



b r i n g t h e l i g h t

LIM BOON KENG

THE MUSICAL

10-13 OCT 2019
VICTORIA THEATRE

PROUDLY PRESENTED BY



GIVE FREELY.
LIVE FULLY.



WITH THE SUPPORT OF



IN SUPPORT OF





TIMELINE OF LIM BOON KENG

1869

Lim Boon Keng was born.

1887

Lim Boon Keng won the Queens' scholarship and went to Edinburgh.

1895

Lim Boon Keng was nominated to Straits Chinese Legislative Assembly.

1896

Lim Boon Keng married Margaret Huang.

1899

Singapore Chinese Girls School was founded.

1905

Margaret died.

1908

Lim Boon Keng married Grace Yin.

1911

The Chinese Revolution of 1911.

1918

Lim Boon Keng was awarded Order of the British Empire.

1921

Lim Boon Keng became the President of Amoy University.

1926 - 1935

Lim Boon Keng made three fund-raising trips to Singapore, Malaya and Java.

1937

Tan Kah Kee handed Amoy University to the Chinese Government. Lim Boon Keng returned to Singapore.

1942 - 1944

Japanese Occupation in Singapore. Lim Boon Keng was head of the Overseas Chinese Association.

1946

Military tribunal of Lim Boon Keng at Town Hall, now Victoria Theatre.

1950

Founding of China Society.

1957

Lim Boon Keng passed away.

MESSAGE FROM GUEST-OF-HONOUR HENG SWEE KEAT

Deputy Prime Minister and Minister for Finance



Dr Lim Boon Keng was an enlightened philanthropist, well-known to earlier generations of Singaporeans. He was a successful businessman who made major contributions to society, especially in education. His conviction and contributions to social causes helped build a shared purpose for the community during the colonial era. This spirit of giving and community was foundational in the early years of our nationhood, and is ever more important today as we seek new ways of partnering each other to help build the future of Singapore together.

I look forward to enjoying *Lim Boon Keng, The Musical* by Musical Theatre Limited. This is a timely production on one of Singapore's pioneers as we commemorate Singapore's bicentennial in 2019. It also adds to our nation's collective memory, and provides new perspectives on how our past has shaped our present.

I hope that this production will inspire a new generation of Singaporeans to act on their convictions and make Singapore a better home for all.

I wish Musical Theatre Limited every success.

HENG SWEE KEAT
Deputy Prime Minister and Minister for Finance

MESSAGE FROM MTL'S CHAIRMAN



What an incredible journey it has been, from humble beginnings pooling resources together from a few passionate local talents who wrote and incubated original musical works, to producing and staging a full-scale musical performed by renowned theatre stars at a prestigious venue. Musical Theatre Ltd (MTL) has grown by leaps and bounds over the past years. I am extremely proud that our wildest dream has now become reality.

We began by nurturing talents to impact lives. For the past decade, MTL has focused on our core mission to create musicals that have strong social messages to encourage those in need and to develop programmes that empower people with special needs, individuals with traumatic life experiences or those who have faced adversity in life, providing a platform for them to showcase their talents and contribute in some way to help in the creation of original musical works.

While the path we took had numerous challenges, we persevered. We are so privileged to have several outstanding individuals, including prominent philanthropists and donors, who have contributed to the success of our programmes and have generously supported our cause. It is our honour to have Mdm Halimah Yacob, President of the Republic of Singapore, as the Patron of MTL.

This year, we have taken a big step forward. Thanks to the dedication of our production team members, which include Stella Kon, Desmond Moey, Roland Ang, Jeremiah Choy, Elaine Chan, Gavin Low, and Florence Teo, we have come to the fruition of the highly anticipated musical production, *Lim Boon Keng, The Musical*, which is supported by the President's Challenge, Cultural Matching Fund, and National Arts Council. It stars remarkable local talents Sebastian Tan, George Chan, Audrey Luo, and Celine Rosa Tan. *Lim Boon Keng, The Musical* has received tremendous support from the public, local media and social organisations.

We are greatly honoured to have the presence of Guest-of-Honour, Mr Heng Swee Keat, Deputy Prime Minister and Minister for Finance, for our gala show. We are all deeply encouraged and motivated to continue championing our cause and impacting the lives of others.

On behalf of all our beneficiaries, thank you for your unwavering support. God bless.

SEAN WONG, PBM

MESSAGE FROM LYRICIST/BOOK WRITER



My great-grandfather, Lim Boon Keng, was about eighty years old when I knew him, and almost withdrawn from society. I remember very little about him, except that he would playfully give me the paper ring from his cigar, to wear as a ring on my finger.

As I grew older, I began to wonder at the contrast between the frail and reclusive old man, and the towering figure of his past reputation. I began to feel I wanted to vindicate him, to rescue his reputation from darkness. I began research, and in 1985 I wrote a novel, *The Scholar and the Dragon* (published in 1986, republished by Epigram Books in 2011) about Singapore in the 1900's, in which Lim Boon Keng played a key role. In 1990, I began the first draft of the musical.

In 2004, Mr Lee Kuan Yew publicly hailed Lim Boon Keng as a “bicultural broker,” as a pioneer advocate of bilingualism in Singapore education. With that recognition, people began to write about Lim Boon Keng's role in our history. The rehabilitation of his reputation began, and today the stain on his name has largely been removed. But I still wanted to write the musical.

The research was not easy. There are plentiful records in English of Lim Boon Keng's deeds in colonial Singapore, up until 1921 when he went away to Amoy. After 1921, there seem to be very few records, and the period of the Second War is shrouded in darkness and controversy. No letters or private papers of Dr Lim's have survived, no journals or diaries. We are left trying to read between the lines of official accounts, and recalling scraps of family memories.

My father, Dr Lim Kok Ann, was Lim Boon Keng's grandson. His own father, Walter Lim Kho Leng, was the third son of Boon Keng's first wife Margaret, and the only one who remained in Singapore – the other three sons went to America. My father remembered his grandfather well. He recalled details such as his liking for having sambal belachan at every meal, even in China. My father's anecdotes conveyed Lim Boon Keng's moral integrity and dedication to his ideals, which he passed to his son and grandson.

The Peranakan Museum has a sound-recording of my father speaking about his grandfather. He relates Lim Boon Keng's favourite drinking toast, *merci beaucoup* – which sounds the same as Hokkien *meh si boh ku*, meaning “Death is not far away!” This was typical of Lim Boon Keng's puckish sense of humour, a mischievous tendency to provoke and startle people with this inauspicious phrase; I think he also meant it in the spirit of *carpe diem*, “Let us enjoy life while we can.”

I began writing the musical in 1990. I have lost count of how many drafts it went through, before I brought my best version so far to Musical Theatre Ltd, and the Victoria Theatre was booked for 18 months ahead. Then Jeremiah Choy was invited to be the dramaturge, who would pull the script into shape for production. Jeremiah worked with me for an arduous year, and proved the truth of the saying, “Musicals are not written – they are re-written.” The final form of the script is hugely due to Jeremiah's patience and painstaking attention to detail. Thank you, Jeremiah!

