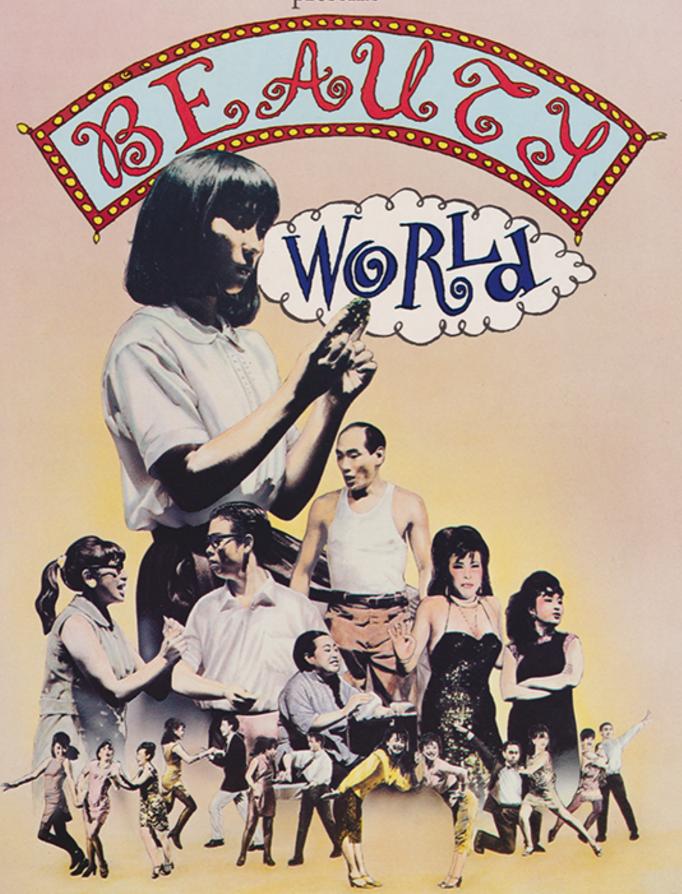
# **tHEATREWORKs**

presents



By MICHAEL CHIANG and DICK LEE

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#### PORSCHE DESIGN



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### Michael Chiang & Dick Lee

Directed by Ong Keng Sen

Choreographed by Mohd Najip Ali

Musical Arrangements
Dick Lee
Sydney Tan

Set Design Justin Hill

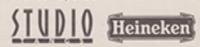
Lights Kalyani Kausikan

Costumes Tan Woon Chor

The Beauty World original cast soundtrack is available on WEA cassettes.

Performances on 22 August (Preview), 23, 24, 25 & 29, 30, 31 August 1988 at the World Trade Centre Auditorium.

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### **SYNOPSIS**

Set in Singapore in the mid-Sixties, Beauty World is a musical melodrama about the adventures of a small town girl in the big city.

A mysterious jade pendant brings an innocent young girl to a colourful cabaret in Singapore, where she hopes to locate her long-lost father.

Along the way, she meets up with her dotty penfriend, crosses the path of a vindictive cabaret singer, and learns some heartbreaking truths about love and life, not necessarily in that order.

Set to an original score, the comedy is an affectionate tribute to the Chinese soap operas that the playwright and composer grew up with in the Sixties, both at the cinema and on TV.



"Say bye-bye to the sweet and shy..."

Take a bow, TheatreWorks!

TheatreWorks' 'Beauty World' in the Singapore Festival of Arts 1988 has been billed "a landmark production for Singapore".

Mobil is proud to have been at the start of both the Festival and TheatreWorks.

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**Mobil** 

### **PROGRAMME**

#### **PROLOGUE**

#### ACT ONE

Scene 1: Beauty World Cabaret, night

Beauty World (Cha-Cha-Cha) - Chorus/Nothing Gets in My Way - Lulu

Scene 2: Outside Elizabeth Tailor Shop, day

Single in Singapore - Rosemary

Scene 3: Beauty World Cabaret, day

There'll be a New You - Rosie, Daisy and Lily

#### ACT TWO

Scene 1: Outside Elizabeth Tailor Shop, day

Scene 2: Beauty World Cabaret, night

Another World - Ah Hock

Scene 3: Madame's Bedroom, night

lvy's Theme - lvy

Scene 4: Rosemary's House and Beauty World Cabaret, night

Truth Will Conquer All — Chorus.

Scene 5: Beauty World Cabaret, night

Scene 6: Rosemary's House and Paradise Hotel, night

#### INTERMISSION

#### ACT THREE

Scene 1: Beauty World Cabaret, night

Welcome to Beauty World - Cast

Scene 2: Paradise Hotel, Rosemary's House, Ah Hock's Room, night

It Wasn't Meant for Me - Rosemary, Ah Hock

Scene 3: Beauty World Cabaret, Outside Elizabeth Tailor Shop, day

No Class - Lulu, Rosemary

Scene 4: Beauty World Cabaret, day

Not A Hero - Frankie, Chorus

Scene 5: Beauty World Cabaret, night

Scene 6: Outside Beauty World Cabaret, night

**EPILOGUE** 

#### SINGAPORE'S WONDERFUL

# WORLDS OF ENTERTAINMENT

When the nation of Singapore was young and television was at its infancy, the Worlds were already old haunts. Great World and Happy World each boasted of a cabaret in which couples, stimulated by the somewhat gaudy ambiance, would alternately prance to the rhythm of the a-go-go or mince to the beat of the cha-cha-cha.

Going dancing in the mid-Sixties often meant dressing up to the nines, and women, with hair swept up and piled high in bee-hive style, would throw glittery stoles over their shoulders to set off that long cheongsam or elegant dress. Men, in the fashion of the day, sported Cliff-Elvis bouffants or short crops and wore ties, dark trousers and narrow cut shoes.

Dancing seemed to be immensely popular among the young and old then. People always found time for a bit of music and a little dancing to ease the humdrum of daily routines. Dance exhibitions and contests drew eager participants, attracting large crowds of curious spectators.



