

THEATREWORKS

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of

the first absolutely
homegrown singapore
musical about love and
life in '60s singapore

written by michael chiang
music and lyrics by dick lee
directed by ong keng sen
choreographed by najip ali

16.4 to 26.4.1998


16.4 (president's star charity)

victoria theatre

"... making raucously enjoyable
history as singapore's first
english-language adult musical."
~ the straits times



b_W e_O a_R u_L t_D y



"Can I be a doctor when I grow up?"

I talk to children every day, and all of them have these wonderful ideas for the future. What big dreams they have for such little people! Rocket scientists, doctors, archaeologists, teachers.

But it takes a lot of hard work and determination to see dreams turn into reality. Fortunately, with help like a \$50 million human resource development and scholarship fund, bursaries and overseas training programmes, Glaxo Wellcome tries to fulfill these children's wishes. You see, they believe in investing in the future of these children – and in the future of the world.

Because Glaxo Wellcome is wholeheartedly devoted to their Research and Development programmes, they will never end their search for new cures and better medicines. A quest that has inspired many to renew their hopes for the future. So that we may all dare to dream.

Dreams are wonderful thoughts that make us smile a little wider, work a little harder. But isn't it all worth while?

GlaxoWellcome

Working in partnership for a healthier world



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production team

Playwright	Michael Chiang
Composer & Lyricist	Dick Lee
Director	Ong Keng Sen
Choreographer	Najip Ali
Assistant Director	Casey Lim
Set Designer	Justin Hill
Lighting Designer	Lim Yu-Beng
Costume Designer	Hayden Ng
Music Arranger	Sydney Tan
Choral Director	Babes Conde
Musician	Terence Teo
Production Director	Tommy Wong
Production Manager	Tan Lay Hoon
Sound Engineer	Sebastian Song
Assistant Lighting Designer	Kenny Wong
Technical Manager	Tay Huey Meng
Stage Manager	Karen Loh
Asst. Stage Manager	Esther Tan
Dance Captain	Jeremiah Choy
Hair	Ashley Lim
Make-Up	Hollywood Secrets
Programme Designer	Sharon G M Tan
Photographer	Lai Yiu-Fai
General Manager	Tay Tong
Business Manager/Administrator	Michele Lim
Print/Publicity Executive	Su-Lin Ngiam
Administrative Assistant	Cheryl Ma
Production Assistant	Michelle Bong
Sound Operator	Richard Chee
Wardrobe Mistress	Eve Tan
Hair Assistant	Sharon Lim
Chief Stage Assistant	Gabriel Cher
Stage Assistant	Joelle Diew
Stage Assistant	Fadliza Omar
Stage Assistant	Cheryl Hew
Stage Assistant	Kevin Lee
Stage Assistant	Luanne Poh
Stage Assistant	Brian Soon
Stage Assistant	Supriya Rao
Stage Assistant	Julian Teo
Stage Assistant	Kelvin Yew
Wardrobe Assistant	Ho Tsui Lyn
Wardrobe Assistant	Wendy Lim
Front-of-House Manager	Lucilla Teoh

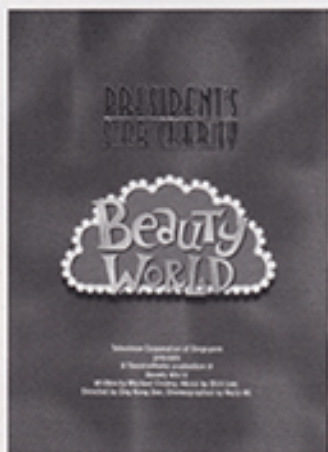


cast

Ivy Chan Poh Choo	Emma Yong
Rosemary Joseph	Jacintha Abisheganaden
LuLu	Sharon Au
Frankie Wong	Hossan Leong
Ah Hock	Darren Lim
Madame	Nora Samosir
Wan Choo	Neo Swee Lin
Towkay Tan	Ken Tay
Towkay Neo	Wong Yik Looi
Johnny Quek	Lim Kay Tong
Sergeant Muthu	Gurmit Singh
Female Chorus/Rosie	Janet Ng
Female Chorus/Lily	Dianne Sweet
Female Chorus/Daisy	Susan Tay
Female Chorus	Claudine Chan
Female Chorus	Pamela Pung
Female Chorus	Sesy Liana Ali
Male Chorus	Jeremiah Choy
Male Chorus	Hatta Said
Male Chorus	Satesh Kumar
Male Chorus	Nicholas Lim Yew
Male Chorus	Loong Seng Onn
Male Chorus	Ong Eng Chye
Singer	Denise Tan
Singer	Kim-Kyna Tan
Band Leader	Rupert Ong
Band Boy	Edric Hsu
Band Boy	Dwayne Tan
Band Boy	Wan Yew Fai
Little Girl	Shaiya Rahman



president's star charity



TheatreWorks would like to take this opportunity to thank His Excellency, President Ong Teng Cheong for choosing *Beauty World* to raise funds for the President's Star Charity, and for choosing TheatreWorks as one of the beneficiaries for 1998.

The President's Star Charity is an annual event personally endorsed and graced by His Excellency President Ong Teng Cheong. It was inceptioned in 1994 to raise funds and public awareness for local charitable and non-profit organisations and has steadily gained a reputation as Singapore's premier fund-raising event.

TheatreWorks is proud to have *Beauty World* as part of The President's Star Charity and would like to dedicate the Opening Night of the stage run - 16 April 1998 to this annual fund-raising event.

