

## EXECUTIVE SUMMARY

### A. Intent of Business Plan

Judah Ben-Hur Productions LLC (“JBH Productions” or “the Company”) is a new company formed by Art, Ellen and David M. Sanborn (“the Sanborns”) for the purpose of holding investments that would facilitate bringing “Judah Ben-Hur, the Musical” (“JBH”) to Broadway. This Memorandum for JBH Productions is intended to present the possibilities for potential, growth, and performance of the Company based on experience with the Singapore-based World Premier Production of “Judah Ben-Hur, the Musical.” This plan reflects how the Sanborns accomplished this performance outside the U.S., and presents how they plan to realize growth in the U.S. from 2008 to 2012, primarily in relation to targeting Broadway.

### B. History

Judah Ben-Hur Productions has only been established in the U.S. from January, 2005. However, the product, JBH, has already been developed and premiered on a Broadway scale in Singapore. The production proceeded on time and under-budget at the NUS Cultural Centre for the full length of contract: December 22, 2001 to February 9, 2002

In 2003, six cargo containers weighing roughly 110 tons, which contain the JBH sets, props, costumes, merchandise and other production assets were shipped to the USA and are now in storage in Florida, awaiting confirmation of JBH’s next performance venue. These are all being offered, along with the JBH I.P., under exclusive contract to JBH Productions.

There may inevitably be sundry changes to meet the specifics of the new performance facility and the local market, but the musical, as a whole, will remain mostly intact, except for personnel. As a result, investors for this new venture will not need to put their faith simply in the merits of the script and the talents and experience of the Sanborns (as did the investors for the world premier), since JBH has now become a fully realized, critically lauded production.

Lately, there seems to be a shortage of contemporary, “family-friendly” Broadway musicals, and such smash hits as *Beauty and the Beast* and *The Lion King* have proven the demand for this kind of product. Likewise, JBH Productions intends to be a profitable commercial venture, adhering to good standards of management and financial stewardship and generating returns for the investors and the community.

### C. Opportunity

Critics have called *Judah Ben-Hur* “excellent” [*MTV Asia*], “powerful” [*TODAY*] and “awe-inspiring” [*The Arts Magazine*]. It was “scrupulously conceived and...ingeniously designed” [Arthur Kok’s *Flying Inkpot Theatre Reviews*] in Singapore for roughly 1/5th the price of building the same production in America (according to Andrew Lloyd Weber’s former General Manager, Martin Heap). Arguably too cost prohibitive for the Company to have built on this level in the U.S., this “beautiful and ingenious” [*GET ASIA*] musical with its “majestic sets, athletic dancing and memorable songs” [*Elle Magazine- Singapore*] is now ready to transfer to the U.S.A. and Broadway.

The Sanborns’ ability to develop and produce a viable, highly technical theatrical production has unlocked the potential of penetrating the Broadway market. The elite division of roughly 40 theatres in Manhattan, New York, known as “Broadway” is the most pivotal market division of the U.S. theatre industry, having drawn ticket sales estimated at more than \$700 Million per annum since the year 2002, with an average of roughly 26 shows running on Broadway at any given point of the year. Many of those shows were non-musical plays, which, overall, made significantly less than the musicals. Musicals tend to rake in roughly 80% of all the profits generated by Broadway shows.

The Broadway market recovered remarkably after the initial economic depression following 9/11. Some musicals on Broadway even reported gross ticket sales in excess of \$50 Million during 2002, not even counting their touring

counterparts, and overall ticket sales in proceeding years have continued to grow on Broadway.<sup>1</sup> Final reports for 2003 through 2007 reflect a continued escalation of profits in a historically risky market.

Touring productions, as well as leased and licensed productions of JBH, could open up numerous additional markets in cities across the U.S. For instance, on Broadway alone, Andrew Lloyd-Weber's *Phantom of the Opera* has grossed approximately half a billion dollars. In three U.S. National Touring Productions outside New York City, it has grossed an additional one billion dollars.

