MANNING,
CAMERON BURNETT, TIM HEERINGA & HANNAH ELISE
ORIGINALLY COMMISSIONED BY THE CHRISTCHURCH ARTS
FESTIVAL

ORIGINALLY DIRECTED BY KIP CHAPMAN

BY ARRANGEMENT WITH MUSICAL THEATRE INTERNATIONAL, AUSTRALASIA

7-15 JULY 2023

CHRIST'S COLLEGE AUDITORIUM

DIRECTOR: MELANIE LUCKMAN

MUSICAL DIRECTOR: KIMBERLEY WOOD

CHOREOGRAPHER: HILLARY MOULDER

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WELCOME

SAUNDERS & CO



JOHN BATES

I extend you a warm welcome to the Christ's College Auditorium for an extraordinary evening as Showbiz Christchurch proudly presents their first production of 2023, *That Bloody Woman*.

Saunders and Co is thrilled to be a part of this exciting show, once again as season sponsor, supporting Showbiz Christchurch in their creative endeavours. We are proud to collaborate with an organisation that consistently delivers exceptional productions to our community.

At Saunders and Co, we recognise the transformative power of the arts and their ability to inspire, challenge, and entertain. Showbiz Christchurch's dedication to quality and innovation aligns perfectly with our own values. Together, we strive to create meaningful experiences that put people first. For both the participants, and the audiences, we are all enriched by their endeavours.

As the curtains rise, get ready to be transported to a world of historical significance and dramatic storytelling with *That Bloody Woman*. This production is a testament to the talent and passion of the remarkable team at Showbiz Christchurch. Their collective vision and expertise promise to bring this captivatingly local story to life, leaving a lasting impression on all who witness it.

Formed in 1923, Saunders and Co is proud to be celebrating its 100 year anniversary this year. The firm is unrecognisable from that of its formative years with 90 staff and partners practicing across four Christchurch offices. Aside from core services in property, business and family we have specialists in immigration, employment, construction, greenfield property development, and litigation. Our range of service reflects the comprehensive needs and aspirations of businesses and households in Canterbury and beyond.

On behalf of the staff and partners of Saunders and Co, sit back and enjoy an unforgettable evening filled with passion, drama, and the celebration of the performing arts.

John Bates
General Manager
Saunders & Co



WELCOME



SARAH BUCHANAN

showbiz
CHRISTCHURCH

Tēnā koutou, it is my greatest pleasure to welcome you to tonight's performance of *That Bloody Woman*!

Showbiz Christchurch is absolutely thrilled to be back, treading the boards and bringing you the very best of musical theatre. While we bask in the success of *Matilda - The Musical* in 2022, tonight we embark on a new journey with *That Bloody Woman*, a production that promises to captivate and inspire.

Under the visionary guidance of Melanie Luckman as Director, Kimberley Wood as Musical Director, and Hillary Moulder as Choreographer, *That Bloody Woman* takes on a new dimension, infused with their exceptional creative talents. Their collective expertise and passion have shaped this production into a remarkable theatrical experience that will transport you through time and touch your hearts.

Supported by a dedicated volunteer cast and crew, many of whom have poured their hearts into this production, *That Bloody Woman* has been a labour of love. Their commitment, tireless efforts, and countless hours of hard work have come together to bring you a show that is both powerful and unforgettable.

We extend our deepest gratitude to our industry partners, business supporters, and sponsors. Your continued support has been instrumental in making this production a reality. Special thanks go to our major funders, the Christchurch City Council, the Christchurch Music Theatre Education Trust, and our longstanding season sponsor, Saunders and Co Lawyers. Your ongoing support is truly appreciated and invaluable.

And, of course, a tremendous thank you to you, our beloved theatre lovers. Without your support and presence, none of this would be possible. Tonight, we invite you to sit back, relax, and immerse yourselves in the enthralling world of *That Bloody Woman*. Prepare to be moved by the indomitable spirit of the characters and the powerful melodies that will echo in your hearts.

So, without further ado, let the performance begin, and let us revel in this extraordinary story that celebrates the triumph of the human spirit.

Whakawhetai ki a koe me te pai ki te whakaaturanga.

Sarah Buchanan
President
Showbiz Christchurch



PHIL MAUGER

As the Patron of Showbiz Christchurch, it's great to welcome you to the highly anticipated 2023 production of *That Bloody Woman*!

Once again, Showbiz Christchurch showcases its resilience and unwavering commitment to bringing the best musical theatre to our city. *That Bloody Woman* holds a special place in the hearts of many Cantabrians, and it is fantastic to see this incredibly important local story come to life on the stage of Christ's College Auditorium.

Despite the challenges faced over the past three years, Showbiz Christchurch continues to shine, captivating audiences with their exceptional talent and dedication.

The arts sector plays a vital role in our city's cultural life and provides valuable experiences, connections and opportunities for all those involved. Shows like this can only succeed through the collective efforts of volunteers on stage, behind the scenes, and throughout the production and I want to acknowledge the tremendous contribution they make.

Thank you for joining us for this production of *That Bloody Woman*. Prepare yourselves for an unforgettable experience as Showbiz Christchurch delights and entertains with the magic of live performance.

Hon Phil Mauger
Mayor of Christchurch

Christchurch
City Council





THE AUTHORS

WRITER



LUKE DI SOMMA

Luke Di Somma is one of Aotearoa's leading musical theatre artists and is based in Melbourne, Australia.

A Fulbright Scholar, Luke studied at New York University's Tisch School of the Arts, graduating with a Master of Fine Arts from the Graduate Musical Theatre Writing Programme. He completed his Bachelor of Music at the University of Canterbury, and gained First Class Honours from the New Zealand School of Music where he studied conducting and composition.

Luke is the co-writer of hit musical *That Bloody Woman*, which after touring New Zealand became the first Kiwi musical to be licensed by Musical Theatre International. He also wrote the chamber musical *The Things Between Us*, and most recently was the composer of *The Unruly Tourists* for New Zealand Opera which he conducted at the Auckland Arts Festival earlier this year.

In the UK, his work has been heard at Andrew Lloyd Weber's *The Other Palace* theatre, and he co-wrote the opening number for the last three *West End Bares* charity concerts in London's West End. His debut album, *Songs For My Friends*, was released last year.

Luke has worked with an array of companies as a music director, conductor and sound designer, including Belvoir St Theatre, Australian Theatre for Young People, New Zealand Opera, Auckland Philharmonia, Christchurch Symphony Orchestra, New Zealand Opera, Auckland Theatre Company, Court Theatre, Showbiz Christchurch, Christchurch Youth Orchestra and started the Christchurch Pops Choir. He is also the founder and director of CIMTSS (Christchurch International Musical Theatre Summer School).

He is currently working on several other projects including a major new Australian commission and has taught musical theatre at various institutions including NIDA, VCA and Federation University.

WRITER



GREGORY COOPER

Gregory has been a professional actor, writer and director for over 25 years.

He co-wrote, directed and performed in the 2012 Summer Theatre production of *The Complete History of Christchurch*, playing to over 25,000 people in Hagley Park, and in 2021 was commissioned by Centrepont Theatre to write *The Complete History of Palmerston North* for the city's 150th anniversary.

In 2014 he wrote and directed Mark Hadlow's one actor show *MAMIL (Middle Aged Man In Lycra)*. Since then, the show has been performed over 200 times with interest from Australian and UK producers to take offshore.

In 2015 he co-wrote *That Bloody Woman*, a rock musical about Kate Sheppard. The show had sell-out seasons at Auckland Theatre Company, The Court Theatre and a nationwide tour. In 2016 his show *The Streaker* was produced by The Court Theatre and Centrepont Theatre.

More recently Gregory directed *Steel Magnolias* for The Court Theatre, *2Graves* for the Lyttelton Arts Factory and wrote and directed the pantomimes *Cinderella* and *Beauty & The Beast* for GMG Productions.

In 2023 he directed his latest play *Mr & Mrs Macbeth*, commissioned by The Professional Theatre Company in Nelson as their premier production



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DIRECTOR



MELANIE LUCKMAN

Melanie, an accomplished freelance theatre director, calls Ōtautahi Christchurch her home. She boasts an impressive educational background, holding a Master of Theatre Arts (Directing) from Toi Whakaari: New Zealand Drama School & Victoria University, as well as a Bachelor of Arts from the University of Canterbury.

Having served as an Associate Director at the Court Theatre, Melanie continues to shine as a versatile and sought-after theatre director. Her recent projects include the critically acclaimed renditions of Sarah Ruhl's *In The Next Room (or The Vibrator Play)*, Tennessee Williams' *A Streetcar Named Desire*, and the captivating musical *Once* at The Court Theatre.

