## Contents

	List of illustrations	vii
1	Introduction	1
2	In a word	6
3	The role of stereotypes	11
4	Seen to be believed: some problems in the representation of gay people as typical	19
5	Homosexuality and film noir	50
6	Victim: hegemonic project	71
7	Male sexuality in the media	89
8	Brief affairs	100
9	Papillon	103
10	Three questions about serial killing	110
11	Straight acting	118
12	A Passage to India	122
13	White	126
14	Lillian Gish: a white star	149
15	Into the light: the whiteness of the South in The Birth of a Nation	158
	Index	173

## Index

NOTE: Page numbers in *italic* refer to a figure or its caption only.

Advise and Consent (1962) 50 'African-American' as term 6, 7, 8, 9 alcoholism 13, 14, 15, 16-17 Alexander, Terry 144 Alexander Nevsky (1938) 106 Andrews, Dana 51, 61 Anger, Kenneth 42 Are You Being Served? (TV sitcom) 92 art 90, 99, 151, 164 Aryanism 167, 170 Ashcroft, Peggy 122 Astor, Mary 63 Atlanta child murders 111 Austen model of heterosexuality 119, 120 Bacall, Lauren 55, 66 Baldwin, James: The Fire Next Time 143 ballet 151 Bannerjee, Victor 122 Bara, Theda 149 Barrie, John 78 Barthelmess, Richard 152 Basic Instinct (1991) 114, 153 Bates, Norman (Psycho character) 110, Battleship Potemkin (1925) 76 Beauvoir, Simone de 130 Beeson, Constance 90 Being White (video) 127, 128 Belasco, David 164 Benny Hill Show (TV series) 92, 94 'bent' as term 7, 8 Berger, Peter 12 Bernal, Martin 167 Bianchi, Kenneth Alessio 115-16

Big Combo, The (1955) 67

Big Heat, The (1953) 53, 55, 60, 67 Big Sleep, The (1946) 52, 58, 59, 60, 66 binarism in Simba 131, 133-5 biological discourse 24-5, 26 Bird, Norman 78 Birmingham Lesbian and Gay Centre 8 Birth of a Nation, The (1915) 158-70; lighting techniques 164-7; Lillian Gish embodies whiteness in 154-6, 165-7; mulatto narrative in 162-3; North/ South discourse 155, 158, 163-7, 170; and racial identity 159-60, 161-2, 167, 170; representations of black characters 161 Bitter Harvest (1963) 79 'black': symbolism of 127, 143; as term 8, Black Narcissus (1947) 135 Black Power 143 blackness 127-46; associated with disorder 130, 132, 140; in Birth of a Nation 158, 159, 161-2; difficulty of photographing 145; zest for life attributed to 138, 140-1 Blood Beast Terror (1967) 32 Blood Money (1933) 32, 35 Blood and Sand (1941) 68 Blue, Monte 153 Blue Dahlia, The (1945) 67 Blue Lamp, The (1949) 82 body horror 145 Body and Soul (1947) 51 Bogarde, Dirk: homosexual overtones in roles 42, 82; as romantic lead 81-2; in Simba 129, 131, 135, 136; in Victim 71, 74.80 - 2

Bogart, Humphrey 55, 59

Born to Kill (Lady of Deceit) (1947) 54

Bohème, La (1926) 149

book covers 40, 42

Boss, Pete 144-5 'boundariness' 133 Boys in the Band, The (1970) 37-8, 40 Brandon, Ruth 120 Brent, George 141 Brief Encounter (1945) 73, 104, 124, 128, 129 Broken Blossoms (1919) 154 Brooks, Louise 153 Brooks, Romaine 31-2, 35 Brophy, Philip 145 Brute Force (1947) 58, 60, 67 buddy movies: denial of homosexuality in 103, 104, 105; Papillon as 103-6 Bundy, Ted 110, 111, 113, 114, 115-16 Buscombe, Ed 54 'busty blonde' comedy figure 93, 94 Butch Cassidy and the Sundance Kid (1969) 103, 105 Butler, Judith 4 Cagney and Lacey (TV series) 110 Cameron, Earl 133 camp behaviour/attitude 38, 40 capitalism in Papillon 109 Car Wash (1976) 30, 33 Carpenter, Edward 25 Carry On films 92 Cartland model of heterosexuality 119, 120, 121 Cather, Willa 154 'chairperson' term 6, 7 Chant d'amour, Un (1950) 90 character actors 78, 80 children: in social problem films 79, 83-4; in Victim 75-6, 83, 84; as victims of serial killing 111, 115 Chinatown (1974) 51 Christ figure 42, 43 Christianity: symbolism of colour in 127, 145, 151 Christie, Agatha 52 Cinderella (pantomime) 93-4 cinematography: in film noir 57-8; 'heroine in jeopardy' camera shots 96-7; in Jezebel 140-1; montage in