TheatreWorks is grateful to The Television Corporation of Singapore for their pioneering move in marrying theatre and TV, and for allowing many more Singaporeans the opportunity to experience the magic and charm of *Beauty World*.

the artistic director



When we first created *Beauty World*, Michael, Dick, Najip and myself, it was considered a big risk on stage. Would the audience accept this strange mixture of Singlish, Cantonese melodrama, Broadway pizzazz, street comedy exaggerated style of performing? I remember I was quivering in my pants. And on the first night, there was an electricity failure - Rosemary Joseph played by Jacintha and Ivy Chan played by Claire Wong were stranded on stage without both the lighting and sound system. We could not even entertain the audience with a song and dance item. All that the actresses could do was to offer Green Spot to the audience. I almost died.

But at the end, the applause and the standing ovation convinced everyone that we had a winner. Till the review appeared. It was not good - in fact it tore the production apart. Messy directing, slam, slam, slam... You can imagine for my first direction as the new artistic director of TheatreWorks, this was not auspicious. But as it turned out, the audience had the final say. They stacked their support 100% and more behind the Arts Festival production. It sold out and was brought back two months later for another sell-out season of two weeks. In 1988, this was phenomenal. The World Trade Centre was a 1000-seater. *Beauty World* can be said to be the people's choice, it has always been.

How did *Beauty World* suddenly graduate into a Singaporean icon? How did an experiment suddenly become a mainstream production with mass appeal? I must say that we had all the right support - from the fabulous casts for all three different productions, the right combination of people at the right time and the right place. With the invitation from The Japan Foundation Asean Cultural Centre for *Beauty World* to perform in The South East Asia Festival - the fate of *Beauty World* was sealed. It was as Singaporean as could be. From the *kebayas* to the kookie Rosemary Joseph to the larger than life Chinese cabaret to the Indian neighbourhood *mata* to the Rediffusion radio drama; code switching from Chinese ditty to a-go-go dialect to RP English to the all girl band trio (*There'll be a New You*) - *Beauty World* was a joyride for the Japanese. It must have brought many a tourist to Singapore looking for *Beauty World*. Further Ivy Chan's discovery about her father, linked her to the audience members in Japan. For many of them, the final shock was that *Beauty World* was rather close to home.

Many times, we have to acknowledge that life has changed. But it's always nice to come back to nostalgia, to the familiar, to the unchanging, to home. I am grateful for quite a few of the old gang coming back from designers to our wig maestro. I want to thank Sydney and Babes; Tay Tong and Michele Lim, the original stage managers of *Beauty World* who have become my stage managers in TheatreWorks. Thank you, Casey Lim for doing so much of the work in remounting this present show. My three partners in crime who have been with me through thick and thin - it's a curious journey to have taken together from being creative babies to our dark days (*Mortal Sins*) to nostalgia, one which we did not prepare for. And finally to Daniel Yun of TCS, thank you for making us realise that we have a diamond in our backyard. Without you, we would not be doing this tenth anniversary.

This production is dedicated to all who have worked on *Beauty World* through the years, our unsung heroes and to all *Beauty World* groupies, past, present and future.

Ong Keng Sen
April 1998

Would the audience accept this strange mixture of Singlish, Cantonese melodrama, Broadway pizzazz, street comedy exaggerated style of performing?... on the first night, there was an electricity failure... All that the actresses could do was to offer Green Spot to the audience. I almost died.

Beauty World revisited

the composer & lyricist



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.

Why *Beauty World*? Well, the very words incite wonderful 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.

Ten years later, it's a great thrill to know that something I've done is so enduring. I still love all the songs and I love all the characters. *Beauty World* remains as one of my favourite works.

Dick Lee

April 1998

the choreographer



When TheatreWorks called to inform me that they were going to stage *Beauty World* again, in my mind I was going,

"Oh no, not again!" But this is only because people like me are only interested in things that are new, progressive and trendy. However, sometimes I do lose sight of what is being progressive in the rush forward. Doing *Beauty World* again has pulled me back to a special feeling that I have lost for quite some time.

I'm glad to be able to do *Beauty World* again and see a totally new picture, soul, spirit, and most of all, Fun! I would also like to take this opportunity to thank all the chorus members I have worked with over the years for *Beauty World*. Working with them have been the best times as they inspire me in different ways. Most of all, they have all been very fun to work with, and if I had to perform in the musical, the only role I would choose is to be a chorus member.

Please enjoy the musical again and again and again and again!

Najip Ali
April 1998



Doing *Beauty World* again has pulled me back to a special feeling that I have lost for quite some time.



the assistant director



I am always being reminded that "it is not what lies at the end, but the journey itself that is most enriching". Many of us have our various journeys in our lives and *Beauty World* is the first step of my new journey.

Beauty World is a name synonymous to many beginnings: the beginning of the career of many talents in the show 10 years ago; the beginning of a search for local presence on stage; and the beginning of public awareness and demand for the local English Theatre. In many ways, it was also a new beginning for me.

Beauty World is a story about the search for identity, for truth and for the love of life. During the search, one will face many obstacles, harsh realities and worldly temptations. Just like Ivy's search for her father, there may not be a pot of gold at the end of it. In fact, the search may possibly end with unpleasant consequences. But I believe that every search, if done with enough courage, commitment and integrity, will have its rewards. I am always being reminded that "it is not what lies at the end, but the journey itself that is most enriching". Many of us have our various journeys in our lives and *Beauty World* is the first step of my new journey.

Beauty World 1998 began as a President Star Charity Show, a collaboration with TCS (Television Corporation of Singapore). I was very excited to be involved in it and much more so when it raised more than 2 million dollars for charity. This marked the beginning of how theatre can reach a wider audience base. With this stage production, I hope that it will also mark a beginning of an exciting journey not only for those who are involved or watched the production, but also for the theatre and art scene in Singapore.