An example, however, of a show that never made it to Broadway but still has made a substantial profit from lesser theatres is Yeston-Kopit's more intimate musical version of *Phantom*, which seemed destined for anonymity after Lloyd Weber's version beat it in the race to bring the same story to Broadway in 1988. Since then, though, it has still managed to gross more than 70 million dollars through regional theatres across the U.S.<sup>2</sup>

#### **D. Risks Related to Financial Projections**

Much of the information contained in the projections is based on assumptions and estimates that are subject to variations that could be beyond the control of the Company and could have a substantially adverse effect on the performance and profitability of the Company. Accordingly, no representation is or can be made as to the future operations or the amount of any future income or loss of the Company. In addition, the projections were prepared by management and have not yet been reviewed by any independent certified public accountant. Each investor should consult his own attorney, accountant or other advisors concerning an investment in the Company.

#### **E. Legal**

There are no legal actions pending against the Company or to which it or any of its property are subject, nor to its knowledge are any such proceedings contemplated.

## **STRATEGIC PLANNING**

#### **A. Business Development Strategy**

Finding a General Manager with an excellent track record was the Company's first goal. The Company has achieved that goal by acquiring the services of Ms. Felicia M. Lopes, whose credits include Disney's *The Lion King*. The second goal was to acquire the services of a Broadway entertainment lawyer. Veteran Jason Baruch whose credits include the Tony award winning "*The Producers*" has agreed to represent the Company. The Company already benefits from the ground-breaking World Premier production design of West End veteran Sean Cavanagh. At the time of this writing, contracts are also being drawn up to utilize the extensive expertise of Press consultant, Les Schechter; the Marketing Firm: Type A Marketing; and Producing consultant: Robert Blume (President Drama Desk Awards). All are Broadway Musical specialists. Recently Mark and Sandy Inbody, 20 year Disney veterans joined the production team as Associate Producers. (Please see Production Team") Most of the other designers from the World Premier production will act as associates as we look to acquire fresh talent to build on the solid model already developed. To this end, one of the Company's primary goals will be to secure a prominent Director/ Choreographer who can guide the production to even greater heights, while holding to the vision that has already made the musical a success.

As we move forward, the marketing firm's aim would be to liaison with local and regional establishments to secure support and sponsorships and to implement a multi-faceted publicity and marketing program, such as:

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<sup>1</sup> Research from the League of American Theatres and Producers, LiveBroadway.com

<sup>2</sup> according to [www.talkinbroadway.com](http://www.talkinbroadway.com)

- Planning and organizing the PR and marketing campaign, securing sponsorships from banks, airlines, hotels, credit card companies and/or other corporations and community and civil organizations.
- Pursuing internet alliances for links to [www.judahbenhur.com](http://www.judahbenhur.com), the JBH website domain.
- Requesting and enabling religious and community leaders to encourage their congregations and communities to support this family-friendly show through grass roots campaigning and advance-purchase of tickets.
- Official PR launches that may coincide with the release of television, radio, print advertising and/or mailing campaigns.

For the World Premier production of JBH, the Sanborns undertook the production of Music Videos, Cast Album CDs, Souvenir Programs and other merchandise and marketing materials that are now available for the enhancement of marketing and/or for profitable sales, whether directly in connection with performances or for mass third-party distribution.

These include:

- Music videos, produced by an award-winning firm, Greg Rike Studios in Orlando, Florida.
- The cast album, produced By Joshua Wan and Ellen Sanborn and David M. Sanborn at Audioplex Studios, Singapore.
- A number of other merchandise items presently in storage, such as shirts, baseball caps and umbrellas.
- Film footage (both video and still photography) from the World Premier production will now be made available for the advance advertising of the next JBH production, A “making of Judah Ben-Hur” Documentary, as well as marketing designs for such materials as brochures and posters.
- The World Premier production of JBH garnered a number of great reviews and from such internationally recognized media groups as MTV and Elle Magazine. Quotes from these articles should prove quite helpful in promoting the next production of JBH.