Sakura Teng



Great World

Cigarette ads were everywhere and Robinson's was still the only shopper's paradise. On the roads, show-room condition Morris Minors and Ford Anglias were dodging Hock Lee and Tay Koh Yat buses. The first multi-storied carpark, an impressive eight floors up, had just risen on the junction of Cecil and Cross Streets. The PWD proclaimed that it was the biggest in Southeast Asia, with space for 784 cars and 130 motorcycles.

The hotshot detective of the day was Dick Tracy. He shared the cartoon page with the likes of the Cisco Kid and L'il Abner.

Queenstown was then a new town and kampungs were still very much in evidence. Every night, hawker stalls rolled into open places to become the focal point of people's night activities. Supper was a popular meal, and after hours of dancing and merry-making, revellers would retreat to the stalls in Carpenter Street or the Car Park for a fortifying snack and drink.

In those days before feminism, it was not uncommon to see men rush with handkerchiefs to wipe chairs, wet with dew, for their dates before sitting down to a meal al fresco. To protect their ladies, men even escorted their dates to the dingy, odoriferous public toilets and lingered outside to accompany them back to their tables.

For those who could afford it, the places to be seen were the tawdry Pink Pussycat or the Batik Inn behind C. K. Tang. There, the in-crowd wined, dined and danced. And even in these pricey venues, foreign nightspot acts were an extra few could afford.

Not so for the circus. It was affordable for everyone and always a big crowd-puller. The touring Tai Tien Kew Circus pitched their single bigtop at Kallang Park or Newton Circus, and mangy lions put on a show of pride while stuntriders rode their motorcycles round and round huge spherical cages in a deafening roar.



But the real mass entertainer was television. Introduced in 1963, the goggle box quickly became the centre of Singaporean life. By the mid-60s, more homes than not had sets, and every community centre had one perched high on a pedestal.



Wang Sa & Ya Fung

On television, you had the choice of Enjoy Yoursell Tonight or Sharp Night. On either, you might see Rita Chao duet with Sakura Teng, or fall over the one-two punchlines delivered in dialect by Wang Sa and Ya Fung. Foreign fare included Father Knows Best, Bonanza and black and white Cantonese melodramas. TV Singapura offered Its Happening in Singapore and Talentime.



If anything could draw the family from the box, it was the pasar malam. These night markets sprouted all over the island, but none could beat the biggest and fairest of them all strung along a stretch of Orchard Road. Stalls, displaying everything from cut fruit dunked in saccarine to alicebands and the latest rock and roll cartridge tapes, brought Singaporean together in a carnival-like atmosphere.

But the real carnivals were the trade fairs, complete with garish lights and ferris wheels. Some were travelling fairs while a few had become permanent features. These places were wonderful hybrids of cabaret, night market and hawker stall embracing all the entertainment which delighted a whole generation of Singaporeans. It had everything: food, shops, dancing, and atmosphere. One such place, grown up at the seventh milestone Bukit Timah, was the princess of them all. This place was called Beauty World.



Ge Lan

#### THE SOAPY WORLD OF

## CANTONESE DRAMAS

by Wong Sing Yeong

Beauty World is a salute to the old black-and-white Cantonese melodrama and although homage to the film genre is not new, Beauty World is the first musical tribute to be put on stage. But precious little separates a tribute and a spoof. In Hongkong's tinseltown, the old melodrama is a laughing stock. Comedy film directors take cynical pleasure in sending up the rain-and-thunder scenes and making fun of the Confucian ethics preached in these old movies. But it was not too long ago that film-goers, handkerchieves in hand and goodness in their hearts, flocked to the cinema to watch Pak Yin, Yu Lai Chan, Nam Hung, Ng Chor Fan and Cheung Ying empty their tearbags and exhaust their emotions. Life was simplier then and we believed what we saw in black-and-white.

Plots are predictable and contrived, packed with coincidents and accidental meetings. If the world is small, the film studio is even smaller. Characters are stereotypes who display extreme emotions. The good and the bad are never mixed up and rarely is there an open-ended conclusion.

The symbolism too is easy to follow. When a thunderstorm breaks out, brace yourself for a crime, a loss of innocence, the height of the protagonist's agony or the final revelation or judgement of a wrong-doer. With falling petals, a snuffed-out candle or strong wind beating against the window pane, you know someone is about to lose her virginity and she will feel very sorry afterwards. Melancholic music accompanies the moments of intense suffering, most notably Massanet's Meditation, which has become the signature tune of the genre.

Cantonese melodrama peaked in the 50s and early 60s, went into decline in the late 60s and disappeared in the 70s. It was originally inspired by the literature,



Chi Lo Lan & Cheung Ying, two popular actors of the 60's.

Fong Yim Fun

art and film of the May Fourth Movement, Hollywood melodramas of the 40s and 50s and Cantonese opera.

The theme is either family relationship or romance. Family harmony is placed above the individual and there is a strong feudal ideology. The central character is often a woman, more sinned against than sinning. She is strengthened by suffering, much weeping, self-sacrifice and total self-denial.

The Beauty World story about a rural girl who looks for her father in a big city is a familiar yarn in the genre. Sunrise (1953), starring Ng Chor Fan and May Kay is about a peasant girl who goes to Shanghai to look for her lost father, with an heirloom as her only means of identifying him. She ends up staying in a grand hotel with another peasant girl who is suported by her sugar daddy, a banker. When the sugar daddy loses his fortune, the truth spills out.

Another common storyline of these Cantonese dramas is the forced separation of a pair of lovers by the man's mother. Eternal Regret (1962), starring Pak Yin and Cheung Wo Yau, is about an engaged couple prevented from marriage by the man's superstitious mother, in spite of the fact that the girl is already pregnant. The man marries his cousin and subsequently keeps a mistress, who bears him a daughter. Twenty years later, all his offsprings meet, and not recognising each other, develop complicated relationships which are discovered and revealed just in time.