Casey Lim
April 1998

Justin Hill

Set Designer

Justin Hill is a stage designer based in Singapore, where he is also a partner of Kerry Hill Architects and a founder, and resident Stage Designer of TheatreWorks (Singapore) Ltd. His work has included designs for over thirty productions in Southeast Asia, Australia and Japan, ranging from sets for operas and musicals, to designs for touring theatrical productions, and for dance. His most recent work was the design for the debut Japan Foundation Production of *Leah* in Tokyo, which followed two operas in Singapore; *Faust* for the Singapore Lyric Theatre; and the new children's opera *Arion and the Dolphin*, for the Singapore Symphony Orchestra; and the musical *The Story Teller* for DramaLab/Five Arts Centre in Kuala Lumpur. This anniversary production of *Beauty World* is Justin's third design for the musical, but one which retains the atmosphere, nostalgia and great humour of the original 1988 production. You may also be able to detect somewhere in the pinkness of the cabaret, the swing of the glass beading, or in the dim confusion of Mummy's room a great love for this production held by him and all who have been lucky enough to be associated with it over the years.

Lim Yu-Beng

Lighting Designer

Yu-Beng was the technical manager for TheatreWorks for five years. During that time he

oversaw the mounting of all the company's productions, including *Trojan Women*, *Three Children*, *Theatre-on-the-Hill*, *Beauty World*, *Madame Mao's Memories*, *Lao Jiu*, *Longing* and *Scorpion Orchid*. He now prefers painting the set with lamps rather than a paintbrush, and was the lighting designer for *Wills and Seccessions*, *Lao Jiu* ('93 and '97), *Broken Birds*, *Us in Singapore*, *Light in the Village*, *Ang Tau Mui* and *Under the Bed* (all for TheatreWorks), and *Madam To Sup-Neung* for Brink Productions.

Sydney Tan

Music Arranger

Sydney is a medical doctor who loves music. Musical

arrangement takes up 50% of his time and since 1984, he has worked on various musical productions and albums – *Beauty World*, *Hot Pants*, *Twist of Fate*, and also two theme songs for *Snow Wolf Lake*. Sydney is also a regular arranger for Dick Lee's albums.

Babes Conde

Choral Director

Babes Conde first collaborated with TheatreWorks on *Piaf* as music director, followed by *Beauty World* (1988), *Fried Rice Paradise*, and the *Beauty World* Japan tour. A composer-lyricist, she wrote music for the play *Teenage Textbook*, TV themes like *Extraordinary People*, and

wrote, co-arranged and sang in commercials like *8 Days*, *Lime* and *I-Weekly*.

Hayden Ng

Costume designer

Hayden is a self-taught award-winning designer who has clothed many a body in local theatre. A versatile designer, he designed costumes for *Beauty World* (1992), *Private Parts*, *The Lady of Soul* and *Her Ultimate S Machine*, *Lao Jiu* and *Longing* amongst others. He is also the proud boss of the glamorous Hayden Boutique.





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s y n o p s i s

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 pen-friend, 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.

Prologue

Act one

SCENE 1

Beauty World Cabaret, night
"Beauty World Cha-Cha-Cha" *Chorus*
"Nothing Gets in My Way" *Lulu*

SCENE 2

Elizabeth Tailor Shop, day
"Single in Singapore" *Rosemary Joseph*

SCENE 3

Beauty World Cabaret, day
"There'll Be a New You" *Lily, Rosie & Daisy*

Act two

SCENE 1

Elizabeth Tailor Shop, day

SCENE 2

Beauty World Cabaret, night
"Another World" *Ah Hock*

SCENE 3

Madame's Bedroom, night
"I Didn't Care" *Ivy Chan*

SCENE 4

Elizabeth Tailor Shop

SCENE 5

"Truth Will Conquer All" *Chorus*

SCENE 6

Beauty World Cabaret, night
Elizabeth Tailor Shop, Paradise Hotel Room



INTERMISSION

Act three

SCENE 1

Beauty World Cabaret, night
"Welcome to Beauty World" *Madame, Lulu, Wan Choo & Chorus*

SCENE 2

Paradise Hotel Room, Elizabeth Tailor Shop & Ah Hock's Room, night
"It Wasn't Meant For Me" *Rosemary Joseph & Ah Hock*

SCENE 3

Beauty World Cabaret & Elizabeth Tailor Shop, day
"No Class" *Lulu & Rosemary Joseph*

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

"Beauty World Reprise" *Whole Cast*



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- A corporate function that takes you away from the mundane - a beach party, or even a party with a theme that takes you back in time
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the cast

Jacintha Abisheganaden

Rosemary Joseph

Jacintha is a familiar face and voice in Singapore. A talented singer and actress, the role of Rosemary Joseph was specially written for her back in 1988. She played it with much aplomb, making it one of the most unforgettable roles in the musical. Known mainly as a talented singer, Jacintha is also a versatile actress and was the only Singaporean to be voted Best Actress in the Singapore Drama Festival in 1981. Besides *Beauty World*, Jacintha has also starred in *Fried Rice Paradise*, *3 Fat Virgins Unassembled*, *Nagaland*, *Lady of Soul* and *Her Ultimate 'S' Machine*. One *Woman*, the famous musical *Cats*, *Longing* and *Mortal Sins*. As a singer, Jacintha has performed in countless international song festivals, picking up several awards along the way, among them the Best Performer Award for the Asian Song Contest (1984) and Best Performer Award at the ASEAN Pop Song Festival (1987). 1997 saw Jacintha releasing her third album, *My Life* where she rendered personal interpretations of popular songs. She is in the process of cutting her first jazz album in Los Angeles, entitled *Here's To Ben*.

