



detail, that upon landing in Singapore he wasted little time in gaining favour for the quality of his goods and the fairness of his prices. With money put by, the pedlar soon became a shopkeeper with the opening of a store on River Valley Road.

With a fine wind and a following sea, the venerable junk lumbered quietly down the Chinese coast.

Leaning over the rail, eyes cast upon the water, a young Tang Choon Keng watched That was sixty years ago.

In the ensuing decades, this weary little trunk has come to represent far more than just the humbleness of our origins. It's become a symbol of the values that have brought us this



#### IT ALL BEGAN WITH AN OLD TIN TRUNK.

as Swatow slipped slowly beneath the horizon.

His mind filled with many thoughts as he shifted his weight and carefully rested a foot near the little tin trunk. Green and battered though it was, its appearance offered little hint of the rich store of lace and linen embroidery that lay within.

So exquisite was its filigree, so delicate the

far: honesty, integrity and value for money.

And as we pause to celebrate our 60th Anniversary, our thoughts stray to the future, to the chapters that lie ahead. Mindful, as always, that while our story continues to get better, it in fact all began with an old tin trunk.

## BEAUTY world October 1966 A Musical of the Sixties by Michael Chiang and Dick Lee

Director Ong Keng Sen

Asst Director/Technical Manager Lim Yu-Beng

Musical Arranger/Director Babes Conde

Choreographer Mohd Najip Ali

Set Designer Justin Hill

Asst Set Designer Sharon Jansen

Lighting Designer Kalyani Kausikan

Costume Designer Hayden Ng

Hair Ashley Lim Elton Teo

Production/Stage Manager Dawn Westerhout

Asst Stage Manager Gloria Chee

Props Manager Lucilla Teoh

Wardrobe Patrina Lim

Dresser Rachel Leong

Lighting Operators Tony Kam Thio Lay Hoon

Sound & Systems Engineers Kevin Nair Richard One

Set Construction

Front-of-House Manager Vincent Loy Jit Chen

Stage Crew

Jeffrey Tan Haider K. Richard Chew Jonathan Lim Pam Oei Diane Ong Terence Tay Paul Chang

Adminstration Tay Tong

Business/Public Relations Michele Lim

Administrative Assistant Phyllis Soh

Ticketing Delia Kang

On the Cover: Model: Lulu Dress: Hayden Hair: Ashley & Elton Photography: Steve

Beauty World Magazine produced by Goh Eck Kheng Photographs by Steve Zhu Laid out on Apple Macintosh

#### EDITORIAL

This issue of 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. 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 moon lit 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 knew 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 the life of cabarets in the 1960s, but instead, it would try to reflect the contradictory quality of life – the clash of styles – during that era. This clash of styles has been reflected in the most of the creative contributions of Beauty World. 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.

Ong Keng Sen Director

#### CONTENTS

Feature	
World of Mystery and Wonder	
An inside Report of Beauty World Cabaret	. 2
Fashion	
Girls' Night Out	
Hot dresses from Hayden modelled by the queens of the night	13
Regulars	
Talents of the Month	
Michael Chiang and Dick Lee	. 7
The Freddie Lim Report	
Beauty World Banzai!	. 8
Pen Pal Column	
1966 Pen Pal of the Year Results!	17

## WORLD OF MYSTERY & WONDER

The inside report of Beauty World Cabaret

Beauty World Magazine's star reporter

James Toh goes to Beauty World cabaret for this
exclusive inside story of life in this, the most famous
cabaret in Singapore.

This page: Lulu the Cabaret Queen. Seething seduction, she takes a break at the side entrance of Beauty World Cabaret.

Facing page: Beauty World Cabaret in full swing. Cha-cha-cha!

Page 2 BEAUTY world October 1966

Taking the persona of Tony Kwok Kar Wye, fashion stylist from Hongkong, I stepped through the brightly-lit facade of Beauty World Cabaret last Saturday night. I entered a smoky cavern filled with gaudy Alladin's cave colours. The jewel spectrum, however, was not from precious things; they were largely from spangly costume jewellry, sequined dresses and multi-coloured a-go-go lights. Perhaps that was why some men in the establishment were wearing sunglasses. Then there were the bright sounds from the Beauty World Band, underlaid with the constant merry tinkle of glasses and the giggles and raucous laughter of girls and men.

One of the junior girls welcomed me with more than open arms and guided me expertly to a dark corner table. Drinks were quickly ordered (Toh-nee ah, the best whiskee for you, yah?) and she was soon subjecting me to a gentle body search in a plush sofa. In between being cha-cha-ed round the crowded dance floor, my girl Lily, fed, flattered and fondled my ego (So young and so handsome... Wah! you must be very strong). I was learning very quickly why the men of Singapore call this the finest cabaret in town. And why one can come into this place feeling like a pauper and leave feeling like a king.

This was the reason why I was taken aback when minus false moustache, mutton chop side burns and
Hongkong accent - I went to interview the people of
Beauty World Cabaret this afternoon.

In the unmitigating light of day, I found dust-covered bare bulbs forming a crude archway in a wall of flaking paint. The interior showed stained carpet and badly scratched dance floor - ironically, testimonies of the heavy traffic and merriment of the night. The mystery of cozy nooks were revealed as dingy corners furnished with worn velveteen couches and plastic potted plants. The famous shell-shaped bandstand was sadly lacklustre without the constant gay twinkling of fairy lights.

Having been ushered in by a dour amah, I was left in the silent cabaret for almost half-an-hour before three girls, jostling each other along, came noisily into the room.

They introduced themselves as Rosy, Daisy and Lily (I could hardly recognise her without her night makeup). There was no apology for keeping me waiting, except Daisy said that Mummy would see me later, after Lulu.

"Actually we all don't know why you want to talk to us you know; but Mummy say we have to talk, so we talk lor..." Rosy said as an opener. "But make it quick, okay!" added Lily.

The interview got off to quite a bad start. The girls were not very forth-coming, until I turned on the charm, that is.

Of origins, Lily said, "I am a kampong girl... but after my father died, no one wanted to continue the farm, so my brother said we all must go and find work. At first I help my cousin-sister sell tauhuay chui, but the mata say her stall illegal. Then I ask my friend to recommend me a job, so I come here lor."





Cabaret Mummy Doris Quek with some of her "boys" (posed picture with models).

Daisy and Rosy made eyes and giggled.

"Yah, yah," said Daisy, still chuckling, "and I am from the coffee-shop next door, right?"