I also thank the production team and actors, whose efforts have changed the words from just being on the paper of the script, into the engrossing, sense-engaging show before your eyes. I thank Musical Theatre Ltd, especially Chairman Sean Wong, for taking the risk of putting up *Lim Boon Keng, The Musical* as MTL's biggest show yet.

I also thank Dezz, who started composing some of the songs six years ago, including the inspiring ‘Tell Me Who You Are’ which unfortunately was lost on the cutting room floor – and the poignant ‘Sunlight On the Water’. Since then, he has borne with endless cuts and changes through all the rewrites, and has been my constant source of support and encouragement.

STELLA KON

MESSAGE FROM THE DIRECTOR



It was July, 2018 when Stella Kon invited me to a dramatised reading and singing of *Lim Boon Keng, The Musical*. However, the beginnings of this project actually started some 10 years ago when Stella approached me with a different kind of musical about her great-grandfather, Dr Lim Boon Keng, a pioneer of Singapore who cared and did much for country and society.

So when I attended that session in July, it was a defining moment that reignited my interest in the musical because something about that man struck a chord within me – it felt like a bright light was shining through the three-and-a-half hour read. I said yes to my directing the production, on the condition that I work with Stella to reduce the story to a mere 90 minutes, and focusing only on issues pertaining to Lim Boon Keng the man - love, education and society. I was throwing down the gauntlet to myself; I was going to give it my creative all to this man's story.

Thus began the journey of many rewrites, edits and restructuring through the months with Stella, and also with Gavin, Elaine, and Florence, my delightful collaborators. The version you are seeing is but our first production draft, which I am sure is the basis for future rewrites and restaging.

We are fortunate to get on board our creative dream-team: Ashley, Brian, Bobby, Chee Wai, Shah, and Wei Siong. We are blessed with the marvelous cast of Sebastian, George, Audrey, and Celine, not forgetting the sterling and fun ensemble of Abby, Amin, Emma, Jax, Jonathan, Joven, Leslie, Miriam, Nic, RC, Ruishan, Selma, Syaiful, Sharon, Stephanie, Tanya, and Xavier.

My heartiest thanks to the Stage Management team of Elnie, Ruth, Sabrina, and Zack, who take such good care of us, and also my thanks to the crew from ITE and all those working tirelessly backstage.

Finally, thank you, Stella, Desmond, and Musical Theatre Limited for entrusting me with the first draft-production of *Lim Boon Keng, The Musical*. The journey could not have been more delightful.

JEREMIAH CHOY

CAST & CREATIVE/ PRODUCTION TEAM

CAST LIST

Lim Boon Keng	Sebastian Tan	Ensemble	Richard Chia
Song Ong Siang	George Chan	Ensemble	Syaiful Ariffin
Margaret Huang	Audrey Luo	Ensemble	Abby Lai
Grace Yin	Celine Rosa Tan	Ensemble	Emma Lim
		Ensemble	Joven Leong
Ensemble/British Officer	Nicholas Bloodworth	Ensemble	Stephanie Sim
Ensemble/Grandma	Miriam Cheong	Ensemble	Selma Amadea Ligin
Ensemble/Cheang Hong Lim	Leslie Tay	Ensemble	Sharon Sum
Ensemble/Japanese General	Jonathan Khoo	Ensemble	Tanya Ang
Ensemble/Shinozaki	Xavier Kang	Ensemble	Tan Rui Shan
Ensemble/Visitor 1	Amin Alifin		
Ensemble/Visitor 2	Jax Leow Jia Xian		

CREATIVE AND PRODUCTION TEAM

Executive Producer	Musical Theatre Ltd	Production Manager	Florence Teo
Producer	GenerAsia Ltd	Stage Manager	Elnie S. Mashari
		Rehearsal Stage Manager	Gan Zhi Ting
Book and Lyrics	Stella Kon	Assistant Manager	Sabrina Md Rizal, Ruth Au
Music	Desmond Moey	Stage Crew	Siah Wee Leng, Ong Pei Mei, Masturinah Binte Ariffin, Lee Kang Jun Clayderman, Nur'Iffah Dinah, Tan Wei Cheng
Director	Jeremiah Choy		
Assistant Director	Gavin Low	Front-of-House	James Wong
Musical Director/ Music Arranger/Vocal Coach	Elaine Chan	Dance Captain	Richard Chia
Choreographer	George Chan	Voice Captain	Leslie Tay
Set Designer	Wong Chee Wai	Cultural Consultant	Richard Tan
Lighting Designer	Chong Wei Siong	Dramaturgy	Jeremiah Choy with Gavin Low, Elaine Chan & Florence Teo
Sound Designer	Shah Tahir		
Multimedia Design	Brian Gothong Tan	Musicians	Elaine Chan, Joshua Tan, Colin Yong, Vicknes Vinayak Veerappan
Costume Designer	Moe Kassim		
Hair Designer	Ashley Lim	Public Relations	Flame Communications
Make-up	Bobbie from Make-Up Room	Marketing	AT Marketing and PR Consultancy
		Programme Booklet Designer	Faizal Kamaruddin
		Graphic Designer	Grace Regina

MUSICAL THEATRE LTD

Board Members: Sean Wong, Stella Kon, Desmond Moey, Roland Ang



Singapore Town Hall 1905

The Straits Volunteers Corp

ABOUT LIM BOON KENG

POSITIONS AND ACTIVITIES IN SINGAPORE

Dr Lim Boon Keng was a member of several Government Bodies: the Straits Settlements Legislative Council (with five terms between 1895 and 1921); the Singapore Municipal Council, and the Chinese Advisory Board. He was also made a Justice of the Peace.

When he began his medical career in Singapore, he launched an Anti-Opium campaign, in a series of public lectures and articles. With his medical partner and future brother-in-law, Dr S. C. Yin, he founded the Anti-Opium Society with Dr Yin and they ran an opium treatment centre.

In later years, Dr Lim gave up his regular medical practice but ran free clinics for the poor and for sex workers. He lectured on a voluntary basis in pharmacology and therapeutics at the Government Medical School.

He co-founded the Chinese Philomathic Society, a Baba association devoted to the study of Western Literature, Western music, and the Chinese language; with Song Ong

Siang and other Babas, he founded the English language *Straits Chinese Magazine*, a quarterly journal carrying articles of Western and Eastern Culture, and the Straits Chinese British Association. He was on the committee of Raffles Library and Museum, and the Straits Philosophical Society. In 1913, he co-founded an English language newspaper the *Malaya Tribune*.

Dr Lim was a volunteer in the Singapore Volunteer Corps. He founded the Weekly Entertainment Club, which survives today, and was involved in the Chinese Recreation Club, the Garden Club, and the City Club. At the end of his life, he was one of the co-founders of the China Society, which still exists.

In 1942, he was forced by the Japanese to be the President of the Overseas Chinese Association, and was tasked to raise \$50 million as a gift to the Japanese. After the war, he co-founded the China Society for English-speaking Chinese to know more about Chinese culture.