Yet another plot is a mother's struggle to bring up her children after her husband leaves her. Mother's Heart Is Broken (1958), starring Fong Yim Fun and Cheung Ying, is about a singer who marries her boyfriend's best friend after thinking he is dead. The husband goes to war and to bring up her son and daughter, she resorts to prostitution only to find her first client is her ex-boyfriend. Meanwhile her husband returns...

From these hackneyed plots, it is not hard to understand why the melodrama is no more in vogue. But its decline had also to do with the emergence of television. To compete with TV, film producers abandoned black-and-white dramas and turned to colour, special gimmicks and action.

And as social life becomes more complex and individualistic, and family culture shifts from the extended to the nuclear, the melodrama loses its moral relevance. Instead, it has become a symbol of naivety, of simplistic backward thinking. Some influence, however, remains, and is reflected in television serials and films such as Allen Fong's highly acclaimed Father and Son (1981).

Otherwise, the Cantonese melodrama is merely a nostalgic reminder of an Age of Innocence when chastity was important, mother-in-law was Empress Dowager and there is a storm raging in someone's life whenever it starts to rain.

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# WHAT THEY SAID ABOUT BEAUTY WORLD

# The Straits Times

# Something to celebrate a landmark musical

BEAUTY WORLD, which I saw successfully performed by TheatreWorks on June 5, may be the first Singaporean musi

There have been musicals in the past that may or may not relate to the debut of Beauty World. Mostly, these are of two kinds.

The first are of largely American Broadway musicals, of which Annie Get Your Gun by ST\*ARS earlier in the year was an example.

The second belongs to the history of attempts to put up musicals in the Festival of Arts, of which there were two, The Samseng and the Chet-tiar's Daugh

ROBERT YEO cites the merits of Beauty World, one of the productions which launched this

year's Arts Festival.

There are other aspects of continuity too: Dick Lee's mu-sic, Kalyani Kausikan's lighting and Justin Hill's sets for both Bumboat and Beauty World, and Michael Chiang's script of Beauty Box (one of the plays in Bo

in songs like Single in Singa-pore in which the singular difficulty of remaining single in Singapore, heightened by the Social Development Unit's anxieties, finds expression in lines like "I may seem self-ad-justed, strong/self-assured? Ivy, you are wrong".

Michael Chiang's script — in his creation of scenes from black-and-white Hongkong melodrama movies, and lovable, stock characters - has the right mix of involvement and distance. Here, fun is the

yed harthe

Finally, Beauty World is a triumph

Beauty World: Thanks for the memories

Weekend



Abisheganaden and Claire on star

The Sunday Times

**Arts Fest opens to** full houses and a

standing ovation

By JANICE SEAH and GILLIAN POW CHONG

THE Arts Festival opened to

full houses, a standing ovation and a beautifully-disguised

A momentary power failure,

which nearly gave the produc-ers of Beauty World cardiac ar-

rests, became a highlight of the

play when the two characters

on stage kept their cool and ad-libbed for all they were

So convincing were Jacintha

hitch yesterday.

t 24. Ong Keng Sen is one of A Singapore's hottest new directors. but that only partly explains the sizzle in his new hit musical, Beauty World. The creative talent reads like a Who's Who of the local entertainment scene. The score is by songwriter-designer Dick Lee, the script by humorist Michael Chiang, the energetic choreography by Mohamed Najip Ali. When a collaboration by the "Big Four" was first mooted. Ong was a little unsure. "I thought, 'Oh dear, how will we get along?" But when we came together there were so many new ideas. We were really sparking off each other. Their creation, the first major musical by an all-local team, has had audiences wildly cheering. The brainchild of Lee, Beauty World was inspired by his memories of the black and white Cantonese films of the 1960s. Replete with the trademark overacting, cabaret setting and trite plot, it features such top local names as Jacintha Abisheganaden, Christina Ong and Margaret Chan. Even well-known deputy public prosecutor Eleanor Wong has a part as a bar hostess. Quips she: "You might say I'm playing a different kind of solicitor.

# **NewStraitsTimes**

A 'home-brewed' musical

BATU PARAT was very much in the centre of things in Beauty World, Singapore's first home-browed musical in F — Sone

# Will the real Chan Poh Choo please stand up?





The Straits Times

Introducing a chorus line

#### By GEORGE HWANG



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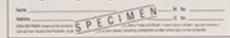
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#### **DIRECTOR'S MESSAGE**

Beauty World has been a very special project for me. It has allowed me to walk down memory lane; back to the days when I was glued to the goggle-box, weeping my eyes out. When the story was sad, a hankie was mandatory. When it was a mystery suspense, the next day would be spent playing out the ridiculous plots with my siblings. The oversimplified, often trite melodramas were the stuff dreams were made of for me at the tender age of eight.

From the fragments of these memories, I shaped the scenes of *Beauty World*: lovers in moonlit gardens; the very theatrical and melodramatic atmosphere of the cabaret; the shy, fragile heroine with a streak of spunk. But there have been other influences, such as modern musicals and fairy tales.

Right at the beginning of the project, I know that Beauty World would be a potpourri of styles and approaches: the modern, the dated, the West, the East. To me, this was the essence of the Sixties which I tried to capture. It was decided that Beauty World would not be an exact representation of life or cabarets in the 1960s, but instead, it would try to reflect the contradictory quality of life — the clash of styles — during that era. It was a time when total opposites co-existed, sometimes in harmony, sometimes not.

This clash of styles has been reflected in most of the creative contributions of *Beauty World*: in the choreography, the design, the music and the writing. On my part, I have tried to combine a very camp, brazen, almost unreal atmosphere with a more naturalistic approach in characterization.

Hence, this has been the thrill of Beauty World — threading all the various styles together into a cohesive fabric.

The preparation of the principal characters has mainly been the stripping off of the consciousness of the Eighties. We had to slowly submerge ourselves in a different era. The 19-strong chorus was put through four months of intensive rehearsals and they are my unsung heroes and heroines. Their rehearsal process was more technical than the main cast, but they cheered me with their energy and talent, and they never lost heart. Neither did my backstage stalwarts, though, I am sure, at times, they came close to it.