Beyond her work in mainstream theatre, Mel is also the artistic director and co-founder of Cubbin Theatre Company. This remarkable initiative focuses on creating respectful, high quality theatre experiences for audiences under 5 years old. Their shows include *Up and Away*, *Play Play*, *Me and My Nana* and most recently *Sportsball*. Mel is also a board member for national advocacy group, PAYPA (Performing Arts and Young People Aotearoa).

Mel was lucky enough to be in the room for some of the first workshops of *That Bloody Woman*. She is proud to finally be directing the finished product with such an exceptional team.

Kimberley is a PhD candidate in Marketing at the University of Canterbury. In 2020, she received her master's degree in commerce (MCom), and her Bachelor of Music degree in 2018. She was a member of the New Zealand Secondary Students' Choir and New Zealand Youth Choir, and was on the committee for the New Zealand Choral Federation Canterbury / West Coast branch.

Kimberley has musically directed *Jesus Christ Superstar*; *Spring Awakening*; *Miscast: An Arts Month Cabaret*; and *Footloose* for MUSOC, as well as *Resonate: A Cabaret* and excerpts from *Legally Blonde* for NASDA. She was also co-musical director for *Legally Blonde* at St Margaret's College.

She has played keys for *Dirty Rotten Scoundrels*; *42nd Street*; *Beauty and the Beast*; *Miss Saigon*; *NASDA Showcase*; *Jersey Boys*; *Chicago*; *Joseph and the Technicolor Dreamcoat*; *The 25th Annual Putnam County Spelling Bee*; *The Drowsy Chaperone*; *Little Shop of Horrors*; and *Glory Days*. She also enjoyed her brief moment out of the orchestral pit as an ensemble member in *Evita* for Showbiz and in *The Secret Garden* for Enchanting Productions.

This year, Kimberley is working at NASDA as a musicianship and singing tutor, as well as directing the Christchurch Cathedral Girls' Choir. She also teaches piano, singing, and theory at multiple schools, while also accompanying singers and instrumentalists alike for exams.

MUSICAL DIRECTOR



KIMBERLEY WOOD

CHOREOGRAPHER



HILLARY MOULDER

Hillary is a highly accomplished performer with a Diploma in Performing Arts. She proudly holds associate credentials in Modern and Tap from the International Dance Teachers Association and is an esteemed member of Equity.

Hillary's has performed in productions such as *Chicago*; *Jesus Christ Superstar*; *Jersey Boys*; *Time Machine*; *Les Liaisons Dangereuses*; and *Escape from Haunted House*. Additionally, she showcased her choreographic talent in *Ladies Night*; *Once*; *Flagns and Foxtrots*; and directed the enchanting shows *A Christmas Carol*; *A Streetcar Named Desire* and *Sense And Sensibility*.

Hillary's theatrical repertoire encompasses diverse works such as *Matilda The Musical*; *Beauty and the Beast - The Pantomime*; *A Fine Romance*; *Chats with Pat*; *Nine*; *Shortland St*; *Oliver*; *Me and My Girl*; *Alice in Wonderland*; *The Wasps*; and *Hamlet*. She has also had the privilege of performing with prestigious institutions like Disneyland Paris and the Royal New Zealand Ballet. Notably, Hillary has honed her improvisational skills as a member of the Court Jesters.



THE DESIGNERS

SET DESIGN



ROSIE GILMORE

Rosie, a talented graduate of Toi Whakaari: New Zealand Drama School, holds a Bachelor of Design in Stage and Screen. With her creative prowess and keen eye for detail, she has already made significant contributions to the world of theatre.

Among her notable achievements are her work with The Court Theatre, where she served as a designer for captivating productions such as *Katzenmusik*; *Whā*; and *The Unauthorised Biography of...* Rosie's imaginative set designs brought these stories to life, immersing audiences in visually stunning and evocative worlds.

Her skills as a set designer were further showcased in Red Scare's production of *Homemade Takeaways*, where she skillfully crafted the stage to reflect the essence of the story. Additionally, Rosie lent her creative talents as a set designer to Toi Whakaari's production of *Women Beware Women* and as an assistant designer to the National Theatre/New Zealand Festival's captivating production of *The Brief and Frightening Reign of Phil*.

Rosie's collaboration with Two Productions as a designer has also yielded impressive results, contributing her artistic vision to various productions. Her commitment to bringing stories to life through her unique designs is a testament to her dedication and creativity.

LIGHTING DESIGN



GRANT ROBERTSON

Grant's professional career began in 1988 at the Court Theatre where he worked as a technician, designer and stage manager for 6 years, followed by several years freelancing around New Zealand.

For the last 20 years he has been a director of The Light Site, designing and supplying lighting for theatre, outdoor and corporate events.

Grant has designed lighting for over 100 productions around New Zealand including the Court Theatre's summer musicals *The Mikado*; *Mary Poppins*; *Legally Blonde* and *Rent*, and Showbiz Christchurch's *Disney's Beauty and the Beast*; *Cats*; *Chicago*; *Les Misérables*; *Avenue Q*; *Phantom of the Opera*; *Evita*; *We Will Rock You* and *Miss Saigon*. Grant also designed the specialist lighting for the New Brighton Pier.

Grant is also involved in the design of various outdoor installations including the annual Tīrama Mai festival in Ōtautahi this month.

LIGHTING DESIGN



KATRINA POHARAMA

Katrina's (she/he/they) journey led them to graduate with a Bachelor of Performing Arts from Otago University in 2020. Eager to continue their artistic pursuits, Katrina made the decision to relocate to Ōtautahi to pursue a Masters in Speech and Language Pathology, with a specific focus on the performing voice and the revitalisation of te reo Māori.

Beyond their academic endeavours, Katrina finds immense joy in working behind the scenes of the performing arts. They have lent their expertise as a lighting designer, stage manager, and musical director to numerous productions in Christchurch. Their passion for both the creative and technical aspects of theatre allows them to contribute to the magic that unfolds on stage.

This marks Katrina's first production with Showbiz, and they are thrilled to be part of such a renowned company. They look forward to collaborating with and learning from some of the industry's finest professionals. Katrina's multifaceted background, encompassing performance, academic studies, and technical work, brings a unique perspective to their craft. They are committed to growth, exploration, and making meaningful contributions to the performing arts community.



THE DESIGNERS



SOUND DESIGN



MEG MACASKILL

Meg is currently employed by BounceNZ and has cultivated a deep passion for sound design in theatre and is eagerly anticipating her involvement in the upcoming production of *That Bloody Woman*.

Recently, Meg has lent her sound engineering skills to *Jersey Boys*; *Beauty and the Beast*; *A Long Day's Journey Into Night*; *Grease* and *Madagascar the Musical*.

As a sound designer with *That Bloody Woman*, Meg brings her expertise and passion to the forefront, committed to delivering an exceptional auditory experience that will transport audiences into the world of this iconic show.

With each project, she pushes boundaries and amplifies the art form, solidifying her position as a sought-after sound engineer in Christchurch and beyond.

SOUND DESIGN



BEN RENTOUL

Ben is a highly experienced sound engineer, providing unparalleled sound experiences for bands, theatre shows, and corporate events since 2001. His talent has garnered international recognition, leading him to tour with renowned professionals, operatic theatre companies, orchestras, and international artists across New Zealand and overseas.

In 2009, Ben joined the London-based boys choir, Libera. Touring with them for various international performances. This opportunity opened doors for him to tour with popular artists such as Pearl Jam, Aerosmith, Bryan Adams, Foo Fighters, Andrea Bocelli, and Amy McDonald, among others.

Ben has served as the sound designer for numerous productions, including those with Showbiz Christchurch, Court Theatre, and other musical societies across New Zealand. His portfolio boasts an array of notable shows, such as *The Rocky Horror Show*; *Maui*; *Disney's Beauty and the Beast*; *Les Misérables*; *Cats*; *Miss Saigon*; *Joseph And The Technicolour Dreamcoat*; *My Fair Lady*; *42nd Street*; *Priscilla Queen of the Desert*; *Wicked*; *The Mikado*; *Jersey Boys*; *Chicago*; *Mary Poppins* and *Legally Blonde*.

Ben is thrilled to be part of another spectacular Showbiz production.

HEAD MECHANIST



DAVID BOSWORTH

David has worked as a stage manager, mechanist, technical director and scenic designer for more than 30 years. Early work was as a freelance lighting and rigging technician, including work on productions for the Royal New Zealand Ballet, Canterbury Opera, Edgleys and Stetsons.