Empress Dowager Cixi of China

Dr Sun Yat Sen

Kang You Wei

ABOUT LIM BOON KENG

THE POLITICS OF CHINA

In 1899, Dr Lim Boon Keng ran a campaign to urge Chinese men to cut off their queues. It was a symbol of Manchu bondage in which the Manchu emperor of China had ordered all Han Chinese men to adopt a hairstyle of a long braid at the back of the head but with the front half of the head shaved, as a sign of submission to the new regime.

Dr Lim was deeply concerned with Chinese politics. He was concerned how modern democracy might be introduced to the ancient Chinese Empire. In 1906, he helped to found the Singapore Tong-Meng Hui (Revolutionary League), a group which opposed the Manchurian Government in China.

Lim Boon Keng knew Dr Sun Yat Sen and once helped him elude agents of the Chinese Government who tried to assassinate the latter in Singapore. But Dr Lim was totally opposed to Sun's policy of violent revolution in China.

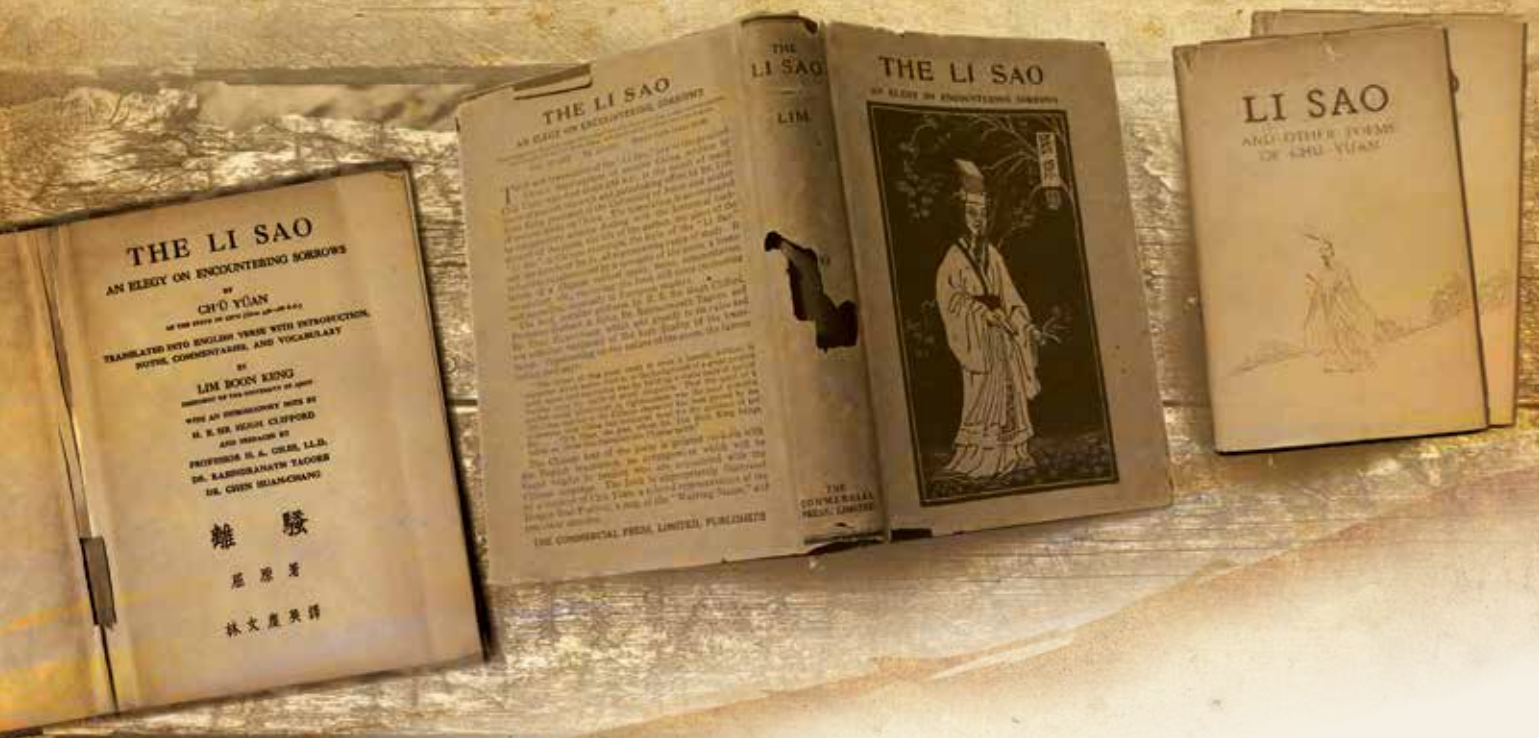
With his father-in-law, Wong Nai Siong, Lim Boon Keng ran a Chinese language newspaper, *Jit Shin Pao*, with the intention to promote Reformation ideas. In 1906, he became

President of the Singapore Kuomintang.

He admired the Chinese minister, Kang You Wei, who advocated peaceful constitutional change. When the agents of the Dowager Empress came to assassinate Kang You Wei in Singapore, Lim Boon Keng helped Kang make a fake getaway from Keppel Harbour, then hid him for several weeks in a safe house in Singapore.

Dr Lim gained influence with progressive Ministers in the Manchu Government and in 1911, he was made the Medical Adviser to the Ministry of the Interior, and Inspector General of Hospitals in Beijing.

Soon after this, the Chinese Revolution succeeded, and the new Republic of China was established. Lim Boon Keng was reconciled with Sun Yat Sen. For a short period he was Sun Yat Sun's confidential secretary and personal physician.



ABOUT LIM BOON KENG

EDUCATION

Lim Boon Keng cared about education, especially for girls. In 1899, with Song Ong Siang and others, he started the Singapore Chinese Girls' School for the daughters of the Straits Chinese.

He persuaded friends who were wealthy business men to support education - Phua Choo Heng founded Chung Hwa Girls' School and Tan Kah Kee contributed to many schools in Singapore and in South East Asia, and also to Xiamen University. Dr Lim helped to raise funds for what became the King Edward VII Medical School.

Dr Lim believed that Chinese education should be in Mandarin rather than the Southern Chinese dialects which prevailed at the time. In 1898, he started Mandarin classes at his home, with the help of his wife Margaret. He tried unsuccessfully to persuade the Colonial Government to provide Mandarin language education for Chinese students. Eventually, he founded five Mandarin language schools in Java.

During World War I, Dr Lim wrote and lectured extensively to educate the public on why they should support the British Empire's struggle. At the same time,

he raised funds for the British war effort. After the war, he was awarded the Order of the British Empire for this work.

During his life Lim Boon Keng wrote about 98 articles in the *Straits Chinese Magazine*, under various pseudonyms, and many others in *Transactions of the Straits Philosophical Society*, *Proceedings of the Straits Philosophical Society*, and the *Journal of Straits Medical Association*.

Professor Yan Chunbao of Hainan Normal University has published *Essays of Lim Boon Keng on Confucianism: with Chinese translations* (World Scientific, 2014). Professor Yan thinks Lim Boon Keng's unique integration of Confucianism with modern thought is so striking that he has translated the essays into Chinese for students today.