ONG KENG SEN Artistic Director, TheatreWorks



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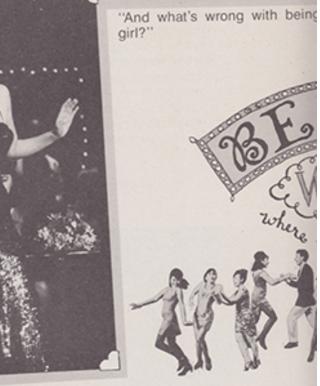
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"Aiyah, I just work only. The boss pay me my money, what he do also I don't care.



"Everybody knows Lulu."



"Ah Hock. Call me Ah Hock."



"You just can't walk into a cabaret and say I'm looking for my father."



"Beauty World...



"If I like you, you can stay on. If I don't, then good-bye."



"Help mai help lor! This type not easy, you know!"



cabaret





"Frankie! Frankie! Oh no! What are you doing here?"



...Cha-Cha-Cha."



"I just ask you what you want. I never said I know her."



The sare works while prhere play.

Do your part to make it bustient

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#### PLAYWRIGHT'S MESSAGE

Hed a colourful childhood. Much of it was in black and white and took place in the dark.

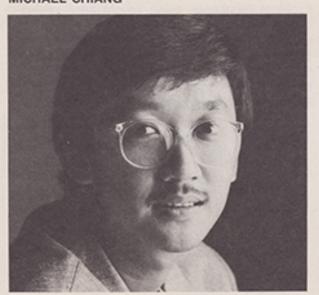
I was a child of the cinema. By maternal decree. Twice a week, my mother would shove me into a Chinese cinema downtown while she trotted off to rearrange mahjong tiles with her friends. I spent those afternoons in a movie house with creaky wooden seats and noisier ceiling fans, but neither distracted me from the excitement that spilled from the screen. I was spell-bound by those b/w Hongkong movies. Swordplay sagas, slapstick comedies, cloying tear-jerkers — I hardly missed a show. My favourite was the detective thriller, which would almost certainly involve a female cat burglar who specialised in stealing absurdly large jewels from double-storey mansions. I found the operas boring because the long-winded leads kept singing the same tune even though the plots changed.

But for sheer sensationalism, nothing beat the Cantonese melodrama. Vamps jostled with virgins, and gangsters confronted good guys, while parents and children crossed paths in the lost and found section. And in writing Beauty World, I have tried to recreate some of those larger-than-life adventures that I so enjoyed as a young movie-goer. But I have taken some liberties with cabarets and penpals, and life in the mid-60s Singapore. I trust all will be forgiven some day.

Watching Beauty World grow from a ticklish idea into a full-scale theatrical production has been a rewarding experience. I am indebted to Dick Lee for his wonderful muscial score, and to Keng Sen for his perceptive understanding and talent. Most of all, I'd like to express my thanks to the performers and the production team for their months of unflagging enthusiasm.

My mother thanks you, too.

#### MICHAEL CHIANG



#### COMPOSER'S MESSAGE

Why Beauty World? Well, the very words incite wonderous childhood memories of the maze-like market in Upper Bukit Timah, the zinc-roofed alleys in which I often lost myself as a wide-eyed, impressionable child. I have vague recollections of the milky afternoon light, seeping in sheets through the cracks in the roofing: the gaudily-dressed victims of a-go-go culture, wandering purposefully around, in search of lacy tights or black-out glasses; but most importantly, I remember the sounds — condemned chickens squawking in competition with Rita Chao and Sakura hit songs, the latter of which slowly lured me into the grown-up world of Pop music.

And what about the name? Beauty World — surely there is a grammatical error? But I checked and double-checked, and finally conceded, accepting and growing to LOVE the words. One could say that I am a little obsessed with the name — it has eventually worked its way into my credo. Ask me what my motto is, and I'll say, without hesitation — Beauty World! — expressing a secret desire to have life as straightforwardly uncomplicated as the name suggests.

The very name has lent itself to many of my projects in a vain attempt to preserve the romance of Beauty World through my works (look at the real thing today, horrifically modernised and rebuilt) — and now, the musical!

Three years in the making, and finally realised. Thanks from the bottom of my heart go to every single person who has had ANYTHING to do with it — the fab cast, and a standing ovation for the chorus (I'm proud of you), the excellent TheartreWorks, all the Artsfest people (big kiss to Jessieca), and especially to my superfab collaborator, Mike — we finally did it!

#### DICK LEE





#### MICHAEL CHIANG Playwright

Michael Chiang is a full time journalist, and worked with *The Straits Times* before becoming editor of Go magazine late last year.

Beauty World is his first attempt at musical comedy, and follows on the heels of last year's Army Daze, the play based on his bestselling book of the same title. Army Daze, also produced by TheatreWorks, is believed to be Singapore's most successful local play, having notched up 18 sell-out performances. It is now also a book, making Michael the first Singaporean writer to have a book made into a play and a play made into a book.

Michael's first playwriting effort was Beauty Box, which was staged as part of Bumboatl at the 1984 Festival of Arts. The following year, he wrote another short comedy, Love and Belacan, which took a satiric look at modern matchmaking in Singapore.

#### DICK LEE Musical Director and Lyricist



Dick Lee is a songwriter and recording artiste with a large following in Singapore. Aside from making television appearances and recordings, Dick wrote the music for *Bumboatl* for the 1984 Singapore Festival of Arts. He recently composed *The Legend of the Lion* for the Singapore Tourists Promotion Board. The production was taken to Manila and Melbourne. *Beauty-World* is Dick's first full-length musical.

Dick's musical career began in 1974 when he was invited to perform as a guest artiste at a Rediffusion Talentime. Dick had, in fact, auditioned as a contestant. That break was followed by an offer to cut a record; and *Life Story*, an album comprising all Dick's own compositions was released in the same year. He went on to produce seven more albums of his own, plus others for Singaporean performers.