David was then engaged as stage manager for The Court Theatre, where he called productions including *A Streetcar Named Desire*; *A Long Day's Journey into Night* and *Away*.

He then travelled to the UK and worked on Westend productions of *A Life in the Theatre* and the world premiere of *Aspects of Love*. Moving to Scotland David took on the role of stage manager at the busy Pitlochry Festival Theatre. On return to New Zealand, he co-founded The Light Site, overseeing a wide range of events that included The State Gala Dinner for US President Bill Clinton, The Queenstown Winter Festival, and the Ignition Festival at ARA.

More recent times have seen David focus heavily on musical theatre. Design work includes *A Chorus Line*; *Little Shop of Horrors* and *Hair* for Showbiz Christchurch, as well as for the G & T production of *Chess* in 2022. David has been mechanist for many productions including *Phantom of the Opera*; *Mamma Mia!*; *Wicked* and *Priscilla Queen of the Desert*. He has been technical director on touring productions such as *Les Misérables*; *Evita*; *Jersey Boys*; *Matilda The Musical* and *Kinky Boots*.



THE DESIGNERS

COSTUME AND WIG DESIGN



SARAH BUCHANAN

In her first foray into costume design, Sarah is thrilled to be part of the creative team for *That Bloody Woman*, a passionate, iconic, and historically significant production.

While Sarah may be new to costume design, she is certainly no stranger to the stage. You may remember her captivating performance as Tanya in Showbiz's 2016 smash hit *Mamma Mia!* or as Madame Morrible in the NZ premiere of *Wicked* in 2018.

Behind the scenes, Sarah has contributed her talents as the wigs and makeup manager for numerous Showbiz productions. Her expertise has graced the stages of *Phantom of the Opera*; *Hairspray*; *Priscilla Queen of the Desert*; *Wicked*; *Les Misérables*; and *We Will Rock You*. Most recently, she served as the costume manager for the 2022 production of *Matilda The Musical*.

Sarah's passion for sharing her knowledge extends to tutoring hair and stage makeup for other theatre societies throughout New Zealand. Currently, she serves as the wardrobe manager for the MTNZ Consortium's production of *We Will Rock You*.

Her impressive resume includes collaborations with esteemed organisations such as New Zealand Opera and international touring shows. Sarah's talents have taken her beyond New Zealand as well. She recently returned from the Middle East, where she served as the head of wigs for 'Showcase Entertainments' professional musical production of *Shrek*.

That Bloody Woman is a wonderful opportunity for a costume designer to celebrate the world of feminism at its best. With the writers suggestions of the late Vivienne Westwood's beautiful soft punk inspirations, Sarah was thrilled to have the opportunity to design for this show as her passion lies in the world of Avant Garde and creative fashion, especially for such a passionate, iconic and historical show.

Patrice began her theatre journey on stage in 2009 and has been heavily involved in theatre ever since. Though Patrice has a particular interest in makeup and hair, her experience and involvement in community and professional theatre extends to positions on committees, production management, wardrobe, dressing, and health and safety.

Patrice has a wealth of experience through her work over the years for a range of theatre companies in Canterbury – Variety Theatre Ashburton, Methven Theatre Company, Showbiz Christchurch, Play Space Productions, CentreStage Rolleston and GMG Productions.

Patrice is proud to have worked with Showbiz Christchurch since 2017 as an assistant on the makeup and hair team for *Priscilla Queen of the Desert*. Patrice's other theatre contributions working backstage with Showbiz are *Sister Act*; *Wicked*; *Miss Saigon* and *Matilda The Musical*. She also won the MTI Australasia Nola Spier MTNZ NextGen Youth Encouragement Award in 2017, was the Musical Theatre NZ NextGen Representative from 2019-2021 and holds a Diploma of Makeup Artistry which she gained in 2016 to follow a passion discovered through theatre.

Aside from community theatre, Patrice is no stranger to makeup design as the resident makeup artist for local film production company One Dollar Genre. Patrice also contracts professionally as a makeup artist providing services for events and productions. Some of her previous credits include NZ Fashion Week and Metropol Magazine and most recently Sail GP (The Entertainment Company). Patrice is currently studying towards a Bachelor of Social and Environmental Sustainability at The University of Canterbury.

MAKE UP DESIGN



PATRICE HAMMOND

KATE SHEPPARD



BRYONY JAMISON

Bryony began her performing journey at the age of four, staging small productions in her living room. Her passion for the arts led her to enrol in The Hartley School of Performing Arts, where she honed her skills in drama and singing. Through the school, she achieved her ATCL (Associate of Trinity College London) qualification and has since become a teacher and director there.

Bryony's credits include performances in *Guys and Dolls*; *Blood Brothers*; *Oliver*; *Chicago*; *Disney's Beauty and the Beast* and *Retrospective* with North Canterbury Musicals. She has also showcased her talent in *Cabaret* and *Rent* with MUSOC, and participated in productions of *Evita*; *Broadway Hitmen*; *Les Misérables*; and *We Will Rock You* with Showbiz Christchurch. Additionally, she has entertained audiences with improvised shows and concerts alongside Black Peach Theatre Company.

Since the lockdown in 2020, Bryony has been involved in several concerts, including those by Blackboard Theatre Collective, Reach for the Stars, and Visionary Dance Studio Debut showcase. She has also showcased her drag persona, Prince Louis, at events such as Christchurch Art Gallery's *Drag Yourself to the Gallery*; *QC Bingo Night*; and Playspace Production's *Big Gaiety Spectacular* at Christchurch Museum's Isolation Hotel. Notably, she portrayed The Diva in The Entertainment Company's production of *Nouvelle* and has participated in numerous cabarets with TEC and Playspace.

Bryony holds a special place for the role of Kate Sheppard on her bucket list and hopes to inspire others to continue fighting for the rights of those who still need a voice. She believes there is still much more work to be done.

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RICHARD "KING DICK" SEDDON



TOM HART

Tom is a seasoned theatre director and actor, boasting an impressive career that spans over 25 years. Throughout his journey, he has made significant contributions to various theatrical organisations in both New Zealand and the United Kingdom. Within the realm of Showbiz, Tom has brought a multitude of captivating characters to life on stage. His portrayals include the formidable Trunchbull in *Matilda The Musical*, the charismatic Brit in *We Will Rock You*, and the despicable Fogg in *Sweeney Todd*. Additionally, he has been a part of the company for productions such as *Miss Saigon*, as well as the unstaged renditions of *Monty Python's Spamalot* as Galahad and Norm Petty in *The Buddy Holly Story*.