Lim Boon Keng also wrote *The Chinese Crisis from Within*, 1901 (republished in 2014 by Select Books, Singapore); *The Unity of the British Empire*, 1915; *The Great War from the Confucian Point of View*, 1917; *Tragedies of Eastern Life - short stories*, 1927; *The Li Sao - An Elegy on Encountering Sorrows*, 1929 (translated into English verse); *The City of Amoy*, *The Island that Remembers the Ming*, 1936; and *The Quintessence of Chinese Culture*, 1931.



Overseas Chinese Bank Ltd, the first corporate building.

ABOUT LIM BOON KENG

BUSINESS

As a man of great vision and extremely influential in the community, Dr Lim Boon Keng helped to start many ground-breaking business ventures.

He persuaded Tan Chay Yan to become the first rubber planter, and with Lee Choon Guan and others, they established the Sembawang Rubber Plantations Ltd.

Lim Boon Keng was also a founder of Tampines Para and Coconut Plantations Ltd, with Lim Nee Soon and others of the Overseas Assurance Company and the United Saw Mills of Singapore.

With Lee Choon Guan and others, Lim Boon Keng established the Chinese Commercial Bank Ltd in 1912, and the Ho Hong Bank in 1920. With Lim Nee Soon and others, he helped to found the Overseas Chinese Bank Ltd and was its first Chairman.

MAIN CAST



SEBASTIAN TAN
Lim Boon Keng

A multi-talented performer with a beautiful singing voice, Sebastian Tan is best known for being Singapore's Broadway Beng. His acting credits include *Forbidden City*, *The LKY Musical*, *Titoudao*, *Into The Woods*, *Fried Rice Paradise*, and many more. He hosted the country's National Day Parade in 2013, was nominated Best Director by The Straits Times Life! Theatre Awards for his directorial debut with the critically acclaimed *Monkey Goes West* in 2014, and he has earned many accolades - from winning Elle Awards' Best Actor of the Year in 2007 and Best Supporting Actor in Life! Theatre Awards 2009, to touring the UK with *Miss Saigon* where he appeared in the 25th anniversary show in London's West End.



GEORGE CHAN
Song Ong Siang/Choreographer

George developed his career in the Singapore and European Arts scenes. He is a celebrity judge, artistic director, dance choreographer, singer, and actor. As a choreographer, his works are many and include *Forbidden City*, *Godspell*, *Into The Woods*, and *Lao Jiu The Musical*. 2012 saw George as Show Director for Ocean Butterfly's 25th Anniversary Concert that involved 25 local and regional recording artistes such as Kit Chan and JJ Lin. His other work as Show Director include the Singapore Tourism Board Awards, and Liang Wern Fook's *For Friends For Life* concert (2015). From 2008 to 2010, George was the Artistic Manager for the SAF Music and Drama Company where he was at the helm for artistic direction for 60 artistes and musicians. He is responsible for the design and production of major events like the ASEAN Chief of Army Convention and the National Day Observance Ceremony.



AUDREY LUO
Margaret Huang

Audrey Luo is a bilingual theatre practitioner, singer, and host. She has collaborated with Drama Box, ECNAD, I-Theatre, The Finger Players, The Necessary Stage, Pandemonium, Paper Monkey Theatre, TheatreWorks, The Theatre Practice, Toy Factory, and WILD RICE. Audrey has toured internationally with productions to countries such as Japan, Hong Kong, Taipei, Shanghai, and New York. In 2012, Audrey won Best Supporting Actress in The Straits Times 12th Life! Theatre Awards for her role in *881 The Musical*. Other notable credits include the titular role in Toy Factory's *Titoudao* and as Mrs Wong in the feature film, *Our Sister Mambo*. In 2016, she independently co-produced and acted in her first Mandarin monologue, *My Mother's Chest*, to a full-house for all the performances.



CELINE ROSA TAN
Grace Yin

Celine Rosa Tan is at the top of her game when it comes to acting, dancing, and singing. She graduated with a Masters of Arts (Musical Theatre) from the Royal Conservatoire of Scotland. Her acting credits include *Cabaret*, *The Forbidden City*, *The Full Monty*, and *If There're Seasons*. Her international productions include *Sunday in the Park with George* (Scotland), *All is Divine* (Sweden), and *Sour Lips* (London). In 2006, she won Best Supporting Actress in the DBS Life! Theatre Awards. Celine has worked closely with award-winning musical theatre writing duo Stiles and Drewe (*Honk*, *Mary Poppins*), theatre director and writer Steven Dexter (*Loserville*), and with actor/director Darren Yap. She is the voice in the movie *Singapore Dreaming* and is the lead character Dawan in the 2007 film animation, *Sing to the Dawn*.

MALE ENSEMBLE



From left to right, top to bottom: Nicholas, Leslie, Jonathan, Xavier, Richard, Amin, Syaiful, and Jax

NICHOLAS BLOODWORTH

British Officer/Ensemble

When he's not busy walking rescue dogs or catching his breath at CrossFit, Nicholas (@bloodworthnicks) spends his time acting – from TV to the Internet, and from the film to the stage. A graduate of the LASALLE College of the Arts Acting Programme, he also excels as a voice talent. He is the co-founder of Three15am productions, which specialises in quality web-based horror content. Nicholas's most recent role was the titular bunny of OKTO's children TV series, *Totally Totto*, and he was involved in the recent staging of *The Necessary Stage's Off Centre*.

JONATHAN KHOO

Japanese General/Ensemble

Although trained as a classical tenor, Jonathan has never shied away from other genres. Besides singing with opera companies such as New Opera Singapore and *L'arietta*, his singing credits include back-up for productions such as *Dim Sum Dollies* and *La Cage aux Folles*. He is one of the members in the Jalan Besar Musical and Theatre Company and has performed at venues such as Esplanade and Victoria Theatre. Jonathan is also regularly involved in the local choral scene, with choirs such as One Chamber Choir, Symphonia Choralis, and from his alma mater, the NTU CAC Choir. He is trained in Latin social dances with Jitterbugs and JJSalsaRengue in addition to having basics in jazz and hiphop. *Lim Boon Keng, The Musical* is his professional musical theatre debut and he looks forward to future opportunities like this.

XAVIER KANG

Shinozaki/Ensemble

As an actor, director, and founder of The Fool Theatre, Xavier enjoys studying the human character and exploring different styles in situational responses. In developing this interest, he was part of a Performance Research Group, TheatreStrays, and participated in the exchange between the Performance Research Training Group (S'pore) and Pro Rodopi (Bulgaria) for the Substation's September Festival 2009. Xavier often shares his experiences with the younger generation and is eager to raise the standard of acting in Singapore. *Lim Boon Keng, The Musical* marks the third

time Xavier is working with Musical Theatre Limited since *Lost in Transit* (2005) and *Love Is In the Air* (2005) when he was just a volunteer.

AMIN ALIFIN

Ensemble

Amin is a versatile and recognised freestyle dancer and choreographer. He is known for his genre-fusing styles including waacking, lyrical, contemporary, commercial, jazz, and street styles. Amin is a regular winner of regional dance competitions and often travels around the world to perform, teach, and often as he is asked to choreograph dances. His artistic expression extends to creating and remixing music, practicing aerial moves (he is an aerialist), and honing his traditional and melismatic styles of singing. He is an active, multi-disciplinary artiste constantly exploring and pushing his boundaries, and he is thrilled to be able to express his love for performing through this musical.