"But actually know, people think it is very easy money being a cabaret girl. The men who come here are all one kind. Sure, if you make them happy, they will give you more tips money, but sometime not so easy, know?" It was Rosy. She was the most withdrawn of the three and I caught a glimpse of a far-away look when the other girls tried to articulate answers to my subtle, probing manner. She continued, "I am the biggest in my family. I have two brothers and one sister. My father and mother all depend on me for money. I study only till Form Two. What other job can I find that can earn me enough money to feed all of them...

"In this line, ah, you grow up very quickly or else you cannot survive," added Lily.

"Yah," interjected Daisy, "Look at Lulu. No. 1 cabaret girl of Beauty World! She know she is getting old already, so she always complain to Mummy about us and steal our best customers. She is really so..." Lily nudged Daisy and Rosy's eyes darted, signalling my attention to the woman that strode stridently into the empty cabaret.

She is very striking. Tall and leggy. Her figure is well displayed by her outfit: gold lame top, beehive

The senior girl: Cabaret Queen Lulu shows her class act that's a big hit with the night-life crowd.

bouffant set off by gold hoop earrings, the ensemble is completed by golder than gold lame peddle pushers.

"This is Miss Lulu," said Daisy.

Lulu - the Cabaret Queen. Not bad.

She snaps her fingers and the three girls slipped efficiently away.

"So what do you want? To debate the pros and cons of being a cabaret girl, is it?" she challenged, standing legs confidently apart, arms akimbo. She has a reputation of being as hard as diamonds and nails, but I have interviewed tougher subjects in my day.

"Nice outfit," I said. She eyed me for a moment and her face melted into a broad smile.

"So... what can I do for you?" She cooed, sliding over and easing herself onto the chair next to mine. She leaned towards me, a perfectly manicured finger picking a stray piece of lint from my collar. This girl is a pro. But James Toh is no push over for cheap tricks.

"I want to put you on the cover of the most widelyread magazine in Singapore," I stated flatly.

"Really?" she said, obviously possessed by the prospect. I told her that I can make it happen. She gratefully pinched my cheek in reply.

"Mr Wonderful," she sighed when she had sufficiently recovered. "Thank you for the chance. But I have one favour to ask, okay?" Sure.



Time out with Rosy, Daisy and Lily at the backstage area of Beauty World Cabaret.

"You must believe what I tell you, okay? I know the other girls are jealous of me and say that I bully them. I am sure they lie to you about me already. Some more, my English not so good, so you must help me say properly, okay?"

She told me about her early life. She was born and raised in the neighbourhood. She had some schooling. She discovered she could sing when she was chosen to represent her class in the school talentime.

"My father and mother never make sure I am disciple, uh... you know what I mean?"

She had problems putting her feelings into words.

I helped her along. You mean you come from a broken home which lacked the order of discipline and the stability of family structures?

"Yes, yes. exactly."

You sought to regain your self esteem by excepting the challenges of the adult world when you were facing the trauma of your parents' separation during your vulnerable adolescent years. Yes. And the economic factor played largely in your decision to enter the venial and raw playground of night life.

"Yes, yes," she agreed. "Money is always a problem. Mummy gives us money for dresses, but you know, customers expect me to wear nice and fashionable clothes. Then, you know, lah... Fashion items are not

"I donch know, I donch know..." is all cabaret amah Wan Choo, here with bouncer Tan Ah Hock, would say about cabaret life.

cheap. So I spend most of my money on my clothes. Never mind, at least I can promise you that I can be a good model for your magazine..."

There was an embarrassed pause, "Uh... If I like the dress I model, can I buy it at a discount price?"

I tell her of course not. James Toh will not allow it.

Let it be put on record that I have promised Lulu I will

present her any dress of her choice from the fashion
shoot.

She is ecstatic and was about to show her gratitude when the cabaret amah stepped awkwardly into the room. "Uh, Miss Lulu..." she spoke in Cantonese, "Mummy told me to tell this man that she will be out soon."

"This man is Mr Toh to you," snapped Lulu. The amah, put in her place, apologised profusely.

"I'd better be going then, James." said Lulu, smiling, "and thank you so much for the dress." She blew me a little kiss as she floated out of the room, chuckling.

I expected the cabaret Mummy to make her entrance, but a young man came through the street entrance of the cabaret instead.

He stopped and stared hard at me. "What do you want?" he demanded. I told him my assignment and he laughed. "Who want to read about we all? I work here as a bouncer six years already and this is the first time

something like this happen."

Exactly. This is why this is such a hot story.

I led him into an interview. His name is Ah Hock, just Ah Hock. He, too, is uneducated and does not feel that there is anything but this world for him. "People like Lulu, Wan Choo, Mummy and I will be here forever." What about adult education classes which the government has just started? What about a security guard job in one of the new factories mushrooming in Jurong, I suggested. He pondered on it, but finally shook his head and laughed, "Life is not so simple. People like me have no future outside Beauty World."

Mummy breezed in and Ah Hock excused himself. This cabaret Mummy is younger than I had expected. Probably in her late 40s, she still carries off her high-slit cheongsam with style.

Once I got her started, she chatted easily and animatedly. Girls come and go "like no body's business" she said frankly. She houses them in rooms upstairs of the cabaret, gives each a clothing and cosmetics allowance, and makes sure that they go for their regular medical check ups. Such things are a matter of fact for cabaret girls and she speaks about it openly without embarrassment. I flatter her on her 'business acumen'. She insists she hasn't had much education She learnt everything she needs to know about running Beauty World by just doing it. Then she tells me this - and remember who you heard it first from - she is NOT the owner of Beauty World. For the last 25 years, she has

only run the place for a certain gentleman whom she simply knows as the Boss.

I asked her specific questions about her girls, just to verify facts. "You want to know, you ask them yourself," she replied firmly. Of her clients, she said that, after so many years, some of the regulars have become friends. As for the constant stream of 'new boys', she can trust the girls, Ah Hock and her own instincts to pick out the trouble makers.

I decided to bait her: Why do you run a business to take men away from their wives and girlfriends.

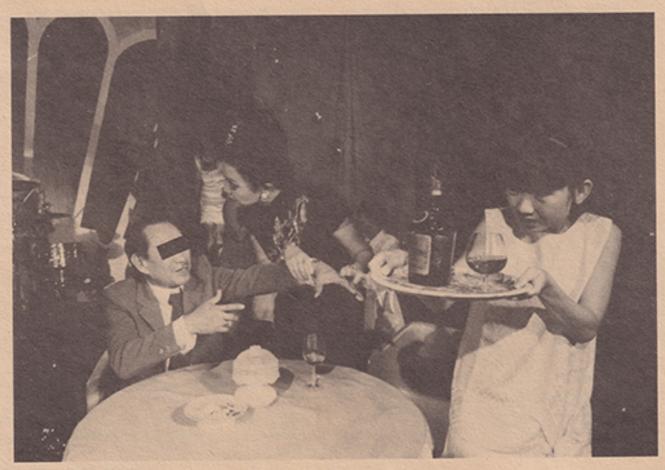
Her reaction was fiery, yet controlled. "Eh," she said, "nobody ask them to come. If they keep coming, then we must be making them very happy. I like to make people happy. Don't you?" she asked rhetorically.

