

## Index

- Abagnale, Frank Jr., 11  
academe, 87–89  
Academy Awards, for class-passing, 72  
*Accident* (Losey), 88  
AccuVote, 81–82  
Adorno, T. W., 33–34  
advertisements: for athletic apparel, 109;  
for beauty products, 85; for bodybuilding  
products, 103–4; for bridal jewels, 74–75;  
danger and violence in, 59–60; design of,  
108; for exercise equipment, 102, 105–6;  
for formal wear, 74; Holland America  
Line, 24–25; human presence lacking in,  
53–54; Old Navy, 83; product vs.  
relationship in, 23–24; for video games,  
91–96  
age, as class, 11–12  
agribusiness, 86  
Aguilera, Christina, 64  
*All Access: Celebrity Sibling Showdown*  
(VH1), 69–70  
*Alphaville* (Godard), 115  
altruism, 7  
Amahazion, Tighisti, 108  
ambivalence: in class-passing, 89  
American culture, 45–50, 59–60, 93, 111.  
*See also* American individualism;  
consumer culture; societal expectations  
American Dream: in *Blondie* films, 47; class-  
passing and, 4, 7–8; conspicuous  
consumption and, 73; contradictory  
impulses of, 22; and desire, 2–3; in early  
films, 9; eviction from, 47–48; evil of, 57–  
58; fabric of, 13–15; in *Happy Gilmore*,  
17–18; male breadwinner and, 46–47; in  
reality television, 6–7; violence and, 59  
*American Idol* (Fox), 83  
American individualism, 4–5, 42  
anabolic steroids, 105  
*Andy Hardy* films (Seitz), 12  
*Anne of Green Gables* (Nicholls), 12  
anxiety and self-identity, 7  
*Apprentice, The* (NBC), 19, 53, 115  
*Aristocats, The* (Reitherman), 12  
aristocratic class, 19  
arrogance, class-passers and, 66  
*Artists and Models* (Walsh), 12  
Arts and Entertainment Network (A&E), 69  
attire as class marker, 44–45  
audiences, 8–10, 35, 38  
Auer, Mischa, 26  
automobiles, 43–44, 59–60  
Avant, 110–11  
Axmaker, Sean, 115  
*Baby Face* (Green), 29–30, 34–35  
*Back Street* (Stahl), 28  
*Back to School* (Metter), 12  
*Ballad of Little Jo, The* (Greenwald), 114  
ballot tampering, media coverage of, 82  
Bank of America advertisements, 24  
Barr, Roseanne, 100–101  
Basinger, Jeanine, 29, 35–36  
beastliness, men and, 49–50  
*Bedside* (Florey), 58  
behavior, class-appropriate, 8, 12  
*Being There* (Ashby), 12  
Berry, Halle, 107  
*Beverly Hills Elegance* (Shop NBC), 68  
*Big Brother* (CBS), 115  
*Big* (Marshall), 11–12  
birth, and class, 8  
Blige, Mary J., 106–7  
*Blondie Hits the Jackpot* (Bernds), 47  
*Blondie in the Dough* (Berlin), 47  
*Blondie Meets the Boss* (Strayer), 47  
*Blondie* (Strayer), 47  
*Bloodrayne 2* (video game), 97  
blue-collar, 79  
bobos, 22, 24  
Bodnar, John, 10–11, 15–16  
body/bodies: culture of, 102; manipulations,  
114; mastery of, 67; obsessions about,  
107; rejection of, 27; violence to, 115;  
weight as class marker, 67–68, 71–72  
bodybuilding culture, 93, 101–5  
body mass index, 71  
Bogarde, Dirk, 88  
Boles, John, 40  
*Bootcamp: Showgirls* (VH1), 69  
Boozer, Jack, 49  
Bourdieu, Pierre, 63  
brands, 83, 114  
*Breakdown* (video game), 91–92