RICHARD CHIA

Ensemble

Richard has been part of Singapore's musical theatre and dance scene for over 30 years. Starting at Neptune Theatre Restaurant as a singer/dancer/comper, then a six-year career in Singapore Armed Forces's Music Drama Company as dance captain and artiste, he has worked with the major theatre companies and is proud to have been involved with the inaugural productions of the Singapore Repertory Theatre (SRT) (*Godspell*) and *Pangdemonium (The Full Monty)*. Richard's favourite productions are *RENT* and *Forbidden City* (SRT), and now *Lim Boon Keng, The Musical*. As a dance teacher and a tap guru, he is proud to share the stage with many of his former students. He is thankful to Musical Theatre Limited for this wonderful opportunity and feels it an honour to be in this heart-warming musical.

JAX LEOW JIA XIAN

Ensemble

Born and bred in Singapore, Jax decided to follow his passion for performing at age 17. This passion for his craft was fuelled by the opportunity to act in local short comedy films by GXT (*IT Man, Academic Excellence* 2018). His LASALLE College of the Arts credits include

Pistol in Henry V directed by Adam Marple, Tiny Tom in *Urinetown* directed by George Torbay, The Constable in *Fiddler on the Roof* directed by Emily Maltby, and Mereb in *Aida* directed by Joe Barros. With his ever-growing passion for both performing and writing, he hopes to inspire people to chase their dreams and passions through his work and testimony. He dreams of starting his own production company in the future to produce works that bring exposure to the musical theatre scene in Singapore

LESLIE TAY

Ensemble

Leslie is a singer, actor, and teacher who has performed in both musical theatre and opera productions. A graduate of the Manhattan School of Music, and Boston Conservatory, he has had singing roles with opera companies such as Dicapo Opera (NYC) and Bronx Opera. Locally, he has appeared with Singapore Lyric Opera, New Opera Singapore, and *L'arietta*. He was a member of the SRT Young Company and Young & Wild!, and he has performed in musicals that include *The Snow Queen* (Singapore Repertory Theatre - SRT), *The Nightingale* (SRT), and *My Love is Blind* (Musical Theatre Limited). Leslie has sung for three productions of *Dim Sum Dollies* and is currently on the voice faculty of the School of the Arts Singapore (SOTA).

SYAIFUL ARIFFIN

Ensemble

Syaiful is a trained theatre practitioner, actor, and performer for both the stage and screen. He is also an educator in the arts, specialising in voice pedagogy for the actor. He graduated with an honours degree in Theatre Arts from the Nanyang Academy of Fine Arts (NAFA), and a Masters of Fine Arts (Voice) from the National Institute of Dramatic Art (NIDA). Since 2009, he has done numerous stage performances with various professional companies such as Cake Theatrical Production, Teater Ekamatra, Singapore Repertory Theatre, and for festivals like S.I.F.A (Singapore International Festival of the Arts). Syaiful believes in constantly expanding his skills in his practice. He won Anugerah Skrin, an acting and hosting competition produced by Mediacorp Eaglevision Suria in 2016.

FEMALE ENSEMBLE



From left to right, top to bottom: Sharon, Miriam, Tanya, Selma, Stephanie, Emma, Abby, Rui Shan, and Joven

MIRIAM CHEONG

Grandma/Ensemble

Miriam is an actress, singer, and writer. Her recent theatre credits include *Female in RS*, directed by Farid Mohammad, Bi Yu in *The Old Woman and the Ox*, and Poh Suan in *The Moon is Less Bright*, both directed by Adeeb Fazah. Her original work, *The Chronicles of Xiao Ming*, was presented as part of Centre 42's Guest Room series in August 2019. She is also one of the three playwrights whose works were selected for the Singapore Theatre Festival in 2020. This is her first musical.

ABBY LAI

Ensemble

Abby has developed herself across multiple industries, including theatre, TV/film, singing, emceeing, and voiceovers. She is a graduate of Creative Edge, an 18-month theatre training programme, and has won Best Actress at the FSV Competition in 2014. Her past theatre works include *December Rains*, *The Musical* (Toy Factory); *Lao Jiu*, *The Musical* (The Theatre Practice); and *Forbidden City: Portrait of an Empress* (Singapore Repertory Theatre). She also made it to the Top 20 Finalists under Sing! China (Singapore Auditions 2016), and is currently a familiar name in the local pub music scene. Abby hopes to achieve more in theatre and is grateful for all the opportunities that have come her way.

EMMA LIM

Ensemble

Emma is a sixth-generation descendant of Dr Lim Boon Keng. She was born in Glasgow, 50 miles away from Edinburgh, where he went to medical school. She is currently a Junior College 1 student who has a passion for singing and dancing, having developed interest in musicals at age 4 after watching *High School Musical*. Emma was Choir President in Primary School and dances competitively with Jitterbugs Swingapore. Her strongest genre is Song & Dance, in which she has won every competition since 2014. Through the years, Emma has performed in multiple productions, including the opening of the National Gallery in 2015. She was also honoured to be selected as a performer for Jerome Bel's GALA in 2016. Emma looks forward to performing in this prestigious musical, written by her grand-aunt.

JOVEN LEONG

Ensemble

Joven started classical vocal training since she was 7 years old and has acquired Grade 6 in singing from Trinity Guildhall. Studying for her BA (Hons) in the LASALLE College of the Arts Musical Theatre course gave her a chance to marry her passion for singing to performing. Her LASALLE roles/credits

include Barrel in *Urinetown*, Hodel in *Fiddler on the Roof* and Nehebka in *Aida*, the musical. After graduation, she is grateful to have been involved in children's theatre work directed by Ian Loy from MySuperFuture, such as *GosTan Back* and *The Things That Stay the Same*. Growing up in the arts industry, she is inspired to be an educator as well as a performer. Her passion for contributing to the fields of education and theatre is continually growing.

STEPHANIE SIM

Ensemble

Classically trained in both Mandarin and English theatre, Stephanie has played roles from Shakespeare to Cao Yu, working in both children's and adult theatre. She was recently cast in Dream Academy's *Broadway Beng: The Last Beng Standing*; and *Nursery Crimes* by Singapore Repertory Theatre's The Little Company. Her acting credits include being Nick Bottom in *A Midsummer Night's Dream* (Adam Marple), Becky-Two-Shoes in *Urinetown* (George Torbay), and Bobby in *A Chorus Line* (Nikki Snelson). She has also played FanYi in *Thunderstorm*, LuMa in *The Wilderness*, and Elvira in *A Story of a Stairway* in Mandarin. When she is not rehearsing, Stephanie is busy producing her own travel vlog series on her YouTube channel *Stephaniefaitsim*.