## PRODUCT

(Please See Website, Preview DVD, Cast Album and other promotional items)

**A. Product Marketability:** JBH is a product that has potentially marketable strengths in the following areas:

1. **A clean and family-friendly script that has a contemporary approach to a timeless tale:** The recent successes of *Lion King* and *Beauty and the Beast* attest to the potential of such a show, especially since there are so few new examples of late on Broadway to answer to the consumer demand. Also, it should be noted that a number of the critics who wrote about the World Premier Production praised JBH for its similarities in style to the blockbuster Disney musicals of recent years.
2. **Romantic songs, comic songs, tear-jerking scenes, big production numbers and spectacular staging:** These are customary draws among the most popular Broadway shows, especially for women, who make up nearly two-thirds of Broadway audiences.<sup>3</sup>
3. **Chariot Race and swordfights:** These will give women fodder in convincing their male friends to purchase tickets to the musical, since studies show that roughly 2/3rds of those who traditionally initiate the selection of a musical are women.<sup>4</sup>
4. **Primary theme of redemption and forgiveness:** This may be especially attractive and potent to New York audiences after 9/11. This same main theme in *Les Miserables*, also from a late 19<sup>th</sup> century novel, has helped earn that musical approximately \$2 Billion worldwide, including roughly one-half billion dollars on Broadway alone.<sup>5</sup> JBH could conceivably be even more attractive to the current generation of theatergoers, since it delivers this theme without being as heavy-handed or as lengthy as either the musical, *Les Miserables*, or the 1959 film of *Ben-Hur*, both of which were more than 3 hours plus intermission. JBH is approximately 2 hours plus intermission, and its comic relief elements should be a draw, given the popularity of musical comedies in the Broadway market.
5. **Spiritual elements that fill a presently unanswered demand in the Broadway market:** Mel Gibson's movie, *Passion of the Christ*, has done this in the film market and has broken box-office records. A number of spiritually minded people bought thousands of tickets each to give away, because they are passionate about encouraging this kind of product. Thousands of churches across the nation urged their constituents to support this film—with huge results.
6. ***Ben-Hur's* extraordinary history of success in other forms:** It became...
  - The best-selling novel in the world. Written by Lew Wallace and published in 1880, it became the #1 best-selling novel of the 19<sup>th</sup> Century.<sup>6</sup>
  - The most profitable theatrical production in U.S. history. A non-musical play of *Ben-Hur*, which opened at the Broadway Theatre in 1899, toured for an unprecedented 20+ years to a total of more than 20 million people.<sup>7</sup>
  - Box Office and Academy Award Record-breaker. In addition to breaking box office records, the 1959 film won an unprecedented 11 of 12 Academy Awards.<sup>8</sup>

## MARKET

### A. Market Analysis

Broadway Audience Demographics and Broadway Season Statistics, according to the Research Department of the League of Broadway Theatres and Producers:

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<sup>3</sup> according to *LiveBroadway.com*

<sup>4</sup> according to *LiveBroadway.com*

<sup>5</sup> according to *www.delfont-mackintosh.com*

<sup>6</sup> according to *www.ben-hur.com* and *www.wm.edu*

<sup>7</sup> according to *www.ben-hur.com* and *www.albany.edu*

<sup>8</sup> according to *www.hometheatrehifi.com*

- Broadway shows sold a record 12.3 million tickets in the 2006-2007 season, grossing \$938.5 million. That marks a 67% increase in tickets and a 220% increase in dollars in the past 15 years.
- From June 2006 to June 2007, tourists accounted for approximately 65% of the 12.3 million tickets that were purchased to Broadway shows, the largest percentage in the past two decades.
- Sixty-four percent of the audience was female.
- The average age of the Broadway theatregoer was 41.2 years, slightly younger than in the past few years.
- Although the majority of the audience was Caucasian, 26% of admissions were made by non-Caucasian theatregoers, the highest proportion in recorded history.
- Seventy-five percent of the theatregoers over the age of twenty-five reported holding a college degree, and 35% had also completed graduate school.
- The average Broadway theatregoer reported an annual household income of \$98,900, a drop of \$3,200 from last season.
- Broadway attracts repeat customers. The average Broadway theatregoer attended five shows in the past year. Furthermore, those who saw 15 or more shows comprised 6% of the audience, but represented 31% of all tickets sold (nearly 3.9 million admissions).
- Personal recommendation was the single most important deciding factor in show selection.