- Breen, Joseph, 30  
 Brooks, David, 22, 24  
 Brottman, Mikita, 59  
 Brown, Jamie Foster, 110  
*Brown Bunny* (Gallo), 68  
 Bryant, Patrick, 92  
 Bucholtz, Mary, 5  
 Bullock, Sandra, 71–72  
 Burke, Billie, 26  
 Bush, George W., 55, 105  
 business suit, male, 44  
 Butler, Judith, 4, 38–39  
 Byrnes, Paul V., 94–95
- Cabot, Bruce, 26  
 Caine, Michael, 88  
*Call of Duty: Finest Hour* (video game), 94  
 calls for change, in cinéma brut, 33  
 Canyon, Jimmy, 103  
 capitalism: deregulated, 86–87; and desire, 2; envy as tool of, 46; lack of fulfillment and, 22, 70; logic of, 3; as target of *Marked Woman*, 33  
 Capra, Frank, 15–16, 18, 27  
 car crashes, American culture and, 59  
 cash-passers, 100–101, 116  
*Catch Me if You Can* (Spielberg), 11  
*Celebrity Breakups*, part 2 (VH1), 65  
 celebrity/celebrities: cellulite as crime, 71; class-passing as, 108, 114; cult of, 62–63; diet secrets of, 71–72; exhibition of wealth and privilege, 64; fantasy vs. news, 81, 83; fascination with, 62, 65–66, 68–70, 116; as just like us, 64–65; overweight and, 67; price of, 111–12; punk rock and, 101–2; social mobility and, 82–84; tattoos and, 106  
*Celebrity Golf* (Golf Channel), 68  
*Celebrity Hobbies* (DIY), 68  
 "Celebrity-Inspired Makeover," 108  
*Celebrity Justice* (NBC), 65  
*Celebrity Tastemaker* (Fuse), 68  
*Celebrity Video Centerfold* (Playboy TV), 68  
 cellulite, 71  
 celluloid utopias, 99  
 censorship in films, 9–10, 28, 30–31  
 Chaplin, Charlie, 9
- Chatterton, Ruth, 37, 41  
*Cheaper by the Dozen* (Levy; Lang), 16–17  
 children, class-passing and, 38, 40–42  
 Chou, Che, 95  
 Cinderella-like tales, 99, 112–13  
 cinema. *See* films  
 cinéma brut: as call for change, 33  
 cities, hardening process of, 29  
 citizens, good, 15  
 civil rights and marriage, 77–78  
 Clancy Games, 92–94  
 class: age as form of, 11–12; confusion, 13, 109–10; criteria of, 84; defining terms of, 79; denial of, 1, 3, 76, 116; Depression-era realities, 33; in early 1900s, 9–10; as fabrication, 38; in film studies, 1–2; as hereditary trait, 85; as identity marker, 8; as limitation, 89; mashing/mixing, 106, 116; in *New Yorker* cartoons, 23–24; opposition, 31; performances of, 3, 7–8, 39, 43, 67; police, 27, 42; as selling point, 96; stability in, 15; stature, 101, 116; structure, 28, 62, 67, 76; struggle, 82; system, 37–38, 102  
 class-based attire, 44–45  
 class-consciousness, 1–3, 20, 80, 86–87, 116  
 class differences, 20, 27, 32–33, 40; and conflict, 13  
 classed experience, realities of, 79–80  
 classes: aristocratic, 19; lower, 3, 73, 76–78; point of contact between, 6–7, 19; upper, 13–14. *See also* working classes  
 classism, prostitution and, 73  
 class markers: attire as, 44–45; music, 106; speech as, 50, 55–56; weight as, 67–68, 71–72  
 class mobility: basic questions of, 116; contradictory impulses of, 22; depictions repressed, 10; downward and upward, 8, 32, 47–48; how-to manual, 13–15; messages about, 13–15, 18, 34; obliteration of, 102; old and new hybrid, 85; price of, 39–40  
 class-passing: impossibility of, 55–56  
 class-passing spaces, 6, 8, 69, 90–91, 96–98  
 class-trashing, 102–3