I asked her what if the government decided to close Beauty World tomorrow? What would she do? What would she miss? Never. She was adamant. Why would the government bother with a night club.

I asked her to just make believe. "Then, I say I will go and start another Beauty World somewhere else... And what will I miss most if...?"

The possibility saddens her, but she replied with conviction: "I will miss the laughing. Because people laugh only when they are happy. I will miss the boys laughing. My girls laughing. I will miss the happiness."

(Below) This cabaret is no place for innocents.



Page 6 BEAUTY seorld October 1966

## MICHAEL & DICK WILL MAKE IT BIG!\*

This month, the follow-spot shines on two young talents: Michael Chiang (aged 14) and Dick Lee (aged 12). They come from different worlds - Michael is from Batu Pahat, Johore while Dick is from district 10, Singapore. They were nominated by surprisingly different leads - Dick by his cousins and Michael by Rita Chao (yes! the Rita Chao). However, the two boys have remarkably common interests and talents that dovetail.

Beauty World predicts that, one day, they will make it BIG!

How did Rita Chao get to know Michael? Michael started writing fan letters to the popular teenage singer several years ago, and they became pen pals! "He was very polite in his letters, unlike some others who write to me," said Rita. "He addressed me as 'elder sister' and I replied, addressing him as 'little brother," she continued.

Michael confessed that he likes Rita and her music a lot, but "I was so surprised when she actually wrote back," he said. He writes to her like any fan would, but Michael often includes his opinions of the movies he had just seen or albums he had enjoyed. It was this that prompted Rita to point out his talents.

"There is an incisiveness in the way he expresses his opinions, and his reviews are often more sensitive and accurate than those we read in the newspapers," said Rita. "He would make a good newspaper or magazine editor one day," she added.

Michael attributes his ability to spot the good from the bad because of the sheer numbers of films he has seen. "I used to watch the afternoon shows regularly. My mother would send me to the cinema before she went to play mahjong." He watches films of all kinds, but his favourites are sword fighting flicks and Cantonese melodramas. His favourite movie star is Chan Poh Choo.

Apart from films, Michael is a real bookworm, devouring whodunits - mystery/adventure stories with complicated plots. He also listens avidly to the top 20s on the radio and laboriously copies the lyrics down.

Does Michael hope to grow up and become a movie director or a pop-song writer? No, he says pragmatically. His immediate plans are very down to earth. "I will be going to Singapore to complete my education, then what ever will be, will be," he said. "But, someday, I would like to write a book, or maybe some plays comedies and mysteries," he added.

Dick Lee is also into mysteries, murder mysteries to be exact. His cousins Lim Kay Siu and Lee Peng Hui sent Beauty World magazine a photostat copy (they are very hi-tech, we note) of a notebook filled with plots for murder stories and music scores for piano and violin.

"Dick writes murder plots and characters for us to act out to see what happens," says cousin Kay Siu. Earlier this year, he embarked on a more ambitious project, writing a version of *Lady Precious Stream* set in a Peranakan Household to be performed by members of his family this Christmas. Dick has also written a musical with cousin Peng Hui entitled *Hilary Rabbit*.

When we asked the wiry, bespectacled and active boy where he found the inspiration for all these projects, he replied, "I read all the Enid Blyton mysteries (also an influence on Michael Chiang) and I am crazy about the musical *The Sound of Music*. My family is also very supportive and talented, and we enjoy doing things together."

"At the moment, I am hot on a-go-go," Dick said with a cheeky smile. Recently, he started tagging behind his teenaged maidservant, Siew Chan, who loves to spend her afternoons browsing in Beauty World Shopping Complex at Seventh Mile, Bukit Timah. While she tried on new frocks, Dick discovered the numerous record stalls which offered music by Singapore's Nancy Sinatra - Lara Tan, Sakura and yes, Rita Chao.

"Rita Chao is my favourite singer now, and all of us sometimes dance the a-go-go to her songs in the kitchen. They are such cheerful, catchy and happy melodies," the soon to be teenager said.

"I want to make music my career," Dick said when asked about his ambitions. "Or maybe be a fashion designer," he qualified after a little hesitation, then added, "No – both."

"I want to write a musical one day, about all the things I like and there will be parts in it for Kay Siu and Peng Hui too. It will be about a place like Disneyland or the World Expo or may be even Beauty World."

What a good idea! A musical called Beauty World.

We hope that it will come true in the years to come, and
perhaps, the two talents we feature here will come
together and make it happen.

\* this article is a fictionalised account based on fact.

October 1966 BEAUTY seorld Page 7

## Beauty World Banzai!

## Amusical about life in a Singaporean cabaret toured Japan? Yes! Reporter Freddie Lim was at Osaka and Tokyo to get a taste of life on the road with Theatre Works.

Singapore's finest cabaret, Beauty World, made quite a stir in the land of cherry blossoms and sukiyaki. The nation that made famous the art of entertaining by the geisha girl now looks to the beguiling charms of Mummy Doris Quek for a few-lessons on how to keep the men smiling. Japan had a chance to experience the ups and downs of cabaret life when the colourful characters of Beauty World were immortalised in a musical.

Osaka-Tokyo-Hiroshima-Fakaoka/ Seven performances! It was a chance of a lifetime when TheatreWorks brought Beauty World (the musical) to four major cities in Japan. The glamour and excitement of being on the road! Yours truly hopped onto the bandwagon and followed an entourage of 42 cast and crew, 120 costumes and eight crates of props and sets!

First stop: Osala. Phew! So much for soaking up the atmosphere and seeing the sights. As soon as we checked into our hotels, musicians were whisked to rehearsals at the Osaka International House. Day 2 at Osaka was another mad rush of technical rehearsal followed by dress rehearsals. Talk about dedication to the Arts. Day 3 was D-day! We have a standing ovation! They're a success! Next stop: Tokyo!