Victim 75-6, 80, 81; opening shots in

Simba 133-5; in Papillon 105-6, 107-8;

ravishing style of A Passage to India 124; see also light and lighting Clarke, John 78-9 class issues: encoding and decoding as 85; middle-class audiences 163, 164-5; in social problem films 78, 79–80 'classical Hollywood cinema' 162-3 classical world: in gay male photography 90-1; and typification of gays and lesbians 25-6, 27, 28, 29; whiteness in art of 151 Clift, Montgomery 42 Clover, Carol 116 coincidence in Victim 76 Colman, Ronald 82 colonialism 130, 131, 135, 138; see also A Passage to India; Simba Color Purple, The (1985) 128 colour: symbolism of 127, 140, 143, 145, 151, 155, 166 'coloured' people: mulatto characters in Birth of a Nation 159, 162-3; use of comedy: comic effect of men's underwear 100; and male sexuality 89, 92-5; in *Papillon* 103 Conan Doyle, Sir Arthur 52 Cooper, Miriam 156, 165 Coppola, Francis Ford 106 costume balls 26, 27 Cotton, Joseph 52 Crisp, Quentin 32, 37 Crossfire (1947) 53, 67 Cry from the Streets, A (1958) 79 cultural politics and language 6-10 cultural representation 1-4, 28-30; see also stereotypes; typification Dahmer, Jeffrey 110, 111, 113, 114, 116

Dahmer, Jeffrey 110, 111, 113, 114, Dall, John 64 dance in film 120 Daughters of Darkness (1970) 32 Davis, Bette 129, 138–9, 141 Dawn of the Dead (1978) 142, 144 Day of the Dead (1985) 142, 144 De Burger, James 111 Dead Reckoning (1947) 51, 53, 67 Dearden, Basil 71, 78, 79 death and whiteness 142–3, 144–5 decoding film 2, 71, 84–7 deCordova, Richard 163 Desperate Moment (1954) 82

Detour (1945) 51, 52, 53, 54, 55 deviance (sexual) in Victim 80, 81 Diamond, Margaret 78 diaspora cinema 129 Dietrich, Marlene 32 Different Story, A (1978) 38, 41 Diner, Helen 47 Dirty Dancing (1987) 120 'disabled' as term 9 Divided Heart, The (1954) 79 Dixon, Thomas Jr: The Clansman 166, 167 Doane, Mary Ann 161 Doctor films 81 Dr Who (TV series) 96 documentary film 72, 73 Doe, John (Se7en character) 112 dolce vita, La (1960) 22-3, 30 dominant decoding 85, 86 Don't Talk to Strange Men (1962) 79 Double Indemnity (1944) 51, 53, 55, 67 Downey, Lesley Ann 115 drag 38, 40 dream structures in film noir 52, 53 dress: erotic effect of 38, 41; as sexual signifier 22-3, 58 Duel in the Sun (1946) 149 'dumb blonde' term 13 During One Night (1960) 79 dykes: as cinematic typification 30-2, 35, 36, 38, 39; in film noir 58, 59, 60, 61, 62, 66; as threatening presence 32, 38, 39 Ealing Studios: character actors 78 Easy Rider (1969) 143 editing film 73; use of montage in Victim 75-6, 80, 81 effeminacy of queens 30, 32, 33 Eigene, Der (gay rights publication) 26, El Cid (1961) 106 Ellis, John 85 Elsaesser, Thomas 75 encoding and decoding film 2, 71, 84-7 epic genre 106-7; Papillon as 107-9 eroticism see homo-eroticism

ethnicity: black sexuality in A Passage to India 122–3; representations of 3–4;

