HERITAGE

APPEAL

• Contributing 180 historically important old photographs
• Raising $18,000 for the National Heritage Board

Recently, members would have received in the mail an unusual appeal for donations. The beneficiary is not a typical charity, but rather a national institution committed to preserving our national heritage. The government, realising that preserving important archival material is as important as donating to charity, have made contributions to approved heritage projects tax deductible.

This appeal is our unique drive to raise funds for the National Archives to acquire a rare and important collection of Straits Chinese photographs. This project provides the Association and our Peranakan community with a unique opportunity to contribute towards our national heritage.

The collection consists of approximately 180 images ranging in date from about 1900 to 1935. Some of the images are postcard size, while a few are as large as 61 cm x 76 cm (or 24 inches x 30 inches).

The photographs provide a rare and detailed glimpse of Straits Chinese life, costumes, traditions and houses. Also included are two important funeral albums as well as a very rare collection of images of bridal chambers. Such important photographs will definitely provide future scholars and researchers with a more comprehensive body of material for the study of Straits Chinese culture.

PLEASE DONATE! Any amount is welcome! Whatever you donate is tax deductible. Please refer to your appeal letter for details.

We sincerely hope you will help to make this special community heritage project a success. It is an important way to ensure that such important material is preserved by a national institution, and that the glory of Straits Chinese culture and history is always remembered.

(left) Bride and groom in their first-day costumes. The bride wears the crown favoured in Penang, with tassels, bobbles and kingfisher feathers.
(below) A lavish bridal chamber with a modern brass bed.
(bottom left) Nyonya in her finery, standing in front of her mansion. A mirror has been positioned to show off the jewels pinned and suspended at the back of her dress.
(bottom right) Studio portrait of a Straits Chinese couple. The man wears a tuxedo while the lady is dressed in a baju panjang.
GREAT LOSS TO THE COMMUNITY

TRIBUTE TO TWO STALWARTS OF THE PERANAKAN ASSOCIATION
IMMEDIATE PAST PRESIDENT DR GEORGE TAY & HONORARY LIFE PRESIDENT MR ONG TIANG WEE

It was with great sadness that we heard of the deaths of our Immediate Past President Dr George Tay on 1 June 1999 and of our Life President Mr Ong Tiang Wee on 24 June 1999. By their passing away we have lost two prominent and truly Peranakan members, to whom we now pay our tributes for the services they have rendered to the Association and to our community.

DR GEORGE SIDNEY TAY
(1923-1999)

George Sidney Tay was born on 12 October 1923 in Kuala Lumpur.

He came to Singapore early in 1926 when his parents and grandparents made Singapore their home and grew up in the Peranakan heartland area of Katong until the Japanese Occupation. All his immediate neighbours in Mountbatten Road (formerly known as Grove Road), Marshall Road and Tanjong Katong Road were Peranakans.

George was educated at St Andrew’s School from where he proceeded to the King Edward VII College of Medicine in Singapore. Later he did postgraduate studies in England and Ireland and eventually practised as a Consultant Anaesthetist.

It was inevitable that this solid Peranakan, with his great interest in watching Peranakan plays and his pride in his Baba ancestry and speaking in Baba patois to his younger son, Christopher, would get himself involved in the preservation of his cultural heritage. This he did by becoming a member of The Peranakan Association of which he was the President from 1992 to 1996. He was also a member of The Gunong Sayang Association.

He loved Peranakan food and could always depend on his sister Ruby to cook home-made dishes for him, especially his favourite nyonya mee.

Those of us with fond memories of George will recall his sincerity, his quiet humour and his bursting into song – Danny Boy – whilst partaking of his favourite ‘ cough mixture’ – Famous Grouse Whiskey.

MR ONG TIANG WEE
(1909-1999)

Born in 1909, Ong Tiang Wee was the eldest son of New World Amusement Park founder Ong Boon Tat (1888-1937) and grandson of Ong Sam Leong (1857-1918). He studied in the Anglo-Chinese School and proceeded to England to study law at Cambridge University. He was a keen sportsman and represented his college in boxing.

On returning home he practised law and eventually became a partner in the firm of Laycock & Ong.

He took a keen interest in public affairs and was an officer in the Chinese Company of the Singapore Volunteer Corps, a Municipal Commissioner and a director of the English language newspaper Malaya Tribune as well as The Overseas Assurance Corporation Ltd. He was also a patron of Gunong Sayang Association.