SELMA AMADEA LIGIN

Ensemble

Selma believes stories move people. Her motivation and dedication brought her to work with the Jakarta Performing Arts Community (JPAC) and she became a movement director for *Opera Esther* by Yogie Pranowo. Selma then further trained under the LASALLE College of the Arts Musical Theatre programme. In her time in Singapore, she has had roles as The Boy in *Henry V* (Adam Marple), The Fiddler and Grandma Tzeitel in *Fiddler on the Roof* (Emily Maltby), and Lastris in *INCOGNITO* (Mercy Immanuel). Other works include performances directed by George Torbay, Joe Barros, Mary Ann Tear, Nicole Stinton, and Richard Tan. Having grown up in Indonesia, Selma feels called to nurture Indonesian education and contribute to the theatre scene. She is blissfully happy that she is in *Lim Boon Keng*, *The Musical*.

SHARON SUM

Ensemble

Sharon is an actor, singer, and dancer who graduated with a BA (First Class Honours) degree in Musical Theatre from the LASALLE College of the Arts. Her most recent theatre credits include *Fantastic Mr Fox* 了不起的狐狸爸爸

爸 (Singapore Repertory Theatre), *Hossan-AH 50!* (Double Confirm Productions), *Liao Zhai Rocks!* 聊斋 (The Theatre Practice), *Annie Ting and the Dragon* (Tiny Feat), *Four Horse Road* 四马路 (The Theatre Practice), *Red Riding Hood* 小红帽 (SRT), and *Detention Katong* (Dream Academy). She enjoys how theatre has allowed her to expand the human experience and looks forward to bringing that experience to her audience.

TANYA ANG

Ensemble

Tanya (IG: @tingerya) holds a BA (Hons) in Musical Theatre from the LASALLE College of the Arts. Recently, she has performed her first written work in the *PLAY 2019!* Festival in the Drama Centre's Black Box titled *Playing Mind Games*. She performed her first Mandarin musical 《守护海洋的神岛》 by The Fool Theatre and is presently involved in the touring of *Splai!* and *Peter and The Wolf* by Faust International Youth Theatre. Her other theatre credits include *Forbidden City: Portrait of an Empress* (Singapore Repertory Theatre, 2017), The Little Company's *Chicken Little* (2017), *A Chorus Line* (2017), *Once On This Island* (2016), *Spring Awakening* (2016), and Shakespeare's *Cymbeline* (2016). Tanya is also an arts educator. She is currently teaching Speech and Drama with Faust International, and also with The Learning Connections. Tanya is very grateful to be given the opportunity to retell history and to have a chance to preserve our heritage through *Lim Boon Keng*, *The Musical*.

TAN RUI SHAN

Ensemble

Rui Shan graduated with a BA (Hons) in Musical Theatre Programme from the LASALLE College of the Arts, and was awarded First Class Honours and the Future Leader Scholarship during her course of study. Her theatre credits include the musical, *Forbidden City* and 天上一层楼 (Singapore Repertory Theatre - SRT), *US and The Dragon's Dentist* (Esplanade), *La Mariposa Borracha* (Creatives Inspirit), *Here and Beyond* (Toy Factory), and *Grey Matters* (Theatreworks). She will also be starring in *Fly High* and *Chicken Little* (Mandarin) with SRT next year. Rui Shan recently also started creating her own theatre pieces with her team, Bitesize Collective (@bitesizeproductions). She is extremely grateful for the opportunity to work with so many inspiring artists and veterans in this musical.

CREATIVE TEAM



STELLA KON
Lyricist/Book Writer

Both Stella's parents were born in Emerald Hill Road, Singapore's old Peranakan heartland. Her ancestors include Singapore pioneers Tan Tock Seng and Dr Lim Boon Keng. Stella has written novels and short stories, infused with questions of Singapore's national identity. In 1977 and 1982, she won the Ministry of Culture's National Playwriting Competition, and in 1983, she won it again with *Emily of Emerald Hill*. From 2006 to 2019, she was the Chairperson of Musical Theatre Ltd, where the writing of musicals became her favourite literary genre. She has written five musicals with composer Desmond Moey, the latest being *Lim Boon Keng, The Musical*. Stella has two sons and six grandchildren. She has a BA in Philosophy from the University of Singapore in Malaya (1966) and an MA in Creative Writing from Nanyang Technological University (2016).



DESMOND MOEY
Composer

Desmond 'Dezz' Moey is a songwriter and show producer of musicals, concerts, and events. He is Managing Dir. of Serendip Showbiz Pte Ltd, a music publishing outfit that helps songwriters generate revenue with music. He has conducted songwriting courses with the NLB (2013), and the S'pore Prison Service (2013), and is a Choral Director and Vocal Coach with the Graduate Club NUSS, Singapore General Hospital, Tan Tock Seng Hospital, and Deutsche Bank Rec. Club. Dezz holds an MA (Mass Communications, Oklahoma City University, USA), an MBA (NUS), and a degree in Engineering (NUS). His recent works include *Emily The Musical* (2016), *My Love Is Blind* (2016), and *Sentosa State of Fun Opening - Kiki Tay Soundscape* (2014). Dezz has written for events and managed programmes such as *Big Bang! The Musical* (1995), *Musical Singapore* for the National Day Parade (1997), and *School House Rockz* for MediaCorp Kids Central (2008), and more.



JEREMIAH CHOY
Director

Jeremiah Choy has close to 30 years of experience in Singapore's arts scene, with international experience in countries that range from those in Asia to South Africa and even those in Europe. He has produced, directed, and acted in many great works and has generously helped to nurture our young future talents. Jeremiah was nominated for Best Director at the DBS Life! Theatre Awards in 2002 and he won Best Supporting Actor in the Life! Theatre Awards this year for his role in *Leda and The Rage*. Jeremiah has directed Margaret Chan in *Emily of Emerald Hill* (2010) and the *Conference of the Birds* (2012). Creative, multi-talented, and multi-skilled, Jeremiah was involved with the Singapore International Festival of the Arts from 2014 to 2017.



ELAINE CHAN
Music Director/Music Arranger/
Vocal Coach

Elaine is known for the Land Transport Authority's jingle, *Love Your Ride*, S'pore's National Day Parade 2005 theme song *Reach Out for the Skies*, and 2013's *One Singapore*. This theatre composer-arranger-music director-vocal coach has garnered song writing awards since her teens, written and directed her first full length musical score at age 18, toured the South of New Zealand, received the Wong Yee Hua Memorial Music Excellence Award, and honoured as 2017's 22nd COMPASS Award for Artistic Excellence. Her musical theatre portfolio encompasses musical direction, original writing and arrangements for all of Dream Academy's *Dim Sum Dollies* (2002 - 2015), *Broadway Beng* shows, and WILD RICE's pantomimes. Her musical theatre directions include *Detention Katong* (2017), RWS's *Getai Musical* (2017) at Genting, and *Innamorati 2*. In 2019, Elaine composed the soundtrack and songs to Cake Theatre's *Makan Dreaming*, the soundtrack to DramaBox Theatre's *Both Sides Now*, and directed the music for *Broadway Beng*. She will be soon be directing the music for WILD RICE's upcoming annual rice ball extravaganza.