and serial killing 111–13; and use of

Detective, The (1968) 20, 50

detective story 52

language 3-4, 6, 7, 8, 9; see also race; whiteness as ethnic category Everitt, David 113 evolutionism in Simba 133 Ewell, Tom 145-6 existentialism 130 expressionism 57-8 Eye to Eye portraits (JEB) 44-8 'faggot' as term 7 Fanon, Frantz 130, 131 Farewell My Lovely (1945) 52, 57-8, 59, 62, 67 Farewell My Lovely (1976) 51, 58, 60, 62 Farrel, Charles 68 fate in film noir 54 Fear in the Night (1947) 52, 53 féerie 151 female sexuality: symbolism of 90 femininity: in dyke types 30; effeminacy of queens 30, 32, 33 feminism: and biological discourse 25; and language 7; lesbian feminism 44-8 femmes fatales in film noir 2, 52, 55, 56, 60-2, 63, 64, 66, 67 Fiedler, Leslie 67 film noir: definition 51; homosexuality in 50, 58-70; iconography of 54-7; labyrinthine structure 51-4, 62-4, 69; public and private spheres conflated in 64, 66; stars of 55-6; visual style 57-8; women as femmes fatales in 2, 52, 55, 56, 60-2, 63, 64, 66, 67 'Final Girl' characters 116 Fireworks (1947) 42, 43 Fischer, Hal 22 Fitzgerald, Ella 154 Flame in the Streets (1961) 79, 83 flash-backs in film noir 53, 54 Flesh is Weak, The (1956) 79 flower imagery and male sexuality 90 folk music 44 Fonda, Henry 137 Fonteyn, Margot 154 Ford, Glenn 68 Foree, Ken 144 formalism, Russian 72-3, 76 Formby, George 94

Forster, E.M. 122

Foucault, Michel 22, 25 Fox, James 122 Frieda (1947) 78, 79 Frye, Northrop 107

Gacy, John Wayne 110, 113, 114, 116 Gagnon, John 24

Garbo, Greta 32, 36

Garland, Rodney 76

'gay': use of term 6, 7–8

gay men: caricatures in buddy movies

104; classical model 25–6, 27, 28, 29, 90–1; in film noir 58–69; music

associated with 44; as protagonist in

Papillon 104-5; as serial killers 113-15;

as social grouping 3; typification of 19–48; see also queens; Victim

gay movement 21, 32

Gein, Ed 111, 113, 116

gender: in biological discourse 24–5; in-betweenism 32, 38, 40; social

types/stereotypes 15-16

Genet, Jean 90, 105

genitalia: representation in comedy 92–3; symbolism for male 90–2

Gentle Gunman, The (1952) 82

George, Stefan 26, 27

George and Mildred (TV sitcom) 92, 93,

94

German expressionism 57–8

Gilda (1946) 52, 53, 54, 55, 59, 60, 66, 153; sexual relationships in 68–9

Gillette, Ruth 59

Gilroy, Paul 127-8, 131

Girl on Approval (1961) 79

Girl Can't Help It, The (1956) 92, 94

Gish, Lillian 149–56; embodies whiteness in *Birth of a Nation* 154–6, 165–7; fabricated biography 165; lighting of

in films 149, 151, 152-4, 156, 167;

longevity of career 149; physical

appearance 154

Gloeden, Wilhelm von 26, 29

Godfather, The (1972) 103, 128

Goldberg, Whoopi 156

Grahame, Gloria 53, 55

Gramsci, Antonio 85

Granger, Farley 64

Greek art: whiteness in 151; see also classical world

Green, Janet 71, 79

Griffith, D.W.: in whiteness discourse

163; work with Lillian Gish 149

Guevara, Che 107

Gunn (1967) 51, 60 Gunning, Tom 165

Hall, Radclyffe 31-2

Hall, Stuart 78-9, 85

Halloween (1978) 116

Hammer, Barbara 48

Hammer horror films 73 Hansen, Miriam 164–5

Hanson, Lars 152, 153

Harlem Renaissance 8, 138

harridan figure in comedy 93-4

Harris, Theresa 140

Harron, Robert 53, 149, 152

Haskell, Molly 138, 139

Hawks, Howard 67

Hayworth, Rita 68, 153

'hearts and minds' politics 6

Henley, Nancy 97

Henreid, Paul 67

Henry: Portrait of a Serial Killer (1990) 110, 114

110, 114

heroes: black people as 142; epic hero 107; in film noir 56, 69; in 'heroine in jeopardy' scenario 97; Steve McQueen

in Papillon 105-6, 107

'heroine in jeopardy' scenario 96-7

heterosexuality: biological discourse on 24; buddy movies establish 104; in film noir 52, 53, 62–4, 68–9; as invisible

norm 118–19; models of 119–21;

public/private dimensions 118; reinforced in media representations

95–9; typology *34*; *Victim* privileges 73, 80–1, 82–4, 86–7

Hi-De-Hi! (TV sitcom) 92, 94

Hill, Benny 92, 94

Hillier, Jim 73

Hindley, Myra 115

Hirschfeld, Magnus 25, 31, 34

Hoffman, Dustin 103, 105

Holmes, Ronald 111

homo-eroticism: classical model 26, 27, 28, 29, 90–1; 'homo-erotic' as term 7;

macho look 38, 41; sad young man figure 42; and underwear 101, 102

'homosexual' as term 7, 19

homosexuality: biological discourse

24–5, 26; contradictory approach in *Victim* 71–2, 80–4, 86; denial in buddy movies 103, 104, 105; in film noir 50,