## **B. Marketing Strategy**

The Company's primary focus is on mounting JBH on Broadway. Musicals traditionally receive much more acceptance in other territories once they have opened on Broadway.

The Company intends to acquire the services of an experienced and reputable marketing firm, drawing on market analysis to promote the musical. Traditionally, a key strategy is to release fresh stories to the press as often as possible to keep the show in the public eye. In addition to such marketable strengths as those listed under "Product," JBH has many potentially newsworthy stories, such as the following: a Broadway musical that premiered in exotic Singapore; the hugely popular story of Ben-Hur has finally become a Broadway musical; the first musical in Broadway history to be co-written, co-produced and co-starring a mother/son team (Ellen and David Sanborn); the Sanborns' unusual background, as told in Art Sanborn's autobiography, *A Walking Miracle*. (YWAM Publishing, 2007).

In addition to the usual strategies of a Broadway musical, JBH has a bonus opportunity, because of its subject matter. Considering that there are an estimated 350,000 churches operating in the U.S. alone, the Company intends to contact appropriate religious organizations that may work to encourage their constituency to support JBH with their attendance and "grass-roots" campaigning. That approach enabled Mel Gibson's recently blockbuster, *The Passion of Christ* to break a number of box-office records. Despite the entertainment industry's wariness of religious elements, the success of this movie and others (those that have solid, quality production standards), seems to indicate that audiences are hungry for such entertainment.

And Broadway seems no different in that regard, where such musicals as *Joseph and His Amazing Technicolor Dreamcoat*, *Godspell*, *Jesus Christ Superstar* and *Les Miserables* – among the few who have realized the public's hunger for entertainment with religious themes – have achieved extraordinary success on Broadway, and they all continue to rake in considerable profits from on-going productions throughout the U.S. and abroad. Even Disney has had *King David* developed by Alan Menken & Tim Rice for a possible Broadway run, and Stephen Schwartz has announced his intentions of bringing *Children of Eden* (about Adam and Eve) to Broadway.

## **PERFORMANCE**

The World Premier production of JBH was produced in Singapore at Broadway standards for a fraction of the cost of producing the show in the U.S. The Production ran the full course of its limited engagement, having opened on-time and under-budget. The Sanborns guided the world premier production of JBH to quality standards, making possible the next phase of JBH's journey, Broadway. In the U.S., through the Broadway Premier and successive tours and licensing of the I.P. throughout the country, the investors could potentially reap a substantial profit.

## **PRODUCTION FACILITIES**

Broadway has, at present, roughly 40 functioning theatres. Roughly 1/3<sup>rd</sup> of these have been deemed to be probably large enough to facilitate a production the size of JBH. These theatres are in high demand, though, as the shows that have historically accumulated the most profits have been big-production musicals like JBH – shows that generally require the larger stages.

Since most musicals on Broadway have open-ended runs, as opposed to the limited runs of most Broadway Touring locations, the larger theatres are not usually available long before the booking is to commence. It is the Company's intent, though, to operate in the manner of comparable theatrical production companies and secure a theatre as soon as possible before the projected opening date in 2009. (The actual opening date, including the year of opening, shall be dependent on numerous factors, including, but not limited to, acquiring the necessary capitalization and personnel, as well as acquiring an appropriate Broadway venue.)

The Company also expects to lease an administrative office in New York City in order to house its executive and administrative operations. The Company intends for the theatre facility, production management and marketing firms to all be in place at least 6 months before the official opening date of the Broadway production.