A history of the present-day Peranakan Association will not be complete without paying tribute to Ong Tiang Wee, a Baba who constantly observed the traditions of his Peranakan heritage of which he was so proud. It was his dedication to and love of the Association which kept it alive and thriving during his Presidency from 1948 (when it was then known as The Straits Chinese British Association) to 1992. And it was in recognition of his devoted service to the Association that he was appointed an Honorary Life President.
PERANAKAN

The Youth Group

CHONGKAK, ANYONE?

On the afternoon of July 17, a group of members embarked on a nostalgic trip to rediscover traditional Peranakan Games.

The wonderful aroma of laksa, mee siam, bubor cha-cha & Nonya kueh greeted us as we arrived at Chilli Padi — the Nonya Family Restaurant. There was a good mix of members, young and old. Many were totally unfamiliar with the traditional game of chongkak, while some had vague recollections of playing the game in their childhood.

Chongkak was a popular game played in Peranakan, Malay and Indonesian households. It is a game for 2 players, who sit facing each other over a chongkak set filled with cowrie shells. Skill and strategy are required to gather as many cowrie shells as possible, to win the game.

We listened intently as the rules of play were explained and demonstrated. We also had fun coaxing our inert hands and feet into playing chatek, five-stones and kuti-kuti. After a few awkward attempts, some players emerged as champions in the various games.

The afternoon ended on a happy note with a mini lucky draw. Instead of plastics and gadgetry, prizes were inspired by yesteryear — wooden noise-makers, toy pop-guns and spinning tops.

We often forget that simple games, especially when shared with good friends, provide a welcome respite from the daily grind. Let us strive to keep these simple Peranakan pleasures alive.

Heather Ong

Note: An informative book on Have Fun with Traditional Games published by People’s Association may be found in the reference section of the National Library.

CHA KIAK TAP

The tapping began back in early April, with no clue of any big performances. Baba Richard Tan and his co-instructors at Dance Circle Studios, Richard Chia and Zul gruelled us for 2 months in preparation for our debut performance for Gunong Sayang’s Arts Festival performance, Janji Perot.

The dance-steps began to form in May when most of us started to get comfortable with the footwork of tap dancing. No set choreography was rehearsed and fresh ideas came out during each Sunday afternoon’s practice. Slowly the dance began to take shape and by the time we confirmed the dance, it was 2 weeks to the performance!

Our pre-Janji Perot performance at DCS’s annual show was a good run through, for most of us had not performed before a large audience before. Jittery nerves were calmed by the time the day came for us to rehearse at World Trade Centre.

The day had finally arrived. We had a full cast on the opening night with 8 couples performing before Dr Wee Kim Wee, our President Lee Kip Lee and a sea of familiar faces. By the second night, all fears and nerves were gone and we were so comfortable, that one of the dancer’s cha kiaik went flying straight into the audience! As promised, each night was slightly different! The audience and dancers alike enjoyed that amusing moment. By the fourth night, we were back in full force and all of us had a good closing curtain bow.

Thanks to the creative juices of Baba Richard Tan, Zul and the dancers, we impressed the audience with our lighthearted performance. Though it was only 2 minutes, comments from the audience included ‘what a delightful dance’ and ‘such an interesting idea, cha kiaik dancing!’

My view: In my process and quest to find my roots, the introduction to kerompong music and dondang sayang is helping me to understand my rich heritage. Being in the Youth Group has exposed me to much that I would not have received from pages of books and prints of pictures. A practical experience is the only way to find out who I am inside!

Raena Cheong
Chinese Peranakan Food and Symbolism in Malaysia

Concluding extract of a paper by Tan Chee Beng, Department of Anthropology, The Chinese University of Hong Kong


Offerings of Cooked Dishes on the Altar Table

Rows three and four comprised the major items of offerings, arranged behind the bowls of rice. The number of bowls indicated the scale of offering (there were usually four, eight, or twelve). In our case, there were six in the third row and six in the fourth.

The Third Row

In the third row there were:

Chapchai or mixed vegetables. Before cooking, the dried kimcham (lily buds) were soaked and tied, two to a bunch. A nonya explained that 'masak kimcham, tak ikat, mati sesat', that is, 'If one does not tie the kimcham before cooking them, one will go astray after death'. We can take this to mean that the act of tying the kimcham symbolises unity.

Chabe or lean pork cooked with soya-bean paste, ginger and garlic. Chabe is probably derived from the Hokkien word chheia-bah for lean meat. Not all Babas know this word. A nonya whom I know calls it bab ish lidab, as the meat strips hung at the market stall look like tongues (lidab in Malay).