### ONG KENG SEN



Ong Keng Sen is hailed by the local press as 'the face to watch in drama in 1988'. His works in the past few years have met with much critical acclaim. As President of Varsity Playhouse for two years, he directed Children's Hour (Drama Festival, 1985), A Man for All Seasons (Festival of Arts Fringe, 1986), Passion Play (1986), Night Mother (1987) and Seneca's Oedipus (Drama Festival, 1987). Oedipus was considered by critics to be the best play of the Festival.

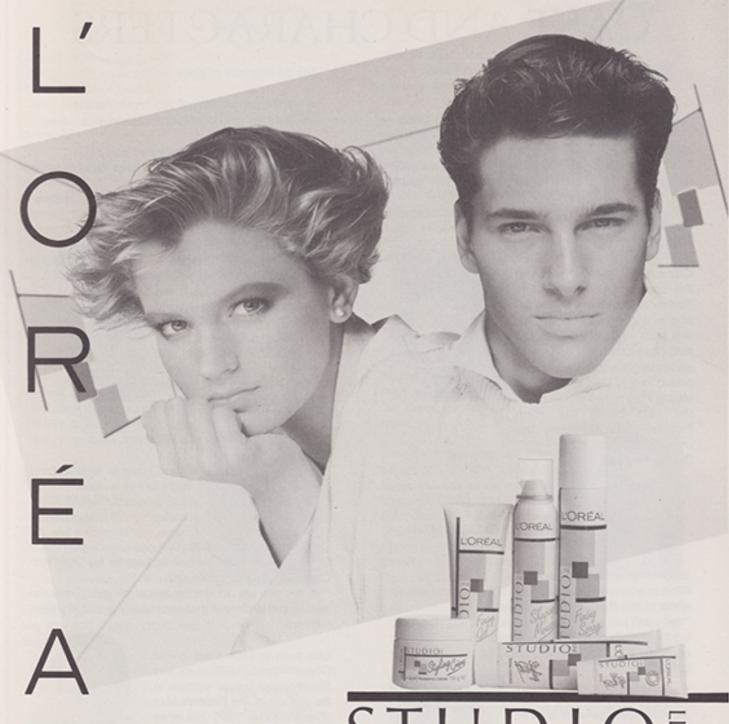
Keng Sen took part in a director's workshop conducted by Kuo Pao Kun in 1986. In 1987, Keng Sen directed the Shell Players in Pinter's A Kind of Alaska and A Devised Play, a piece devised by the cast and himself. His most recent work is Dreamkeepers, a double bill of American playwright, Elyse Nass, for TheatreWorks in November 1987.

#### MOHD NAJIP ALI Choreographer



Mohd Najip Ali is a familiar name on the variety show circuit in Singapore, being sought after for both choreography and scripts. He began his career on stage as an artiste of the Music and Drama Company. 5, 6, 7, 8... Phew! his debut at the Singapore Dance Festival last year won both audience and critics. He has since choreographed for Sing Singapore and the STPB's The Legend of the Lion.

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## CAST AND CHARACTERS

#### CLAIRE WONG as Ivy Chan Poh Choo

Hairdresser, 20

Who is her father and why did he abandon her in Golden Star Ladies' Hair Salon some twenty years ago?

"I have no choice... If my father had some connection with Beauty World, I will find some way of con-

tacting him."

Claire Wong plays the role of the spunky small town girl in Beauty World. Claire began acting in secondary school. Her first lead was as Emily in the NJC production of Our Town. As an undergraduate, Claire continued to play lead after lead in Varsity Play house productions, the last being the High Priestess, in Oedipus, the critics' favourite in the 1987 Drama Festival.



IVAN HENG as Frankie Wong

Malaysian Primary Schoolteacher, early 20s
Will he find his lost love? Will he post another letter
for his beloved Ivy Chan Poh Choo?
"I applied for emergency leave once I received Ivy's
letter. I don't understand what's happening."

As an actor, Ivan Heng is best known for his inimitable performance as Malcolm Png in Army Daze (TheatreWorks, 1987). His other acting roles include Jim in Passion Play (Varsity Playhouse), Baby John in Leonard Bernstien's West Side Story (Stars), and Tiresias in Seneca's Oedipus (Varsity Playhouse). Ivan's other talents, include singing, dancing and also choreographing.



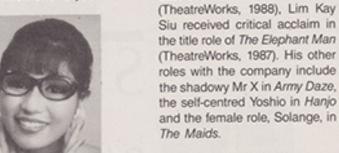
#### LIM KAY SIU as Ah Hock

### JACINTHA ABISHEGANADEN as Rosemary Joseph

Tailor-shop salesgirl, early 20s What or who will Rosemary find in the wild and wicked world of the Beauty World Cabaret?

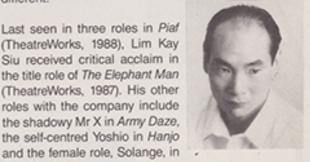
"You can't just walk into a cabaret and say 'I'm looking for my father.' All the men there will panic. And the other thing is, how will you know which one is your father?"

A singer and recording artiste, Jacintha Abisheganaden is by no means unfamiliar to theatre. Last seen in an impressive cameo role in Piaf (Theatre-Works, 1988), Jacintha has also played principal roles in memorable productions. These include Nurse Angamuthu's Romance and Samseng and the Chettiar's Daughter, in 1981, she won the Best Actress Award in the Drama Festival.



Cabaret gangster, mid-20s Dare Ah Hock reveal his true feelings for Ivy Chan Poh Choo? What will Frankie do?

"No, Ivy, you are not like the rest of the girls. From the minute you walked in that afternoon, I knew you were different."



#### MARGARET CHAN as Madame

Cabaret mummy, early 40s

Does Mummy know the meaning of motherhood and who is Mummy's Daddy?

"Daisy, can you go and get Towkay Tan something to drink. Get the house special. Put on my account. Tell Ah Hock."