Tokyo: Theatre Cocoon. It is opening night here and the air in the dressing room is tense. Word has it that ticket response has been only lukewarm. What a relief for the cast when the curtain opens to an 80 per cent filled theatre! Tokyo was tough but the audience received Beauty World with open arms. With three more performances to go, it is going to be a breeze! Later, we got word that NHK broadcasting station plans to televise the Tokyo performance nationwide later this year! Looks like the gods are smiling on TheatreWorks! Hiroshima and Fukuoka, here they come!

Sayonara! This was where I had to say good-bye. The last 10 days have been a whirlwind of a journey for all onboard. Tis a pity I couldn't go all the way but duty calls in Singapore. So here I am, on board the plane, reliving memories and humming the catchy tunes of Beauty World... Cha-Cha-Cha!

TheatreWorks was invited by the Japan Foundation to perform Beauty World at the Southeast Asian Festival and the Tokyo International Theatre Festival from 17 September to 3 October 1992.

Standing ovation in Osaka!



Page 8 BEAUTY world October 1966

"There is hardly anything in the world that some man cannot make a little worse and sell a little cheaper; the people who consider price only are this man's lawful prey."

John Ruskin 1819 - 1900

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- \* The Nanyang Arts Ensemble from the NTU for helping out in Front-of-House,
- \* Lucilla Teoh and her "kids" for collecting and preparing props,
- All crew/wardrobe assistants and everyone else who have helped out in this production.





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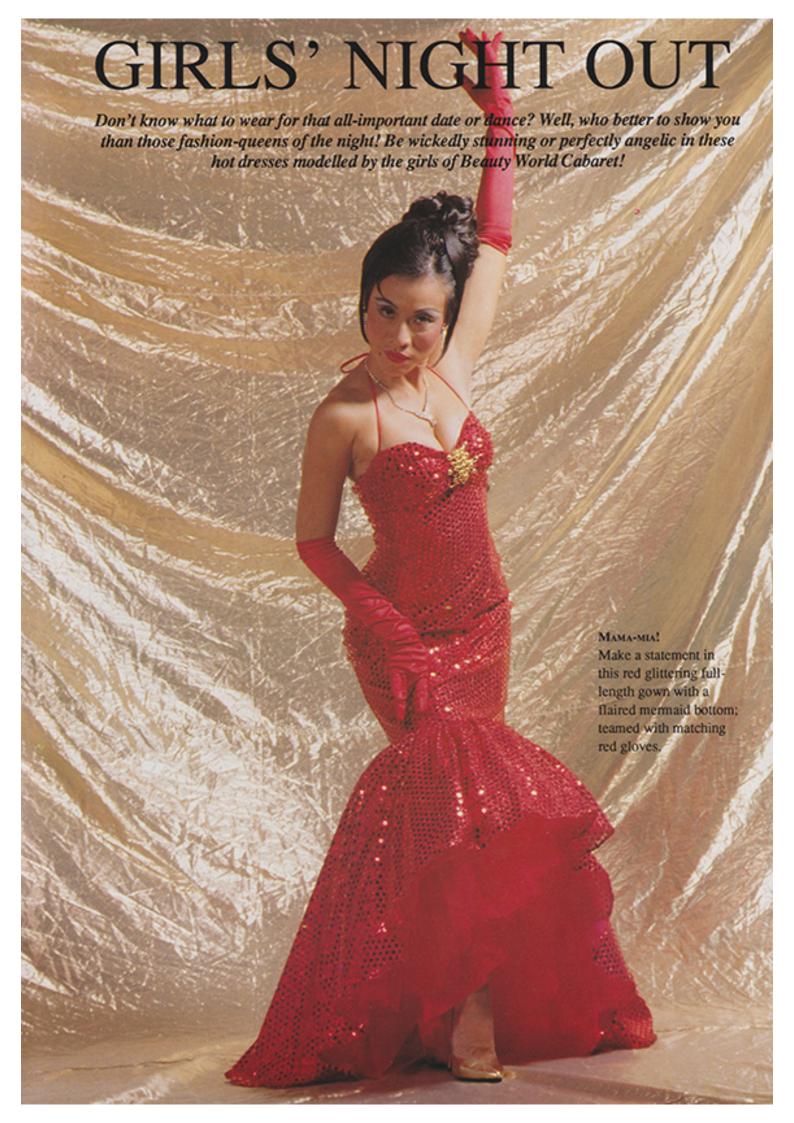
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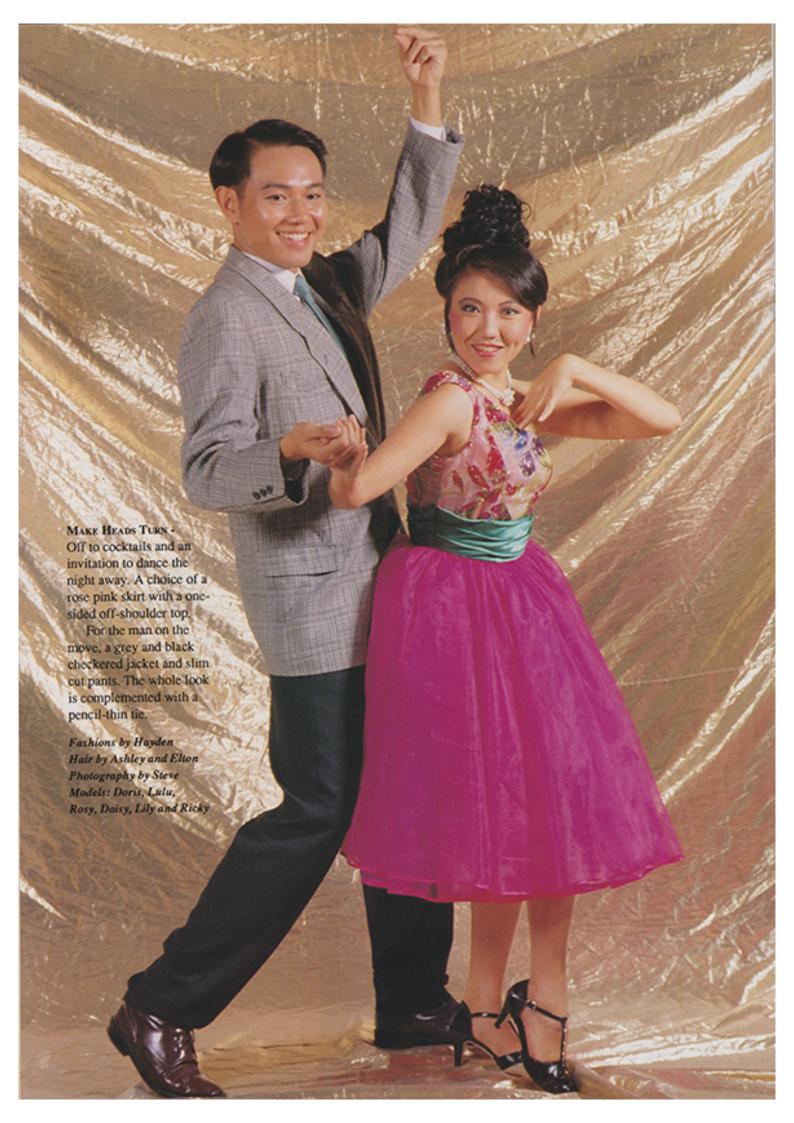
The Westin Hotels are proud to be the Official Hotels for TheatreWorks' 1992/1993 Season.