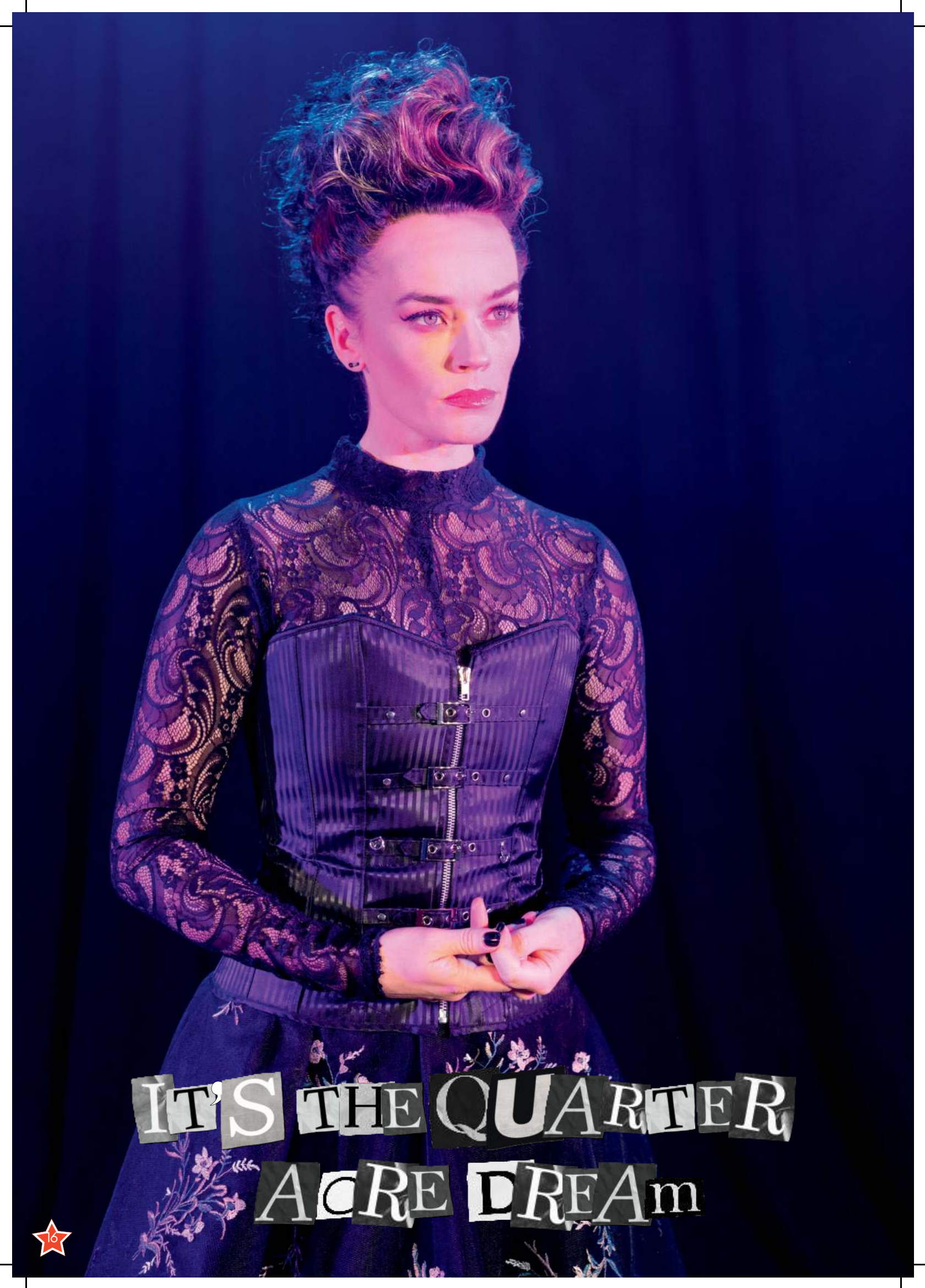
Beyond his prowess as a performer, Tom's creative skills extend to the director's chair. He has successfully helmed productions of *Oliver*; *Blood Brothers*; and *Bad Girls*, with his adaptation of the one-act play *The 29th Day* earning him the prestigious "Best Production" award at the Christchurch Theatrefest.

Tom's talents have also extended beyond the theatrical stage. He appeared as Kurt in the 2014 mini-series *Hope and Wire*, directed by Gaylene Preston, and lent his voice to the cast of the award-winning audiobook *The Whitewash*, which recently secured the coveted Audiobook of the Year honour at the 2023 Australian Book Industry Awards.



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Originally hailing from Southland, Libby possesses an ATCL in Musical Theatre Performance and Flute from Trinity College of Music, alongside degrees in law and politics from the University of Otago.

Among her performing accomplishments, Libby has notably portrayed Elphaba in *Wicked*, Mother Superior in *Sister Act*, and Mrs Banks in *Mary Poppins*, all with Invercargill Musical Theatre. She also took on the role of Rizzo in *Grease* and Widow Twanky in *Aladdin* during a UK tour with The Pantomime Company UK.

Her diverse repertoire includes appearances in productions such as *Mamma Mia!* and *Chicago* (Invercargill Musical Theatre); *As You Like It* and *Games and Thrones* (Shakespeare in the Park); *Social Climbers* and *Cinderella* (Repertory Invercargill). Additionally, Libby has served as a featured soloist at *ILT Christmas at the Stadium* and participated in *The Faulty Towers Dinner Theatre Show* (DKCM Limited).

Since her move to Ōtautahi in late 2020, Libby has already made her mark in the local scene. She showcased her talents as a featured soloist in *The Isolation Mixtape Vol. 2* with the Blackboard Theatre Collective, portrayed Mrs Fox in *Clever Mr Fox* with Canterbury Children's Theatre, joined the CSO Chorus in Christchurch Symphony Orchestra's performance of *Verdi's Requiem*, and even embarked on tap dancing.

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FRASER FLYNN

LIBBY FRASER

JENNIE LOVELL-SMITH



Roz, a graduate of NASDA (National Academy of Singing and Dramatic Art) in 2012, holds a Bachelor of Performing Arts with a focus on Musical Theatre.

Her deep-rooted passion for performing has been a constant companion throughout her life, manifesting in various forms. During her high school years, Roz showcased her vocal prowess as part of a barbershop quartet, embarking on journeys across New Zealand and even venturing to America to compete in this unique art form.

For Showbiz, Roz has left her mark in numerous productions, including *Evita*; *Les Misérables*; *We Will Rock You*; and her near misses with *My Fair Lady*; *Buddy Holly*; and *Monty Python's Spamalot*. These experiences have shaped her artistic journey and fueled her enthusiasm for the stage.

Among her other notable theatre credits, Roz has performed in *Annie*; *Chicago*; and *Oliver!* with NCM (North Canterbury Musicals). She also showcased her talent in *Bad Girls - The Musical* with Riccarton Players and *Rent* with Papakura Theatre Company and MUSOC.

Participating in the production of *That Bloody Woman* holds significant meaning for Roz. She is thrilled to join the rest of the cast in the retelling of this remarkable story, which resonates deeply with her.



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MARY LEAVITT



Jacqueline's passion for performing has been a driving force throughout her life, with a particular love for musical theatre cultivated during her high school years. Seeking to further refine her craft, she embarked on an enriching journey in 2019 at the prestigious Stella Adler Studio of Acting in New York. Immersed in a world of seasoned actors, dedicated teachers, and expert tutors, Jacqueline honed her acting technique and expanded her knowledge.

This upcoming production marks Jacqueline's fifth with Showbiz, following her performances in productions such as *Hairspray*; *An Evening of Rodgers & Hammerstein Classics*; *Broadway Hitmen* and her unforgettable portrayal of Cosette in *Les Misérables*. Her theatrical repertoire also includes *Or So They Say*; *He Says She Says*; and *The Bechdel Test Concert* with the Blackboard Theatre Collective. Additionally, she has graced the stage as Kathy in *Company* and Liesl in *The Sound of Music* with North Canterbury Musicals, and delivered captivating performances as Sally in *Reefer Madness* and Wendla in *Spring Awakening* with MUSOC.

Beyond her pursuit of the performing arts, Jacqueline has recently embarked on her undergraduate degree at the University of Canterbury, laying the foundation for a future career in vocal coaching or vocal therapy. With her multifaceted talents and unwavering dedication, Jacqueline continues to inspire audiences and pursue excellence in the world of theatre.

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Pauline Whillis &
Irene Doherty

JACQUELINE DOHERTY



THE SONGS



| | |
|---|---|
| That Bloody Woman | Gang |
| History/Her story | Kate Sheppard & Gang |
| God's Own Country | Gang |
| Ah! Men | Vicar & Gang |
| Punchdrunk | Men |
| Change Doesn't Come For Free | Mary Leavitt & Gang |
| Last Drinks | Kate Sheppard, Ada Wells & Jennie Lovell-Smith |
| Quarter Acre Dream | Ada Wells |
| Last Drinks (Reprise) | Kate Sheppard & Women |
| Tricky Dicky | Richard "King Dick" Seddon & Men |
| Enough | Kate Sheppard, Ada Wells, Jennie Lovell-Smith & Women |
| Two Johns | Kate Sheppard, Sir John Hall, Sir John Ballance & Women |
| Ride On | Kate Sheppard & Woman |
| Petticoat Government | Richard "King Dick" Seddon & Men |
| Things Unread, Things Unsaid | Kate Sheppard & William Lovell-Smith |
| F**k F**k F**kity F**k | Kate Sheppard & Women |
| The Man With Two Wives | Jennie Lovell-Smith |
| Hands Off My Property | Walter Sheppard & William Lovell-Smith |
| Tempest in Your Longing Soul | Kate Sheppard |
| The Line | Kate Sheppard, Richard "King Dick" Seddon & Gang |
| The World Was Made For Women Too | Kate Sheppard & Women |
| Finale | Kate Sheppard & Gang |

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THE CAST

Kate Sheppard

Bryony Jamison

Ada Wells

Libby Fraser

Jennie Lovell-Smith

Roz Ellis

Richard Seddon

Tom Hart

Mary Leavitt

Jacqueline Doherty

Walter Sheppard

Chris Goodyear

William Lovell-Smith

Cameron Melville

Sir John Hall / Richard Understudy

Matt Hudson

John Ballance / Walter Understudy

Ricky Townsend

Ensemble

Ella Wallace - **Jennie Understudy**

Keaton Eisenmenger - **William Understudy**

Sarah Kelly - **Mary Understudy**

Petrina Chisholm - **Kate Understudy**

Sophie Harris - **Ada Understudy**

Ella Berry

Helen Fahy

Katie Beer

THE HALLELUJAH BONNETS

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ROSANNA HARVEY - GUITAR 1

WENDY PHUA - BASS



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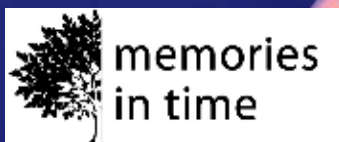
THE CAST

WALTER SHEPPARD



CHRIS GOODYEAR

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Chris, a multi-talented individual, holds a Bachelor of Broadcasting Communications (Radio) from the New Zealand Broadcasting School. Additionally, he has achieved associate level diplomas in speech and drama, as well as musical theatre (SOUNDSTAGE), from Trinity College of London.

