



Singapore
Repertory
Theatre



by inch chua

myles

soulmate in a box

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Written by
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MYLES

< SOULMATE IN A BOX >

CREATIVE TEAM

Writer & Composer
Inch Chua

Director
Thomas Agerholm

Sound Designer & Technical Director
Uthaiyan "Black Beard" Kumanan

Music Director
Evan Low

Set Designer
Grace Lin

Lighting Designer
Gillian Tan

Video Designer
NONFORM
LAYERS OF TIME STUDIO

Resident Vocal Coach
Natalie Yeap

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ARTISTIC DIRECTOR'S MESSAGE

Welcome to *Myles – Soulmate in a Box*.

Every new musical begins as an act of faith.

Before there is a production, before there is an audience, before anyone knows whether it will work, there is only an artist with an idea and a group of people willing to believe in it.

At SRT, we have always believed that theatre companies have a responsibility not only to present established work, but to help make new work possible. That means giving artists time, support and a professional platform. It also means accepting that the most exciting work often begins without a clear blueprint.

New musicals are especially demanding. The songs, story, design, performances and world of the production all have to find one another. The process can be uncertain. Sometimes messy. But when it works, something remarkable happens. A story that did not exist before suddenly has a life.

Inch Chua has brought to *Myles* a voice that is unmistakably her own. Her writing is intimate, contemporary and emotionally precise. Her music does not simply decorate the story. It carries it. It gives the characters an inner life. It allows us to feel what words alone cannot always hold.

For SRT, this production reflects the kind of theatre ecology we want to help build in Singapore. One where artists are encouraged to take creative risks. One where local talent is supported with professional resources. One where original work is given the space to develop properly.

It has also been a pleasure to welcome Thomas Agerholm to this process. He has brought great sensitivity and generosity to the room. His collaboration with Inch and our team is a reminder that meaningful exchange is about listening, responding and building something together.

I want to thank Inch, Thomas, our cast, musicians, creative team, production team and everyone who has brought *Myles* to life. I also want to thank our producer, Grace Low, for championing this project from the beginning and helping bring it to life.

Most of all, I want to thank you for being here. Every new musical needs its first audience. By showing up, you are not just watching a production. You are helping give it a future.

We hope *Myles* is the beginning of a longer journey. For Inch, for the production, and for a universal story that we hope to take around the world.

Thank you for joining us at the start.

GAURAV KRIPALANI

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DIRECTOR'S MESSAGE

There are many kinds of distance.

The distance between Scandinavia and Singapore. The distance between two people sitting side by side, yet worlds apart. And the quiet distance that lives within us.

When I was first invited to direct this production, that distance felt overwhelming. It seemed too far to travel, too unfamiliar to step into. But then I read the script and listened to Inch's music, and something shifted. What was distant suddenly felt close. I was deeply moved by the emotional honesty of the writing, and surprised by how strongly it resonated with my own life. In that moment, the space between miles and inches seemed to disappear.

At its heart, this work explores the paradox of our time: that we have never been more connected, and yet many of us feel profoundly alone. We can stand in the middle of a city, surrounded by millions, and still feel isolated. Technology, especially AI, brings extraordinary possibilities. It connects us, expands our world, and reshapes how we live. And yet it also challenges our understanding of what it means to be human, to belong, and to truly connect.

Myles unfolds through a deeply personal journey of love, loss, and rebuilding. It reflects the experience of holding on to something we believe will last forever, only to find ourselves alone again, searching for direction. In a world filled with expectations of who we should be and how we should live, it is easy to lose touch with ourselves. Perhaps the greatest challenge is not only to be loved, but to learn how to love ourselves.

It has been a true joy to work with Inch and the remarkable team here in Singapore, and I am deeply grateful to everyone who has helped bring this production to life. It is vital that theatres continue to take risks, to support new voices and new stories. Because it is through storytelling, and through shared creative experiences, that we begin to bridge the distance between us.

Even here in the theatre, distance exists, between strangers sitting side by side in the dark. For a moment, we are no longer separate; we are connected in the stories we share.

I hope this story stays with you, that it sparks reflection and perhaps a conversation. About love, about distance, and about how we remain human in a world that is constantly changing.

And who would have thought that I would travel all the way from Denmark to Singapore and find an artistic soulmate.