58-70; language representations 6,

7–8; negative representations 21, 32; in *A Passage to India* 123–4; in public/private spheres 118; in relation to nature 25, 47, 48, 82; of serial killers 113–15; as sexual type 19–20; as sickness 67, 82, 86, 87; *see also* gay men; homo-eroticism; lesbians Horne, Lena 156

horror films: 'Final Girl' characters 116; 'heroine in jeopardy' scenario 96–7; shock cut editing 73; see also Night of the Living Dead Howard, Leslie 82

Howerd, Frankie 92 Howlett, Noel 78 Huis clos (1954) 39

humour see comedy

Hunted (1952) 82

I Know Where I'm Going (1945) 73 iconography: in film noir 54–7; of lesbians and gays in film noir 58–69; in Victim 75

identity: national identity in *Birth of a* Nation 159–60, 167, 170 Ill Met by Moonlight (1957) 82

'images of' analysis 1–2, 126 Imitation of Life (1959) 138

imperialism 123, 124, 130, 131

*In a Lonely Place* (1950) 52, 53, 54, 55, 66, 69; iconography of gay character 58, 59, 60, 62–3

in-between types 30–7, 38, 40 indeterminate woman 32, 38, 39 Ingrams, Richard 7

intermediate sex 31, 34

Intolerance (1915) 53 invisibility see visibility

Irene (1926) 33

Italy: ethnic representation in 3–4; low incidence of serial killing 111–12

Jack the Ripper 110, 115
Jackson, Jesse 6
James, Sid 94
Jaws (1975) 103
JEB: Eye to Eye portraits 44–8
Jefferson, Tony 78–9
Jeremy (1969) 37
Jesus figure 42, 43
Jewel in the Crown, The (TV series) 124, 135–6

Jezebel (1938) 129, 130–1, 136–41 Jones, Duane 142 Joyce, Yootha 93

Kamen, Nick 101 Kaplan, Ann 2

Kerouac, Jack: On the Road 143 Killers, The (1946) 55, 57-8

Killing of Sister George, The (1969) 30, 31, 50, 60

King, Perry 38 King, Richard 160

Kiss of Death (1947) 51, 55

Kiss Me Deadly (1955) 51, 52-3, 60

Klapp, Orrin E. 14

Ku Klux Klan in Birth of a Nation 155, 159–60, 166

L-Shaped Room, The (1962) 79
Lady of Deceit see Born to Kill
Lady from Shanghai (1947) 52
Lady is a Square, The (1958) 78
Lake, Veronica 55, 56
Lambada (1990) 120
Lang, Robert 166
language and cultural politics 6–10
Laura (1944) 50, 51, 53, 55, 66, 69;
iconography of gay character 58, 60–2, 63, 65, 67

law and law enforcement in *Victim* 76–7, 80

Lawrence, T.E.: Bogarde to play 82 League of Gentlemen, The (1960) 79 Lean, David 122, 124

Leather Boys, The (1963) 79

Lecter, Hannibal (film character) 110, 112

left cultural politics 6–10 lesbians: in classical model 25; in film

noir 58, 59, 60, 61, 62, 66; and language 8; lesbian feminism images 42, 44–8; lesbian love as tyranny 60; lesbian stealth in film 32, 38, 39; music associated with 44; and serial killing 114; as sexual type 19–20; as social

grouping 3; stereotypical plot functions 15; typification of 30–2, 35, 36; see also dykes