## COMPANY TIMELINE

### Current Projections for Broadway Production of JBH

*(Pending the acquisition of the necessary resources, including, but not limited to, investment capital and Broadway theatre lease, there is no guarantee that this timeline can be met.)*

<u>Projected Date</u>	<u>Event</u>
Oct-08	Capitalization, Budgets, Recoupement & Royalty Schedule Finalize PPM and begin working on capitalization, Finish the new Judah Ben-Hur website
Dec-08	Secure final Front Monies Begin search for key artists and a Broadway theatre
Jan-09	Secure Director & Choreographer
Feb-09	Secure 2 Star Leads - Esther and the Sheik Open NYC Production Office Contract Type A marketing firm Contract Barbra Elron Advertising Firm
Apr-09	Wrap up negotiations with B'way theatre and key artists
Jun-09	Complete interviewing and casting Official publicity and marketing launch
Aug-09	Complete the capitalization of the Company
Sep-09	Cast rehearsals start - 8 weeks of rehearsal
Oct-09	Begin set transfer and load in for OOT Cast and crew go OOT - IATSE crew comes on Orchestra Rehearsals Dress/Tech Rehearsals
Nov-09	Preview performances begin OOT Produce Broadway cast album OOT Previews run for 5 weeks
Jan-10	Company 4 weeks layoff Company brush up rehearsals begin
Feb-10	Crew load-in show into a Broadway theatre Broadway Previews begin - 1st paid public performances on Bway
<b>Mar-10</b>	<b>Official Broadway Opening</b>
Apr-10	Tony Nominations Announced
Jun-10	Tony Awards announced Begin licensing of touring production(s) and other licensing

## CORPORATE TEAM

### PRODUCERS: SANBORN PRODUCTIONS

#### Ellen Sanborn – *Executive Producer*

Producer, Co-author, Co-composer and Director – World Premier of *Judah Ben-Hur*. Former Director of School of Music Ministries, Int'l (SMMI); Producer/Songwriter/Arranger for several musicals and albums; Producer & Director of several profitable theatrical productions (including *The Sound of Music*, *My Fair Lady*, *The Matchmaker* and *The Witness*, among others). As a singer and actress - recorded several albums and shared the marquee with such legends as Ella Fitzgerald and Sarah Vaughan; Graduate of Arts Educational Trust, London, England. Member ASCAP.

#### David M. Sanborn – *Producer*

Executive Producer, Co-author, Co-composer of the musicals, *Judah Ben-Hur* and *Song of the Shepherd*; Founding President of Shepherdsong Productions, Inc. Performing credits include several TV, theatrical productions (*West Side Story*, *Forever Plaid*, *The Miracle* among others) and albums; Featured in dozens of radio, TV and magazine interviews; has received accolades from such international media organizations as Elle Magazine and MTV. Member: AEA, ASCAP  
Bachelor of Music/Theatre- Wheaton College Conservatory.

#### Arthur T. Sanborn – *Producer; acting CFO*

Chairman of the Sanborn Family Foundation; Former positions include: CFO- Shepherdsong Productions, Inc; CFO - Epic Entertainment Singapore, Pte. Ltd.; Hospital Administrator- George Washington University Medical Center, Washington, D.C.; Regional Director- Youth With A Mission; Administrator- School of Music Ministries, International; Lecturer and Keynote Speaker at many universities and conferences worldwide; Author- "A Walking Miracle."(YWAM Publishing, 2007);University of Maryland.

### B. PRODUCTION PERSONNEL

#### Felicia M. Lopes - *General Manager*

Producing Artistic Director: Eastern Gate Entertainment; Associate Producer, *ANGELS The Musical*; General Manager: *Drama Desk Awards* (2001 to 2006); National Counsel for Dallas Black Dance Theatre; Off-Broadway plays: *Dinner with Ahmed*, *Fan's Mate* and *The Great Divorce*, *Shades of Harlem: The Cotton Club Musical*, *The Luigi Board*, *You're it!!*, and *Once a Man/ Twice a Boy*; Broadway Musicals: *The Lion King* and *Chicago*. MFA graduate of Columbia University's School of the Arts' Associate Member of the American League of Theatres & Producers.

