Contents

	Acknowledgments	xi
	Introduction: Ethics and Responsibility: The Sexual Problems of Asian American Men in the Movies The Slanted Screen (2006), Transgressions (2002) and Some Questions for 28 Kisses (1994)	I
I.	With Vulnerable Strength: Re-Signifying the Sexual Manhood of Bruce Lee The Big Boss or Fists of Fury (1971), The Chinese Connection or Fist of Fury (1972), The Way of the Dragon or Return of the Dragon (1972), and Enter the Dragon (1973)	33
2.	On the Grounds of Shame, New Relations: Asian American Manhoods in Hollywood Eat a Bowl of Tea (1989), The Wedding Banquet (1993), and Sixteen Candles (1984)	82
3.	The Marvelous Plenty of Asian American Men: Independent Film as a Technology of Ethics The Debut (2000), Charlotte Sometimes (2002), and Better Luck Tomorrow (2003)	123
4.	Assembling Asian American Men in Pornography: Shattering the Self toward Ethical Manhoods Yellowcaust: A Patriot Act (2003), Masters of the Pillow (2003), Dick Ho: Asian Male Porn Star (2005), Asian Pride Porn (2000), Forever Bottom! (1999), and the blog of Keni Styles (2010)	165

x Contents

5.		Unbinding Straitjacket Sexualities: The Calm Manhoods of Asian American		
		Male Hollywood Stars The Crimson Kimono (1959), Map of the Human Heart (1993), Rapa	201	
		Nui (1994), and The Jungle Book (1994)		
		Epilogue: Claiming the Power of Lack in the Face of Macho: Asian American Manhoods in the Movies <i>Gran Torino</i> (2008)	233	
		Notes	245	
		Bibliography and Suggested Readings	257	
		Index	260	

Acknowledgments

While I bear all responsibility for this work, Juliana Chang, Stephen Sohn, and Jerry Miller enabled me to write with the most demanding audience in mind. Thank you for reading and responding to every chapter in the best writing group ever. Rhacel Salazar Parreñas and Juno Parreñas generously shared close sisterly company in the scholarly life as the book took shape and got done. Shelley Lee and Stephanie Batiste read parts of the manuscript and significantly deepened my study. My series editor, Gordon Chang, provided essential advice I used to open and close this book. With their unflagging faith Harry Elam, David Palumbo-Liu, Purnima Mankekar, Constance Penley, Helen Lee, and Jon Cruz energized my work. Anitra Grisales copyedited the manuscript with humbling commitment.

The Departments of Asian American Studies, Film and Media Studies, and Feminist Studies at the University of California at Santa Barbara provided a home for me as I embarked on this project. I thank my colleagues Lalaie Ameeriar, Diane Fujino, Ambi Harsha, erin Khuê Ninh, Sameer Pandya, John Park, Jeff Sheng, Xiaojian Zhao, Tania Israel, Stephanie LeMenager, Laury Oaks, Mireille Miller-Young, Eileen Boris, Rudy Busto, Pat Cohen, Anna Everett, Ingrid Banks, Kum-Kum Bhavnani, Zaveeni Khan-Marcus, Sarah Fenstermaker, Maria Herrera-Sobek, Shirley Lim, Leila Rupp, Beth Schneider, and Dean Melvin Oliver for helping me more than they know. I value Arlene Phillips, Elizabeth Guerrero, and Gary Colmenar for their steadfast support. The Institute

for Social, Behavioral, and Economic Research and the Academic Senate Committee on Research at UCSB provided grants that enabled my work at the University of Southern California Warner Brothers Archive, the UCLA Film and Television Archive, and the Library of Congress. I thank IHC's Holly Unruh, ISBER's Barbara Walker, and the Academic Senate's Connie Howard for their support. Thanks to my wonderful colleagues beyond UCSB—Gilberto Blasini, David Eng, Peter X, Feng, Bakirathi Mani, Konrad Ng, Viet Nguyen, Chon Noriega, Eve Oishi, Hung Thai, and Tristan Taormino for supporting my work.

The Research Institute of Comparative Studies in Race and Ethnicity (CCSRE) at Stanford University provided fellowship support that freed me to focus on this project. I am thankful to Matt Snipp, Hazel Marcus, Shelley Fisher Fishkin, Anthony Lising Antonio, Yvonne Yarbro Bejarano, and Michele Elam. Great appreciation goes to Elizabeth Wahl, Chris Queen, and Heidi M. Lopez, who aided my work. Cindy Ng at the Asian American Activities Center and Monica Moore and Jan Hafner in the Program in Modern Thought and Literature enriched my return to the farm. In CCSRE, Tania Mitchell and Sarah Gamino and in the Department of Art History, Zoe Luhtala and Art Librarian Roy C. Viado as well as Joe Legette in Media Services facilitated my teaching and research at Stanford. I bonded with my cohort of CCSRE Fellows, especially Lori Flores and Melissa Michelson, during the fellowship and beyond.

My students at UCSB and Stanford helped me tremendously as I articulated my thinking. My research assistants Pauline M. Vo, Vanessa L. Triplett, and Kalene Asato helped me in important aspects of my work from research to production—I appreciate your abilities, esteem your talents, and thank you immensely for working closely with me and supporting my work in these past years.

I wholeheartedly thank Greg Pak, John Castro, Gene Cajayon, Justin Lin, Ernesto Foronda, Chi-Hui Yang, and Jason Scott Lee for the interview/conversations that helped me to understand better the work of Asian American men in the movies. I am grateful to Abe Ferrer, David Magdael, Keo Woolford, and Quentin Lee for sharing their references with me.

With the editorial guidance of Alex Cho of Flowtv.org and Huping Ling of the *Journal of Asian American Studies*, parts of earlier versions of this work enjoyed publication. I appreciate the audiences at the Asian American Activities Center, the CCSRE Fellows' Forum and the Department of

Comparative Literature at Stanford, the Center for Race and Gender at UC Berkeley, the Department of American Civilization at Brown University, and the School for Social Transformation at Arizona State University and the Society for Cinema and Media Studies, the American Studies Association, and the Association for Asian American Studies. The anonymous readers improved this book with their enthusiastic engagement and keen insights. I am thrilled with the fearless and visionary Stacy Wagner, my editor at Stanford University Press. My gratitude also goes to editorial assistant Jessica Walsh, who shepherded this book's production, and to Judith Hibbard, Richard Gunde, and David Luljak for taking it to the finish. I collaborated with the brilliant photographer Jeff Sheng who generously shares his work.

Outside of the academy, Sylvia Argenal, Monica Salamy, Rachel Carlson and Rachel Gold made possible the time and space to work. The friendship of Sachi Thompson, Emily Kenner, Su-Mien Chong, and Paksy Plackis-Cheng directly aided me in writing this book. I cherish my clan for giving me fortitude: my parents, my brother and my six sisters and their partners—Rolf and Sharon, Rhacel and Ben, Rhanee and Claudio, Cerissa and Ian, Juno and Noah, Aari and Mahal and Sid. The Shimizu/Risk/McCobb families—Robert and Judy, Gerald and Jenny, and Susie and Philip—nourished me as I completed this book in their company, in the round room of my own. My nephews and nieces Ronin, Nolan, Matthew, Daniel, Javi, Bea, Zoe, Pablo, and Diego brought fun and laughter as I wrote. My husband, Dan Parreñas Shimizu, shares his life with me and astonishes me everyday. To live and love with you gives me the joy to create. My brilliant and beautiful sons inspire and fuel these pages. This book is a gift of love to Bayan and Lakas, for now and the future, as you make your own way.

