







From the Principal

Dr Yuen Pong-yiu

The English musical returns as the highlight of the TKPSS 20th anniversary celebration. The idea of putting on another musical was conceived four years ago, and in fact, the development of English musical talents has been going on ever since the debut of "Joseph and the Amazing Technicolor Dreamcoat" in the 15th anniversary celebration. Participating students have kept on practicing, and they entered competitions each year. Their performances in the school have been lauded by the students and parents alike.

Last year we enjoyed the great pleasure of having Mr Hardy SC Tsoi, Artistic Director of Hong Kong Theatre Works, and his team as the professional instructors of our student performers. With their help, a group of English musical and drama lovers and potential talents were further nurtured. And in spite of unexpected difficulties, the drama "Animal Farm" was put on stage through the efforts from our English teachers, Mr Oscar Tse Yu-hin, Ms Tammy Lo Tsui-shan, Mr Billy Ko Yik-him, and the Chairperson of the Co-curricular Activities Unit, Ms Kwok Oi- chi. Again, it received warm responses. Now the performers from "Animal Farm" will take up the roles in the new musical for the 20th anniversary celebration. Let me extend my sincere thanks here to Mr Tsoi and his team, our leading teachers and all the participating students.

This year, with the support of Theatre Noir and coordination from their Programme Supervisor and Director Ms Sharon Yau, "The King and I" was selected as the major anniversary presentation. Practices are scheduled to 100 hours which is far exceeding the normal time. Trainings have been scheduled mostly on non-school days for minimizing its impact on students' normal studies. The performers, however, have been practicing in a demanding schedule in order to present a fabulous show to the guests, parents, teachers and fellow students. Meanwhile, teachers also intensified their efforts in the midst of their busy teaching schedules. Toilsome as the practice was, the results have been delightful because the students endured, cooperated and learned. Again, my sincere thanks to Mr Oscar Tse, all the participating English teachers and the student performers.

With the English musical as a major production, the success of the anniversary variety show will rest not only on the efforts of performing students, leading teachers and relevant instructors, but also of other supporting sectors. They include Mr Wong Hau-wo, Chairperson of the Joint Committee on Student Affairs; Ms Kwok Oi-chi; staff members of the Joint Committee on Student Affairs; Mr Jack Wong Yat Hang, overseer of stage management; staff members of the IT Unit; Ms Fong Ngan-wai, Chairperson of the PTA; Ms Chan Lee, Vice-chairperson of the PTA; and other PTA members and volunteers who provided all the makeup and costumes for the performers; Vice-principal Mr Ip Sum-ming and other staff members who are giving administrative and manpower support; and all the other relevant staff members and students. My heartfelt thanks to you all, and I wish "The King and I" and the anniversary variety show every success.



From the Director

Ms Yau Shui-man Theatre Noir

Of change and continuity

"The King and I" tells the tale of how Anna, a British schoolteacher and mother of a young son, is hired by a Siamese King to tutor his wives and children, as one of the attempts to modernize his country.

Upon arrival, Anna is angered by the King's refusal to grant her a house as promised in her contract, and is further disgusted by the slavery and treatment of women she sees in the palace. How long will Anna be willing to stay in Siam, and is there anything in Siam worthy staying behind for?

The King, on the other hand, is in fear that Siam may turn into a protectorate country of the West. Anna suggests that the King should learn the ways of the west, to dress and talk and behave like a westerner. To protect his country, how far is the King willing to compromise the traditions of his country? Although he is the King of Siam, he is just a man, and how much can a man do?

During times of change and adversity what should a person do? When models and traditions that have brought us good in the past seem to be no longer relevant, what should be changed and what should be kept?

I believe you will enjoy tonight's performance. Not just because of the quality of the play or the efforts being put in by the teachers, cast and crew throughout the preparation process, but because like me, you will be able to find little moments in the play that will remind you that even during the craziest times, and when facing the most difficult people, it is still possible to find goodness, beauty and simplicity if we care to listen and try. There is no perfect solution or perfect answer for the challenges we encounter. The world is constantly changing, and all we can do is to try and live to our best every single day.