Sharon Au

LuLu

Sharon Au is an up and coming star and has received much



positive publicity from her stunning portrayal as LuLu in The President's Star Charity presentation of *Beauty World*. Playing LuLu is a dream come true for Sharon who watched *Beauty World* on stage in 1992 and was dazzled by it. Growing up, Sharon was actively involved in school productions and was actually spotted by TCS after her convincing portrayal of a shy, naïve singer in a local musical, *I Have A Date With Spring*. Her debut programme was *Entertainment Beat* with co-hosts Darren Lim and Yvonne Yak. Sharon has since then hosted numerous variety and special shows, and done some acting. She is presently acting in a sitcom, *Right Frequency*.

Emma Yong

Ivy Chan Poh Choo

Emma is a young face in Singapore theatre who has acted in numerous stage productions since 1993. Although this is the first time she has a role in *Beauty World*, Emma is not new to musicals and starred in TheatreWorks' musical, *Mortal Sins*, as "The Electric Geisha" in both runs of *Kara - You-OK*, and recently, in *Hot Pants*, amongst others. Emma has also appeared on local television, in sitcoms such as *Happy Belly*, *Under One Roof* and *Gurmit's World*.



Currently a final year student in University College London, she hopes to continue doing theatre.

Hossan Leong

Frankie Wong

Hossan has had no problems in getting noticed on stage and on TV, and has earned himself many fans. Hossan's acting career started in 1995 on the Singapore stage with plays such as *The Breakfast Club* and *Army Daze*. He has gone on to earn himself solo shows such as *Singapore Boy*, and *The Return of Singapore Boy* in 1997. His career on screen started when he played the character Sponge in *Under One Roof*. From then on, he became a regular character in *Gurmit's World* and was in the main cast of *Can I Help You*. The latest drama series that Hossan has acted in was *Shiver*. Perhaps a less well-known fact about Hossan is that he is also a powerful singer and has actually performed in four other local musicals previously, besides *Beauty World*. Hossan is currently busy filming for his new comedy show for TCS, *The Donny Lee Show*.



Darren Lim

Ah Hock

Playing Ah Hock in *Beauty World* allows

audiences to see the versatility of Darren Lim who is known more as a compere for TCS, having hosted numerous variety and infotainment programmes such as *Entertainment Beat*, *We are Young*, and so on. In fact, his role in *Beauty World* allows him to use the talent which he was first spotted for at the age of sixteen - singing. After recording a debut album,

Darren was part of the Music and Dance Company during his national service which was a training ground for his talent. He joined TCS as a full-time compere in 1996 and has since gone on to act in a sitcom series, *Different Cuts*, *Different Strokes*, and also recorded 3 album compilations with other TCS artistes.

Darren is very glad to be playing Ah Hock in *Beauty World* and says that he enjoys performing for a live audience.





Lulu

A black and white portrait of a woman with dark, wavy hair, wearing a halter-neck top with a beaded necklace. She is looking slightly to the side with a gentle smile.



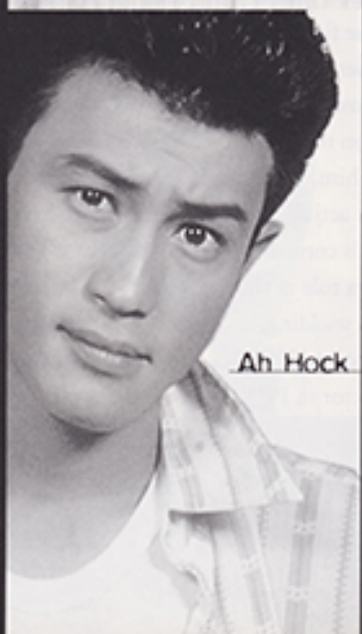
Rosemary



Ivy



Frankie



Ah Hock

Nora Samosir

Madame

Nora's most recent theatrical work was directing *A.I.* presented by TheatreWorks. A veteran actress, Nora has been on the Singapore stage since 1979 and has gone on to star in more than 40 theatre productions and musicals, most of them produced by TheatreWorks - *The Elephant Man*, *Mixed Signals*, *Scorpius*, *Orchid*, *Lao Jiu*, and *Ballroom Dancing*, amongst many others. Nora is also a familiar face on television, having acted in *Masters of the Sea*, *Gurmit's World*, and *Can I Help You*. Nora is reprising her role as Madame in *Beauty World*, after starring in the 1992 production in Singapore and Japan.

Neo Swee Lin

Wan Choo

When Swee Lin graduated from the National University of Singapore with a law degree in 1986, she decided to take a year out to "try a bit of acting". Since then she has appeared in more than 20 plays in Singapore. These include the original production of *Army Daze*, *3 Children*, *M Butterfly*,

Mama Looking for Her Cat, and *Fried Rice Paradise* amongst others. In

1990, Swee Lin won the BAT scholarship and trained at the Royal Scottish Academy of Music and Drama in Glasgow where she won several awards and started her professional work in the UK. Since her return to Singapore, Swee Lin has acted in *The Yang Family*, *Who's Afraid of Chow Yuen Fatt*, *Hamlet* and *Half Lives* to name a few, and has also appeared on television in *PCK Pte Ltd* where she is probably best known as the ice-kacang-making grandmother. This is her first time appearing in *Beauty World*.