With a passion for both performing and directing, Chris has left his mark on numerous productions, both on and off the stage. Showbiz Christchurch has witnessed his incredible talent in various roles, including the charismatic Mr Wormwood in *Matilda The Musical*; the enigmatic Wizard in *Wicked*; and is taking on the role of Harry in our September production of *My Fair Lady*. He has also delighted audiences in ensemble roles in *Sister Act* and *Miss Saigon*. Chris has lent his skills as an MC for the *Way Off Broadway* musical theatre open mic night, adding his unique flair to the event.

Beyond Showbiz, Chris has showcased his versatility as Sir Robin in *Monty Python's Spamalot*; Thenardier in *Les Misérables*; and Lucas in *The Addams Family* with Nelson Musical Theatre. He has also taken on various roles in *The Hound of the Baskervilles* with Antics Theatre Company.

While weekdays see Chris, known as Speedy, on More FM's Breakfast Club, his true passion lies in the world of theatre. *That Bloody Woman* marks Chris' sixth production with Showbiz Christchurch, a testament to his dedication and talent within the company.

WILLIAM LOVELL-SMITH



CAMERON MELVILLE

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Cameron's journey in the world of musical theatre commenced at a young age when he embarked on voice training during his primary school years. Since then, he has been an active participant in solo voice competitions and garnered recognition as a member of award-winning male and mixed-voice choirs.

His association with Showbiz Christchurch began in 2010, when he made his captivating debut as Tobias Ragg in *Sweeney Todd*. Cameron's talent continued to shine through his involvement in various Showbiz productions, including *Buddy - The Buddy Holly Story*; *Monty Python's Spamalot*; *Mamma Mia!*; *Sister Act*; *Wicked*; *Miss Saigon* and numerous ASB *Starry Nights* concerts.

Outside of Showbiz, Cameron has performed in *Rent*, where he portrayed Rodger, and memorable roles like the Artful Dodger in *Oliver!* and in *Chicago* with Riccarton Players. Additionally, he has graced the stage as a soloist multiple times in the beloved *Coca Cola Christmas in the Park*.

Cameron's involvement in various productions showcases his versatility as a performer and his commitment to delivering outstanding entertainment.

VICAR



SARAH KELLY

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Sarah's theatrical involvement extends beyond performing as she is a co-director and performer in the popular glamour trio, The Starlets. She is also a founding member and performer in the energetic 90's *Girl Power Show NZ* and the electrifying *Totally 80's Show*. Showbiz holds a special place in Sarah's heart, having graced the stage in recent productions such as *Mamma Mia!* and *Avenue Q*. Additionally, she has been a valued member of the company's front of house and wig & hair teams, contributing to the success of multiple shows.

As a NASDA graduate, Sarah has showcased her skills in various productions including *Steel Magnolias*; *The Producers*; *Netballers*; *South Pacific*; *My Fair Lady*; and numerous children's shows. Sarah has also made her mark as a Court Jester with regular appearances in the improvisational comedy show *Scared Scriptless*. At the Fortune Theatre, she captivated audiences with her performances in *Love Off The Shelf* and *A Slice Of Saturday Night*. Sarah's extensive performance credits encompass productions such as *Joseph and the Amazing Technicolor Dreamcoat*; *Grease*; *Chess*; *The Rocky Horror Picture Show* and *Me and My Girl*.

Sarah's dedication to the theatre arts extends beyond performing, as she has explored various roles both onstage and behind the scenes. She has taken on the responsibilities of director, choreographer, musical director, and corporate theatre management, showcasing her versatility and commitment to the craft.



HISTORY

Wāhine Māori and the fight for suffrage



MERI TE TAI
MANGAKĀHIA

Meri Te Tai Mangakāhia, born in Lower Waihou near Panguru in the Hokianga, was an extraordinary individual with a rich lineage. Her father, Re Te Tai, a prominent leader, instilled in her the importance of setting high aspirations for herself and her people from an early age.

While still a young woman, Meri married Hāmiora Mangakāhia, a chief who also served as the first Premier of Te Kotahitanga – the Māori Parliament. Together, they traversed Aotearoa, although it was not without challenges for Meri to leave behind her children and home. However, recognizing the privileges and freedoms she had enjoyed, she ardently sought to ensure that Māori women could also claim these rights. She firmly believed that they should have a voice in shaping the future of New Zealand and achieving equal treatment.

Then, in 1893, a pivotal opportunity presented itself—one that she couldn't let slip away. Meri received an invitation to deliver a speech at Te Kotahitanga, becoming the first woman ever granted this honour.

Facing the entirely male parliament, she passionately advocated for Māori women to not only gain the right to vote but also to serve as Members of the Māori Parliament, representing their Māori sisters alongside their Māori brothers. Her poignant words highlighted the numerous obstacles Māori women encountered—a compelling case for granting them a voice and a more prominent role in decision-making and the trajectory of the nation.

With her captivating kōrero, Meri concluded her stirring speech by suggesting that women might even achieve greater success than men: "Perhaps the queen may listen to the petitions if they are presented by her Māori sisters since she is a woman as well." While it took four more years, Meri's vision finally materialized in 1897 when Māori wāhine triumphantly secured the right to vote for members of Te Kotahitanga.



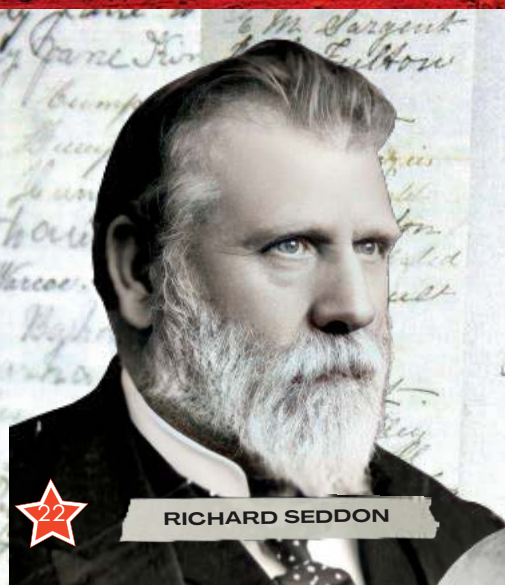
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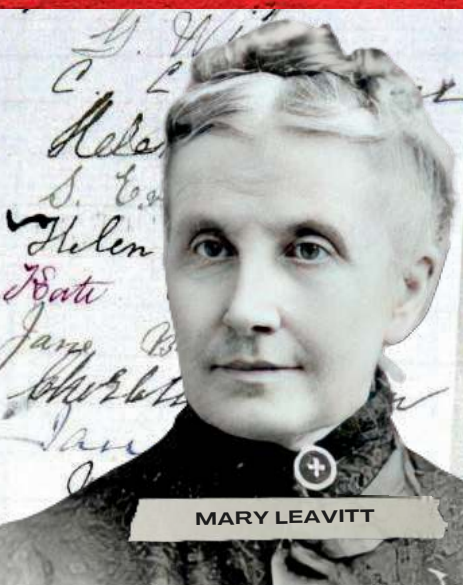
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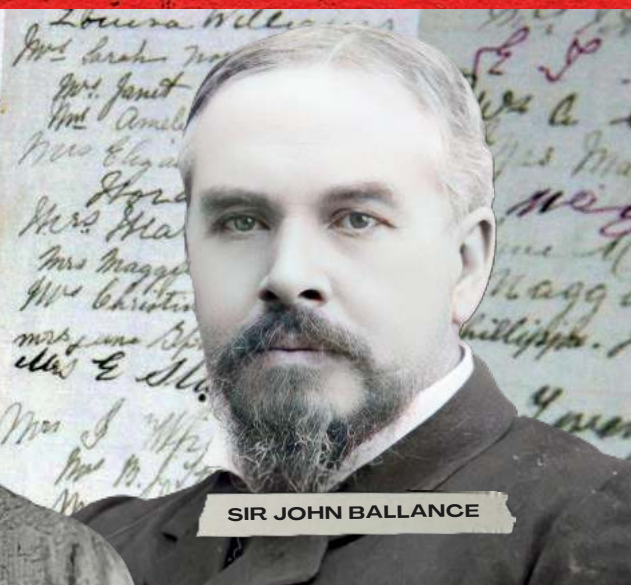
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RICHARD SEDDON



MARY LEAVITT



SIR JOHN BALLANCE

HER STORY

In the year 1868, Kate Sheppard embarked on a daring voyage from her homeland, leaving behind the familiar comforts for a three-month odyssey to the enchanting shores of New Zealand. Known as the motherland's distant cousin, this South Pacific paradise promised an egalitarian Eden, a place where limitless opportunities awaited, blind to the shackles of race, class, or creed—at least according to the enticing posters.