Last but not least, I would like to express my heartfelt gratitude and warmest regards to all Mr Oscar Tse Yu-hin and Ms Tammy Lo Tsui-shan for their unquestioning trust, guidance and support throughout the whole production process, and the entire cast and crew for lending their passion and dedication to make the performance a success.



From the Drama Supervisors

Mr Oscar Tse Yu-hin

To commemorate the 20th Anniversary of our school, the English Drama Club proudly presents the musical, "The King and I." It is going to be an amazing and entertaining evening with talented and wonderful performances from our students. With the support from Mr. Hardy SC Tsoi, the Artistic Director of Hong Kong Theatre Works, and the tremendous efforts of our students; we produced the drama play "Animal Farm" last year. "Animal Farm" was subsequently showcased at the 65th Hong Kong Schools Music Festival in 2013. The experience has been nurturing and they have been equipped with dramatic skills and have achieved a high level of ensemble and momentum during the performance. Their excellent performance has given me confidence to take a more challenging task: to perform an adapted Broadway musical play "The King and I." The students were pushed to their limits to meet the demands of acting, singing and dancing. In order to prepare for their debut performance, they were required to comprehend the genre of the play and the message of every tiny movement before they could start acting. They also needed to perform the play with the fluency and command of the English language. The stage is a great chance for performers to push their limits so they could earn your applause.

Why was "The King and I" chosen? Initially, I had thought that the play would be beyond their experience because of the culture and the generation gap. However, I quickly remembered our thrilling experience with producing Joseph, one of the few major musicals sung-through almost completely without dialogue – performed four years ago. Only a few in our team had any knowledge about the way Egyptians lived, and none understood the underlying meaning of the Israelites' custom and biblical messages. Most importantly, we chose the play, "The King and I," simply because we would like to provide students the opportunity for cross-cultural learning. We could foresee this learning experience would be an asset for students' futuristic needs. That being said, it has been great to learn more about Siam from a century ago. It was in the 1860s that Western culture started making inroads into Siam, now Thailand. King Mongkut sat in a difficult position, eager to embrace new world ideas but wary of losing his identity or authority in the process. Our agent of change is Anna, who, by remaining resolute by being a 'difficult, difficult woman', influences the child-like King and educates him with Western sensibilities.

I must say that our teammates have done a great job bringing the show to life. Ms Sharon Yau has done a marvelous job in directing our team. She has been meticulously precise with every part of the team - whether the part showed or not. The astounding choreography was designed by our choreographer, Peter Lawrence. Then the minimal and strikingly effective set design was done by our school carpenter Mr Cheung Kam-hon. All the backstage helpers have made all the people involved in the production a dream team. A deep heart-felt thanks to my teammates – Mr Lai Chun-yin, Ms Liu Lai-ming, Mr Wong Yat-hang, Ms Lo Tsui-shan and Ms Eileen Ng Mei-wah. I owed them a lot and could not have asked for more from them any one of them. I do apologize if I am a bit wordy. The chief duty of entertainment is to entertain; but we, as teachers, do something more than that - entertain and educate. The entire production team of "The King And I" are committed to this sentiment of entertain and educate. We have faced difficulties: puzzled confusion when we failed to catch up with the rehearsal schedule; when actors have forgotten their lines and dance steps; and when we tend to worry too much about the show. We do it for the students, not for ourselves. IN GOD we trust, I am confident we are going to have a great show.

Ms Tammy Lo Tsui-shan

To celebrate the 20th anniversary of the founding of TKPSS, our school's English Drama Club is honored to present the staging of the musical "The King and I". This production, which involves 30 student performers and many more student assistants and teachers on and behind the stage, is definitely going to be an unforgettable event for the audience.

Our English Drama Club members have developed a strong team connection. They have also learnt to build confidence, communication and co-operation. They have been prioritizing tasks and managing time well. They have persevered and overcome fears of performing in public. They are now tackling hurdles ahead, setting goals for themselves and excelling to be the best version of themselves. Continually practising since last September, our English Drama club members have exhibited a great deal of dedication to the preparation. They have worked hard to remember lines and learn songs and dance choreography. They have graciously sacrificed their personal time in order to strike a good balance between their studies and drama practice, in the hopes of ensuring a captivating and impeccable performance for the audience. I would like to thank all of the members of the English Drama Club for their contributions and most of all, their heart for our school. I hope the performers' enthusiasm, commitment and talent will pay off.

