

# Contents

Acknowledgements	vii
Introduction: The Uses of Identity in Post-Reagan Hollywood Film	1
1 White Masculinity as Paternity: Michael Douglas, Fatherhood and the Uses of the American Family	16
<i>Wall Street</i> : Good capitalism and bad – The all-male family vs. homosexual seduction	27
<i>Falling Down</i> : Identity politics for straight white males	31
<i>Disclosure</i> : Virtual identities – sexual politics and Pacific Rim economics	38
2 Transactions in Race and Ethnicity: Positive, Negative and Interrogative Images of African Americans on Film	50
The function of race in constructions of American ethnicity	50
Negative, positive and interrogative images	54
‘The new racism’ and cultural politics in the 1990s	64
<i>Glory</i> : African American history as male rites of passage	71
Tensioned and interlocking identities in <i>Daughters of the Dust</i>	82
Iconicity: Image and Narrative in Spike Lee’s <i>Malcolm X</i>	90
3 Putting the Homo into America: Reconstructing Gay Identities in the National Frame	103

<i>The Celluloid Closet</i> and <i>The Question of Equality</i> : Reconstructing gay film history	113
<i>Stonewall's</i> romances of resistance	120
<i>Tongues Untied</i> and national narratives of black and gay identity	125
<i>Swoon</i> : murdering stereotypes	128
<i>Go Fish</i> : lesbian romances of resistance	134
<i>Philadelphia</i> : People like us?	138
Conclusion: Aliens from <i>Star Wars</i> to <i>Independence Day</i>	147
Index	151