Bab chin (or babi chin), a dish of stewed pork, chicken and potato. The belly pork (sam chan) is cut into two square blocks, one big and one small. The skin of the bigger piece is marked with two squares by a knife, one square within the other. Inside the small square is a sign of a cross. The smaller block of pork is marked with only one square which also has a cross within it. The smaller block is placed on top of the bigger one in the centre of a big bowl which is then filled with pongteh, a dish of pork, potato, chicken pieces and mushroom. The word bab means pork and babi is Malay for pig. Chin is probably derived from the Hokkien chhin for close in relationship. An old nonya explained to me about the symbolism of the squares and crosses on the pork blocks as 'tanda kasi adik beradik boleh baik', a sign for siblings to be close. Thus this dish expresses a wish for the family to be close.

Kaki babi or pig's leg. A common dish for offerings.

Bahnban or pork meatballs

Angkuua char. This is fried Chinese round turnip called pangkuan in Hokkien. Char is Hokkien for 'to fry'.

Kari ayam or curry chicken.

The Fourth Row

The fourth row consisted of the following dishes:

Perut masak peh-kueh or pig's intestines cooked with ginko nuts (peh kueh in Hokkien). Perut in Malay means stomach. Masak means cooked with.

Ayam chin, which is similar to bak chin and also symbolises closeness of relationship.

Chapchai chin (vegetarian). This carries a similar symbolism. The difference from the other chapchai dish is that this dish had carrot and bahwan (pork balls) and the cabbage was not cooked. Instead, a few raw cabbage leaves were arranged in a big bowl and the cooked chap chai was poured into it. The symbolic ingredient, the cabbage, is pau chai in Hokkien, and pau can mean both 'surround' (togetherness and closeness) and 'guarantee', thereby symbolising 'guaranteed closeness in relationship' or pau chin in Hokkien.

Pongteh. The term is of unknown origin. Although it sounds Hokkien, I cannot associate it with any known Hokkien term. The style of stewing is described in Hokkien as hong. I suspect it may be derived from the Hokkien description of stewing pig's trotters, known as te. The mispronunciation of hong as pong then explains the origin of the term pongteh.

Ikan ruan masak lemak kuning or local Malaysian carp cooked in coconut milk and turmeric. It can be any kind of fish dish. In actual fact, unlike other Chinese, the Babas seldom offer seafood (the dried cuttlefish being an important exception) in their worship.

Of the twelve bowls of offerings in rows 3 and 4, the most significant are the three chin dishes. Symbolising solidarity in the family, they are placed in the middle of the two rows of offerings.

Rows 5 and 6 on the first table and row 7 on the next table were offerings put on plates, comprising mainly several kinds of kuah, and also other cooked food. There were altogether twelve plates, not counting smaller items placed in saucers. These were:

The Fifth Row

Suana char iapcheong or leeks fried with Chinese sausage. The name is derived from Hokkien and is a very Chinese dish.

Sauce of tawyou or soya sauce, usually with cut chillies, for dipping.

Sauce of achar chili or stuffed, pickled long chillies.

Sauce of achar timun or pickled cucumber.

Sauce of chuka atia or ginger vinegar.

Tausu char or fried beancurd.

Bowl of water with an onion plant. This is for the ancestors to chuchi tangan or 'wash fingers' before eating, which reflects Baba food ways. However, the onion plant symbolises cleanliness and life, as the Chinese word for onion can also mean luxuriousness.

The Sixth Row

Plate of twelve wrapped pieces of tape, with the one on top opened. A dish of fermented rice wrapped in banana leaves. As the final result of tape making may be unpredict-
able (they may be sour rather than sweet) many Babas observe some taboos when making them, such as not making any comment about their final result or not eating oranges or pineapples before preparing it, as these can be sweet or sour. Two days before, Mr. Bong burned some kemenyan (benzoin) in an incense container and took it to where his sister-in-law was making the tape, and then quickly took the burning incense to the front of the house. It was believed that the incense would purify the atmosphere and ensure the success of tape making.

Plate of twelve ku merah or red ku. This is Chinese kuah made from glutinous rice with mashed green pea filling. However, the Baba may add some local ingredients such as santan or coconut milk. As Mr. Bong's family had already ended their mourning, it was alright to offer red ku in this second year worship. The Babas also make black ku for ancestral offerings. The black colour is derived from the leaves of a plant called rame-rame in Baba, or ramai-ramai in Malay. These black ku are especially popular for worshipping ancestors during the Hungry Ghost Festival in the seventh month.