Her destination: Christchurch, nestled in the breathtaking South Island. There, Kate found "love" in the arms of Walter, a steadfast accountant, and together, they welcomed a son named Douglas. A serendipitous encounter introduced her to Jennie and William, kindred spirits who would become lifelong friends, their destinies intertwined.

Yet, as the harsh realities of the 1880s set in, New Zealand revealed its true face—an unsettling culture marred by alcoholism and domestic abuse. Women suffered silently in their homes, while intoxicated men drowned their sorrows in the treacherous currents of the Avon River. Kate could no longer avert her gaze from the festering social and economic inequities plaguing her adopted land. New Zealand, it seemed, was no different from its British roots—a mere replication of the same old problems.

Then, on that fateful day, May 10th, 1885, fate led Kate to a mesmerising spectacle—a freak show featuring Mary Leavitt, a spirited advocate from the Women's Christian Temperance Union of the United States. Leavett's impassioned words ignited a fire within Kate's soul, piercing through the veil of complacency. Inspired, she established the Christchurch branch of the WCTU alongside her fierce comrades, Ada Wells and Jennie Lovell-Smith. Letters were penned, leaflets disseminated, and songs were sung, but change remained elusive. Women possessed no power—socially, economically, or politically. Kate realised that true transformation would only come when women had the right to vote.

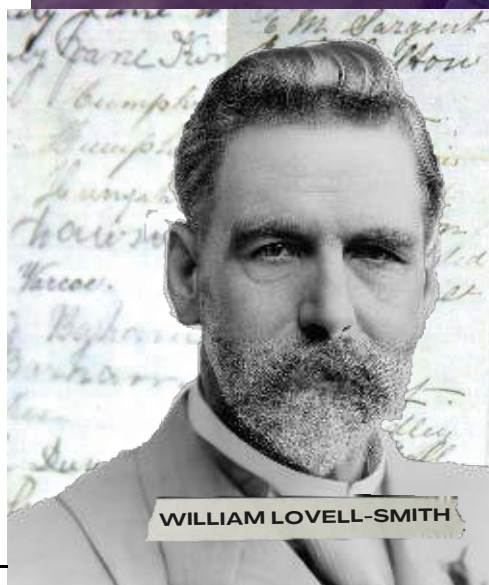
In 1891, undeterred by the magnitude of the task, Kate initiated a monumental petition, urging the men in power to grant women suffrage. An army of women mounted their bicycles, crisscrossing the nation, collecting signatures. A mobile militia of determined souls, peddaling for revolution. The resolute women gathered an impressive ten thousand signatures, a testament to their unwavering commitment. But it fell short of the votes required to secure the vote.

Still, it was enough to awaken the dragon—a formidable adversary named Dick. King Dick. The indomitable Premier, a behemoth of a man, who would stop at nothing to crush Kate and her followers. A puppet of the liquor lobby, he marshalled his lackeys in a bid to discredit and distort Kate's message.

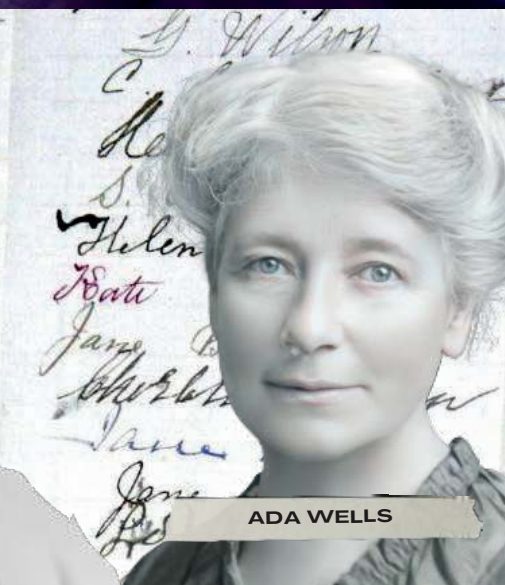
Undeterred, Kate mustered her strength and resolve, launching a second petition that garnered twice the support of the first. Yet again, King Dick obstructed their path. Devastated and weary, Kate found herself at a crossroads. Walter, her husband, informed her that he was taking their son back to England—a heart-wrenching blow, as a child belonged to the father in the eyes of the law. In the midst of it all, she discovered her forbidden love for William, her dear friend's husband, a connection that could never be fully realised. Kate felt utterly alone, stripped of her child and her cause, both torn away by the hands of men. It seemed as though surrender was the only option.

But the women gather. Ada, Jennie, then more. They urge her to continue. They lift her up and give her the energy to lead them one more time. One final push. The women surge across the nation. An unstoppable tsunami. A wave of change sweeping all before them. Thirty thousand signatures. A quarter of the female population. The petition goes to Parliament and the writing is on the wall. Dick's men, like rats on a sinking ship, turn on him and the women's franchise bill passes. Kate has won. New Zealand becomes the first country in the world to grant women the right to vote in parliamentary elections. Kate has led a movement that changed a nation and changed the world.


"Do not think your single vote does not matter much. The rain that refreshes the parched ground is made up of single drops" - Kate Sheppard



WILLIAM LOVELL-SMITH



ADA WELLS



SIR JOHN HALL



THE CAST

JOHN BALLANCE



RICKY TOWNSEND

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Ricky is a versatile freelance artist, thriving in the realms of theatre, film, and music. Holding a Bachelor of Fine Arts in Film with Honours from the University of Canterbury, Ricky's passion for the stage is exemplified by his inclusion in the Court Youth Theatre Company.

Throughout his career, Ricky fearlessly explored various theatrical genres, showcasing his versatility. Memorable roles include Steven City in *Langi & City* (Little Andromeda), Prince Florizel in *The Winter's Tale* (Top Dog Theatre), Dr. Lanyon in *Jekyll & Hyde*, and Cunobeline in *Boudica* (Court Theatre Youth Company). Notably, he made his unforgettable debut with Showbiz in *Sweeney Todd* in 2010.

Ricky's artistic talents extend beyond performance. He has written and directed acclaimed short films featured at international festivals like the Boston Science Fiction Film Festival and Sydney Indie Film Festival. Currently, he's in post-production for his indie sci-fi feature *The Bostrom Scenario*, set to make its mark in the 2023-2024 festival circuit.

SIR JOHN HALL



MATT HUDSON

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Matt discovered his passion for theatre later in life and embarked on his theatrical journey by graduating from NASDA in 1999. Since then, he has become a prominent figure in both Australian and New Zealand productions.

Noteworthy moments include his inaugural role as Joseph in *Joseph and the Amazing Technicolour Dreamcoat* for Showbiz in '99, a nationwide tour of *Skin Tight*, *Jane Eyre* at the Fortune Theatre, and captivating performances in *Flavons and Foxtrots*; *The Producers*; *La Cage aux Folles*; *The Curious Incident of the Dog in the Night Time*; and *In the Next Room* at the Court Theatre.

Recently, Matt experienced a true highlight with his involvement in *A Man for All Seasons* at the Great Hall, presented by Lighthouse Theatricals. 2019 saw Matt embody another notable local figure, John Deans, in the acclaimed play *Dear Jane* at Riccarton House.

The joy Matt derives from collaborating with talented individuals, creating captivating theatre, and providing audiences with entertainment, contemplation, and escapism is what drives his passion for the art form. In this production of *That Bloody Woman*, the exceptional creative team both behind the scenes and on stage is crafting an extraordinary journey. Matt hopes that the audience will experience all three elements mentioned above as they witness our unique rendition of this remarkable woman's tale.