The 20th anniversary of the school is a milestone and the English Drama Club is thrilled that our team members can unite together with choir members and dance members in this special year to celebrate this moment in our school's history. This is a precious opportunity for our students to showcase their potentials, develop cooperation and promote a sense of belonging to the school.

The production of "The King and I" is definitely a crowning concerted accomplishment and all parties involved deserve unending applause for their enthusiasm, devotion and passion for TKPSS. I would like to take this opportunity to express my heartfelt gratitude to our director Ms Sharon Yau Shui-man and choreographer Peter Lawrence, my partners Mr Oscar Tse Yu-hin and Ms Eileen Ng Mei-wah, Mr Cheung Kam-hon, Mr James Lai Chun-yin, other English teachers, our devoted parents and our student backstage crew. The success of the drama performance would not have been possible without the concerted effort of everyone. We are proud to be able to contribute this production of "The King and I" to the 20th Anniversary celebration.



Synopsis

In the 1860s the King of Siam--in his attempt to bring Western culture to his country—engages Anna Leonowens, an attractive English schoolteacher, to teach his royal princes and princesses. On arriving in Siam with her son, Louis, she tries to allay her own fears and those of her son by whistling a tune ("I Whistle a Happy Tune"). Once in the palace, Anna is shocked to learn that she and her son will not get a house of their own as had been promised her by the King. The King turns a deaf ear to Anna's complaints about having to live in the palace. He then summons his sixty-seven princes to meet Anna. They file in in an impressive procession ("March of the Royal Siamese Children").

In the palace grounds the King confesses that he is not sure of anything at all, that he does not know how much his children should be taught, and what is right or wrong ("A Puzzlement"). But Anna has no such qualms. After she and the children become acquainted with each other ("Getting to Know You"), a unique bond of sympathy and affection develops between teacher and pupils.

A crisis is developing in Siam. An agent in Singapore has discovered letters to the British describing the King of Siam as a barbarian and suggesting that Siam be made a protectorate. When the King tells her of his political difficulties and advises her that Sir Edward Ramsey and other high-ranking English men and women are coming to visit Siam and judge for themselves, Anna suggests that they be entertained in grand style, but with a European dinner and ball, and with all the Siamese princes and princesses wearing European dress. The visiting English are entertained with a monster ball and a ballet. The visit is a huge success: Sir Edward needs no further proof that he is dealing here with cultured and sensitive people and not with barbarians. Both Anna and the King are exhilirated exhilarated by the success of their efforts, which encourages Anna to describe to the King some other European customs, such as social dancing ("Shall We Dance?").

劇情

1862年的暹羅(泰國的舊稱),來自英國的寡婦安娜·雷諾文斯夫人帶著自己的兒子應暹羅國王的邀請到曼谷給國王的子女做家庭教師。迎接雷諾文斯夫人的是暹羅國王最信任的大臣克萊拉霍,他對於這樣一位來自異邦的女老師懷有戒備之心。雷諾文斯夫人進入到皇宮準備晉見國王。暹羅國王沒有答應安娜提出的在皇宮之外擁有一所獨立居所的要求,這讓安娜準備乘船返回英國。但在看到了國王的子女們後安娜改變了主意。

在文化和傳統觀念上的差異讓安娜的教學工作顯得並不輕鬆,除了要應付孩子們的問題之外,國王也時常需要安娜的幫助。為了改善暹羅與其他西方國家之間的關係, 在安娜的策劃之下國王在皇宮舉行了一場宴會,並安排表演了一場暹羅版的歌舞表演。 宴會後安娜和國王相談甚歡,甚至還一起跳起了歡快的舞蹈。