Margaret Chan was recently seen in the admirable portrayal of Piaf. Margaret's most acclaimed role remains as Emily of Emerald Hill. Margaret and Emily went to the Commonwealth Arts Festival and to the Traverse Theatre for the Edinburgh Fringe in 1986.



CHRISTINA ONG as Lulu

Cabaret Queen, mid-30s What plans does Lulu have for Ivy Chan Poh Choo? Will she live to rule the day?

"Lulu. Everybody knows Lulu."

A professional singer, Christina Ong is best known for her album, Victory. She won first prize at the ASEAN Popular Song Festival in 1981 and a Korean Broadcasting System Award in the Seoul World Song Festival. Christina has made numerous television apearances both in Singapore and abroad. Lulu is her first acting role and Beauty World, her first musical.



TONY YEOW as Towkay Neo

Businessman, 40s

Why does Towkay Neo always come to Beauty World?

"Towkay is old, very forgetful!"

Tony Yeow is a documentary film producer and a veteran in Singapore theatre. He last appeared as property broker in Paradise Heights (Theatre Works, 1986)



#### LOK MENG CHUE as Wan Choo

Cabaret maid, 40s

What is Wan Choo hiding? Who is she hiding from? "I dontch know! I dontch know anything!"

A veteran of TheatreWorks's productions, Lok Meng Chue managed Army Daze in 1987. In the last year, she has played an aged and conservative woman in Second Chance (TheatreWorks, 1987), an eccentric grandmother in The House of Bernada Alba (1987) and performed in Medea (1988) as part of the orchestra.



TANN YEAN as Towkay Tan

Businessman, 40s Who is Towkay Tan? Who is he, really? "Mr Quek, it's me, Tan! There is something you must

Tann Yean has been an active participant on the Singapore stage. His credits include Pileh Menantu (1984) and Dragon's Teeth Gate (Festival of Arts, 1986). Yean was recently involved in Itineraire D'un Enfant Gate, filmed here with French actor Jean-Paul Belmondo.



DEBORAH PNG as Lily

Cabaret Hostess, 20s

"Don't be so kay kiang. You want to share her tips

money is it?"

know..."

Deborah Png was a member of the Kent Ridge Hall Choir. She performed in the Hall's production, Starburst, as a dancer in a group called Invasion of Privacy.



#### JANET NG as Rosie

Cabaret Hostess, 30s

"You must learn to be more friendly, otherwise you will not earn any money here."

Janet Ng is a trainee teacher and Beauty World is her first involvement with the stage.



TAN KHENG HUA as Daisy

Cabaret Hostess, 30s
"Help mai help lor! This type not easy, you know!"

Tan Kheng Hua is a PR/Promotions Executive at Tangs. Her stage experiences include lead roles in *The Gargler* and *The Waiting room* (The Necessary Stage).



JOHN CHAN Mr Quek

Retired Businessman, mid-40s Why hasn't Mr Quek come to Beauty World for so long? "So this is now Beauty World. Ha-ha-ha!"

John Chan was the president of the Experimental Theatre Club during 1980-81, concentrating exclusively on administrative and backstage work. This is his first appearance on stage after much coersion from the women-folk of his family.



#### ALEX ABISHEGANADEN as Sergeant Muthu

Policeman, 40s

The police know everything. Will Sergeant Muthu crack the mystery of Beauty World?

"...explain how you came to have this ugly jade pendant."

Last seen playing double bass, guitar and accordian for Piaf (TheatreWorks, 1988), Alex Abisheganaden is well-known in Singapore's music and theatre circles. He has appeared in several operas, the last being La Traviata in which he played Baron Douphol. He is also known for his comic roles, including Kandasamy in Nurse Angamuthu's Romance and the Chettiar in Samseng and the Chettiar's Daughter.



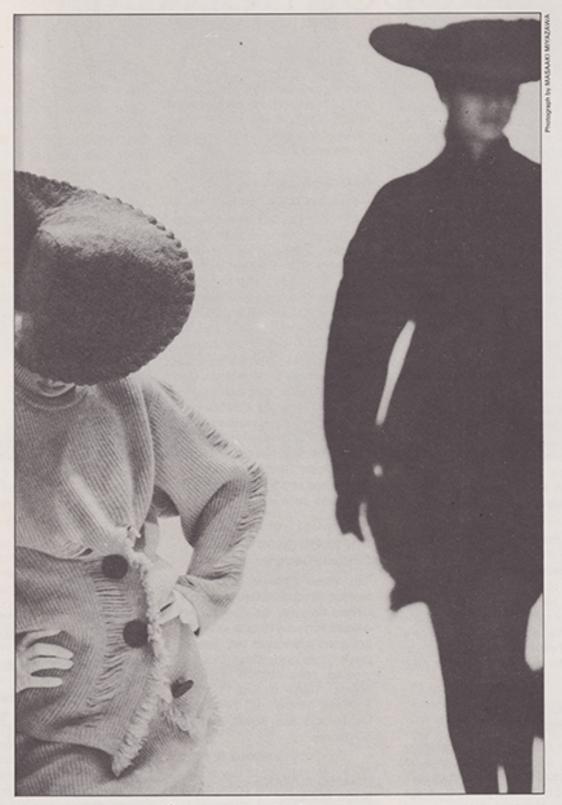
#### Special Appearance

CARA CHAN as the Little Girl

Eleven year-old Cara Chan is a student of Toa Payoh Convent of the Holy Infant Jesus. She is

a member of The Blooming Good, the school drama club to which her mother, Margaret, gives voluntary work shops once every school week. Cara is especially proud of her part in a song and dance revue called The Generation Gap.





issey miyake

## PRODUCTION CREW

#### SYDNEY TAN Arranger

A doctor by profession, Sydney Tan has had his hands in such musical productions as Jesus Christ Superstar (1981), Samseng and the Chettiar's Daughter (1982) and I remember Broadway (1983).