Char mee or fried yellow noodle. Hokkien's always like to have noodles in their offerings as they symbolise long life.

Four moon-cakes. This was offered as the Mid-Autumn Festival was approaching (in the eighth Chinese month) and moon-cakes were already available in the shops.

Another plate of twelve wrapped pieces of tape.

The Seventh Row

The offerings continued on to the second table in front of which the family members performed their worship.

There were five plates of assorted kuah, which included a plate of kuah koci, with the one on top opened, symbolizing serving the ancestor. This nonya kuah has coconut filling sweetened with coconut sugar called gula tuak in Baba Malay. Kuah koci, wrapped into a conical shape in banana leaves, is associated with offering for ancestors.

The Eighth to Tenth Rows

Rows 8 and 9 comprised eight plates of a variety of fruit. There were always oranges and apples, because the orange colour symbolizes prosperity, while the word for apple in Chinese is homonymous with the word for peace.

Row 10, which was the front row from the position of the worshippers, comprised important items of offerings. The important item was the big plate of offerings called sam seng, always placed in the centre of the front row. It comprised a piece of blanched pork arranged in the centre of the tray, flanked on its left by a whole blanched duck, and on its right by a whole blanched chicken. In the offerings observed, a chunk of pig's leg (kaki babi) rather than an ordinary piece of pork was offered. This indicated the significance of the occasion. A pig's leg is considered to be an offering of the deceased's son, while a pig's head is offered by married daughters and sons-in-law, who have to provide it only for the 'first-year' rite. The term sam seng is Hokkien, and means three animal sacrifices. If the sam seng is offered to an ancestor, it is arranged such that the head of the fowl faces the altar. When it is offered to a deity, it is arranged the other way around. In Baba worship, this is an important symbolic arrangement to differentiate between making an offering to an ancestor or to a deity. A round 'lak' of dried noodles and dried cuttlefish (jubi) were placed on top of the pig's leg. Ju hi in Hokkien sounds like another word meaning 'as one wishes.'

To the left of the sam seng is a plate of ten sugarcane sticks tied with a red strip of paper. The sugarcanes are cut into sticks of around one-foot long. To the right of the sam seng is a plate of bananas. The comb of bananas symbolises a pongki which is a flat open basket.

Sugarcane, because of its sweetness and long stem, symbolises good life (sweet and long life) but it also symbolises kendar, which in Hokkien is pin-ta, a shoulder pole for carrying things at its two ends. The whole offering was explained by an informant as follows: 'Samseng dek tak makan, bawa balik, tehn sebagai kendar, pisang sebagai pongki.' 'The ancestors do not consume the sam seng here; they take them back (to the underworld), the sugarcanes are used as shoulder poles, and the bananas are used as a pongki basket!' My other Baba informants concurred with this.

Like the sugarcanes, the bananas have other specific significances too. By rule, the Babas use the kind called pisang raja, because the Malay word raja means 'king,' and 'king' in Hokkien is ong, which is homonymous with the word for 'prosperous,' as we have seen in the case of the pineapple. Here is an interesting case of Baba translating a Malay word into Hokkien to make it symbolically significant. It reflects both innovation and the continuity of Hokkien symbolism in a transformed context.

From the above, we see three important principles of specific Chinese symbolism, namely colour symbolism, symbolism by linguistic association, and symbolism by physical association.

Conclusion

The Babas identify themselves as Chinese, and even claim to be more Chinese than the other Chinese through their near and serious religious observation. They observe cultural principles from the Hokkien heritage, but have certain locally developed cultural features which on the surface may not appear traditionally Chinese. On the one hand, there is the wish to conform to an essentialised 'traditional' Chinese cultural life such as arranging chopsticks for the deceased who in real life used fingers or fork and spoon rather than chopsticks to eat; on the other hand are the non-Chinese items such as betel leaves offered, as the deceased when alive loved to chew betel leaves.

Their food contains cuisines developed from past Chinese cultural traditions (including the concept of 'hot' and 'cold' food) as well as food developed from their knowledge of the local environment, including their exposure to Malay and other cuisines.