PETRINA CHISHOLM

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Petrina Chisholm is a talented singer, actor, director, and educator with a career spanning over 20 years in Aotearoa. She made her mark at The Court Theatre in the early 2000s, delivering standout performances in shows like *Gloomy Sunday* and *Milo's Wake*. Her exceptional portrayal in *Gloomy Sunday* earned her a nomination for Best Newcomer at the Chapman Tripp Theatre Awards in 2005. Petrina also embarked on a nationwide tour with *Gloomy Sunday*, showcasing her versatility and captivating audiences throughout New Zealand.

For the past decade, Petrina has been based in Tauranga, where she has made significant contributions as a drama teacher, show director, band leader, and choir conductor. She has skilfully directed numerous shows, bands, and choirs while maintaining an active performance career of her own. Notable roles she has portrayed for Tauranga theatre companies include Sandy in *Grease*; Donna in *Mamma Mia!*; Ellen in *Miss Saigon*; and Mrs. Johnstone in *Blood Brothers*.

In 2021, Petrina returned to her hometown of Christchurch and immediately immersed herself in the vibrant musical landscape. She is honoured to serve as the musical director for the Showbiz Showstoppers Singers for the second consecutive year, showcasing her expertise in guiding and nurturing vocal talents. Additionally, Petrina was a backing vocalist for *Matilda The Musical* in 2022. She is also a founding member of the epic 90s tribute show *Girl Power Show NZ*, bringing the nostalgia of that era to audiences with flair and energy.

THE CAST



SOPHIE HARRIS

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Sophie completed her Bachelor of Performing Arts with a specialisation in Musical Theatre from NASDA in 2022. She began dancing at the age of 3 and discovered her love for singing during her studies, particularly when she played the role of Sandy in NASDA's production of *Grease* at The Court Theatre.

During her teenage years, Sophie's passion for theatre was fuelled by her involvement with Canterbury Children's Theatre at the Malthouse, where she honed her skills and received encouragement from her Cashmere High School drama teacher, Shaun Edwards-Brown.

Sophie has been actively involved with Showbiz, showcasing her talent as an ensemble member in *Wicked*; *We Will Rock You* and *Way Off Broadway Duets*. She has also contributed behind the scenes for *Miss Saigon*; *The Music of Andrew Lloyd Webber in Concert* and *Matilda The Musical*.

Sophie's show credits also include her portrayal of Sandy Dumbrowski in *Grease*; Linda in *The Wedding Singer*; and various roles in Canterbury Children's Theatre productions such as *Aladdin*; *Snow White*; *The Amazing Race*; *Chicken Divas*; *Sleeping Beauty*; *Blackbeard* and *Once upon a Happy Ending*. In addition, she has showcased her talent in film, playing Becky in *Dark City: The Cleaner* and Eve in *Though I Walk*.



ELLA WALLACE

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Ella's journey in the performing arts began with her graduation from Hagley Dance Company in 2015, where she obtained a Certificate in Dance. Her passion for the stage led her to complete a Diploma in Speech and Drama with Trinity College in 2016. Building on her artistic education, she pursued a Bachelor of Arts in 2019 and a Graduate Diploma in Teaching and Learning in 2021 at the University of Canterbury.

As an actor, singer, and choreographer, Ella has shared her expertise as a singing and drama tutor at Singing Stars Selwyn and currently as an English and Drama teacher at Oxford Area School.

Ella's Showbiz debut took place in *The Songs of Andrew Lloyd Webber* in 2019, and she is elated to be part of Showbiz once again in this captivating production of *That Bloody Woman*.

Her extensive theatrical repertoire includes outstanding performances in *White Rabbit*, *Red Rabbit* (JMO Theatrics); *The Marriage of Figaro* (New Zealand Opera); *Love and Information* (JMO Theatrics); *As You Like It* (Third Bear); *Footloose* (MUSOC); *The Winter's Tale* (Top Dog); *King Lear* (Repertory Theatre); and *Disney's Beauty and the Beast* (NCMS).

Ella dedicates this performance to her remarkable grandmother, Janice Craw, who fearlessly embarked on a solo motorbike journey across Australia during a time when such endeavours were uncommon for women.



HELEN FAHY

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Helen holds a Joint Bachelor of Arts Degree in Drama and Theatre Studies and Music from the University College, Cork, Ireland, showcasing her dedication to the performing arts.

Helen has accumulated a diverse range of credits throughout her career. She has graced the stage in productions such as *Once* at The Court Theatre and portrayed Alicia in *Fugitive Songs* with Moonlight Theatre. Her repertoire also includes notable performances in *Aida* with the Marian Choral Society; *Footloose* with Loughrea Musical Society; *Pirates of Penzance* with Athenry Musical Society; *Les Misérables* with Loughrea Theatre Company; *Seussical* with Athenry Musical Society and *Fiddler on the Roof* with Athenry Musical Society and Kirwee Players.

Helen's musical talents extend beyond acting, as she is accomplished in playing the violin and viola. She also shares her vocal abilities as part of the folk duo Sionna. Prior to her relocation to Christchurch, Helen founded her own school of speech and drama, where she developed and delivered engaging drama programs for primary school students. Helen has also explored the world of film with credits in productions such as *Death Arrives at Six* and *Breakfast Show* in collaboration with ARA Institute.

Helen's involvement in *That Bloody Woman* is eagerly anticipated, and her experience and dedication to the craft will undoubtedly contribute to the success of the production.



THE CAST



KATIE BEER

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Katie's passion for music and performance has been a constant presence in her life. In 2001, she graduated with a Bachelor of Arts with Honours in Music and Theatre Studies from Edge Hill University in Lancaster, England. She furthered her educational qualifications by obtaining a Postgraduate Certificate of Education (PGCE) specialising in teaching music.

From a young age, Katie immersed herself in the world of music, studying both piano and voice, and achieving the prestigious Associated Board of the Royal Schools of Music (ABRSM) Grade 8 qualifications. After graduation, Katie has continued to pursue her love for performing, and she currently holds the position of Head of Music at Hornby High School.

Throughout her career, Katie has been involved in a wide range of theatre productions. Her theatre credits include roles in *Oliver*; *The Wizard Of Oz*; *Joseph and The Amazing Technicolor Dreamcoat*; *The Sound of Music*; *Rent*; *Wicked*; *Les Misérables*; *We Will Rock You* and *Matilda The Musical*. These shows have allowed Katie to showcase her versatile talent and bring memorable characters to life on stage.

With her extensive experience in both music and theatre, Katie continues to inspire and educate her students at Hornby High School. She is dedicated to nurturing young talent and fostering a love for music and performance in the next generation.



KEATON EISENMENGER

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Keaton, born and raised in the United States, grew up in a musical family that fostered his passion for the performing arts. From a young age, he took part in local plays, musicals, and choirs, igniting a lifelong love affair with the stage. Upon completing his Bachelor's degree in Arts Management with a vocal emphasis, Keaton embarked on a transformative journey, spending two years touring the United States and Japan as a performer with the Young Americans College of the Performing Arts. During this time, he also had the privilege of teaching performance skills, including singing, dancing, and acting, to countless enthusiastic young talents.

In June 2022, Keaton made the bold decision to embark on a new chapter in Christchurch alongside his wife, Katie. Keaton eagerly prepares to make his debut on the Showbiz and New Zealand stages. His impressive list of past credits includes captivating performances in productions such as *Elf*; *Jesus Christ Superstar*; *Aida*; *Big Fish*; *Once on this Island*; *Music Man* and *Wizard of Oz*.

In addition to his artistic pursuits, Keaton takes great pride in his role as a learning & development professional at Ryman Healthcare during the day. He extends heartfelt gratitude to his wife, supportive coworkers, and family abroad for their unwavering encouragement and belief in his talent. With enthusiasm and determination, Keaton embraces this exciting new chapter in his artistic journey.



ELLA BERRY

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Ella's journey in performing arts began at the age of five when she started training in jazz, tap, and musical theatre at Impact Dance and Stage School. Throughout her school years, she actively participated in choirs and productions, fostering her love for the stage.

In her most recent performances, Ella took on the role of Rizzo in North Canterbury Musicals' 2023 production of *Grease* and recently portrayed Wednesday Addams in MUSOC's production of *The Addams Family*. Her involvement with MUSOC extends to other notable theatre credits, including *Reefer Madness*; *The Best Little Whorehouse in Texas*; and *How To Succeed in Business Without Really Trying*. Ella has also showcased her talents in various cabarets, both as a cast member and in choreographing capacities.