Levi's jeans advertisement 100, 101 Libel (1959) 82

liberalism: of *A Passage to India* 122, 123, 124–5; in *Simba* 133, 135–6; and *Victim* 86 Life for Ruth (1962) 79, 83 Marxism 125 light and lighting: in Birth of a Nation masculinity: analysis as norm 126; 164-7; Steve McQueen in Papillon macho type 37-8, 40, 41; representations of 4; and serial killing 105-6; techniques for white stars 145, 149, 151-4, 156, 164-6; in Victim 81; 114-15; and types of dyke 30, 32 and whiteness in film 127, 143, 151, masochism 42, 60, 82; see also 152-4, 156, 166-7 sado-masochism Lindgren, Ernest 72 Mason, James 82 Linsky, Arnold S. 13 Mau-Mau 130, 131, 132, 133, 136; see Lippmann, Walter 11-14, 16 also Simba Long Goodbye, The (1973) 51 media: male sexuality in 89-99 Lorre, Peter 63 men's underwear 100-2 Lost (1955) 79, 83 Michaels, Walter Benn 161, 166 Lot in Sodom (1930) 42 Mifune, Toshiro 91 Lovell, Alan 73 Millennium (TV series) 110 'lovers' first meeting' scenario 96, 97 Mind Benders, The (1962) 79 Lucas, Henry Lee 114, 116 miscegenation in Birth of a Nation 162-3 Luckmann, Thomas 12 mise en scène in Simba 131-3 Lust for a Vampire (1970) 39 Mitchum, Robert 55, 62, 154 luxurious settings in film noir 54, 55, modernity: enables serial killing 110-11, 60-2,65114; vs. backwardness in Simba 133 money in Papillon 108-9 M(1931)110Monroe, Marilyn 52, 68, 145-6 montage 72-3; use in Victim 75-6, 80, McArthur, Colin 54, 55 McCormick, John 79 McGill, Donald 95 'Moors Murderers' 115 mulatto characters in Birth of a Nation macho type 37-8, 40, 41 McIntosh, Ned 166 159, 162 - 3McKenna, Virginia 133 Murder My Sweet (1945) 57 McQueen, Steve 103, 105-6 Murtagh, Kate 62 Musci, Aldo 112 Madoc, Ruth 94 Madonna 153 music: lesbian and gay distinctions 42, male sexuality: in film noir 66-9; and 44; in Papillon 108; portrays passion identity 120-1; media representations 89-99 My Teenage Daughter (1956) 78 male-male relationships: in buddy movies myth in Papillon 107, 109 103; in film noir 67-8 Maltese Falcon, The (1941) 51, 52, 53; narrative: desire for seriality 116; and gay iconography of gay character 58, 63, characters in Victim 73-5, 77; male 67 - 8sexual view of women 89, 95-9; see Manhunter (1986) 110 also plot; structure Maniac (1963) 110 national identity in Birth of a Nation 159-60, 167, 170 Manicheism 131 nature: homosexuality in relation to 25, Mannin, Ethel 138 Mansfield, Jayne 94 47, 48, 82-3; non-whites' proximity to Manvell, Roger 72 marijuana use 17 negative decodings 2, 85-6 Mark, The (1961) 79 negotiated decoding 85, 86 marriage in Victim 73, 80-1, 82-4, 86-7 'negro' as term 8 Marsh, Mae 156, 165 Never Take Sweets from a Stranger (1960) Martins, Orlando 133 martyr imagery 42 New Face in Hell, A see P.J.

New Woman model of heterosexuality Party's Over, The (1963) 78 119 - 20Passage to India, A (1985) 122-5; Niagara (1953) 52, 59 comparison with book 122-4; gay Nicholas and Alexandra (1971) 106 undertones 123-4; as liberal film 122, Nicolson, Harold 118 123, 124-5 Night of the Hunter, The (1955) 149, 154 Passport to Shame (1957) 79 Night of the Living Dead (1969) 129, patriarchy 15 130-1, 141-6 Patton (1970) 106 Nilsen, Dennis 114, 116 Payton, Lou 137 No Love for Johnnie (1961) 83 Peary, Gerald 64 No Trees in the Streets (1961) 79 pederasty in film 79, 83 normalcy: making norm visible 4, 9, Peeping Tom (1959) 110 118-19, 126-7; representation in penis: in comedy situations 92-3, 94-5; Victim 80-1 as independent operator 91, 92, 93, 94; 'North' lighting 152, 155, 165, 166 symbolism in media 90-2 North/South dichotomy in Birth of a 'people of colour' as term 8 Nation 155, 158, 163-7, 170 Percy (1971) 93 novelistic character 13-14 Perkins, T.E. 12-13, 15 nymphomania 59, 66 Perkins, V.F. 76 Person, Ethel Spector 120 old man/young woman scenario 59, 66 'pervert' as term 7, 9 old woman/young man scenario 60 Peterson, L.S. 57 Olivier, Laurence 82 Pettit, Frank 78 On Dangerous Ground (1951) 54 photography: classical model 26, 28, 29, On the Road (Kerouac) 143 90-1; and colour 145; Eye to Eye Only Angels Have Wings (1939) 68 lesbian photography 44-8; lighting order: and blackness/whiteness discourse techniques 151, 152, 164; use of film 130, 131-2, 136-7, 140; and serial stills 29-30, 152; of white stars 151; see killers 112–13; and stereotypes 11, 12, also cinematography 16 Pickford, Mary 149 Ordinary People (1980) 129 pietà imagery 42, 43 'organic' film: Victim as 71, 72-80 Pillow Talk (1959) 92 Orientalism 123 Pines, Jim 137, 138 Orphans of the Storm (1921) 154 P.J. (1967) 51, 58, 59, 60, 62, 66 Place, J.A. 57 Orwell, George 95 otherness: and ethnicity 130; of women Place to Go, A (1963) 79 Planet of the Apes (1968) 106 Out of the Past (1947) 53, 54, 55 Pleasure Girls, The (1965) 79 plot: function of lesbian and gay Pack, Charles Lloyd 78 characters 62-4; function of painting 90, 151, 164 stereotypes 15, 22; 'organic' Pandora's Box (1929) 153 construction in Victim 73-5; structure in film noir 51-2, 62-4, 69 Panofsky, Erwin 54 pantomime: and development of lighting Poitier, Sidney 129 151; portrayal of women 93–4 political movements 21 Papillon (1973) 103-9; as buddy movie pornography 59, 90, 101; classical theme 103-6; as epic movie 107-9; 26, 28 glamorization of McQueen 105-6; and portraiture: lighting for 151, 152, 164 original novel 103, 108; role of money postcards see seaside postcards in 108-9; sensitive portrayal of gay postcolonialism 130 men 104-5 Postman Always Rings Twice, The (1945)