In conjunction with the opening production Beauty World, Westin has specially concocted a cocktail called "Lulu".

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Available at all Westin outlets. Valid from 1-31 October 1992.





# At last! The long-awaited result of the Beauty World Pen Pal of the Year contest is here!

We received hundreds of entries from as far afield as Bangkok, Kota Bahru and Kuching. So, our judges, Mr Poh See Man, Director General of Singapore Post Office; Miss Susan Seah, President of the local chapter of Pen-pals International and Mr Ong Keng Sen, Editor of our very own Beauty World Magazine, had a difficult time choosing the winners. Their criterion of judging included frequency of writing, intimacy of information and originality in presentation.

Here are the winners:

#### Grand Prize:

Rosemary Joseph of 78-A High Street Singapore 5 and Ivy Chan Poh Choo of 117 Jalan Chempedak, Batu Pahat, Johor, Malaysia.

Rosemary and Ivy win return air tickets to Hongkong and pocket expenses of S\$1,000 cash each. They also pick up exclusive leather stationary cases sponsored by Bee Kim Leather Industries containing personalised stationary by Liang Bros. In addition, they get \$300 worth of stamps in denominations of their choice.

For all those who entered the contest but did not win, don't stop writing. The complete list of finalists in the contest is printed on the following pages. But dear reader, please do not write to the finalists of the contest since it will be unreasonable to expect them to maintain any meaningful correspondance with every one who writes to them as a consequence of their getting to the final selection of the Pen Pals of the Year contest.

Beauty World Magazine discovered that by sheer coincidence, Ivy Chan is in Singapore to meet Rosemary Joseph, confirming the dedication of this pair of missive pals.

Rosemary and Ivy have been regular friendly correspondents for eight years. Says Rosemary, "Other



than Ivy, I have at least... ten pen pals like Elvis
Ravindran from K.L., Engelbert Ang from Penang and
Robina Chan from Hongkong. I keep a scrapbook to
help me keep track of who is whom. But I write most
regularly to Ivy and she never fails to reply the very day
she receives my letters."

Of this, Ivy adds, "Rosemary writes five times a week, and every day during school holidays when we were still in school. Yes, I used to reply immediately I got her letters, but every since I met my boyfriend, Frankie, I have not been as faithful in my correspondence as I should be."

Rosemary and Ivy agree that the reason why they have continued as pen friends for so long is because they have found a soul-mate in each other, "Although we have not met each other till now, we could still write about personal things and get good advice without writing to the Problem Pages of magazines and newspapers - you know, it is not nice to see your problems printed all over the place," chipped in Rosemary.

Ivy has carbon copies of every letter she has written to Rosemary, one of the decisive factors that impressed the judges. Of this, Ivy explains, "At first, I had to buy them, but when I got to know Frankie who is a teacher, he gave me the carbon paper from the cyclostyle stencils he uses in printing exercises and tests for his students." She adds that Frankie is very supportive of her interest in letter-writing, and is also a finalist of this contest himself. In fact, "he posts all my letters for me," she said.

On originality in presentation, Rosemary won high praise from our judges for her birthday letters to Ivy. The birthday greetings and notes were personally embroidered by Rosemary on handkerchiefs and sent by parcel post.

Rosemary's advice to all correspondents is: write a letter every day, a letter keeps the blues away. Ivy, says that this is true, but writing regularly also helps to improve her English Language.



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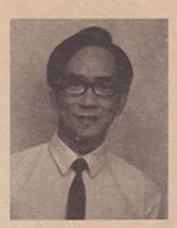
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#### FINALISTS Pen Pals of the Year

Ivy Chan Poh Choo @ CINDY SIM
Age: 20
125, Iln Duku, Batu Pahat, Johore, M'sia
Hairdresser at Golden Star Ladies Salon
Hobbies/interests: reading, friendly
correspondence, radio listening
Aspiraton/ambition: be reunited with her
father/be a teacher
Cindy has appeared in Silly Little Girl and
The Funny Old Tree, The Caucasian Chalk
Circle, Trial, A Midsummer Night's
Dream, Trojan Women, Ozero01 and
Three Fat Virgins Unassembled.

Rosemary Joseph @ ROSITA NG
Age: 22
40, Jalan Ikan Merah, Thomson Park, S20
Seamstress at Elizabeth Tailor Shop
Hobbies/interests: friendly correspondance,
fashion designing, sketching and singing.
Aspiration/ambition: to marry a musician
Rosita has appeared in Fried Rice Paradise,
Trojan Women and Woman in a Tree on
the Hill. She composed music for Single
and Triangles for the 1992 Singapore
Festival of Arts Fringe.

Lulu @ TAN KHENG HUA
Age: 35
1, Lorong Onan, Geylang, S 14
Professional singer
Hobbies: shopping, social gathering,
dancing and acting
Aspiration/ambition: movie star/ to be like
Siew Fong Fong in "Black Cat".
Keng Hua has acted in 3 Children, Trip To
the South, Trojan Women, Mad Forest, and
The Moon is Less Bright.



Frankie Wong Fei Hung @ ALEC TOK Age: 22 13, Jin Langsat, Batu Pahat, Johore, M'sia Teacher Hobbies/interest: reading, writing poems Ambition: write a book of poems Alec is a member of the SAF Music and Drama Company. Has acted in Mixed Signals, The Coffin is Too Big for the Hole and Trip to the South. Has also directed Absence Makes the Heart Grow Fonder, Wing Tips and Shoulder Pads and Kevin's Birthday Party.



Tan Ah Hock @ GERALD CHEW
Age: 29
34, Jin Jurong Kechil, S 21
Bodyguard
Hobbies: boxing and watching wayang
Aspiration: to find a nice girlfriend
Gerald appeared in Piaf, The Silly Little
Girl and The Funny Old Tree, Pried Rice
Paradise, Trip To the South and Ozone.