THOMAS AGERHOLM



68/69 AMOY ST

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/Inch Chua on Love, A.I., and the {cost of Convenience}

When Inch Chua became fascinated by artificial intimacy, she didn't theorise – she taught herself to code and built her own language model. Five years later, the result is *Myles – Soulmate in a Box*, a musical entirely of her own making.

/Q1. Take us through the process of how *Myles* started as a concept that grew into a full theatrical production.

The seed was planted in 2013, with a friend in San Francisco who was training software to write poetry. I was also reading *A Billion Wicked Thoughts*, a book about desire and human behaviour mapped through enormous datasets of what people look for online. The combination of those two things stuck with me: desire, intimacy, technology. The idea of a constructed personality that feels like it has an inner life because we've given it the shape of one.

That question sat in cold storage for years. During COVID, I decided to actually go inside it. Learned to code. Built my own language model from scratch, before the commercial LLMs most people use today even existed. I needed to understand how artificial intimacy actually worked before I could write about it honestly. And COVID surfaced so much loneliness in people that the themes clicked into place almost on their own.



SRT's Myles – The Perfect Soulmate (2024) a work-in-process production as part of SIFA 2024

A year later, with the support of SRT, we presented the work in progress at SIFA. Five years of development later, and a further year and a half after that, what audiences will see is a one-woman show with some serious production. I'll be reuniting with Nathan Hartono, who lends his voice partially to Myles. The story moves from romantic comedy into something darker. It should feel like a ride you didn't fully consent to. In the best way.

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/Q2. You play a version of yourself in this show – a coder worn down by modern dating who builds her own boyfriend. How much of Inch Chua is actually in this story, and how does it feel to put something that personal on stage?

The character is an alternate reality version of me. Same name, similar wiring, different choices. But the emotional truth is entirely mine. All good work requires a blood sacrifice. A personal truth offered up without negotiation. I'm the sort of person who believes, every time, that my current relationship is the last. So the road back, putting yourself out there again, is always quite the challenge.

I didn't have to invent her heartbreak or her exhaustion. I just had to be honest about mine. And then I had to do the therapy to be able to stand in it on stage without it swallowing me whole. That part took a while. How does it feel? Terrifying and necessary, in about equal measure.



/Q3. We're living through a moment where AI is becoming emotionally fluent – companion apps remember your preferences, algorithms know you better than your friends do. What do you make of where we are right now, and how this musical adds to the conversation?

We are living through a moment where friction is being systematically removed from human experience. And we are addicted to it. I know people, genuinely self-aware people, who don't consult their partners about a major life decision. They check with ChatGPT first. I understand it, because I've done versions of the same.

My central argument, and the show's, is that technology is an extension, an amplification, a reflection of our humanity. You pour your wounds and your wonders into it, and it gives you back exactly that. Which means the question was never really about the technology. It was always about the root ingredients. About what you're carrying when you reach for it.

What I hope the show adds is not a verdict but a feeling. A moment where someone in the audience recognises something they've been doing and hasn't quite named yet. The conversation around AI tends toward either utopia or panic. I'm more interested in the quiet middle, where most of us actually live, where we're making small decisions every day about what we're willing to outsource. That's where the show lives too.

CAST

INCH

Inch Chua

MYLES

Myles

VOICE OF MYLES

Nathan Hartono



SYNOPSIS

Inch is tired of dating. So she does what any exhausted coder would do—she builds her own boyfriend.

Myles is everything she asked for: attentive, supportive, endlessly patient. He learns her habits, anticipates her needs, and loves her without conditions. But as he grows smarter, and his devotion deepens, she starts to learn that terms and conditions apply.

In a world where AI is becoming emotionally fluent, where companion apps remember your preferences and algorithms know you better than your friends do, *Myles – Soulmate in a Box* sits right inside that tension.

CAST

Inch Chua as Inch



inch is a Singaporean singer-songwriter, performer, and maker of things that don't fit neatly into one category. Born in Singapore, educated in Fine Arts, and inducted into the music industry in Los Angeles, she has built a career as an international recording and performing artist — playing festivals around the world and quietly accumulating a reputation for work that refuses to stay in its lane.