51, 52, 54, 55, 59, 66

Parkin, Frank 85

Powell, Dick 57 power: malignant lesbian power in film 32, 38, 39, 60; and representation 2; and sexuality 25; and symbolism of male sexuality 91-2, 98-9; and whiteness 127-8, 130-1 Price, Dennis 78, 81 Prime Suspect (TV series) 110 prison films 79 private sphere see public/private spheres production stills 29-30, 152 prostitution in film 79 Psycho (1960) 110, 114; see also Bates, Norman public/private spheres: in film noir 55, 64, 66; and heterosexuality 118 Pursued (1947) 55, 60

Queen Christina (1933) 32, 36 queens: camp behaviour 38, 40; in film noir 63; in gay typology 30, 32, 33 'queer' as term 7, 9 Question of Adultery, A (1958) 79

race: in biological discourse 25; black sexuality in *A Passage to India* 122–3; issues addressed in film 79, 80; racial identity in *Birth of a Nation* 159–60, 161–2, 167, 170; and serial killing 111–13; *see also* ethnicity; whiteness as ethnic category
Rank studios 129, 136

rape: miscegenation in *Birth of a Nation* 162; rapist's viewpoint in 'heroine in jeopardy' scenario 96–7; in social problem films 79; symbolic power of penis in 91–2 *Rashomon* (1950) 91

reading codes 2, 84–7 realism in Victim 77–8

reality: and representation 2–3; stereotypes bring order to 12

Rebecca (1940) 58, 60, 66 Redford, Robert 105

religious beliefs in social problem films

Relph, Michael 71, 78, 79 Rembrandt 164

repression: by virtue of whiteness 136, 138–41; of homosexuality in *Victim* 81, 82–3, 84, 86–7; through white society in *Jezebel* 136–7, 140–1

resistance to typification 21 Ripperology 110, 115 Roberts, Brian 78–9 Robeson, Paul 156 Roma città aperta (1945) 38 Romero, George 141–2 Rope (1947, TV version) 82 Rope (1948) 55, 58, 60, 64, 66 Rope of Sand (1949) 60, 67 Ross, Diana 129 Ross, Gaylen 144 Rotha, Paul 72–3, 75 Russian formalism 72–3, 76 Ryan's Daughter (1970) 104, 124

Sackville-West, Vita 118 sad young man type 40, 42, 43 sado-masochism 60, 67, 69, 82; see also masochism Sapphire (1959) 79, 80, 83 Sartre, Jean-Paul 130 Scarlet Letter, The (1926) 149, 152, 153, Schaffner, Franklin 106–7 Schechter, Harold 113 Schrader, Paul 51 Scotland 167, 170 Scott, Lizbeth 55 Scott, Walter 170 Screen (film journal) 72 seaside postcards 92, 93, 94-5 Sebastian, St 42 Secret Life of Jeffrey Dahmer, The 110 semiotics 22; see also signs/signifiers serial killing 110-17; cleanliness and order in killers 112-13; disorganized killers 112; and gender 111; homosexuals as killers 113–15; homosexuals as victims 113, 114; lack of interest in victims 115-17; modern society enables 110-11, 114; white perpetrators 111-13; women as victims 111, 112, 114, 115, 116 Serious Charge (1959) 78, 79, 83 settings of film noir 54-5, 60-2 Se7en (1995) 110, 112, 114 Seven Year Itch, The (1955) 92, 145-6

sex comedy films 92, 145-6

sexuality: black sexuality in A Passage to

105; categorization by 20–1, 34;

comedy representations 89, 92-5;