Sydney has also worked with pop groups like Stardust, Dissonant Affair and Onesimus Principle. He has arranged for artistes such as Tracy Huang, Dick Lee and Angeline Kong.

#### JUSTIN HILL Set Designer

Justin Hill is TheatreWorks' Resident Designer. An architect, he began designing for theatre while an undergraduate. He then went on to design for the Adelaide Festival of Arts, the Darwin Theatre Group's productions and for the Darwin Performing Arts Centre's opening festival.

In Singapore, Justin has designed for the Stage Club, the Experimental Theatre Club, Stars, and for most of TheatreWorks' productions. He designed the sets for Samseng and the Chettiar's Daughter (1982). Cycles for the 1983 Festival of Dance and Bumboatl for the 1984 Festival of Arts.

#### KALYANI KAUSIKAN Lighting Designer

Kalyani Kausikan has lit most of the major dramatic productions in Singapore since 1978. Apart from lighting music and poetry evenings at the National University of Singapore, Kalyani has been responsible for the atmosphere in Nurse Angamuthus's Romance (Experimental Theatre Club, 1981), Terry Rex in 1982, Susan's Party in 1983.

A teacher at Yishun Junior College, Kalyani also lit the Singapore-American production FOB (Festival of Arts, 1982), Bumboat! (Festival of Arts, 1984) and most of Theatre-Works productions.

#### BABES CONDE Conductor and Choir Master

Babes Conde first collaborated with TheatreWorks as the musical director and pianist for *Piaf* (February 1988). For *Beauty World*, aside from conducting the band and training the chorus, Babes has composed the incidental music for the production.

Babes received her Bachelor of Music from the College of the Holy Spirit, Manila. Since coming to Singapore, she has continued to compose, write lyrics and arrange. She composed River of Life and Brand New Day, two songs for the 1987 Clean Rivers Celebration. Babes has written lyrics for Max Surin and Julia Hsu.

#### TAN WOON CHOR Costume Designer

Tan Woon Chor is a budding fashion designer. Still serving National Service, he began his association with theatre when he designed costumes for school plays. Since then, Woon Chor has created costumes for national events. These include 5, 6, 7, 8... Phew! for the 1987 Festival of Dance and two items for Sing Singapore.

#### NOREEN SULTAN Stage Manager

Noreen stage-managed Army Daze in 1987. Her stage involvements include Confessions of Three Unmarried Women, House of Bernarda Alba, To Touch The Soul of A God and Party Animals.

#### P. SIVAKUMAR Stage Manager

Siva's experiences in the theatre include acting in Samseng and The Chettiar's Daughter and Dragon's Teeth Gate and backstage work in The Elephant Man and Army Daze.

#### IRENE PINTO Properties Manager

Irene stage-managed PIAF in February this year. She is a staff of Singapore Airlines and a keen supporter of theatre.

#### SHAH TAHIR Technical Consultant & Sound Engineer

Shah Tahir began his musical career at 17 as a member of Heritage for which he has composed and arranged music. He is now a sound engineer with Fantasia Studios and performs as a sessions musician.

#### CREW

Production Director: Teo Swee Leng Stage Managers: Noreen Sultan and P. Sivakumar Conductor & Chorus Master: Babes Conde Technical Consultant & Sound Engineer: Shah Tahir Properties Manager: Irene Pinto Lighting Assistant: Dora Tan Hair: Passion Hair Salon Make Up: Cosmoprof Photography: Wah and Steve Zhu Programme: Channels Marketing Pte Ltd Poster: Channels Marketing Pte Ltd Business & Publicity Manager: Dana Lam



#### Chorus

#### RUPERT ONG as the Band Leader

A lawyer by training, Rupert was a member of the Varsity Choir and performed in At the Ballet in the 1984 Singapore Festival of Arts.

#### **Band Boys**

#### DARRYL WILSON DAVID

A student, Darryl has played lead roles in school productions of Dr Faustus and West Side Story.

#### **CHIA TECK JOO**

Teck Joo is a newcomer to Singapore theatre. He has, however, worked on musical productions while at the University of Melbourne. He now works in the retail advertising business.

#### JAMES ONG

James is 20 and loves music.

#### ROBERTO CARLOS DE COSTA

Roberto has two passions hockey and music.

#### Cabaret People

#### RIZAL AHYAR

Rizal does fashion choreography and has choreographed local and international shows and beauty pageants.

#### ZAINI MOHAMMAD TAHIR

While serving National Service, Zaini was a member of the SAF Music and Drama Company.

#### JEREMIAH CHOY

Jeremiah has appeared in A Man of Means and produced September Song for the 1983 Varsity Drama Festival.

#### MARK RANGEL

Mark was a member of the SAF Music and Drama Company. He has helped backstage with make up in TheatreWorks productions.

#### JAMIL BIN MASWAN

Jamil works as a visual merchandiser and free-lances as a dancer.

#### HENSON LIM

Henson is a member of the Singapore Youth Choir.

#### SUSAN TAY

Susan has appeared in Starburst, a National University of Singapore production, participated in Singapore Fashion Week and also the Singapore Festival of Dance in

#### NOORLINAH MOHAMED

Noorlinah took the title role of The Diary of Anne Frank in a 1987 school production.

#### **ELEANOR WONG**

Eleanor is a playwright and an accomplished musician. She wrote the music for *Different Strokes*, a mini musical for the Young People's Theatre 1988. She is also the author of *Peter's Passionate Pursuit*.

#### KOH CHIENG MUN

Chieng Mun is a Radio Producer with SBC:

#### JACQUELINE LIM

Jacqueline is a trained dancer who has performed in previous Festival of Arts productions.

