

THE PERANAKAN

QUARTERLY NEWSLETTER OF THE PERANAKAN ASSOCIATION

JULY - SEPTEMBER 1999

MITA (P) 017/08/98

DISTRIBUTED FREE

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

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PUBLISHED BY The Peranakan Association
Raffles City PO Box 1640,
Singapore 911755, Telephone: 2550704

PRINTED BY
Chin Long Printing Pte Ltd, 9 Kallang Place, #02-07
Singapore 339154

MITA (P) 017/08/98

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Singapore. Later he did post-graduate 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 'tough 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 booklet *Have Fun with Traditional Games* published by People's Association may be found in the reference section of the National Library.



(above)
Chongkak
gathering
(right)

Our Cha Kiak
Troupe



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 kiak* 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 light-hearted performance. Though it was only 2 minutes, comments from the audience included 'what a delightful dance' and 'such an interesting idea, cha kiak dancing!'

My view: In my process and quest to find my roots, the introduction to *keronchong* 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

First published in *The 5th Symposium on Chinese Dietary Culture*, Foundation of Chinese Dietary Culture, Taipei, 1998

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 *chhia-bah* for lean meat. Not all Babas know this word. A nonya whom I know calls it *bah isi lidah*, as the meat strips hung at the market stall look like tongues (*lidah* in Malay).

Bah 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 *bah* 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.

Bahwan or pork meatballs

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

Kari ayam or curry chicken.

The Fourth Row

The fourth row consisted of the following dishes:

Perut masak peh-kuih or pig's intestines cooked with ginko nuts (*peh kuih* 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 chapchai 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 chhin* 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 *kuih*, and also other cooked food. There were altogether twelve plates, not counting smaller items placed in saucers. These were:

The Fifth Row

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

Saucer of *tauyou* or soya sauce, usually with cut chillies, for dipping.

Saucer of *achar chili* or stuffed, pickled long chillies.

Saucer of *achar timun* or pickled cucumber.

Saucer of *chuka alia* or ginger vinegar.

Tauhu 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 *kuih* 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. Hokkiens 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 *kuih*, which included a plate of *kuih koci*, with the one on top opened, symbolising serving the ancestor. This nonya *kuih* has coconut filling sweetened with coconut sugar called *gula tuak* in Baba Malay. *Kuih 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 'cake' of dried noodles and dried cuttlefish (*juhi*) 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 *pongkis* 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 *kandar*, which in Hokien is *pin-ta*, a shoulder pole for carrying things at its two ends. The whole offering was explained by an informant as follows: '*Samseng dia tak makan, bawa balik, tebu sebagai kandar, pisang sebagai pongkis*'. ('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 *pongkis* 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 neat 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.

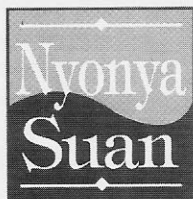
Chinese foodways are always changing, but continuity is found in both the cuisines and food symbolism of the Baba. In many ways, they have tried to observe more of the 'traditional' Chinese religious practices. Despite innovation and transformation in forms, the symbolism of their food have remained Chinese.

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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 Gunong 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 turns'.

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 98055588**

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.

Shia Ailee



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 piab*, 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.

Shia Ailee



KUEH CHANG FESTIVAL

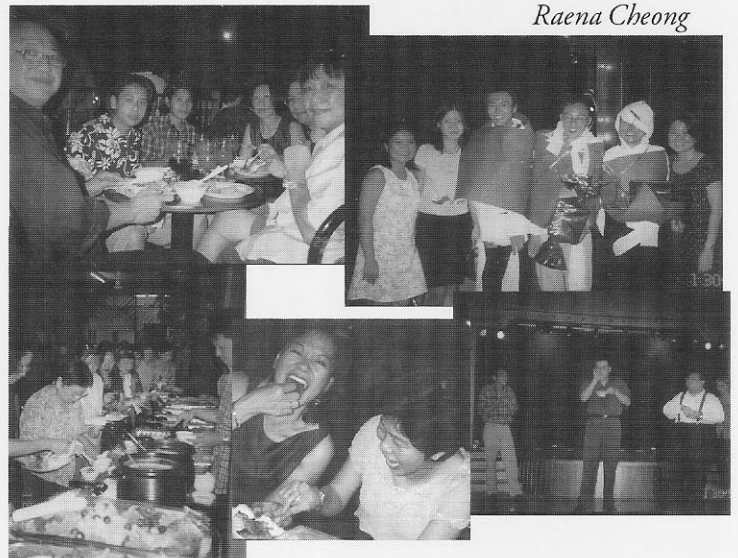
The legend of the *kueh chang* festival was revived on the night of June 13th at Boom Boom Room. More than 80 members and guests savoured the *bh so sedap* dishes from Chilli Padi – including *laksa*, *otak-otak*, cabbage rolls and, of course, *kueh chang*.

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 *joget*, 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, 730pm
 \$68 & \$98 per person. Donation Table from \$1500.
 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.

700 p.m

Dinner *MALAM LAUJIAT*

Venue Prosperity Garden Restaurant
 Singapore Island Country Club, Thomson Road.

Sunday 21 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 Joo Lee
 Madam Lim Neo Sweet
 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 Sweet 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 Yeow Chin
 Mr Wong Alvin
 Ms Yeo Guek Lian Shirley
 Ms Yeo Jennifer
 Ms Yap Soon Kim Alice