Chinese foodways are always changing, but continuity is found in both the cuisines and food symbolism of the Baba. In many ways, they have tried to observe more of the 'traditional' Chinese religious practices. Despite innovation and transformation in forms, the symbolism of their food have remained Chinese.
Such DRAMA!
Janji Perot
WTC Auditorium, 7th - 10th June 1999

DéJÀVU. Yup.
That was the feeling I got when I arrived at the World Trade Centre Auditorium on the evening of June 10th. The event was the Arts Festival Baba play, presented by Gunung Sayang Association. Before I even spied the first, glittering krosang or a finely-embroidered kebaya, I could hear the familiar patois punctuated by laughter and cries of recognition. The lively scene that greeted me was reminiscent of previous productions. Yes, there were the familiar faces of the GSA Organising Show Committee headed by Baba Thomas Tan, and yes, people were again telling each other how lucky they were to have booked early for the sell-out performances.

As the last play for 'the 1900s', this popular theatrical group decided to go back to tradition. The play was Janji Perot - what better theme to reflect the custom of days gone by when good friends match-made their children in order to be related. The playwright/composer was Baba William Gwee; the artistic advisor was Baba William Tan, and the artistic director/choreographer was Baba Richard Tan. Leading the able cast were stalwarts GT Lye and Sally Gan. The script provided laughs-a-plenty, exactly what the audience had come for. Nothing quite beats a colourful turn of phrase delivered with just the right panache. However, some had to depend on the English 'sub-titles' provided on a screen. Also harking back to tradition were the extra tums.

This year, The Peranakan Association Youth Group presented an item. For our young members, the lenggang kangkong was too mild. And so they broke with tradition and kicked up a STOMP — a cha kiak stomp, to be exact. What a clatter! What a change! What talent! What fun! After the final curtain, while the players posed for photographs on-stage, obviously reluctant to leave, I stood around in the lobby packed with an audience also reluctant to pulang. This was the camaraderie of people who, at the end of the evening, were still meeting friends and relatives at every turn. It was, as always, a family affair.

Maureen Lim

POH PIAH RECIPE

We have a delicious Peranakan Poh Piah Recipe waiting to be exploited, and require an investor/active partner with food and beverage experience to assist in setting up shop by December 1999.

Interested please page Victor Wee at 9805588
YOUR LEGAL RIGHTS BY ASSOCIATE PROFESSOR CATHERINE TAY

On Saturday 17th April we held a High Tea at the York Hotel for members to listen to a talk on 'Your Legal Rights' by Associate Professor Catherine Tay Swee Kian, Senior Lecturer in Business Law at the National University of Singapore.

Those present were enlightened and enraptured by her amusing anecdotes and great sense of humour which punctuated her explanation of our legal rights as consumers and also of whether retailers could reclaim their goods in the event of defaults in hire purchase instalment payments by consumers.

Then followed a Question & Answer session when the audience sought clarification on various points after which the meeting ended when our President Mr Lee Kip Lee thanked Professor Tay for delivering the talk and presented her with a gift as a token of our appreciation. Books on the subject written by Professor Tay were on sale and autographed by her.

GATHERING OF "THE YEOW KWEE CLUB" A GREAT SUCCESS

The flyer calling all Yeow Kwees to attend their first gathering on Monday 12th July at the Blue Ginger Restaurant in The Heeren (reserved exclusively for our use) resulted in an overwhelming turnout with at least 20 people on the waiting list.

Some gallant members gave up their seats by arriving and eating earlier so that those on the waiting list could join the party and enjoy the menu which consisted of poh piah, which they had to wrap themselves, and nyonya mee.

Amongst those present were Dr & Mrs Lee Suan Yew who were celebrating the birthday of one of their guests who was serenaded with a birthday song by Ms Sally Gan & Ms Shirley Tay.

Congratulations to the organiser Mrs Irene Ooi for such a successful evening. Towards the end of it the well-known Singapore Writer Ms Catherine Lim endeared herself to our ladies when she left them these parting words: 'Your ladies are so much fun! Make sure that I do not miss the next event.' We'll see to that.

KUEH CHANG FESTIVAL

The legend of the kueh chang festival was revived on the night of June 13th at Boom Boom Room. More than 80 members and guests savoured the bh so sedap dishes from Chilli Padi — including laks, otek-otak, cabbage rolls and, of course, kueh chang.

The kueh chang festival kicked off with the makan, followed by a string of entertaining activities. Coupled teams from the audience were asked to dress their partners in the 'Human' Kueh Chang Contest. There was also an energetic Kueh Chang Eating Competition, where teams of two took turns to finish as much kueh chang as possible while the music played! And finally, a popcorn eating and beer drinking challenge had some of the contestants clamouring for more beer!!!

The audience had an unexpected treat by Nyonya Shirley who serenaded the crowd with her rendition of 'From This Moment On' by Shania Twain.