Gurmit Singh

Sergeant Muthu

Gurmit is an actor often known for his ease at making people laugh. His character in *Beauty World* has him as the funny man again whose appearance towards the end of the musical lends many light-hearted and enjoyable moments. A seasoned TV actor, Gurmit has never performed on stage before although he often appears before a live audience with his talk-show, *Tonight With Gurmit*, and his previous television hosting. For someone whose first TV role was playing a soldier in SBC's New Year Countdown in 1986, Gurmit has gone on to have a show named after him, *Gurmit's World*, and various acting roles of which he is at his comedic best with his role as the handphone wielding, rubber-booted contractor in *PCK Pte Ltd*.

Lim Kay Tong

Johnny Quek

Kay Tong is a veteran film, TV and stage actor who has made a name for himself both here and abroad. A founding director of TheatreWorks, Kay Tong has acted in over fifteen plays by this company - *Be My Sushi*, *Tonight*, *Piaf*, *Longing*, *Undercover*, *Broken Birds*, *Longing*, *The Yang Family* and *Lao Jiu*, to name a few. He has also starred in various film and television programmes both here and abroad, and is unforgettable as the strict father in the TCS drama series, *Growing Up*. The more familiar films that Kay Tong has starred in include *The Last Emperor*, *Shanghai Surprise*, *Dragon: The Life of Bruce Lee*, and the local film, *The Mee Pok Man*. This is the first time that he will be performing in *Beauty World*.

Ken Tay

Toukay Tan

Ken Tay is best known as a Mandarin recording artiste who has released 4 pop albums in total for Wind and Pony Canyon records consecutively (1991-96). His third album featured the main theme from the Mandarin staging of *Private Parts* by Michael Chiang. Although he has performed extensively as a singer for stage and TV, his first acting role was in 1996 - playing the male lead in *I Have A Date With Spring*, a Mandarin play that became a huge box-office success. Last year, he was featured as the

memorable villain, Zou Ren in TCS 8's Japanese period drama, *The Price of Peace*. Ken's role in *Beauty World* will be his first English speaking part.

Wong Yik Looi

Toukay Neo

Wong Yik Looi is trained as a civil engineer although he is presently a marketing manager of a real-estate company. This is the first time that Yik Looi will be performing in *Beauty World* although he is no stranger to acting, being a freelance ECA instructor of Chinese speech and drama in many schools and community centres. In fact, Yik Looi started his stage activities since 1968 at the age of sixteen and is well-known as an actor, director and stage lighting designer for the Chinese drama club for the past 30 years.

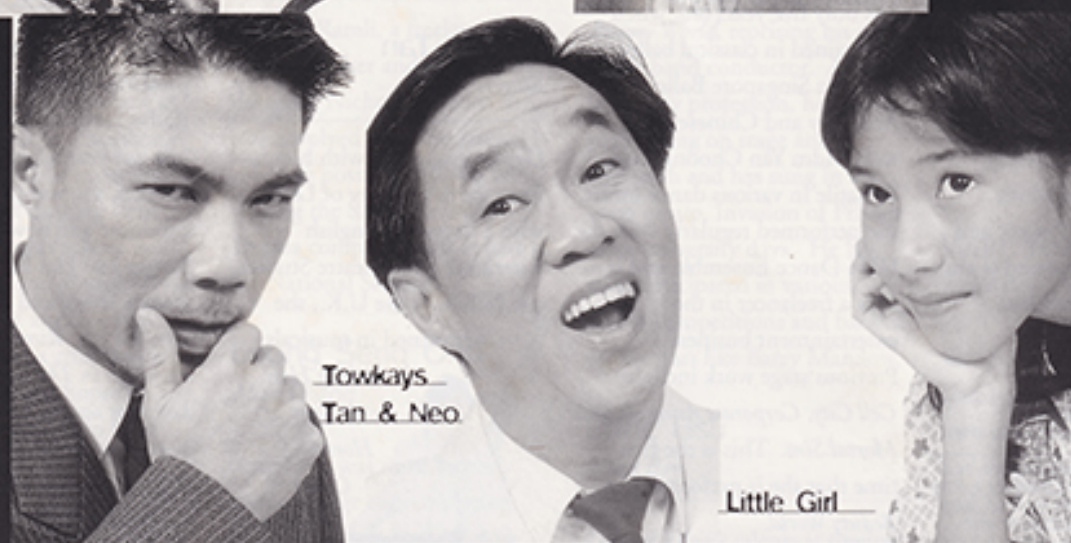
Shaiya Rahman

Little Girl

Shaiya is aged 11 and currently a student at Chatsworth International School. She started her acting career as little Cosette in *Les Miserables* when it toured to Singapore in 1996. Since then, Shaiya has performed in the musical, *Chang & Eng* in Singapore and Beijing, and is also a regular on TCS' *Hippo and Friends*. Shaiya claims that her first love is performing on stage and she is excited to be a part of Singapore's own *Beauty World*.



say bye-bye to the shy and shy
woh-oh there'll be a new you
say hello to the big and bold
woh-oh there'll be a new you
throw away your past
bye-bye
smile and do your best
hello, goodbye
bye-bye to the shy, to the bold,



Janet Ng

Female Chorus - Rosie

Janet is currently a teacher at SJI and a mother of one. She was in the original cast of *Beauty World* in 1988, and also part of the cast for the tour to Japan in 1992. Other musicals that Janet has appeared in include the 1988 NIE production of *Joseph and the Technicolour Dreamcoat*, and *The Sound of Music* in 1989 for Stars production. An avid singer, Janet was also part of the back-up chorus for Barry Manilow's concert in Singapore in 1992. She will be taking on an additional role as Rosie in this production of *Beauty World*.

