## **ACKNOWLEDGEMENTS**

This book is, in many ways, the result of my encounters with Singapore films through watching, teaching and research. It has been in the making since I first launched a module called Singapore Film: Performance of Identity in the National University of Singapore's Theatre Studies Programme in 2004. Teaching such a module in Singapore to mostly Singaporeans is interesting because this is a topic that implicates everyone, myself included, and forces into consciousness our own relationship with and stake in this country and this national cinema. What constantly surprises me is the lack of familiarity with the cinema and films that form its corpus, especially those from the golden age and post-studio 70s. As someone who grew up in Singapore and in a Peranakan family that loves watching movies, the old Malay films of the golden age are part of my childhood, and watching them is like visiting old friends. Yet to many of my students, these films are like foreign films. The difference between what I see and what they see has informed much of my conception of this period. Through them, I have gained new perspectives on Singapore cinema that have shaped my research over the years, finally culminating in this book.

I am deeply grateful to Associate Professor Yong Li Lan for encouraging me to teach this module and setting me on this research path. This book would not be possible without your unfailing support. Thank you for being my fearless leader, mentor and friend.

I am also indebted to Associate Professor Timothy R. White, whose work on Hollywood and Asian cinemas is the foundation on which I built and developed my own ideas. I have relied much on your work on the golden age in this book, and I will always be grateful to you for laying those foundations and guiding this once-Literature student on her journey in film studies. Many thanks also to Ben Slater, whose lectures when he taught the Singapore film module with me, blog and brilliantly written *Kinda Hot* have provided crucial information and rich insights on the post-studio 70s and *Saint Jack*. My chapters on this period and this film rely greatly on your work and I am grateful to you for always being so kind and ready to help. Thanks also to Toh Hun Ping for allowing me to use his images of Robinson Road and Kampong Kling today in Figure 3.7. Images from 12 Storeys, Cinema and In the Room in Figures 7.1, 7.2, 8.3, 8.5 and 8.6, as well as the cover of this book, are also reproduced with the kind permission of Zhao Wei Films.

I would also like to thank Drs Eleine Ng and Diego Fossati for their work on the Singapore Film research project so many years ago, Professor Rajeev Patke for his wisdom and advice, the Theatre Studies Programme, Department of English Language Literature and especially the Head of Department, Professor John Richardson, for supporting my work. Sincere thanks also to Edinburgh University Press for accepting this book, and particularly to Gillian Leslie and Richard Strachan for their generosity, kindness and assistance throughout this process. To my family and Tay Ping Hui, thank you for encouraging me, feeding me and always being there. To my friends, thank you for the laughs, adventures, deadline and your friendship. Finally, this book is dedicated to my beloved Grandmother – terima kasih dan selamat jalan, Ma.