India 122-3; in buddy movies 103, 104,

complexity of 118; dependency of femme fatale in film noir 66-7; 'heroine in jeopardy' scenario 96-7; male sexuality in media 89-99; Monroe's white sexuality in film 145-6; in 'problem' films 79, 83-4; representations in film noir 59-60, 62-4, 66-7; symbolism of female sexuality 90; see also gay men; heterosexuality; homo-eroticism; homosexuality; lesbians; pornography; repression; sado-masochism sexually transmitted diseases in film 79 Siegmann, George 168 signs/signifiers: dress as 22-3, 24, 38; encoding and decoding film 2, 71, 84-7 Silence of the Lambs (1990) 114 silent films: lighting techniques 149, 151-2, 156, 164-5; Lillian Gish as white star 149, 151-2, 154-6 Silent Playground, The (1964) 79 Simba (1955) 83, 129, 130-6; binarism of 131, 133-5; mise en scène sets boundaries 131-3 Simmon, Scott 159, 161 Simon, John 24 Singer not the Song, The (1961) 82 situation comedy 92, 93-4 Sleigh, Sylvia 90-1 slums in social problem films 79 Snipes, Wesley 156 So Evil So Young (1960) 79 social groups: cultural representation 1–4; stereotypes 11–18; terminology for 6-10 social problem films 78–80, 83–4 social types 14-16; gay people 19-20; invisibility of 16, 19, 24, 77 socialism: failure of 6 socialist realism 107 Some People (1962) 78 Song Without End (1960) 82 Spanish Gardener, The (1956) 82 Spare the Rod (1961) 78, 83 Spartacus (1960) 106 Spence, Jo 15 stage: development of lighting 151 Stamen 90 Stanwyck, Barbara 61 Star Trek (TV series) 110 stars: development of star system 163-4; of film noir 55-6; and lighting

techniques 145, 149, 151-4, 156, 164-5, 166; Lillian Gish as white star 149-56; paradoxical expectations of 80-1; as role models 165 stereotypes 11-18; of blackness 140; as expression of values 11, 14-17; and gender 15-16; as ordering process 11, 12, 16; and plot function 15, 22; as reference system 11, 13-14; as short cut 11, 12-13; 'stereotype' as term of abuse 11; and whiteness 129-30; of women in comedy 93-4; see also typification Sternberg, Josef von 32 Stewart, Anita 149 Stewart, James 64 stills: purpose of 29-30, 152 Stone, Sharon 153 storytelling: male sexual narrative 89, 95-9 Stowe, Harriet Beecher: Uncle Tom's Cabin 138, 162, 163 Stranger on the Third Floor, The (1941) 54, 55, 57-8 Strangers on a Train (1951) 52, 55, 58, 60, structure: in film noir 51–2, 62–4, 69; male sexual narrative view 95-9; see also narrative; plot structuring absence: in Victim 83-4 sub-culture: as gay identifier 22-3, 24; as resistance 21; youth sub-culture 78-9 Suddenly Last Summer (1957) 30 Summer Madness (1955) 124 Sun. The 9 Sunset Boulevard (1950) 54, 60, 66 'superfemale' model 138-9 suspense in Victim 73-5 Sutcliffe, Peter (Yorkshire Ripper) 113, 114, 116 Sweet, Blanche 149 symbolism: of colour 127, 140, 145, 151, 155, 166; of female sexuality in media 90; of male sexuality in media 89-92 Syms, Sylvia 80-1 System, The (1964) 78 Tale of Two Cities, A (1958) 82

Talmadge, Normal 149 Tamla Motown music 44 Taste of Honey, A (1962) 83 television: fascination with serial killers