Dianne Swee

Female Chorus - Lily

Dianne's first involvement with theatre was with TheatreWorks in 1995, where she had a role in the musical, *Mortal Sins*. *Beauty World* is her second foray into theatre. Dianne has also been an associate member with the NUS Dance Ensemble since 1993. However, her first love has always been music and has gone on to earn herself a B.A. in music. Dianne is currently working in Yamaha Music School as a Senior Project and Marketing Executive and is also a part-time piano teacher.

Susan Tay

Female Chorus - Daisy

Susan has been involved in every *Beauty World* production; she was in the original 1988



production, the 1992 production which toured Japan and later staged

in Singapore. A lawyer by practice, Susan has her own firm. A word to her clients – "I'm not really all like Daisy!" In this production, she will take on the additional role of Daisy.

Claudine Chan

Chorus Girl

Claudine is not new to musicals, having started in *Mortal Sins* and *Sing to the Dawn* previously. This is the first time she will be appearing in *Beauty World*. An avid dancer, Claudine is an alumni member of the NUS Dance Ensemble where she has been dancing since 1992.

Pamela Pung

Chorus Girl

Pam's romance with the performing arts began when she was only five years old, when she trained in classical ballet with the Singapore Ballet Academy and Chinese dance with Mdm Yan Choong Lian. Versatile in various dance forms, she performed regularly with the NUS Dance Ensemble and is now a freelancer in the entertainment business. Previous stage work includes *Cell City*, *Corporate Animals*, and *Mortal Sins*. This is the first time that she is performing in *Beauty World*.

Sesy Liana Ali

Chorus Girl

Sesy was recently with the Singapore Armed Forces Music and Drama Company. During her contract service, she performed for local army camps and major events, and also for goodwill performances in Thailand, Taiwan, Indonesia and Australia. Her first experience in a musical was with *Sing To The Dawn* for the Singapore Arts Festival in 1996, and that was followed by *Chang & Eng* in 1997. Sesy also recently played the role of Saloma in a feature-length video based on the play, *Off Centre* which will be shown during the Singapore Film Festival this year. She is deeply grateful to the officers and friends of MDC for the endless support and encouragement, and for bringing her this far in Life.

Denise Tan

Singer

Denise graduated with honours from the University of Leeds with a degree in English Literature and Theatre Studies.

While in the U.K., she performed in musicals including *Hair*, *Little Shop of Horrors*, *Cabaret*, *Fiddler on the Roof*.



Chess, *Guys and Dolls*, and *Sweet Charity*. She has also acted in Howard Barker's *Women Beware Women* and Caryl Churchill's *Top Girls* as Lady Nijo, which took her on a drama exchange to Murcia, in Spain. Her greatest personal achievement is creating, writing and performing in a critically-acclaimed one woman show as her final project in Leeds, entitled *Bo(a)rderline*. Denise is currently involved in performing and teaching drama in schools.

Kim-Kyna Tan

Singer

Kim is currently a producer/presenter with the NAC Arts Radio Station. Joining them just last year when they were formed, she was previously a producer and news editor with Power 98. Her first time in *Beauty World* and a dream come true for her, Kim was last seen on stage in *The Teenage Textbook* last year and will appear in a bit part in an upcoming series, *Drive*. She was also a part-time talent with TCS in 1993 and 1994 and often appeared in *Rollin' Good Times*.





Jeremiah Choy

Dance Captain & Male Chorus

Jeremiah gave up his career in law to be a full time actor late last year. He started his first professional theatre production with *Beauty World* ten years back, and has been in it every single time it returned to the stage. A keen lover of the musical, Jeremiah is back this time and is also the dance captain. Besides *Beauty World*, his past theatre experience is very credible and was seen in most of TheatreWorks' recent major productions - The Japan Foundation's production of *Lear* (1997, Japan), *Destinies of Flowers in the Mirror*, *The Yang Family*, *Descendants of the Eunuch Admiral*, and *Broken Birds*. Jeremiah recently assisted in directing *Half Lives* and is now directing *The Stories of Hua Mu Lan and Wu Song* for TheatreWorks' Arts Education programme.

Hatta Said

Male Chorus

Hatta is a final year student at Temasek Polytechnic studying Mechatronics. His experience in singing and dancing stem from his secondary school and polytechnic days. *Beauty World* will be his first attempt at a musical and he is attacking it with gusto. Hatta hopes to continue to perform in local theatre.

Satesh Kumar

Male Chorus

Satesh's most recent theatre work was acting in the musical, *Chang & Eng* last year for all three runs. His other acting credits include *A Singapore Carol*, and *Kara-You-OK?* He was also part of his school's drama club in Raffles Institution and Raffles Junior College. Satesh also has a voice that he can be proud of and emerged winner of the Yamaha's Teens' Music Festival (singing category) in 1996. He is currently a member of the SAF Music and Drama company.

Nicholas Lim Yew

Male Chorus

Nicholas' first foray into theatre is with *Beauty World*. He was also a member of the male chorus for the President's Star Charity and enjoyed it so much that he is back for the stage run. A freelance commercial dancer, Nicholas took up dance under Mahadi Ramli, a freelance choreographer and costume designer. Nicholas intends to stay involved with the arts as much as possible. He will be joining the SAF Music and Drama company soon as part of his National Service.

Loong Seng Onn

Male Chorus

Seng Onn was most recently seen on stage contemplating donating his sperm to a close girlfriend in *A.I.* A lawyer by training, he has appeared in

many local theatre productions including *3 Children*, *Broken Birds* and *Lao Jiu*. This is the first time that Seng Onn will be performing in a musical.