#### Sean Cavanagh – *Set Designer*

President of Cavanagh Theatrics; Founding Director of Theatreset, Ltd, as well as Riding Lights Theatre Co., England; London West End Credits: *The Tempest*, *Sherlock Holmes-The Musical*, *Never the Sinner*, *Treasure Island*, *Miracle Worker*, *In Praise of Love*, *Stepping Out*, *The Roy Orbison Story*, and *Joseph and His Amazing Technicolor Dreamcoat*, among others. Int'l & Touring: *Edward III*, *To Kill a Mockingbird*, *Pickwick*, *Of Mice and Men* and *Judah Ben-Hur*, among others; Graduate of RADA and Central School of Art Design

**Jason Baruch – Attorney (contract pending)**

Partner: Sendroff & Baruch, LLP. Broadway Production counsel: *The Producers* (Broadway, National Tours and foreign productions), *Sarah Jones' Bridge & Tunnel*, *On Golden Pond*, *Dame Edna: Back With A Vengeance*, *Death of a Salesman*, *Dance of Death*, *The Price*, *Dirty Blonde* and *The Exonerated*.

Legal counsel to many regional theatres such as Denver Center for the Performing Arts; Clients in music industry, print authors, producers, writers, actors and others such as Frankie Valli, ("Jersey Boys") Steven Sater ("Spring Awakening") Idina Menzel, and Michael Starobin. Former Partner: Franklin Weinrib Rudell & Vassallo, P.C.;

Graduate: Yale College, NYU Law School and University of Hong Kong.

Member: New York and California Bar Associations.

**Les Schecter - Public Relations Consultant (contract pending)**

President of L.S. Public Relations, Inc.; Associate Producer and publicist: Drama Desk Awards; Publicized more than 30 Broadway, Off Broadway and Off Off Broadway productions such as *Irene*, *SizwBanzi Is Dead*, *The Island; Two By Two*, *Angels and Busker Alley*. Television: *Live from Lincoln Center (ten years)*, *Nature (ten years)* and *American Playhouse (14 years)*, *Miss Universe*, *Miss USA* and *Miss Teen USA pageants (1982 through 1990)*. Reporter: Daily Mirror; Editor: WCBS-TV News; National News Public Relations: ABC Network News; VP, Frank Goodman Associates; Member: The Players Club, Director's Guild of America, Academy of Television Arts & Sciences; Graduate: CCNY

**Robert Blume - Producing Consultant (contract pending)**

President: Blume Media Group Ltd., Presenter/Executive Producer: Annual Drama Desk Awards; Producer Credits: *Busker Alley*, *Long Road Home*, *Earthlings*, *Me And Jezebel*, *Shades of Harlem*, *Legends In Concert*, *The Head*, *Slask*, *Manny*, *The Edward G. Robinson Story*, *Coming of Age*, *Angels*, *Dinner With Ahmed*, *Marlowe*, *Let My People Come* reality show, *You're it! Looping*, *the Jule Styne project*, *Milton & Me*, *Jerry Lewis MDA Labor Day Telethon*, *The National Folk Ballet Of Poland (28 cities in the US and Canada)*; Corporate events: *Lot Airlines*, *IBM Int'l Marketing Group*; Production staff: *Tonight Show with Johnny Carson*. Graduate: Brooklyn College; Member: AFTRA, AEA, AGVA, IATSE, SSDC, ASCAP, NATAS, Players Club, Broadway League;

**Anne Rippey, Type A Marketing - Marketing Company (contract pending)**

President, Type A Marketing; former vice president of Broadway marketing for TMG; Specializes in representing live entertainment on Broadway, as well as the road and international productions. Among Type A's client list are the Broadway and touring companies of *A Catered Affair*, *A Chorus Line*, *The Phantom of the Opera* and *Thurgood*, *Ain't Misbehavin'*, *Chitty Chitty Bang Bang*, *Cirque Dreams Jungle Fantasy*, *Curvy Widow*, *Go Diego Go*, *Flat Stanley*, *Little House on the Prairie*, *My Fair Lady* and *Xanadu*; Recipient of the 2005 League Award for Outstanding Achievement in Marketing.

