

## Acknowledgments

This book would not exist if I had not made that fateful switch from literary to film studies over ten years ago, in the Rhetoric Department at UC Berkeley. There I had the great fortune to work with brilliant scholars who were my professors and classmates. Above all, I need to acknowledge Linda Williams, who turned me onto film and constantly inspires me with her emotional strength and intellectual curiosity for strange topics. I also thank Anne Cheng, Colleen Lye, Carol Clover, and Kaja Silverman for being intellectual and professional role models, and my classmates who sustained me through many writing groups and seminars and are now scattered across the academic diaspora: Guo-Juin Hong, Scott Combs, Amy Corbin, Arne Lunde, Stuart Murray, Homy King, Masha Raskolnikov, Despina Kakoudaki, Nguyen Tan Hoang, Josephine Park, Jodi Kim, Steven Lee, and Marie Lo. I appreciate the dissertation seminar sponsored by the Department of Gender and Women's Studies and the Tangled Strands workshop sponsored by the Center for Race and Gender, both of which provided me with invaluable feedback during the early stages of this project.

Historical projects like this could not exist without the labor and resources of librarians and archivists. This project started with the excellent resources of the libraries at UC Berkeley, in particular the amazing film and video collection maintained by Gary Handman at the Media Resources Center and the Asian American studies resources collected by Wei-Chi Poon at the Ethnic Studies Library. The video store Le Video in San Francisco also supplied a vast collection of obscure martial arts films. I would also like to thank Barbara Hall, special collections librarian at the Margaret Herrick Library at the Academy of Motion Picture Arts and Sciences in Los Angeles, and the staff at both the Los Angeles and New York branches of the Museum of Television and Radio (now called the Paley Center for Media). At UCLA the Film and Television Archive and Judy Soo Hoo at the Asian American Studies Center also provided invaluable assistance. And the librarians at my home institution,

University of Virginia, especially the staff of the Robertson Media Center, have done mountains of work for this project, from scanning articles and chapters to acquiring obscure films and books.

The Society for Cinema and Media Studies and the Association for Asian American Studies have added so much to my professional life, and I must thank them for helping to create a sense of intellectual community for the two very fragmented, interdisciplinary fields to which I belong. The Asian Pacific American Caucus at SCMS has nurtured me since I was a graduate student, and I've been overjoyed to pay them back in official and unofficial ways. Thanks to my SCMS and AAAS colleagues: Eng-Beng Lim, Celine Parrenas-Shimizu, Jane Park, L. S. Kim, Sean Metzger, James Kim, Nitasha Sharma, Anita Mannur, Cathy Schlund-Vials, John Cheng, Julia Lee, Shilpa Dave, Camilla Fojas, Jeffrey Santa Ana, Glenn Man, Peter Feng, and Karen Tongson.

I am grateful to the Woodrow Wilson Career Enhancement Fellowship and the University of Virginia's Sesquicentennial Sabbatical Fellowship for helping me carve out crucial writing and research time. The Wilson fellowship also introduced me to a wonderful group of scholars I might not have otherwise met, especially Robert Lee and Naoko Shibusawa. The Futures of Asian America symposium organized by James Kim at Fordham helped me refine my introduction, and I thank Evelyn Hu-DeHart, Allan Punzalan Isaac, and Vijay Prashad for their feedback. At UVa the Arts and Sciences Research Support paid for some of the beautiful and painful images that accompany this book, and the Excellence in Diversity Fellowship funded other research materials.

I could not have survived these past few years without the laughter, teasing, and encouragement of my UVa friends across the university: Pensri Ho, Daisy Rodriguez, Sarah Wilcox Elliott, Amori Yee Mikami, Nancy Deutsch, Antonia Lolordo, Jennifer Tsien, Mark Ilseemann, Mrinalini Chakravorty, Marlon Ross, Susan Fraiman, Caroline Rody, Allison Booth, Andrea Press, Richard Handler, Geeta Patel, and Kath Weston. I also thank the following colleagues for reading and commenting on numerous drafts of this book: Lisa Woolfork, Victoria Olwell, Hector Amaya, Jen Petersen, Daniel Chavez, Rita Felski, Steve Arata, Siva Vaidhyanathan, Franny Nudelman, Eric Lott, Grace Hale, and Sandhya Shukla. The American Studies Program at UVa has been a welcoming and comfortable home, helping me to grow from a film theorist into a cultural historian. I have also learned so much from my graduate students Sarah Hagelin, Sarah Bishop, Swan Kim, and Shaun Cullen, and they have also helped me refine this book for a wider audience. Special thanks to Jean Franzino and Sarah Bishop for compiling the index. Jolie Sheffer and Michael

Lewis have helped me feel at home in the English Department and in Charlottesville. Madelyn Wessel gave invaluable advice on how to incorporate images into this book. My undergraduate students are a constant inspiration to me, in their activism, their enthusiasm, and their knowledge about this changing world; Huong Nguyen, Douglas Lee, and Navdeep Singh were the first, but they've been followed by many who continue to make me proud.

An earlier version of chapter 3 appeared as "Restaging the War: *The Deer Hunter* and the Primal Scene of Violence," *Cinema Journal* 44.2 (2005), 89–106.

I am honored to be working with the amazing professionals at Duke University Press and am lucky to have Ken Wissoker as my friend, mentor, and editor. This book has often felt like an unwanted and overdue baby, and Ken has been an intellectual and psychological midwife and helped see this project through, from conception to delivery.

Finally, I thank the Chong family—my parents, Ten and Lily, and my brother, Howard—for making me who I am today; my friends Alana Lee, who although not an academic anymore remains always an intellectual, and Alyssa Apsel, who understands academia well but maybe not this crazy humanities stuff; and my husband, Michael Puri, who contains multitudes from the air, the land, and the sea.