Ong Eng Chye

Male Chorus

Eng Chye has been involved with local theatre since 1991. The numerous productions that he has appeared in include *Fried Rice Paradise*, *Death in Tuas*, *Scorpion Orchid*, *Longing*, *La Traviata* and *Bindweeds* (a dance programme for the LaSalle-SIA College). An experienced dancer and performer, this is Eng Chye's first time performing in *Beauty World*.

Rupert Ong

Band Conductor

This will be Rupert's 10th anniversary appearance with *Beauty World*, reprising his role as the band conductor. A lawyer by profession, he enjoys performing on stage and television and has sung in the vocal group, *Invasion of Privacy* since university days. He has also participated in various choral competitions and backed up for stars like Barry Manilow.

Edric Hsu

Band Boy

One of Edric's talents is singing and his credits speak for him. He has sung with popular

singers like Dick Lee, Sandy Lam, Tracy Huang, Coco Lee, and the Japanese group, The Boom. His stage credits include *Kampong Amber*, *Mortal Sins*, *December Rains*, and also singing for the recent TCS recording of *Beauty World*. Not content to just sing for others, Edric also has his own singing group, Es'CHOIR, whom he will be performing with in May in the annual Aka A Cappella concert and its CD recording.

Dwayne Tan

Band Boy

Dwayne is 21 years old and a final year Mass Communication student at Ngee Ann Polytechnic. *Beauty World* is his first musical performance although he has had other theatrical experiences with his school's drama club, the Poly Stage FACTOR. He is currently a part-time presenter at the NAC Arts Radio Station 99.5 as he believes strongly in supporting the arts.

Wan Yew Fai

Band Boy

Yew Fai is an accountant by training but presently runs his own contracting firm. Music has always been one of his loves and he has been playing guitars and drums, and doing back-up singing in numerous bands the last ten years. This is his first time performing in a musical.





Illustration by Vincent Leow

the flying circus project

**Taking Asian Arts into
the Next Millenium.
The Search for
New Asia on Stage.
Leading Asian Creativity.**

"When land bound animals begin to fly
Reaching for the unknown
As unexpected transformation
Rooted but Free
The same animal but different
Man's quest for flight continues
Circus
The antithesis of museum
Raw, exciting, dizzying, robust
Dangerous, magic
The sacred and the profane co-exist
Theatre of the people
Hanuman, monkey, leaps into flight"

In 1996, TheatreWorks' Artistic Director, Ong Keng Sen, successfully launched *The Flying Circus Project*. As part of the New Asia drive, Ong established a seven-year research and performance programme to take traditional Asian artforms into the 21st century. This would mean cultural preservation in an enlightened manner through the reinvention of tradition. Tradition and modernity is part of a continuum rather than two separate dichotomies.



The Flying Circus Project demonstrates the innovation and confidence of Asian artists who harness skills and artistry of the region into a new artform to welcome the next millennium. *The Flying Circus Project* nurtures an Asian world view but at the same time maintains the many different identities of the diverse Asian

cultures. The search for a New Asia on stage is the search for a complex harmony which thrives on difference: different traditions, different languages, different aesthetics, different culture.



1996 Southeast Asian Laboratory

The first year of the project saw over fifty masters in traditional arts and practitioners of modern dance, theatre and music coming together to share their skills and experiences in their individual fields. These masters and practitioners were personally handpicked and chosen by Ong from countries like Thailand, Indonesia, Malaysia, Vietnam and Singapore. A Japanese Noh master and Beijing Opera artist from China were also invited to conduct workshops. A total of 232 workshops and classes were conducted over a period of six weeks from November to December 1996.

1997 Lear

1997 saw the staging of the critically acclaimed *Lear*, directed by Ong Keng Sen and written by Rio Kishida. The reinvention of Shakespeare's *King Lear* focused on Lear's daughter, patriarchy and the tension between new and old Asia. *Lear* was staged in Tokyo, Osaka and Fukuoka over a period of 3 weeks, playing a total of 12 performances. *Lear* was produced by the Japan Foundation Asia Centre, which also partially funded the first year of *The Flying Circus Project*. *Lear* received favourable reviews from the critics and theatre practitioners from Japan and Asia.

1998 India, Myanmar, Korea, Singapore

In 1998, *The Flying Circus Project* will focus on:

- The learning of traditional skills in music, dance and theatre from traditional masters.
- The reinvention into contemporary performance.

The 1998 programme, which will be held from mid-November to mid-December, will bring together 50 masters/performers/participants from India, Myanmar, Korea and Singapore for workshops and classes. The performers will be encouraged to develop creative strategies and to regenerate traditional arts in contemporary performances.

In conjunction with the Research and Development, TheatreWorks will present a Festival of Performances by master artists. The Festival by Masters from India, Korea and Myanmar in Fort Canning Park will be curated by Ong Keng Sen.

Lear will tour in

- Hong Kong (Jan '99)
- Singapore (Jan '99)
- Jakarta (Feb '99)
- Perth (Feb '99)



1999 Othello

It is intended that the six weeks from 1998 will build a common vision which will result in the production of an adaptation of Shakespeare's *Othello* in 1999. At the moment, *Othello* will be performed by an Indian traditional performer in Kathakali, Kuttiyatum or Chhau, Iago by a Japanese Noh actor, Desdemona by a Korean performer and music from Myanmar. Ideally, certain scenes will be echoed with traditional Burmese string puppets.

2000 and Beyond

TheatreWorks plans to embark on the third and final phase of *The Flying Circus Project* in the year 2000, with a Laboratory gathering the finest artists and performers from the Philippines, China, Hong Kong, Taiwan, Tibet and Papua New Guinea. This will be followed by a production of *Julius Caesar* in 2001. The entire project will culminate in 2002 with a presentation of the three plays as *The Asian Shakespeare Trilogy*, heralding a new age in cross-cultural Asian theatre.