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A selection of quintessentially Singaporean things and places of the Sixties

Adelphi Hotel's pastries and cakes

Bowman's novelty store on Scotts Road



Sakura Teng and Rita Chao

Cafe Atas above Fitzpatrick's Donald Moore Gallery at Liat

Eat More Wheat Campaign Fountains at roundabouts

Green Spot

Hotel Singapura Forum

Ice cream creations at Mont'dor

Jaga kretas

Kartina Dahari

Lime Freezes at Magnolia Snack Bar

Monkeys at the Botanical Gardens

National Theatre and its cresent moon fountain

Orchard Store, the place for toys

Polar Cafe Curry Puffs

Queen Elizabeth Walk, aka the Esplanade

Roxy Laksa

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Van Kleef Aquarium

Woolly Bully sung by the Pharoahs

'Xpositions and trade fairs

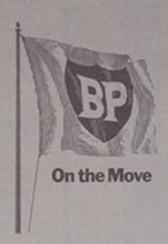
Yusof Ishak, Singapore's first President

Zebra crossings with stripes



C.K. Tang in the sixties

With compliments
to
Theatreworks
and best wishes for every success
in the production of
"The Beauty World"



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Set up in February 1985, TheatreWorks holds that if someone in Singapore has set out to become a playwright, a director, an actor, a stage designer or whatever related functionary in the theatre, he or she should be able to pursue it full time and earn a living from it.

The company has, in pursuing this course, provided the public with a regular source of theatre; created a platform for Singaporean writers; work for actors and revenue for related businesses; including theatre owners, printers, carpenters and the Inland Revenue.

Those who have worked with us have given us the inspiration and the discipline that are the essential support of a theatre company. This season, we are fortunate to have the additional financial support of two companies with the same pioneering spirit — Tangs and Heineken. Together, we will continue to strive for entertaining and relevant Singaporean theatre.

Our greatest wish is that we have your support. For theatre should reach as wide an audience as possible and the most important link is with you.

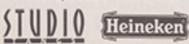
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Kalyani Kausikan

PRODUCTION DIRECTOR
ADMINISTRATOR
Teo Swee Leng
BUSINESS
PR MANAGER
Dana Lam
PRODUCTION ASSISTANT
Willie Peh

ACTORS' ENSEMBLE Lim Kay Siu Lok Meng Chue T Sasitharan Claire Wong Christine Lim (on sabbatical) Nora Samosir (on sabbatical)

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### **ACKNOWLEDGEMENTS**

#### TheatreWorks wishes to thank:

- · the cast, crew & chorus for their perseverance
- · Sharon Janson for assistance with the set design
- · Aggie Goh and Tina Tan for help with props
- Mike Ellery for the radio announcements in Beauty World
- Wong Sing Yeong for his research on Cantonese soap operas
- Tangs for the loan of essential props
- Metro for assistance with costumes
- Persche Design for bulk-purchase of tickets
- The Straits Times and Singapore Broadcasting Corporation for old photographs
- · Stars for rehearsal space
- Landmark Books for editorial & design services for the 1st programme of June 1988
- WEA for daring to produce the Beauty World original cast soundtrack and all assistance with promotion material
- The Amoy Canning Corp (S) Ltd for supply of Greenspot
- · Peter of Swee Lee Music Centre for the loan of drums
- · and, most of all, all advertisers for making this programme possible

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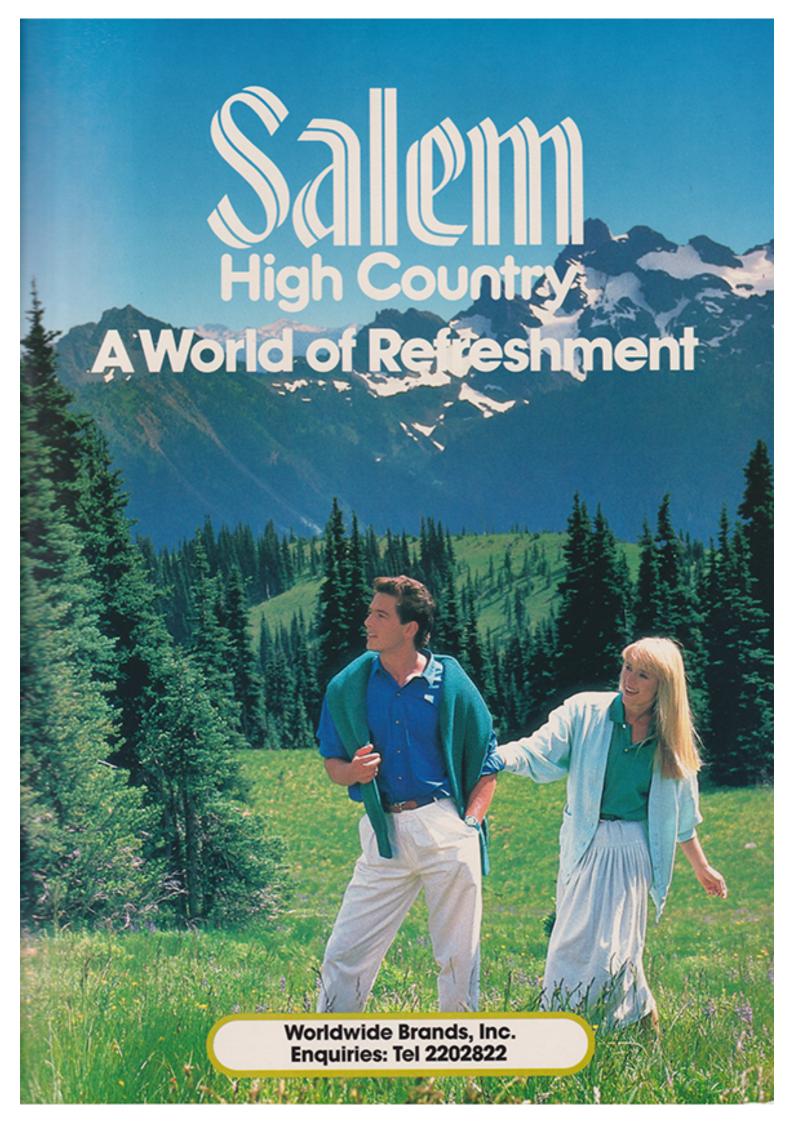
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