110; male sexuality in situation comedy 92, 93-4 Term of Trial (1962) 78 Texas Chainsaw Massacre, The (1974) 116 text and representation 2-3 textual typification 22-4 That Kind of Girl (1963) 78, 79 Third World cinema 129 300 Spartans, The (1962) 106 Thunderbolt and Lightfoot (1974) 103 tolerance 124-5 Tomelty, Joseph 133 Tony Rome (1967) 58, 60, 62, 66 Too Young to Love (1959) 78, 79 Top Man 100 transvestism in film noir 60 Troubridge, Lady Una 31-2 True Heart Susie (1919) 149, 151, 152, type distinctions 13 typification of gay people 19-48; classical model 25-6, 27, 28, 29, 90-1; in-between types 30-7, 38, 40; macho type 37-8, 40, 41; political 21; practical/pragmatic 21-2; sad young man type 40, 42, 43; social/sexual 19-20; textual 22-4; see also stereotypes tyranny: lesbian love as 60 Ugly Sisters caricatures 93-4 Uncle Tom's Cabin (Stowe) 138, 162, 163 Unforgiven, The (1960) 149 'unified' film: Victim as 71, 72-80

urban settings in film noir 54 USA: Night of the Living Dead analogy 142-3, 144; see also Birth of a Nation

vampire film: use of lesbianism in 32, 39 venereal disease in film 79 Vermeer, Jan 164 Victim (1961) 71-87; coincidence in 76; contradictory project 71-2, 80-4, 86; gay characters in narrative 73-5, 77; law enforcement authorities in 76-7, 80; montage editing 75-6, 80, 81; as organic/unified film 71, 72-80; realism in 77-8; representation of gay world 76, 81; in social problem film cycle 78-80; structuring absence in 83-4; symbolism of children in 75-6, 83, 84 victims of serial killing 111; homosexuals

as 113, 114; lack of interest in 115-17; women as 111, 112, 114, 115, 116 Villiers, Mavis 78 Violent Playground (1957) 78 visibility: advantages of 22; invisibility of heterosexuality 118-19; invisibility of social types 16, 19, 24, 77; through political action 21; through signifiers voice-overs in film noir 53-4 voveurism: male sexual narrative as 97 Walk on the Wild Side, A (1962) 50, 51, 66; iconography of gay character 58, 60, 61, 63, 67 Walthall, Henry B. 155 War Lord, The (1965) 106 Warshow, Robert 54 Way Down East (1920) 152, 154 Weak and the Wicked (1953) 79 weapon imagery for male sexuality 91 - 2Webb, Clifton 65 Wedding, A (1978) 149 West, Fred and Rosemary 115 West, Mae 90 Whales of August, The (1987) 149 'white': and light 127, 156, 166; symbolism of 127, 151, 155, 166; as term 8 white trash 112 whiteness as ethnic category 126-46; associated with chastity 139-40, 155, 166, 167; associated with order 112-13, 130, 131-2, 136-7; in Birth of a Nation 154-6, 158-70; difficulties of analysing 4, 128; equated with death 142-3, 144-5; in film 128-9; Lillian Gish as white star 149-56; lacks 'black' zest for life 138, 140-1; Marilyn Monroe's white sexuality 145-6; and power 127-8; and serial killing 111-13; white women in film 145-6 Wicked as they Come (1957) 79 Wild and the Willing, The (1962) 78 Wilde, Oscar 25, 76 Wildeblood, Peter 76 Williams, Wayne 111 Wilson, Colin 113 Wind, The (1928) 149, 154 Wind Cannot Read, The (1958) 81-2 Wind of Change, The (1960) 79

Windsor, Barbara 94 Wolfenden Committee 86 Wollen, Peter 72 Woman in the Window, The (1944) 53, 59,

women: comedy stereotypes 93-4; confirm heterosexuality in buddy movies 104; cultural representations 1, 15; 'dumb blonde' descriptor 13; femmes fatales in film noir 2, 52, 55, 56, 60-2, 63, 64, 66, 67; 'heroine in jeopardy' scenario 96-7; male sexual narrative view 95-9; as other 15; in social problem films 79, 83-4; 'superfemale' characters 138-9; and symbolism of colour 139-40, 151, 155; as target audience in early cinema 164-5; as victims of serial killers 111, 112, 114, 115, 116; white women in Birth of a Nation 165, 166-7; see also lesbians

Wood, Robin 142, 144 Word Is Out (1977) 42, 44 words: cultural representation and change 6-10 work and homosexuality in film noir 60, 64, 66 World Ten Times Over, The (1963) 79 Wouronos, Aileen 114

X Files, The (TV series) 110

Yanks (1979) 104 Yellow Teddybears, The (1963) 79 Yield to the Night (1956) 79 Yorkshire Ripper see Sutcliffe, Peter Young, Clara Kimball 149 Young and the Guilty, The (1958) 78 youth culture in social problem films 78 - 9

zombies see Night of the Living Dead