Cast

King



Yip Siu-ho 3A

Anna



Kayla Tsoi Wing-yan 4B

Prince



Yong Ki-nin 2D

Louis



Lee Wan-chak 2C

Chululongkorn



Tony Lam 3B

Lady Thiang



Charmaine Li Ricielle 4B

Minister



Kobe Leung Man-fai 4E

Gentlemen



Vincent Mak Tsz-ho 4B



Chan Chun-ho 4E



Wives



Pang Hei-yiu 1B



Vivian Lam Wai-yan 3A



Rainbow Ng Ling-shan 3A



Kwan Ka-ying 3B



Law Sin-ting 3B



Leung Wing-ki 4B



Nicole Au Tung-yiu 4D

Princess



Betty Yan Suet-ming 4D

Orton



Howard Leung Ho-yeung 5B



Kids



Sam Wing-sze 1D



Yau Ka-yi 1D



Hui Wing-chi 2A



Wingky Ng Wing-ting 2B



Yannie Lai Kei-yan 2B



Kessie Chang Hiu-pui 2C



Rainbow Chan Yan-yi 2C



Chan Kit-wing 2C



Pang Chi-hin 2D



Kai Tin-oi 4A



Joey Cheng Wan-yi 4B



Melody Tang Wai-lam 4E



Production Team

Dr Yuen Pong-yiu (Principal) Advisors

Mr Ip Sum-ming (Vice-principal)

Ms Lau Wai-man (English Panel Head)

Director Ms Sharon Yau Shui-man

Mr Oscar Tse Yu-hin **Production Managers**

Ms Tammy Lo Tsui-shan

Production Assistant Manager Ms Eileen Ng Mei-wah

Student Director Chan Chun-ho 4B

Choreographer Mr Peter Lawrence

Stage Management Team

Stage Managers Mr Jack Wong Yat-hang

Ms Sam Siu Yuet-ting

Assistant Stage Manager Mr Cheung Kam-hung

Light & Sound Effect Manager Mr Kwan Chi-wa

Props & Set Team

Mr Cheung Kam-hon Props and Set Manager

Mr Cheung Kam-hon Carpenter

Make-up & Dressing Team

Make-up Professional Inter-pro Beauty Architect School

Ms Lo Tsui-shan Teachers

Ms Lam Sau-ping

Ms Wong Wing-chi

Parent Ms Fong Ngan-wai

Ms Lau Wai-man Subtitles

Tsoi Shuk-sze 4E

Back Stage Team

Members Chan Choi-ling 4E Tsoi Shuk-sze 4E

> Mak Ka-lam 4A Wong Yuet-yee 4A 4C 4C Liu Kin-mei Ngai Kam-lai Wong Cheuk-yeung 4C Chung Wing-ki 4D

Yu Hoi-ki 4E Minnie Woo Ming-kit

School Choir Teachers Mr James Lai Chun-yin

Ms Liu Lai-ming

Mr Billy Ko Yik-him Speech Trainers

Mr Jason Fung Hoi-fung

Ms Chan Kit-yin

Proofreading Mr Jason Fung Hoi-fung

Ms Lau Wai-man

Theatre Noir Special thanks to

Inter-pro Beauty Architect School



Interviews with the Main Characters

Anna and the King

Fong Lok-lam 2D, Sammie Yuen Hiu-tung 2D, Liu Wing-yi 2B



The students playing Anna and the King both think that what they have gained from the musical is far beyond their expectations! The musical is a key to explore the world!

Tsoi Wing-yan Kayla (F.4B) plays Anna, a conscientious person who adores children. The character is also a determined person with great perseverance to overcome any obstacles. After joining the musical, Wing-yan found herself a person with better temper and more patience. Moreover, she is no longer afraid of difficulty. Instead, she has learned to embrace challenges and take them as good opportunities to sharpen her skills.

Yip Siu-ho (F.3A), who plays the King, thinks that the difficulty of performing lies in the personality of the character. The King is gentle to the people he likes, but stern to other people in general. Another challenge is singing, which is what he regards as the most demanding requirement. He described how he could cope. "When you encounter difficulty, you have to work hard to survive," said he.

Both of them are glad that they have honed their English skills, particularly speaking and listening. They have also increased their knowledge of different cultures, not to mention the skills of acting, singing, and dancing. "It's hard work, but it is always worth it in the end," said Kayla.