GENERASIA LTD
Producer

GenerAsia is a not-for-profit arts company that promotes Asian performing arts, artistes, and works. It aims to collaborate with communities and businesses in leveraging and developing artistic works to help build cultural capital. To date, GenerAsia has produced shows like *The Curious Lives of Shakespeare & Cervantes*, *Women of Asia*, *Pintu Pagar*, *Shrimps in Space*, and more. In 2018, GenerAsia launched the Platform Series that featured a double bill: *Kulit on the Go* and *In Her Shoes*. This series provides young artistes and creatives a platform to stage and showcase original works. GenerAsia also organised and staged the 1st Peranakan Arts Festival in 2015. In addition, the company has helped produce and provide production support to companies like the Musical Theatre Limited (MTL) and ExtraOrdinary People Limited, staging the musical *My Love is Blind* (2017), and *Extra-Ordinary Celebrations at RWS* (2018). GenerAsia is pleased to work with MTL again to produce *Lim Boon Keng, The Musical*. It has been a long and satisfying journey to put this story on the stage in order to share it with Singapore. *Merci beaucoup!*

CREATIVE TEAM



From left to right, top to bottom: Ashley, Moe, Chee Wai, Gavin, Bobbie, and Brian
Not in picture: Shawn and Shah

WONG CHEE WAI Set Designer

Chee Wai is a full-time freelance set designer. He has designed and worked with various performing arts companies in Singapore. Some of his recent works include WILD RICE's *Emily of Emerald Hill*, *Supervision*, *HOTEL*, *Monkey Goes West*, *Public Enemy*, and *The House of Bernarda Alba*, as well as The Necessary Stage's *Those Who Can't, Teach*, and Sight Lines Productions' *Lord of the Flies*.

CHONG WEI SIONG, SHAWN Lighting Designer/Programmer

Based in Singapore, Wei Siong started off as church volunteer. Under the guidance of his seniors, he began designing and programming for church services and religious events. He has since graduated from Kaplan in Events Management. Since then, he has been working as a freelance lighting programmer and has done various kinds of events such as conferences, Dinner & Dances, award ceremonies, product launches, fashion shows, and even concerts like *The Castle* for The Boyz Fan-Con and *imagin.Asia 2018*. He designs for theatre productions and his credits include *SIII Musical Oliver* 2018 and *My Bridge of Light*, a community musical-play. Wei Siong owns Black Ops Lighting and continues to illuminate shows with his innovative and creative styles of lighting.

SHAH TAHIR Sound Designer

Shah has been in the audio and music industry for more than 20 years and is very much involved in various aspects of it. Currently, he is immersed in corporate events, 'live' performances, 'live' TV broadcasts, and has been the Audio Consultant/Sound Designer for Singapore's National Day Parades spanning the many years from 2009 to 2019. Shah has also designed and mixed many an audio for theatre productions and musicals. These include *88r The Musical*, *Into the Woods*, *Kumar The Queen*, *Hossan Leong Show*, *December Rain*, *Full Monty*, *Dim Sum Dollies*, *The Importance of Being Earnest*, and many more.

BRIAN GOTHONG TAN Multimedia Design

Brian is best known for his cutting-edge and highly engaging works in theatre, film and installation art.

Brian's work has been featured in numerous theatrical productions with companies such as WILD RICE, The Necessary Stage, Cake Theatrical Productions and Pandemonium. Since 2005, he has won Best Multimedia Design at the Straits Times Life! Theatre Awards four times. He has worked on films like *Pleasure Factory (Un Certain Regard, Cannes 2007)*, *Lucky 7*, *Invisible Children*, *In the Room*, and *Ramen Teh*. He was also the Director of Film and Visual Effects for Singapore's National Day Parade (2009, 2011, 2016), the 2010 Youth Olympic Games Opening and Closing Ceremonies, and the 2015 SEA Games. Brian was awarded the Young Artist Award in 2012 and the Singapore Youth Award in 2015.

MOE KASSIM Costume Designer

Moe Kasim flexed his creative muscles and began his career in the performing arts with the SAF Music and Drama Company in 1990. Disciplined in singing, acting, and dancing, he went beyond being the triple threat he is to pursue his passion in costume design. Moe's creative drive and flair for costume design have earned him industry-wide recognition, where he was actively involved in major events such as the opening and closing ceremonies for the ASEAN Paralympics, SEA Games, and Youth Olympics. His works were prominent as well in Singapore's National Day Parades since 2005, and in Singapore's Pavilions at various World EXPOs over the years. Moe's awards and nominations include Best Costume Design at The Straits Times Life! Theatre Awards (2005-2019), Best Costume Design for the 44th Golden Horse Awards, Taiwan, and many more. Moe is the owner and Creative Director of Moepnosis Concepts (moepnosis.com), a costume boutique offering costume rentals and bespoke tailoring services.

ASHLEY LIM Hair Designer/Stylist

Ashley started his hairstyling career in 1986 and set up Ashley Salon in 1999 to further pursue his dedication towards the art of hairdressing, especially for theatre. He has worked on over 300 productions locally and abroad, and is privileged to be widely recognised by the local theatre community as a veteran in his artistry. Ashley's re-

cent credits include WILD RICE's *A Singapore Carol*, *HOTEL* and *La Cage Aux Folles*, Michael Chiang's *Army Daze 2*, Pandemonium's *Fun Home*, The Theatre Practice's *Liao Zhai Rocks!* and Dream Academy's *Broadway Beng: Last Beng Standing*. Ashley recently took home the Lifetime Achievement Award for Theatre, presented by Mediacorp.

BOBBIE NG FROM THE MAKE-UP ROOM Make-up Designer/Artist

Bobbie Ng is the co-founder of The Make Up Room and she has been passionately involved in makeup for the past 20 years. The Make Up Room itself has been involved in local theatre productions for the past 15 years, and Bobbie has been working closely with theatre companies such as Pandemonium, WILD RICE, Dream Academy, and The Theatre Practice, as well as various shows in the Singapore International Festival of Arts 2019. Apart from theatre, Bobbie's makeup brilliance expands to blissful brides who desire to be wedding-day belles, and a makeup academy where she shares her skills and knowledge to women who want to look good and are keen to learn this type of an art form. In both big and small ways, Bobbie never ceases to try to grow and develop her artistry.

GAVIN LOW Assistant Director

Gavin is a theatre director and actor. His directorial credits include Jane Cafarella's *Greater Expectations* (Timeless Tales, 2019), Joe Orton's *What The Butler Saw* (The Stage Club, 2014), Jason Robert Brown's *Songs For A New World* (Theatre Lab Productions, 2013), Neil Simon's *Star Spangled Girl* (Yellow Chair Productions, 2012), and Christopher Durang's *Baby with the Bathwater* (Yellow Chair Productions, 2013). Original works include *Pantang: A Docu-Play* (Theatre Lab Productions, 2012) and *Lost In Transit: The Musical* (Musical Theatre Limited, 2009). Most recently, Gavin adapted and directed the Chinese classic legend, *Lady White Snake* (Mystical Myths, 2019) for the stage.

MUSICIANS



From left to right: Colin, Elaine, Joshua, and Vicknes

JOSHUA TAN Guitars/Keyboard 2

As a full-time musician of 15 years and counting, Joshua has a passion for the guitar and enthralling audiences with his performances on stage. He has contributed his talents to productions such as *Hansel & Gretel* (2012), *Aladdin* (2011), *Crazy Christmas* (2009, 2010), *Sing Dollar* (2009), *Victor/Victoria* (2009), *Broadway Beng* (2007, 2009, 2013), *Dim Sum Dollies: History of Singapore* (2008), *Little Shop of Horrors* (2006), and *Jack & the Beansprout* (2006).