Mdme Doris Quek Pek Sim @ Mummy
@ NORA SAMOSIR
Age: less
3-B, Jalan Assam Kumbang, S 21
Business Woman
Hobbies: Shopping, baking and acting
Aspiration/ambition: be a good mummy
Nora acted in Bumboat!, Absence Makes
the Heart Grow Fonder, To My Heart With
Smiles, The Moon is Less Bright, The
Sound of a Voice and Trojan Women.

Wan Choo @ JAYLN HAN
Age: 50
c/o 3-B Jalan Assam Kumbang, S21
Domestic Servant
Hobbies: Movies
Jayln is a member of the SAF Music and
Drama Company. Her acting credits
include Emily of Emerald Hill (in Chinese)
and Kevin's Birthday Party.





Tan Tua Bah @ Towkay Tan
@ LEE WENG KEE
Age: 47
5, Bukit Close, S 9
Merchant
Hobbies/interests: social gathering,
dancing and bird watching
Aspiration/ambition: Weng Kee's performace credits include
Fanshen, To My Heart With Smiles, Fried
Rice Paradise and Ozone.



Jimmy Neo @ Towkay Neo
@ TANN YEAN
Age: 60
35-C, Clover Avenue, S 10
Businessman
Hobbies: social dancing and horse racing
Tan Yean's film credits include En'fant
et Gaite, Man's Fate and Tanamera.
Theatrical productions include Pileh
Menantu, Ramayana, The Moon is Less
Bright, One Year Back Home and the
original Beauty World.

P. Muthusamy (Sgt) @ K. RAJAGOPAL Age: 50 128, Jln Hang Tuah, S 19 Policeman Hobbies: reading detective novels Aspiration: to retire to Batu Pahat Raja's debut performance was in Medea. His other credits include Mimi Fan, Trip to the South, Ozone and Absence Makes the Heart Grow Fonder. He was Stage Manager for Mad Forest. Rosy Tng Soo Lan @ JANET NG
Age: 24
8, Lavender Street, S 7
Beautician
Hobbies/interets: shopping, social
gathering, collecting magazines
Ambition: to have her own beauty parlour
Janet has performed in Joseph and the
Amazing Technicolour Dreamcoat, The
Sound of Music and Safe Sex. She was in
the cast of the original production of
Beauty World.

Daisy Loh Nee Lah

@ NOORLINAH MOHAMED

Age: 23
34, Jalan Laut, S 8
Entertainer
Hobbies/interest: shopping, social
gathering, collecting hairpins, acting

Ambition: to have the largest hairpin collection in the world. Noorlinah was in Triangles, part of the 1992 Singapore Festival of Arts Fringe. She has also performed in Trojan Women, Trial, Metamorphosis, and in the original

Beauty World.

Lily Lee Li Li @ DEBORAH PNG Age: 25 26-F, Jalan Buang Anak, S 1 Dance Hostess Hobbies/interest: tea dancing, social gathering, painting (nails) Ambition: to be the best solicitor in town

Deborah specialises in singing, acting and

dancing. She appeared in The Sound of

Music, The King and I, The Magic Flute, Gotta Sing, Gotta Dance, and The Merry Widow. Deborah was in the original Beauty World.

Suzy Ong @ SUSAN TAY
Age: 28
88, Buffalo Road, S7
Hostess
Hobbies/interest: general, making friends
Ambition: to be the Guiness Stout girl
Susan articipated in Singapore Fashion
Week, the 1987 Singapore Festival of

Dance and the original Beauty World.

Helen Tay @ JACQUELINE PEREIRA
Age: 19
48C, Lorong Limau Perut, S8
Dancer
Hobbies: making cakes, making clothes,
making trouble
Aspiration/ambition: Making money
Jacqueline is a performer with the
Singapore Armed Forces MDC. She has
been involved in numerous productions in
Singapore, Australia and Thailand.

Gigi @ CRYSTAL TAY
Age: 20s
23B, Pisang Panjang, S5
Working girl
Hobbies/Interests: collect records and
posters, social gathering and acting
Aspiration/ambition: record an album
Crystal has been singing professionally in
Singapore, Japan and Taiwan. She was a
performer at Haw Par Villa.

Cecelia Ramakrishnan

② ZOE CHRISTIAN

Age: 24

57, Jin Kayu Manis, S 28

Professional girl

Hobbies: beauty, fashion, social gathering

Ambition: to make a man happy

Zoe was with the Neptune Theatre Revue

and the Angela Brown Show which

performed in various Asian countries. She

was also a performer with Haw Par Villa.

P. Samsudin @ RIZAL AHYER
Age: 29
563H, Blk 42, Circuit Road, S 13
Movie star with Cathay Keris
Interests: jamming, sepak takraw, acting
Ambition: to be as famous as P. Ramlee
Rizal produced and directed two musicals,
The Legend of the Lion and The Many
Faces of Singapore. He has performed in
The Secret Diary of Lee Peng Boon, Fried
Rice Paradise and was in the original cast
of Beauty World.

Johnson Wang Siang Chin

@ JEREMIAH CHOY
Age: 35
3C, Mongkok Terrace, Hongkong
Freelance graphic artist
Hobbies/interests: billiards, motor racing
and acting
Aspiration/ambition: to be a lawyer or
stuntman in the movies
Jeremiah's acting credits include Lest The
Demons Get to Me, Conference of the
Birds, Fried Rice Paradise, M. Butterfly,





Mixed Signals, and the original production of Beauty World.

Robert D'Cruz @ GANI Age: 28 5, Govt Quarters, Tanjong Rhu, S 15 Office Clerk

Hobbies/interest: social gathering, football, drinking, playing the guitar and acting Aspiration/ambition: to open a pub bar Gani was one of the original cast in the 1988 production of Beauty World. In 1989, Gani won first place and Best Performer in the Electric Youth contest. He also won the Sony Voice of Asia competition and represented Singapore in Hongkong.

Soh Kim Lye @ ROBIN GOH
Age: 22
35H, Chin Chew Street, S3
Unemployed
Hobbies/interests: football, social
acquaintance
Aspiration/ambition: play football in
Singapore team
Robin did a drama course with the 'Youth
Theatre Singapore' programme. He has
appeared in Annie Get Your Gun and The
Shadow Box.

Ricky R. Low @ LOW KOK WAI Age: early 30s 157, Lorong 4, Geylang, S 13 Model Interests: playing darts, tea dancing Aspiration/ambition: Win this year's Merdeka Cha-cha Competition Kok Wai, who studied jazz, ballet and tap, was a member of the Singapore Armed Forces Music and Drama Company. He is currently a junior college lecturer.