Louis and Prince

Sam Long-hin 1A, Luk Tsan-hong 1A, and Lam Chin-tsun 1D

When it comes to English musicals, many people deem it a hard job. Nevertheless, Lee Wan-chak and Yong Ki-nin, who play main characters Louis and the Prince respectively in The King and I, hold a different view.

"We play the characters as the sons, so it suits our real age and background. To a certain extent, we just do what we are," they said. They have benefited a lot from the musical, such as politeness. "Both characters are basically polite and gentle people, who observe instructions very well. Louis is the son of Anna, while of course the Prince is the son of the King. Both characters behave properly. We are more conscious of politeness and pay more attention to how we speak and behave now!"



It is impressive that both of them have long on-going experience in the performing arts, with drama training in primary school until now, which have equipped them with not only good performing skills, but also the confidence of public English speaking. "Of course, we were afraid in the beginning. When you keep on practising, you can overcome your fear. Practice makes perfect. Anyone can make improvements once they are willing to work hard."

Having this great opportunity to join the English musical in TKPSS, they think that this is their honour and pleasure. They swear that they will do their best.

Translator, Gentlemen and Minister

Chan Chung-hei 2D, Mok Tak-kan 4D



When asked about the fun of staging a performance, Vincent Mak Tsz-ho (4B), Chan Chun-ho (4E), and Kobe Leung Man-fai (4B) all praised that joining a musical was relaxing yet challenging.

Kobe plays a minister, while the other boys act as gentlemen in the musical. They found that playing another character to be an exhilarating joyful experience. They are all appalled that the joy of playing a character is beyond their imagination. "You are another person in the musical. You are no longer yourself! It is gorgeous!" The fun of acting relieves the study pressure of these senior form students.

To tackle the challenge of playing a role which is very different from themselves, they have spent much time practising. Although the repeated rehearsals are time-consuming, the satisfaction acquired by improving their performance skills every day and building up team spirit gradually is really great. If granted one more chance to participate in another musical performance, they surely would like to say "yes".



Wives and Princess

Sam Long-hin 1A, Luk Tsan-hong 1A, and Lam Chin-tsun 1D



People often think that it is a headache when many female characters work together. However, the female characters in our musical have built up friendship through a series of rehearsals! They are Li Ricielle Charmaine (4B) playing Lady Thiang, Betty Yan Suetming (4D) playing the Princess, and the King's wives including Pang Hei-yiu (1B), Vivian Lam Wai-yan (3A), Rainbow Ng Ling-Shan (3A), Kwan Ka-ying (3B), Law Sin-ting (3B), Leung Wing-ki (4B), and Noicole Au Tung-yiu (4D).

"We enjoy working together to share fun and joy.

It is fantastic to play a character in this musical. The rehearsals are all very interesting and enjoyable." The girls really had a good time over the past few months. If there is one more chance to perform in the future, all of

girls really had a good time over the past few months them express their hope to have another opportunity.

When everything runs smoothly, so does it mean that it is flawless? For example, is it difficult to memorize the lines? "It is no big deal. Some of us have only got a few lines," giggled the girls. "Honestly, what beats us is to memorize the dance steps. You must have a good memory. The other members rely on everyone else not to make a mistake. When one of us makes a mistake, it reflects poorly on the entire group. Nobody wants to let down the group." They nodded and agreed. The girls have secured valuable experience in the performing arts as well as treasured friendship.

Chululongkorn and Orton

Fong Lok-lam 2D, Sammie Yuen Hiu-tung 2D, Liu Wing-yi 2B

"If you don't try, you'll never know your potential," said Mr Oscar Tse Yu-hin, Supervisor of the musical. Howard Leung (F.5B) was thus convinced to give it a try. "I know that I'll be busy next year when I'm promoted to Form Six. It's the last chance to join a musical in my life," smiled Howard. As for the difficulty of playing the character Captain Orton, he thinks that it mainly lies in the mature personality that teenagers generally lack.

Tony Lam (F. 3B), who plays a Thai prince called Chululongkorn, also encounters the same challenge. It is of course very challenging for a Form Three student to play such a



formidable and mature character. Tony plucks up his courage to speak much louder than his usual voice and look commanding.