As the project grows, the productions will be available for touring. For example, *Lear* will tour in 1999, and in the year 2000, both *Lear* and *Othello* will be available for touring. Similarly, selected artists from earlier Labs will be invited back.

The Flying Circus Project is unique and powerful in that it is purely an inter-Asian exchange. It is from a completely Asian perspective. Furthermore, the reinvention of tradition into the contemporary focuses on the living, organic nature of tradition in relation to the times.

With this mission in mind, TheatreWorks is presently looking for enlightened individuals and corporations to support this project on a year-to-year or long term basis. The project will give individuals and corporations around-the-world mileage for their sponsorship. For more information on how you can help, please call TheatreWorks' General Manager, Tay Tong at 338-4077.

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TheatreWorks is proud to announce its Muses for our 1998 Season. We thank you for choosing to be part of this homegrown company and for supporting us. Thanks for coming forward to help us in voluntary work, giving us the feedback, attending our teas and events, and most importantly, making us feel that we are surrounded by Friends and Family.

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FIRST EMPEROR'S LAST DAYS

festival of arts 13.6.1998 14.6.1998 victoria theatre

First Emperor's Last Days is an intriguing, suspenseful thriller about four people from different walks of life who are captured and imprisoned in Emperor Shih Wang Ti's Palace. This story happens in some indeterminate time where the country has just been unified, personal computers with CD-ROMS have been invented but where man has yet to reach the moon.

Sealed in a room, the prisoners are the Emperor's designated biographers and have to write against time as he is dying, and the book is to be completed before his death. Shut out from civilisation, the four do not know whether they can trust each other as others before them have been called away, never to return.

The Emperor has done many great things.
But oh, the terrible, cruel things he has also done.

So what does one write?

Especially if one loves life.
And truth.
And the price of truth is death.

First Emperor's Last Days is written by Tan Tarn How and directed by Ong Keng Sen, the team who created the sell-out play (a four-week run) on Michael Fay, *Six of the Best* in 1996.



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THEATREWORKS

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

Over the years, TheatreWorks has been recognised for its successful juxtaposition of Western and Eastern performance traditions, refreshing interdisciplinary interpretations and unconventional approach, site-specific works, and its commitment to cross-cultural collaboration and international touring.

TheatreWorks has produced critically acclaimed works that have earned the company a reputation for being the best theatre company in Singapore. The company has toured internationally. In 1992, the company toured Japan and Malaysia with *Three Children* and presented *Madame Mao's Memories* at the Edinburgh Festival. In the same year, *Beauty World* toured Japan. In 1994, *Lao Jiu* was performed at the Festival of Perth, and in 1996 *Descendants of the Eunuch Admiral* was performed at the Cairo International Festival of Experimental Theatre. This play was awarded the Critics Award for Best Acting and was nominated as one of the Best Productions in the Festival. The latest outing by the company was in January this year, when it performed a new piece at Journey to the East 1998, in Hong Kong. TheatreWorks' production of *Descendants of the Eunuch Admiral* will also tour Berlin and Hamburg later this year.

With a varied programme, TheatreWorks' repertoire spans from popular plays like *Beauty World*, *Private Parts* and *Lao Jiu* to visual experiences such as *Descendants of the Eunuch Admiral*, *The Yang Family*, (performed in a Chinatown shophouse) *Destinies of Flowers in the Mirror* (performed inside the Suntec City Fountain) and *Workhorse Afloat*. TheatreWorks has also spearheaded the concept of outdoor carnival theatre with their productions of *Theatre Carnival on the Hill*, *Longing and Broken*

Birds. This year, there will be a Theatre Carnival at the Zoo in September. These productions are testimonies to the company's commitment to develop theatre audiences qualitatively, as well as quantitatively. After starting the wave of popular theatre, TheatreWorks is now forging a new path with their cutting-edge works. With emphasis on interdisciplinary and inter-cultural styles and techniques, the works often blur the line between theatre, installation art, video art, photography, sound, sculptures, dance and architecture.

As a pioneering theatre company, TheatreWorks realises its responsibility in nurturing and providing opportunities for theatre practitioners. Training programmes such as The Writers' Laboratory have forged closer ties with Singaporean playwrights, serving to encourage and nurture new writing. 1998 will see the launch of The Singapore Dramatist Awards, a national award that recognises good playwriting. Other programmes include The Directors' Laboratory which nurtures young directors, and the Springboard programme, a theatre skills training programme conducted by theatre practitioners from the United Kingdom. As part of their mission, TheatreWorks also has a Theatre-In-Education programme for schools, public lectures and consultancy services on the aspects of theatre productions, and student attachment programmes.

In the last quarter of 1996, TheatreWorks embarked on *The Flying Circus Project*. This major project, conceptualised and headed by TheatreWorks' Artistic Director, Ong Keng Sen, examines the traditional arts and seeks to take them into the 21st Century. The first product of the project was the Japan Foundation's production of *Lear* (1997) which premiered in Tokyo with a multi-cultural cast. 1998 will see seminars, workshops and performances by practitioners from India, Korea and Myanmar.

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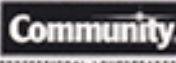
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Eugene Tan *for the decor at The Heeren Shops*

Luciana Huen *for being very much a part of the*
early rehearsal process

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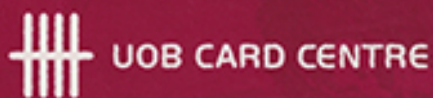
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