Sambo K. Y. Soh @ RICHARD CHIA
Age: 30+
12B, Sago Lane, S3
Music shop assistant
Interests: gung-fu films, pop music
Aspiration/ambition: form a pop band
Richard was with the the Neptune Theatre
Restaurant and the Singapore Armed
Forces MDC. He had roles in West Side
Story and Gotta Sing, Gotta Dance.

Rozlan @ JERMYN TAN
Age: 31
12, Jalan Kerbau, Telok Anson, Malaysia
Mechanic
Hobbies/interests: magazines, drawing
Aspiration/ambition: to move to KL
Jermyn participated in 'Youth Theatre
Singapore' and was with the Singapore
Armed Forces Music and Drama
Company. He is now a free-lance
performer and choreographer.

Bernie Ortega @ RUPERT ONG Age: 35 28, Jalan Hongkong, S5 Musician Hobbies/interests: music Ambition: to perform in Neptune Theatre Some finalists of the
Beauty World Pen Pal
of the Year Contest.
Top picture (sitting from left):
Rosy Tng Soo Lan, Daisy Loh Nee Lah,
Sury Ong, Lily Lee Li Li,
(standing from left): Ricky R. Low,
Rozlan, Robert D' Cruz, Johnson Wang
Siang Chin.

Left picture (sitting from left): Cecelia Ramakrishnan, Gigi, Helen Tay, Ah Boy (standing from left): Sambo K. Y. Soh, Soh Kim Lye, P. Shamsudin, Bernie Ortega

Rupert was a member of the Varsity Choir and performed in At The Ballet in the 1984 Singapore Festival of Arts. He was in the original production of Beauty World

Ah Boy @ MILLIE PHUAH
Age: 22
4-A, Lorong Siput Hitam, S 8
Office boy
Hobbies: collecting posters
Ambition: to be a pop singer
Millie is a producer with the Singapore
Broadcasting Corporation.

Little Girl: SHARON LAU POH LIN

Boss Quek: LIM YU-BENG

#### MICHAEL CHIANG Playwright

In 1984, Michael wrote his first one-act play, Beauty Box. The following year, his novel Army Daze became an instant bestseller and gave Chiang the dubious distinction of being the first Singaporean author to knock Sidney Sheldon off the number-one spot on the bestseller list. In 1987, he wrote his first full-length play, Army Daze, based on his book. This was followed by Beauty World (1988) and Mixed Signals (1989). His latest work, Private Parts (1992), was performed at the Singapore Arts Festival this June and received rave reviews. All his plays have been produced by TheatreWorks.

#### DICK LEE Composer and Lyricist

Dick Lee has many talents: singer, composer, producer, fashion designer, businessman. From the age of 15, he participated in various talent contests, followed by television appearances. He recorded his first album, Life Story, in 1974. His popularity grew steadily from the mid-80s and with his eighth album, The Mad Chinaman (1988), he established himself as representing the Asian pop-music scene. This album, a hit in Singapore and Japan, incorporated various music idioms of Asia and expressed the multi-ethnic dimension of Singapore in a pop-style. Musicals composed by Dick include Beauty World, Fried Rice Paradise (1991) and Nagraland which was recently premiered in Japan and played to full-houses in Singapore. Nagraland is currently on tour in Hongkong.

#### ONG KENG SEN Director

In 1990, Ong Keng Sen was given the honour of being a British Council Fellow on attachment to various theatre companies in the UK. In the same year he was given the United States Information Service Fellowship. On his return, he established the TheatreWorks' Writers' Laboratory, the Springboard at the BlackBox training program and the Alternative Repertoire that showcased exciting, experimental works. He was also the Artistic Director of The Retrospective: Festival of Singapore plays [1960-1990]. This festival established the existence of a Singaporean English drama heritage. He has also directed numerous productions which have broken new ground in Singaporean theatre. Recently, he returned from a successful tour in Kuala Lumpur and Japan where the play 3 Children generated much excitement. He has just returned with Madame Mao's Memories and Beauty World from the Edinburgh Festival and Japan respectively.

LIM YU-BENG Assistant Director/Technical Manager/Actor
Lim Yu-Beng has been with TheatreWorks since 1990. Apart
from being technical director of all the company's productions
including 3 Children (Singapore, Malaysia, Japan), and the recent Theatre Carnival on the Hill, he has also acted in Safe Sex,
The Moon is Less Bright, Mad Forest and Trip To the South. His
directorial credits include Long Green Socks, One Year Back
Home, Bernard's Story, Ozone and Fried Rice Paradise
(assistant director).

#### BABES CONDE Musical Director

Musical arranger, conductor and chorus mistress Babes Conde has two degrees in music, a Bachelor of Music in Piano, and in Music Education. She was songwriter and composer for an album comprising Asian Christmas songs Christmas Gift, and has toured with Dick Lee in Japan on his Mad Chinaman and Asia Major tours. Babes has collaborated with TheatreWorks on several productions as musical director. These productions include Piaf, Fried Rice Paradise and the 1988 production of Beauty World.

#### MOHD NAJIP ALI Choreographer

Najip has choreographed shows for the Singapore stage, television, dance and arts festivals, concerts for Dick Lee and other local singers, and for Singapore's 25th anniversary celebrations. He constantly travels with the Singapore Tourist Promotion Board choreographing and performing with their troupe. Najip also has his own radio show, and is co-host of the regional talent show Asia Bagur which was televised in Singapore, Malaysia, Indonesia and Japan. Najip also choreographed the original Beauty World.

Page 22 BEAUTY seorld October 1966

#### JUSTIN HILL Set Designer

Justin studied architecture at the University of Adelaide and has designed productions for drama, dance and opera in Australia and Singapore since 1980. A Founder Director and Resident Set Designer of TheatreWorks, Justin has designed numerous productions, including Be My Sushi Tonight, Army Daze, The Elephant Man, M. Butterfly and the original Beauty World. His designs for opera and dance include HMS Pinafore (Darwin Performing Arts Centre), Carmen and The Merry Widow (Lytic Theatre) and Cycles (Singapore Dance Theatre).

#### KALYANI KAUSIKAN Lighting Designer

Kalyani has lit many major Singapore productions including FOB (Festival of Arts 1982), Army Daze, Bumboat! (Festival of Arts 1984), M. Butterfly (Festival of Arts 1990), The Dance and the Railroad and Three Fat Virgins Unassembled. Kalyani also lit the original production of Beauty World.