Dancing poses a great obstacle to both students. "You need to spend a considerable amount of time practicing no matter how tired you are, otherwise it's impossible to follow the dance steps and music," said both of them. Despite the hardship, they treasure the golden opportunity to expose themselves to practising English speaking. They agreed that they had equipped themselves with the knowledge of foreign culture and a stronger English vocabulary!







Interviews with the

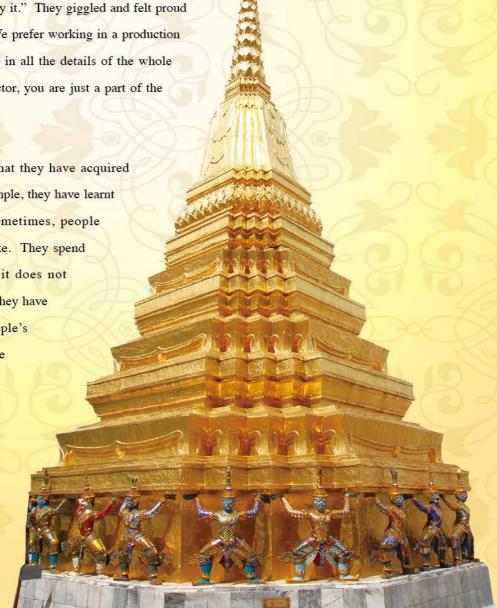
The Production Team Members

Yuen Lok-yee 4A, Luk Tsan-hong 1A, Sam Long-hin 1A

Chu Chi-man (4B), Chan Choi-ling(4E), and Tsoi Shuk-sze (4E) all find the work in the production team very enjoyable!

"A production team is vital! Without our work, there would be no props and costumes," said they. From choosing props, cutting and pasting materials, to setting the scenes, they are devoted to their jobs and always derive great satisfaction from their work. "If you do not take it as something harsh, then you'll enjoy it." They giggled and felt proud of their contribution. They said, "We prefer working in a production team instead of acting. We engage in all the details of the whole musical. However, if you are an actor, you are just a part of the play."

They value the knowledge that they have acquired from the production team. For example, they have learnt how to control their temper. Sometimes, people complain about the props they make. They spend a lot of time making props, but it does not guarantee a satisfactory outcome. They have become more open-minded to people's suggestions and understand the importance of how to control their emotions.



Supervisors and Assistant Supervisors

Chan Chung-hei 2D, Mok Tak-kan 4D

Mr Tse Yu-hin and Ms Lo Tsui-shan, supervisors of the musical, are responsible for organizing the production. They need to communicate across different disciplines, like between the director and the backstage crew, or the actors and the production team, not to mention the tedious but equally important details such as monitoring lighting, sound effects, and proper positions of the musical instruments.

"With the constraints over finance, time, and resources, we have to be meticulous about everything," said Mr Tse. "We are lucky. All characters are played by students with substantial experience in drama. The main characters are particularly old hands indeed." They have found the students' performance exceeded expectations. "The students are serious about acting. They arrive punctually and try their best in the acting. They spend a lot of time memorizing and practising the lines and dance steps. When everyone works so hard, it is not surprising to see the team spirit soaring like this," said Ms Lo.



Their opinions are echoed by Ms Eileen Ng Mei-wah, Assistant Supervisor of the musical, who is also an experienced performer. She was a member of drama club when she was a student. Ms Ng deems that the musical will be a success, because of the students' passion.

Parent helpers

Pang Chi Hin (F.2D)

"Helping people in need makes me feel glad," said Ms. Annie Fong Ngan-wai, who is a parent volunteer, shouldering the responsibility of doing make-up for all the actors of the musical. Perhaps that feeling is what has kept her motivated to the school's musicals through the years: "Joseph and the Amazing Technicolour Dreamcoat" of 2009, "Animal Farm" of 2013, and "The King and I" now!

The feeling is shared by Ms. Leung Ngan-chu, who is also an experienced helper for the school's musicals. "I think general make-up and stage make-up are not the same, as the environment greatly differs. The light and distance are greatly different, so you



need to use different skills to make it," said Ms Fong confidently. Humbly scoring herself 90 out of 100 marks, she is actually a professional and experienced beautician, especially in bridal make-up.