An evening of so much fun and laughter would not be completely Peranakan without some good jobor, not just in between the games and activities, but also at the finale, with a little help from the sounds of the 60s and 70s!

Raena Cheong
**NOTICEBOARD**

**99TH ANNIVERSARY PARTY**

Friday 19th November 1999
THE 99TH ANNIVERSARY & ANNUAL DINNER & DANCE
Mandarin Hotel, Orchard Road, 7.30pm
$68 & $98 per person. Donation Table from $150.
For details please contact
the Hon. Secretary Mrs Lim Geok Huay Tel. 2550704.

**The 12th Baba Convention**
Saturday 20th November to Sunday 21st November 1999

**Saturday 20th November 1999**
10.00 a.m. - 3.30 p.m.
Seminar LIVING TRADITIONS — Celebrating the Peranakan Lifestyle
Venue RELC Auditorium, Orange Grove Road.

7.00 p.m.
Dinner MALAM LAUJIAH
Venue Prosperity Garden Restaurant
Singapore Island Country Club, Thomson Road.

**Sunday 21st November 1999**
9.30 a.m.
Dance Workshop by the Youth Group
11.00 a.m. - 3.00 p.m.
Peranakan Food & Craft Fair
Venue Singapore History Museum, Stamford Road
For details please contact the Hon. Secretary Mrs Lim Geok Huay Tel. 2550704

**Building Fund Committee**

This new committee headed by our 2nd Vice-President Peter Wee has been formed. Committee members include Sally Chan, Giam Cheng Han, Marlene Foo, Alan Koh, Betty Mariette, Irene Ooi, Bebe Seet-Wong, Shia Ailee, Helen Tan and Thomas Tan. 1st Vice-President David Ong also sits in as advisor. The committee aims to find a 'home' for our administration purposes as well as our activities. It should also be a resource centre for books, artefacts, antiques, photographs, etc. Please call Shia Ailee at 97366938 if there is anyway you would like to help or support us.

**Obituaries**

We extend our deepest sympathy to the families of the following late members on their recent bereavement:

- Mr Paddy H L Chew
- Dr Lim Jou Lee
- Madam Lim Neo Swee
- Mr Ong Tiang Wee
- Dr George Tay
- Mr Wee Ang Whatt

**Brush up on Ballroom Dancing!**

Brush up on your ballroom dancing for our 99th Anniversary party! There will be a big band entertaining us that night. Arrangements have been made with the Sunny Low Dance Studio. Eight one-hour classes at $80 for members and $120 for non-members. For details please contact the Hon. Secretary Mrs Lim Geok Huay at Tel: 2550704.

**HERITAGE APPEAL UPDATE**

We are pleased to announce that, in response to our appeal for the above fund, we have so far received donations totalling $9,240.00!

**NEW MEMBERS**

We welcome aboard the following 39 new members whose addition increases our roll to 1291 members.

Ordinary Members
- Ms Arasu Sivayogham
- Mdm Ang Rosalind
- Mr Chan Beng Seng
- Ms Cho Yu-Mei
- Ms Chia Beng Neo Patsy
- Mrs Cheong Tomoko Aihara
- Ms Chew Ah Lan
- Mr Chong Kah Yean James
- Mrs Chua Ah Liang
- Mrs D’Rozario Joyce
- Mrs Ferdinands Seet Molly Theresa
- Ms Fock Bee Lian
- Ms Gan Sock Har Margaret
- Ms Goh Hock Eng
- Ms Kow Mei Lin Stella
- Ms Kow Lin Lin Susan
- Ms Lam Huey Sien
- Mdm Lim Chwee Hoon Eileen
- Mr Lim Kay Tong
- Mr Lye Allan
- Ms Ong Guek Neo
- Ms Ong Kiat Neo Christine
- Ms Poey Monica
- Ms Sit Keng Choo Agnes
- Ms Soen Jennifer
- Mr Tan Dib Jin
- Mrs Tan Geck Choo Nancy
- Mr Tan Hong Thiang Raymond
- Mdm Tan Keow Neo Mary
- Mr Tan Kim Swee Charles
- Ms Tan Kim Wah Catherine
- Ms Tan Siew Pheng Emily
- Mr Tay Christopher Charles
- Ms Teo Cheng Lan Jane
- Mdm Tham Kim Guan Jenny
- Mr Wee Yow Chin
- Mr Wong Alvin
- Ms Yeo Guek Lian Shirley
- Ms Yeo Jennifer
- Ms Yap Soon Kim Alice