Additionally, Ella had the opportunity to perform with Showbiz in the 2019 season of *The Music of Andrew Lloyd Webber*.

When she's not participating in shows, Ella works full-time as an emergency dispatch operator and business receptionist. Despite her professional commitments, she remains passionate about the performing arts and continues to pursue opportunities to showcase her talent on stage.

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PRODUCTION TEAM



STAGE MANAGER



NICOLE JOHNSTONE

Nicole, hailing from Invercargill, discovered her passion for musical theatre in 2015 when she was commissioned to capture marketing and programme photos for Invercargill Musical Theatre's production of *Phantom of the Opera*. This pivotal experience ignited a passion within her that has since propelled her involvement in numerous shows. Notably, Nicole served as a cue caller for the performances of *Wicked* in 2019 and *Les Misérables* in 2021, both under the banner of Invercargill Musical Theatre.

Beyond her contributions to musical theatre, Nicole owns and operates her own successful wedding photography business, Nicole Gourley Photography. Her keen eye and skilful artistry can be seen in her stunning imagery for various musical theatre productions' photo shoots including this production of *That Bloody Woman*.

In 2020, Nicole embarked on a new chapter as she relocated to Christchurch with her beloved family. It was in 2022 that she became a part of the Showbiz family, joining as a valued crew member for our production of *Matilda The Musical*. Her dedication, creativity, and attention to detail have made her an invaluable addition to the team.

Nicole's multifaceted talents, spanning from theatre photography to wedding photography and now, for the first time, stage management, have solidified her as a versatile artist who brings a unique perspective to every project she undertakes.

ASSISTANT STAGE MANAGER



JESS BARNETT

Jess graduated from Hagley Theatre Company in 2017, where she obtained a Diploma in Performing Arts. During her time there, she participated in numerous productions, showcasing her exceptional talent. One of her most memorable roles was portraying the lead female character, Linda, in Deborah Gearings' acclaimed play, *Burn*. Not only did she excel in acting, but Jess also explored other aspects of theatre, including stage management, technical production, and playwriting.

Since graduating, Jess has made contributions to the theatre industry. She began her professional journey as an assistant stage manager at the Court Theatre, where she worked on various productions, including *The Littlest Ninja*; *Easy Money* by Roger Hall; *Puff the Magic Dragon*; and *Venus in Fur*. She further extended her expertise by joining New Zealand Opera for their production of *Trial By Jury* in 2018. Additionally, Jess served as a crew member at Showbiz for *Les Misérables* and *Matilda The Musical*.

Beyond her professional commitments, Jess has been an active member of the Court Theatre Supporters since 2017, generously volunteering her time for opening night catering and ushering shows.

ASSISTANT STAGE MANAGER PROPERTIES MANAGER



CATHERINA HENGST

Catherina, a quiet school librarian by day, had her first taste of the theatrical world in 2003 when a friend suggested she join the crew for Showbiz Christchurch's production of *Copacabana*. Little did she know that this would mark the beginning of an extraordinary journey that would see her involved in all 34 productions since then, becoming an invaluable member of the Showbiz community and honing her craft along the way.

Behind the scenes, Catherina takes on the crucial role of properties manager. With meticulous care, she sources props and collaborates with skilled craftspeople to bring each production to life, ensuring an authentic and visually stunning experience for the audience. Some of her favourite prop builds include the glitz and glamour of *Priscilla Queen of the Desert* and the uproarious comedy of *Monty Python's Spamalot*. Catherina's attention to detail, resourcefulness, and organisational prowess shine through in every show she contributes to.

In an exciting new venture, *That Bloody Woman* marks Catherina's first step into stage management as assistant stage manager.



PRODUCTION TEAM

PRODUCTION MANAGER



MANDY PERRY

Mandy has been working in local theatre for over 30 years and has been involved with over 120 productions as either stage manager or production manager, her most recent at Showbiz Christchurch being *Matilda the Musical*. She started with Showbiz as volunteer crew for *Me and My Girl*, *Anything Goes* and *Les Misérables* before stepping into the professional world. She has come back to stage manage a number of shows including *Hairspray* and *Miss Saigon* and is now part time production manager at Showbiz Christchurch.

Mandy has also worked for the Court Theatre with highlights including *August: Osage County*; *The Complete Works of William Shakespeare*; *Great Expectations*; *The Sound of Music*; *Mary Poppins*; *Stones in his Pockets* and Disney's *Moana Jr* as well as helping to create a new home for The Court at The Shed and as a regular stage manager for *Scared Scriptless* for over 25 years.

Mandy has worked with many other companies including Pacific Underground, Christchurch Arts Festival, The World Buskers Festival, NASDA, Two Productions, NZ Opera, Cubbin Theatre Company, Rollicking Entertainment, Noosed Octopus and Christchurch City Choir. Some show highlights include *Tell me on a Sunday*; Summertime Theatre productions and the NZ tour of *Maui: One Man against the Gods*.

PRODUCTION SECRETARY



DIANA HINTERLEITNER

Diana's involvement in musical theatre traces back to 1980 when she took her first steps on the stage as part of the ensemble for *Me and My Girl* and *Little Mary Sunshine* with the Queenstown Musical and Operatic Society, now known as Showbiz Queenstown.

Since 2009, Diana has been an integral part of Showbiz Christchurch, working tirelessly backstage. Her dedication and passion for the craft led her to take on the role of production secretary for the acclaimed production of *Matilda the Musical*.

Beyond her contributions to Showbiz, Diana is also a valued member of The Princess Margaret Hospital Players, assisting with backstage props and even gracing the stage for the production *Keeping on Track*.

Additionally, Diana has lent her expertise to various roles for Top Dog Productions, showcasing her versatility and willingness to contribute to different aspects of theatre.

Among her many theatrical experiences, Diana holds a special place in her heart for her most memorable role as Liesl in *The Sound of Music* with the Queenstown Musical and Operatic Society. It was a defining moment in her journey, leaving a lasting impression.

GENERAL MANAGER



CRAIG OGILVIE

Craig's journey with Showbiz Christchurch spans over three decades, marking him as an integral part of our theatrical family. His involvement began on the stage, where he showcased his versatile talents in an array of acclaimed productions such as *Les Misérables*; *Phantom of the Opera*; *Chess*; *Evita*; *42nd Street*; and *Buddy - The Buddy Holly Story*, among others. As the years progressed, Craig transitioned into pivotal roles behind the scenes, assuming the responsibilities of production manager and dedicating his expertise to show marketing. His commitment extended even further as he served on our Board, contributing his insights and passion for theatre.

With an unwavering devotion to the craft, Craig's fervor lies in creating extraordinary opportunities for the people of Christchurch. His vision has continuously driven us to deliver high-quality musical theatre experiences that captivate audiences and empower local talent. A heartfelt appreciation is owed to the Showbiz Board for their foresight in producing *That Bloody Woman*, a venture that highlights the importance of fostering local creativity and showcasing a distinctive narrative. Craig is immensely grateful to his dedicated Showbiz team, whose unwavering support brings the theatrical magic to life. The contributions of Mandy Perry as production manager, Tom Hart as marketing manager, and Suzanne Rivers as administrator are invaluable, as they play pivotal roles in orchestrating our activities and ensuring the seamless execution of our productions.

Craig's passion and belief in the transformative power of theatre inspires us all, and we are honoured to have him as an integral part of our Showbiz family.



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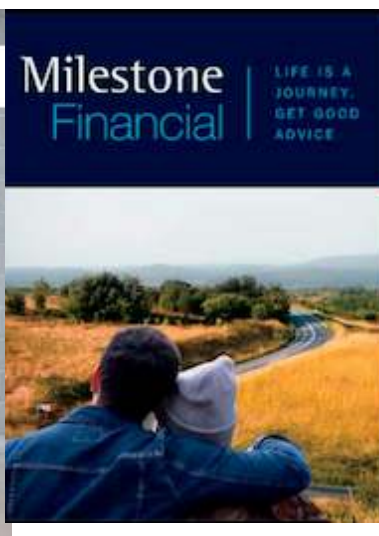
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 Grant Robertson - The Light Site
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MAKE UP DESIGN..... Patrice Hammond
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| 1960 Zip Goes a Million | 1985 Stage Door | 2009 Miss Saigon | 2019 Miss Saigon |
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| 1963 The Music Man | 1986 Chitty, Chitty Bang, Bang | | |
| 1964 Chrysanthemum | 1987 Chicago | | |
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| 1969 The Pajama Game | 1993 Anything Goes | | |
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