Despite having to stand for long hours applying make-up causes back pain to her, she still thinks that it is very important and meaningful to be a volunteer in the school's musical. "As the performers stand close to the audience, suitable make-up is prominent to make different facial expressions stand out."

Ms Fong and Ms Leung whole-heartedly support the musical and believe that the musical will be a great success.

Choir An interview with the Musical Director 3-3-3-3-3-3-3-3-3-3-3-3-3-3-3-3-3-

Chan Chung-hei 2D, Mok Tak-kan 4D

If music is the soul of a musical, Mr James Lai Chun-yin is the creator of that soul. As the Musical Director of the musical, Mr Lai had to select music, train the choir and work closely with Mr Tse Yu-hin, one of the supervisors of the musical.

Mr Lai has to get himself familiar with the story and the scenes in order to choose the right songs. When it comes to a choir of 140 students, the huge workload involved over organization and communication can be difficult to imagine, not to mention the effort spent on professional training. With the assistance of Ms Liu Lai-ming, another professional music teacher, 140 students underwent numerous practice and rehearsals in order to ensure an excellent performance. Mr Lai is pleased that the choir has made great effort, and the singing is enchanting. Everyone in the choir strives for the best, and spends a lot of time improving every part of the performance.

When asked about what impressed him in the musical, Mr Lai said, "I find the students' costumes fascinating. Since the musical is indeed a classic, the traditional outfits are very grand and eye-catching. When the characters wear the costumes and sing the songs confidently in front of me, I can't take my eyes off them! It is simply gorgeous! I feel so proud! "Training the choir is considered a challenging job because Mr Lai and Ms Liu have to take care of many students; at the same time. However, it pays to spare no effort because the teachers believe that the audience will find enjoyable.











I Whistle A Happy Tune

ANNA

Whenever I feel afraid I hold my head erect And whistle a happy tune So no one will suspect I'm afraid.

While shivering in my shoes
I strike a careless pose
And whistle a happy tune
And no one ever knows
I'm afraid.

The result of this deception Is very strange to tell For when I fool the people I fear I fool myself as well! I whistle a happy tune
And ev'ry single time
The happiness in the tune
Convinces me that I'm not afraid.

Make believe you're brave And the trick will take you far. You may be as brave As you make believe you are

You may be as brave As you make believe you are

LOUIS

While shivering in my shoes
I strike a careless pose
And whistle a happy tune
And no one ever knows,
I'm afraid.

LOUIS AND ANNA

The result of this deception Is very strange to tell For when I fool the people I fear I fool myself as well!

I whistle a happy tune
And ev'ry single time
The happiness in the tune
Convinces me that I'm not afraid.

Make believe you're brave
And the trick will take you far.
You may be as brave
As you make believe you are....

School Room Scene

[All]

We work and work
From week to week
At the Royal Bangkok Academy
And English words are all we speak
At the Royal Bangkok...

ANNA:

Now, look. You are all up in that corner. Now spread out children.

We work and work
From week to week
At the Royal Bangkok Academy.
And English words
Are all we speak
At the Royal Bangkok Academy.
If we pay attention to our teacher
And obey her every rule,
We'll be grateful for
Those golden years
At our dear old school.
The Royal Bangkok Academy,
Our dear old school.



A Puzzlement

KING

When I was a boy
World was better spot.
What was so was so,
What was not was not.
Now I am a man;
World has changed a lot.
Some things nearly so,
Others nearly not.

There are times I almost think
I am not sure of what I absolutely know.
Very often find confusion
In conclusion I concluded long ago
In my head are many facts that
as a student, I have studied to procure,
In my head are many facts.
Of which I wish I was more certain I was sure!

(Spoken): Is a puzzlement
What to tell growing son
What for instance, shall I say to him of
women?
Shall I educate him on the ancient lines?

Shall I tell the boy as far as he is able,
To respect his wives and love his
concubines?

Shall I tell him everyone is like the other, And the better of the two is really neither? If I tell him this I think he won't believe it-

And I nearly think that I don't believe it either!

[Lyrics from: http://www.lyricsty.com/ the-king-and-i-a-puzzlement-lyrics.html] When my father was a king

He was a king who knew exactly what he knew,

And his brain was not a thing
Forever swinging to and fro and fro

Shall I, then be like my father
And be willfully unmovable and strong?
Or is it better to be right?...