#### HAYDEN NG Costume Designer

Hayden, a self-taught fashion designer, has dressed many beauty contestants including Miss Singapore/Universe 1987 and Miss World (Singapore) 1989. He has also gone on overseas fashion assignments such as the Singapore Festival 1989 in Australia and China Fashion 1990. Hayden's first experience designing for the theatre was at this year's Festival of Arts where he designed the costumes for *Private Parts*.

DAWN WESTERHOUT Production/Stage Manager
Dawn studied theatre in the United Kingdom and has conducted theatre workshops in Ireland. She was Production/Stage Manager for TheatreWorks' Madame Mao's Memories, Trojan Women, Alter Art and 3 Children (Singapore, Malaysia, Japan) among others. Her directing credits include Three Women, Bra Sizes, Raw Material, The Fig Tree (Festival of Arts Fringe 1992) and Trip To the South (assistant director).

#### GLORIA CHEE Assistant Stage Manager

Gloria's first professional stage management assignment was with TheatreWorks' Three Fat Virgins Unassembled. She recently stage managed Private Parts (Festival of Arts 1992). She was active in music and drama in college, performing in, as well as managing, numerous school productions.

#### **ASHLEY LIM Hair stylist**

Hairdresser Ashley Lim's interest in theatre has seen him through numerous plays in Singapore where his hair designs have enhanced many productions. His credits include Rashomon, Army Daze, Metamorphosis, The Dance and The Railroad, The Sound of A Voice, Safe Sex and Ozone among others. In addition, Ashley has also designed and made masks and head dresses for Trial, The Sword Has Two Edges, M. Butterfly and the 1988 production of 3 Children.

#### JIMMY JAP

Keyboardist Jimmy Jap is a lawyer by training and was a member of the band in the original Beauty World. He has chosen not to practise law, and instead, to live the life of a singer/songwriter/musician. Jimmy has sung on Dick Lee's albums, The Mad Chinaman, Asia Major and Orientalism. He has also sung in the Singapore Tourist Promotion Board tours to Japan, Korea, Australia, Canada and Europe.

#### TERENCE TEO

Terence started music training at the age of ten. In 1987, he won the Grand Prix Award at the Singapore Electone Festival, earning him a place at the South East Asia Electone Festival in Manila, where he was the Grand Prix winner. He went on to represent South East Asia in the International Electone Festival in Japan that same year. Terence is a member of the SAF Music and Drama Company.

#### AHMAD SHAHRUDDIN Guitarist

SIMON NG Drummer

is an independent Singaporean theatre company which develops and nurtures professional theatre skills. It is dedicated to reaching a broad section of the community and to taking Singapore theatre abroad. The company recognises its responsibility in encouraging awareness on human and social issues. Ultimately, TheatreWorks is inspired by, and dedicated to, sharing the Magic of Theatre.

TheatreWorks (S) Ltd, a registered charity, was incorporated in February 1985 as the first English language adult professional theatre company in Singapore.

TheatreWorks has over its seven years of existence produced critically acclaimed and successful productions. The company is recognised for its refreshing interpretations of plays and its experimental approach. The successful fusion of Western and Eastern dramatic traditions in its productions has earned its reputation of being an innovative theatre company.

As a pioneer theatre company, TheatreWorks realises its responsibility to provide opportunities for, and impart skills to, practitioners. It was this spirit which generated "Theatre Carnival on the Hill" in April 1992. The company also seeks to build up a broader and more discerning theatre audience. In this respect, TheatreWorks has commissioned numerous Singaporean plays which has contributed greatly to attracting capacity audience.

The company has forged closer ties with Singaporean playwrights by establishing the Writers' Laboratory. TheatreWorks has just completed the first year of the Writers' Lab project. The Laboratory serves to nurture and encourage new writing and works on the basis of public readings by actors to test new plays. It focuses on 'process' rather than 'product' with the writers working closely with actors and directors. The fruits from the Lab can be seen in the plays staged in the "Theatre Carnival on the Hill" and the SPH Young Playwrights Series.

In ensuring a continuing training programme for theatre practitioners, TheatreWorks has also organised its first year of the Springboard programme. Springboard is a comprehensive training programme for theatre skills conducted by theatre professionals from the UK. This programme is sponsored by the British Council and the National Arts Council.

Besides working with the Singapore creative community, the company has developed exchange programmes with foreign theatre companies like the Malaysian Five Arts Centre, the American South Coast Repertory, Indonesia's Teater Ketjil, Philippines' Tanghalang Filipino, the Japanese company Jiyu Gekijo and individuals such as David Hwang and Maria Irene Fornes. In its Asean season, there were exchanges with top Asean practitioners like Malaysia's Krishen Jit, Indonesia's Arifin C. Noer and Philippines' Tony Perez and Nonon Padilla.

The company ensures a balanced repertoire and a varied programme for its audiences. This can be seen from its popular and entertaining plays like "Fried Rice Paradise" (attracting an audience of 20,000) and its alternative theatrical productions of "Madame Mao's Memories" and "3 Children". In 1990, the company presented the landmark "Retrospective of Singapore Plays 1960-1990", articulating the national heritage of English-language drama.

TheatreWorks receives support from corporate patronage, special project sponsors, the British Council, the USIS, the National Parks Board and the National Arts Council. The company's pioneer corporate sponsors are Tangs Studio and Glaxo. Hotel accommodation for foreign visitors is sponsored by the Westin Plaza and the Writers' Laboratory is sponsored by Singapore Press Holdings. These companies are distinguished by their enlightened leadership and sound corporate philosophies. They are the first to publicly recognise the necessity of a professional theatre company in the context of developing a culturally vibrant environment in Singapore.

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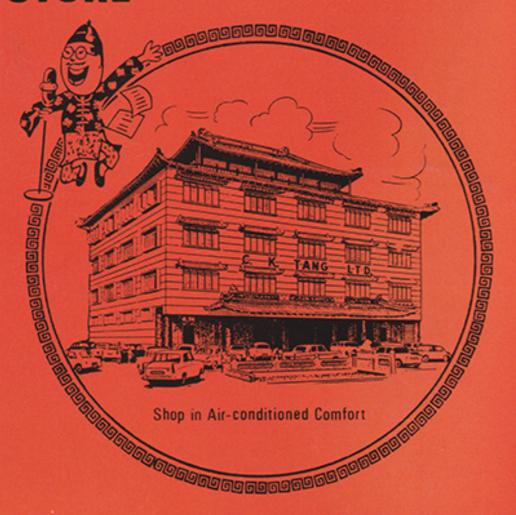


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