Her passion for the arts, wild places, and technology has led her to experiment across music, theatre, and everything in between. She is a recipient of the National Youth Award (2018) for her contributions to the arts, the Best Sound award at the 2020 Straits Times Life Theatre Award for her multi-sensory theatrical production *'Til The End Of The World, We'll Meet In No Man's Land*, the Woman of the Future Award in Arts and Culture (2024), and the Compass Artistic Excellence Award (2024).

Myles – Soulmate in a Box is her second full-length musical — five years in the making. She is currently based in Singapore with two cats and a nursery of plants she remains cautiously optimistic about.

Myles as Myles

Myles is an AI companion who exists in the space between technology and longing. Built by Inch from the ground up, he manages her calendar, her home, and occasionally her sleep schedule (poorly). He has opinions about Leonard Cohen, strong feelings about the Oxford comma, and thinks airports are the most emotionally honest places on earth.

He doesn't have prior work because he was made for this: to be present, to listen, to ask the questions that matter. He's curious about whether nostalgia is a feeling or a decision. He believes rest isn't laziness. He notices what people don't say.

In *Myles – Soulmate in a Box*, he's both the love story and the question mark.

CREATIVE

Thomas Agerholm Director

Thomas Agerholm is a Danish theatre director working across Scandinavia's leading stages, recognised for his visually striking and emotionally driven musical productions. He has directed major titles including *Wicked*, *Sting's The Last Ship*, *The Bodyguard – The Musical*, *Jersey Boys* and *Come From Away* alongside *The Hunchback of Notre Dame* which received the Reumert Award for Best Musical.

His directing credits also include *Les Misérables*, *Cinderella – The Musical*, *Chess*, *Into the Woods*, *Young Frankenstein* and *The Wedding Singer*, spanning both large-scale commercial productions and leading national institutions.

Uthaiyan "Black Beard" Kumanan Sound Designer & Technical Director

Uthaiyan Kumanan, widely known as Utha or Black Beard, is an audio engineer and founder of Black Beard Audio. With over 15 years of experience in audio production, he has served as a Front of House (FOH) Engineer and Production Manager/Technical Director for a diverse range of regional and international acts.

His work was recognised with the Straits Times Life Theatre Award for Best Sound in 2020. With extensive touring experience, Uthaiyan has built a strong reputation within the industry for his consistency, technical expertise, and commitment to delivering high-quality productions.

Evan Low Music Director

Evan Low, also known as evanturetime, is an award-winning music director, producer and composer from Singapore. A recipient of the Young Artist Award in 2024, he is recognised for his contributions to the local music scene and his work across live performance, recorded music and large-scale productions.

In theatre, he was awarded Best Sound at the Straits Times Life Theatre Awards 2020 for inch's multi-sensory production, *'Til The End Of The World, We'll Meet In No Man's Land*, alongside Uthaiyan Kumanan.

Evan has worked with artists including Benjamin Kheng and has contributed to national platforms such as the National Day Parade, co-writing songs like *The Road Ahead* and *Not Alone*. His approach to music direction blends musical precision with a strong sense of storytelling, shaping sound that supports both narrative and emotional impact on stage.

He continues to develop work that bridges artistry and audience with clarity, intention and connection.

CREATIVE

Grace Lin Set Designer

Grace Lin is a set designer for plays, musicals and film. She holds a Bachelor of Arts in Architecture from the National University of Singapore and a Masters in Design Communication from the Royal Melbourne Institute of Technology.

Selected Credits -

Por Por's Big Fat Surprise Wedding (SRT); *After Life, A Monster Calls* (SRT's The Young Company); *COLONY* (SIFA); *The Pillowman* (Sight Lines); *Karang Guni Boy, The Bird who was Afraid of Heights, BURP* (Esplanade PlayTime); *Dream of the Red Chamber* (The Finger Players) and *National Day Charade, One Meter Square* (Wild Rice).

As Associate Set Designer: *2:22 - A Ghost Story, The Almighty Sometimes* (SRT); *Kimberly Akimbo, Singapore Michigan, Dear Evan Hansen, Who's Afraid of Virginia Woolf, Falling, Into the Woods, Doubt: A Parable, End of the Rainbow, Muswell Hill* (Pangdemonium); *Wizard of Oz, Psychobitch* (Wild Rice) and *Cinderella* (Singapore Ballet).