Or am I right when I believe I may be wrong?

Shall I join with other nations in alliance? If allies are weak, am I not best alone? If allies are strong with power to protect me,

Might they not protect me out of all I own?

Is a danger to be trusting one another, One will seldom want to do what other wishes:

But unless someday somebody trust somebody

There'll be nothing left on earth excepting fishes!

There are times I almost think
Nobody sure of what he absolutely know.
Everybody find confusion
In conclusion he concluded long ago
And it puzzle me to learn
That tho' a man may be in doubt of what
he know,

Very quickly he will fight...

He'll fight to prove that what he does not know is so!

Oh-h-h-h-h Sometimes I think that people going mad!

Ah-h-h-h-h! Sometimes I think that people not so bad!

But not matter what I think I must go on living life.

As leader of my kingdom I must go forth, Be father to my children and husband to each wife

Etcetera, etcetera, and so forth.

If my Lord in Heaven Buddha, show the

way! Everyday I try to live another day. If my

Everyday I try to live another day. If my Lord in Heaven Buddha, show the way! Everyday I do my best for one-more day!

[Spoken] But...Is a puzzlement!

Getting To Know You

ANNA

(Spoken) It's a very ancient saying, But a true and honest thought, That if you become a teacher, By your pupils you'll be taught.

(Singing) As a teacher I've been learning -You'll forgive me if I boast -And I've now become an expert,
On the subject I like most.

(Spoken) Getting to know you.

(Singing) Getting to know you, Getting to know all about you. Getting to like you, Getting to hope you like me.

Getting to know you,

Putting it my way, But nicely, You are precisely, My cup of tea.

ANNA AND THE MOTHERS

Getting to know you,
Getting to know all about you.
Getting to like you,
Getting to hope you like me.

Getting to know you, Putting it my way, But nicely, You are precisely,

ANNA

My cup of tea.

ALL

Getting to know you,
Getting to feel free and easy
When I am with you,
Getting to know what to say

Haven't you noticed
Suddenly I'm bright and breezy?
Because of all the beautiful and new
Things I'm learning about you
Day by day.

Getting to know you, Getting to feel free and easy When I am with you, Getting to know what to say

Haven't you noticed Suddenly I'm bright and breezy? Because of all the beautiful and new Things I'm learning about you Day .. by ... day.

Western People Funny

[Thiang]

To prove we're not barbarians They dress us up like savages! To prove we're not barbarians We wear a funny skirt! Ah.....h!

[Wives]

To prove we're not barbarians They dress us up like savages! To prove we're not barbarians We wear a funny skirt! Western People Funny,
Western People Funny,
Western People Funny,
Of that there is no doubt,
They feel so sentimental
About the Oriental,
They always try to turn us
Inside down down and upside out!

[Thiang]

Upside out and inside down!

Shall We Dance?

ANNA

We've just been introduced,
I do not know you well,
But when the music started
Something drew me to your side.

So many men and girls, Are in each others' arms. It made me think we might be Similarly occupied. [Lyrics from: http://www.lyricsty.com/theking-and-i-shall-we-dance-lyrics.html] Shall we dance? On a bright cloud of music shall we fly? Shall we dance? Shall we then say "Goodnight" and mean "Goodbye"? Or perchance, When the last little star has left the sky, Shall we still be together With our arms around each other And shall you be my new romance? On the clear understanding That this kind of thing can happen, Shall we dance? Shall we dance?

[Dialogue]

Shall we dance?

Shall we Dance?

KING

One, two, three and?

ANNA

On a bright cloud of music shall we fly?

KING

One, two, three and?

ANNA

Shall we dance?

KING

One, two, three and?

ANNA

Shall we then say "Goodnight" and mean "Goodbye"?

KING

One, two, three and?

ANNA AND KING

Or perchance,
When the last little star has left the sky,
Shall we still be together
With our arms around each other
And shall you be my new romance?
On the clear understanding
That this kind of thing can happen,

BOTH

Shall we dance? Shall we dance? Shall we Dance?





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Inter-pro Beauty Architect School

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