Joshua's first foray into the musical arts came when he received a classical grounding in the piano at a young age, and he has never looked back since. Music runs deep in this performer's blood, and today, he can be found slipping into his role as an entertainer on the stage as well as that of private music instructor with equal ease.

COLIN YONG Basses/Flute/Keyboard 3

Colin graduated with a BA (merit) in Economics from NUS in 2000 and started his music career. He has backed artistes including TF Boyz, Kit Chan, Wallace Chung (钟汉良), Su Rei 苏芮, Chyi Yu 齐豫, Wan Fang 万芳, Jam Xiao 萧敬腾, Nathan Hartono, Della 丁当, Maria Cordero, and Elisa Chan.

The musicals he has been involved in include *Little Shop of Horrors*, *Cabaret!*, *Tick Tick Boom*, *Into The Woods*, *La Cage Aux Foiles*, *Last Five Years*, pantomimes by WILD RICE, *Dim Sum Dollies*, *Broadway Beng*, *天冷就回来*, *搭错车* and *88i*. He uses the F-Bass and La-bella strings exclusively.

VICKNES VINAYAK VEERAPAN Drums/Percussions

Vicknes is a veteran music practitioner with 25 years of experience; an extensive journey that has seen him educate, entice, and entertain. He has educated

countless music students at local and international educational institutions and private music schools, directed multiple percussion ensembles, and winning two Gold medals in S'pore Youth Festival Band Competitions.

Vicknes has performed in musicals like *Cabaret*, *Chang & Eng The Musical*, *Forbidden City*, *Portrait of an Empress*, *Dim Sum Dollies*, *Magic Box*, *Admiral's Odyssey*, *Man of Letters*, *Beauty World*, and more. In addition, he has toured with international artists like David Tao, JJ Lin, A-Do, and Andrew Lum.

Vicknes has performed at Mosaic Music Festivals with countless local bands, and foreign acts annually since 2006. He is currently practicing the craft of songwriting and music composition. A believer of lifelong learning, Vicknes constantly value adds and contributes to the community through education and entertainment.

PRODUCTION TEAM



From left to right: Sabrina, Zach, Iffah, Clay, Nilam, Elnie, Dayah, Wei Cheng, Mas, and Khalif
Not in picture: Ruth and Hayna

ELNIE S MASHARI Stage Manager

Elnie is a prolific theatre practitioner for 20 years, in both the performing arts and in technical production. She is also a performer, with stage credits that include Teater Ekamatra's *A Clockwork Orange*, Project Suitcase's *Mama Lekas Pulang* that toured Penang, and Helmi

Yusof's *My Mother Buys Condoms* as part of the Singapore Theatre Festival 2016. Also known for her production stage management, Elnie has been the lead Stage Manager for the Marina Bay Singapore Countdown for the last 10 years, and she has led numerous production teams under WILD RICE, *The Necessary Stage*, *iTheatre*, *Teater Kami*, and *Teater Ekamatra*.

Currently Elnie is the Section Head of ITE HNITEC in Performance Production, a 2-year full-time technical theatre course for post-secondary school students. She believes that through education, the performance standards and also those of technical productions of the local theatre scene will continue to remain vibrant.



Musical Theatre Limited (MTL) was established in 2006 and is a registered arts charity (IPC: 000575 / Charity: 002045) in Singapore whose mission is to create original, local, and social musicals to empower people with special needs, prisoners and their families, talented individuals with traumatic life experiences, and/or those who face adversity in life. MTL focuses on developing musicals with meaningful social causes and aims to enrich the arts scene by bringing people of diverse backgrounds together to build the future of musical theatre in Singapore. Managing MTL is a team of talented individuals who excel in the arts industry. The directors of MTL use their knowledge and experiences as arts professionals to impact lives in a more meaningful way. Through musicals, MTL promotes inclusiveness, social cohesion, and provides opportunities to showcase outstanding home-grown talents while empowering gifted individuals who may have faced challenges in their lives.

The President of the Republic of Singapore, Halimah Yacob, is the Patron of MTL. MTL is one of the beneficiaries supported by the President's Challenge 2018.

MTL runs five suites of Mission Programmes, using source materials from original musicals:

SOAR THE SKIES programmes include enrichment courses and skills workshops such as songwriting and sound recording for prisoners and their families. Partners include Singapore Prisons and Harun Ghani Education Fund.

HEAL THE HEART programmes are designed to address health issues, medical concerns, and help support the disabled community and beneficiaries with special needs. Past projects include *My Love Is Blind* Musical, Healing Arts Charity Concert by JCI Mandarin Singapore, etc.

MASTER THE MIND programmes are developed to educate students and the general public about musicals. Past projects include *My Favourite Musicals* educational talks at the National Library, songwriting and dance courses in community clubs, etc.

CARE FOR THE COMMUNITY programmes are created for those who have yet a chance to attend a musical. MTL works with community



ABOUT MUSICAL THEATRE LIMITED

Transforming lives through musicals



groups to conduct training and enrichment courses for beneficiaries and seniors, and partners include the People's Association of Singapore and NUSS (The Graduate Club).

The ACHIEVING ARTISTRY programme helps writers and composers write new musicals which may then be presented as small productions and showcases. By creating new works, MTL is able to support arts practitioners (writers, performers, producers), with the aim of developing and nurturing a vibrant performing arts culture in Singapore through the creation, incubation, and presentation of original musical theatre works.

THE MTL INCUBATION programmes are comprehensive, and developed for writers and composers, for both the newcomers and the experienced. The creative

team meets a panel of reviewers regularly and are mentored as their work progress. The completed works are presented to a panel of industry professionals so that the latter can recommend ways forward for further development. The final stage of this programme is a showcase in which actors present a complete new musical on stage in a simple format so that the writers and composers receive the essential feedback of an audience.

Since 2016, MTL has staged full-scale theatre productions of selected musicals. The Incubation Process is open, on payment of a fee, to all writers and composers residing in Singapore.

Since 2005, MTL's signature product has been the pared down production of a new musical, showcasing its original script and songs without

elaborate and expensive staging. No matter if it is presented in a black box sans scenery, or a staged reading, MTL aims for the highest possible standards of music, acting, and singing.

THE MTL KIDS programme provides young people with an appreciation of the art of musicals through basic training in acting, singing, and dancing. Having vocal, dance, and stage performing skills give young people confidence and poise, while having a ton of fun with new friends. When children join in our mission programmes, they learn moral values as they see how we work with those who are disadvantaged, sharing with the latter the joy of musicals. At the end of the programme, participants are able to perform in simple musicals with confidence, under the guidance of an artistic director.

WANT TO BE A PART OF LIM BOON KENG, THE MUSICAL?

Lim Boon Keng, The Musical is Musical Theatre Ltd's biggest production yet! We hope to develop this production for a longer run, and use it to help deserving social causes. For more information on how to donate and support MTL's missions, please visit our website at www.mtl.sg

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THANK YOU

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