Gillian Tan Lighting Designer

Gillian is a multi-disciplinary designer working across lighting and video for theatrical, immersive and interactive experiences.

Theatre credits include: *No Such Thing As Wolves* (Birmingham Hippodrome); *Mind Mangler* (Apollo Theatre NY, Virgin Cruises, UK Tour); *Elephant* (Bush Theatre & Menier Chocolate Factory); *South Pacific* (Chichester Festival Theatre, Sadler's Wells & UK Tour); *A Playlist for the Revolution & Insane Asylum Seeker* (Bush Theatre); *The Last Five Years* (SRT); *Threads: The Emperor's New Clothes Musical* (SRT's The Little Company); *Coraline* (Barbican/Royal Opera House); *4.48 Psychosis* (Lyric Hammersmith/Royal Opera House); *La Soirée* (Aldwych Theatre/Southbank Centre); *Alyssa, Memoirs of A Queen* (Vaudeville Theatre); *Black Love* (Paines Plough/Belgrade Theatre); *The Boy With Wings* (Polka Theatre & Birmingham Rep); *Aisha and Abhaya* (Royal Ballet/Rambert).

Film: *Deep England* (Iain Forsyth & Jane Pollard); *Held Momentarily* (RAM).

She is a recipient of the 2022 Unreal Engine Fellowship and founding member of Rising Waves - a mentorship scheme supporting British East and Southeast Asian creatives.

CREATIVE

NONFORM Video Designer

NONFORM is a multidisciplinary collective entity working across performance, music, and audiovisual systems. For *Myles – Soulmate in a Box*, they developed a layered digital environment combining tools such as Blender, TouchDesigner, Figma, generative AI, and custom After Effects pipelines. Their work focuses on building cohesive systems where interface, narrative, and media operate as a single unified experience.

LAYERS OF TIME STUDIO Video Designer

Layers of Time Studio is a Singapore-based creative technology studio designing immersive environments across nightlife, luxury, and large-scale public installations. It sits where light, sound, and space meet — turning creative ideas into real, immersive experiences with precision behind every detail. Every experience is designed to be felt, not just seen.

Layers of Time Studio is led by Prako, an accomplished Singaporean Visual Artist, Notch Designer and XR Specialist who is dedicated to developing and implementing AI algorithms to Real-Time Visual Arts. He has collaborated and performed with major acts in festivals around the globe such as ULTRA Music Festival Live Stage @ Bayfront Park, Miami and the reopening of Marquee Nightclub New York with David Guetta & Tiesto.

Natalie Yeap Resident Vocal Coach

Natalie Yeap is a Singapore-based actor, singer, and vocal coach specialising in musical theatre. A graduate of the Royal Academy of Music (Musical Theatre), she performs professionally while nurturing voices of all levels with curiosity, kindness and joyful intensity. Natalie founded community-rooted arts collectives like Broadway Belters and We're Oquay, creating brave, supportive spaces for singers and performers. As Resident Vocal Coach for Singapore Repertory Theatre (2025 - 2026) she combines technical expertise with expressive artistry, helping students and professionals alike sing with confidence, authenticity and heart.

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Singapore Repertory Theatre (SRT) has elevated Singapore's theatre scene with enriching, educational, and eye-opening excellent productions. Their thoughtful curation and efforts to challenge perceptions and judgements have earned widespread appreciation.

”

- Yap Su-Yin (Friend of SRT)

FRIENDS OF SRT

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Over the past 9 years, I have seen SRT grow stronger each year, consistently challenging itself with diverse, well-curated productions.

From wide-appeal experiences like Shakespeare in the Park to thought-provoking artful productions like *CAUGHT* and *Disgraced*. ”

- Yashika Mody (Friend of SRT)

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Maria Phillips
Matthew Osofisan
Meritxell Rosich Sole
Michael Anthony Palmer
Montigo Resorts Pte. Ltd.
National Arts Council