BA Graduate: Harvard.

**Sean A. Sanborn- Webmaster**

Computer programmer and analyst for several Silicon Valley computer companies including G.E. Nuclear, as a consultant with Keene Technologies; Has created and maintained websites for companies in USA and Asia. Graduate: Bachelor of Science in Computer Science, Stetson University.

**Sandy Inbody – Associate Producer**

Walt Disney World in Orlando, FL. as a dancer, choreographer, Staging Specialist on shows, parades and special events for Fifteen years. Her last five years were spent recruiting and hiring performers for all four theme parks as part of the Creative Entertainment Talent Casting Team. Other credits: Sight & Sound Theatres in Lancaster, PA, as

Recruiting/Casting Director and Cast Manager and The Miracle Theater. Pigeon Forge, TN as Choreographer, Casting Director and Associate Director working with the producing/creative team.

**Mark Inbody – Associate Producer**

Mark Inbody enjoyed twenty (20) years with Walt Disney World in Orlando, FL. He spent his time in the Entertainment Division of the company where he participated in shows, parades and hundreds of special events. The next six years were spent in Lancaster, PA where he performed for Sight & Sound Theatres, the nations largest professional Christian Theater. From there he traveled to Pigeon Forge, TN with his wife to assist The Miracle Theater’s producing team and perform in shows.

**Joshua Wan –Orchestrator/ Music Director**

Orchestrated, produced and arranged recordings and concerts for *Judah Ben-Hur*, world premier, and such Asian pop-stars as Tracy Huang, Surei, Dick Lee, Jackie Cheung, Jacintha, Eric Moo, Sky Wu, Jeff Chang, Sandy Lam, Kit Chan, Mavis Hee, Fann Wong, Tanya Chua, Carol Banawa, Jai and Mark Chan.  
Graduate of Berklee College of Music

**Don Stephens – Associate Music Director and Orchestrator/Arranger;**

Producer, arranger and pianist for six albums; thirty years experience in musical theater accompaniment for such productions as *Guys and Dolls*, *Camelot*, *Judah Ben-Hur*, and *My Fair Lady*.  
Graduate WV Wesleyan College.

*(All other positions to be filled upon securing of funds)*

**C. ASSOCIATE PERSONNEL**

**(Design Consultants from the World Premier Production)**

**Martin Heap - Production Supervisor/ Consultant**

Former Technical and Production Manager for Andrew Lloyd Weber's London and international productions of *Phantom of the Opera*, *Sunset Boulevard*, *Joseph and His Amazing Technicolor Dreamcoat*, and *Jesus Christ Superstar*, among many others. Member of the Society for London Theaters.

**J. T. Moore –Lighting designer**

International work includes work in 13 countries across five continents; Credits include: *Toymaker’s Dream*, *Greatest Story Ever Told*, *Gospel according to Groucho* and *Judah Ben-Hur*. Graduate of Texas Tech University.

**Melissa Quek –Choreographer**

Dance Scholarship B.A. Graduate of NYU. Winner of many international dance competitions. Credits include: Tammy Wong Dance Company, Asia Pacific Dance awards and the World Premier production of *Judah Ben-Hur*.

**Kelley Starre - Costume Designer**

President of K\* Starre Designs, her designs have been featured at the Orlando Shakespeare Festival, the Southern Ballet Theater, Orange Bowl Half-Time Show, Universal Studios, Fox Network Television, Page Turner Adventures, Disney World, the World Premier of *Judah Ben-Hur*, as well as several international magazines and newspapers. B.A. in Clothing and Textile Design from the University of North Carolina.

**Brett Yount- Stage Combat Director**

Professor of Stage Combat at England’s Royal Academy of Dramatic Arts; Member of Equity (UK) and British Academy of Screen Combat. Professional work has been seen in London, New York and the Cannes Festival.