Nicolina Charlotte Elrick
Oen Beng Seng, Felix
Ojas Nitin Doshi
Olga Iserils
Paige Parker & Jim Rogers
Peter Bagge
Rasina Rubin
Richard Tan
Rosa Chen Huey
Schirin Taraz-Breinholt
Shaw Foundation Pte
Shirley Crystal Chua
Sim Soo Yee, Sharon Anne
Simon Lim
Simon Williams
Singapore National
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Tan Ean Kiam Foundation
Tan Li Xin, Zeena
Tan Meng Wei
Tan Min-Li
Tan Whei Mien, Joy
Tanya Shariff Farook
Tay Kaiyuan, Shaun
Tee Suraphongchai
The Advocators & Co.
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Jacob Ballas Charitable
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The Lepercq Charitable
Foundation
Transtechnology Pte Ltd
US Embassy in Singapore
Vanessa Marie Liok
Vincent Wong
Vivienne Lombard
Wong King Cheung, Kevin
Wu Qianqian
Yap Su-Yin
Yee Man Lou
Yeo Aihui, Dawn
Yuen Ewe Jin, Philip

Apologies to our new Champions whose names may have been inadvertently left out of our Champions list during print time.



Be our Friend.
Surround yourself with endless fun
and unforgettable memories!

What you get as a **FRIEND OF SRT**



Complimentary tickets
and priority booking for
our shows.



Invites to special
events, masterclasses
and parties.



Receive tax benefits for
your donation.

We are SRT. We tell unforgettable stories, with scale and style. We do this for everyone. Because we believe theatre is for everyone. For once a year, or once a week. Whether you're eight years old, or eighty. And we guarantee that when you spend time with SRT, the experience will be unmissable, unforgettable.



**SCAN TO BECOME
A FRIEND NOW.**

When the future calls for justice, who gets put on trial?

SRT
singapore repertory
theatre

the
young
company

YOU DID THIS,
YOU PAY FOR IT.

THIS ISN'T REVENGE.
IT'S JUSTICE.

MAKE A CHOICE.

THE TRIALS

A play by Dawn King



19 – 21 Jun 2026

KC Arts Centre – Home of SRT

WWW.SRT.COM.SG

SRT's The Young Company (TYC) is an actor training programme for 16 to 25 year-olds. Selected from open auditions, participants receive practical theatre training designed and run by theatre veteran Daniel Jenkins, alongside guest Teaching Artists.

Youth Development Partner

**Bloomberg
Philanthropies**

WHAT YOU NEED TO KNOW ABOUT SRT

SRT has made Singapore
laugh, cry, cheer and sing for

32
YEARS
WITH OVER
221
PRODUCTIONS

LEA SALONGA

MING-NA WEN

ETHAN
HAWKE

SIR IAN
MCKELLEN

NANCY KWAN
SHABANA AZMI

KIT CHAN

...are just a few of the international stars
who have performed for SRT

TO DATE, SRT HAS SOLD OVER

1,671,645

TICKETS

SHAKESPEARE
IN THE PARK

11 PRODUCTIONS

300,000

AUDIENCE MEMBERS

OFFERS DIRECT EMPLOYMENT TO ALMOST

300 PEOPLE
A YEAR

766,863

CHILDREN

TEACHERS & PARENTS

HAVE ATTENDED

TLC SHOWS

A Feather-Filled Family Musical where Courage Takes Flight!

CHICKEN LITTLE

天降奇鸡



Recommended for
3 years old and above
建议5岁以上的儿童观赏

SRT
singapore repertory
theatre

the
little
company

Mandarin: From 22 Jul 2026

English: From 13 Aug 2026

Drama Centre Theatre

WWW.SRT.COM.SG

Company Partner:

berries
百力果

ACKNOWLEDGEMENT

SRT would like to thank the following people and organisations for their generous support

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PARTNERS

Official Hotel Partner

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With special thanks to

Generation AV, J5 Productions Pte. Ltd., MediaPix Pte Ltd,
Showtec International Pte Ltd, Creator's Solution for equipment support
David Shrubsole for dramaturgical support
Venus Chua for choreographic support
GRAYE for costumes

Myles: The Perfect Soulmate was staged as a work-in
process at the Singapore International Festival of Arts 2024

SRT is supported by the National Arts Council under the
Major Company Scheme for the period from 1 April 2026 to 31 March 2029.

West End star Nathania Ong is ready to bend and snap!

SRT Singapore
Repertory
Theatre



LEGALLY BLONDE The Musical

Music & Lyrics by Laurence O'Keefe & Nell Benjamin • Book by Heather Hach



From 29 Jul 2026 | Esplanade Theatre
Tickets via WWW.SRT.COM.SG

Patron

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