class unconsciousness. *See* class-consciousness  
Clinton, Bill, 55  
clothing as class marker, 44–45  
Cobb, Jonathan, 89  
Cochran, Johnnie, 66  
collective unconscious and video game themes, 91–92  
Columbine High School tragedy, 88  
Combs, Sean (P. Diddy), 67  
comedy, societal expectations and, 44–46  
competition, 45–46, 52  
computer hackers, and electronic voting machines, 81–82  
confusion about class, 13, 109–10  
Connolly, William E., 62  
conspicuous consumption: as American Dream, 73; as class marker, 67; and class-passing, 63; identification with, 60; marriage and, 74–75; punk rock comment on, 101–2  
consumer culture: and celebrity, 62; competitive spending in, 45; household debt in, 61–62; and lack of fulfillment, 70; marriage and, 74–75; men in, 44, 52–53; messages of, 22; television and, 63; terrorism of, 76; work of, 38. *See also* conspicuous consumption  
control, and video-game marketing, 91–93  
Cook, Donald, 41  
corporate class-passing, 51, 58  
corporeal class system, 102  
country music, 106  
couples, same-sex, 77–78  
credit cards, 62–63  
*Cribs* (MTV), 53  
cross-dressing, 38  
cruelty, 57–58  
cult of celebrity, 62–63  
culture: American, 45–50, 59–60, 93, 111; bodybuilding, 93, 101–5; classed mashup, 116; industry, 33–34; popular, 8, 44, 64–65, 87–89. *See also* consumer culture  
Cummings, Constance, 56  
Curtis, Tony, 49–50  
cyberspace, 90–91, 96–98  
Damon, Matt, 11  
danger: in advertisements, 59–60; in class-passing, 42, 56, 58, 68, 95, 115–16  
Dangerfield, Rodney, 12  
dating, traditional, 43–44  
*Dead or Alive: Ultimate* (video game), 97  
Dean, Paul, 59  
debt, 22, 61–62  
deception, 7, 95  
déclassement, 61, 63  
Dee, Frances, 26–27  
Deleuze, Gilles, 2–3  
Delon, Alain, 11  
delusions, 85  
democracy, parodies of, 20  
Depression-era films: cruelty in class-passing, 57–58; danger in class-passing, 42; escapist fare, 38; gangster films, 58; hardship and poverty, 63; maternal melodrama, 39; realities of gender and class, 33; transition from early cinema to, 10  
desire, 1–3, 6, 20, 60  
Di Caprio, Leonardo, 11  
digital technology, 91  
digital theory and practice, 96  
*Disorderlies* (Schultz), 18  
Dixon, Jean, 26  
Doherty, Thomas, 29  
*Dominick Dunne: Power, Privilege and Justice* (Court TV), 65  
Douglas, Michael, 51, 87  
downward class-passing, 8, 32, 47–48, 61, 87  
drag, and class-passing, 38, 40  
Dressler, Marie, 37, 39  
drugs, legalized, 70  
*Duck Soup* (McCarey), 46  
Duke, Kacy, 107  
Dyer, Richard, 3  
Ebert, Roger, 67–68  
Eckert, Charles, 31, 33, 35  
economic downturn vs. depression, 63  
economic privilege, marriage and, 76

economics of class. *See* capitalism;  
conspicuous consumption; consumer  
culture

*Educating Rita* (Gilbert), 88

education, and class mobility, 83–86, 89

egalitarianism, faux, 106

election debacles, 80–82

electronic voting machines, 81–82

*Elephant* (Van Sant), 88

elimination rounds, in reality television  
shows, 115–16

*Employees' Entrance* (Del Ruth), 57–58

enemies, common, 7

enjoyment, disappearance of, 70

envy, as capitalist tool, 15, 45–46

escapist films, Depression-era, 38

*Essence* (magazine), 108

etiquette books, by male authors, 49

everyman characters, 94

exclusivity, images of, 53–54

*Executive Suite* (Wise), 51

*Extreme Makeover* (ABC), 112–13

*Face in the Crowd, A* (Kazan), 49, 51

*Faculty, The* (Rodriguez), 88

Fahey, Damien, 85–86

fairy-tale class-passing films, 99

fallen-women films, 33–34, 37

fame, price of, 111–12

family values, 78

fantasy/fantasies: in advertisements, 85; of  
body modification, 100; of cultural  
mobility, 79–80

fascism, in Frank Capra films, 15–16

fat, as class marker, 67, 71

Fat Boys, 18

*Fear Factor* (Fox), 68, 116

fears, 92–93

Feldon, Barbara, 112

Felski, Rita, 38

females: and the American Dream, 48; and  
American individualism, 42; fallen women,  
37; as guardians of class, 27; mothers,  
27, 36–42, 56; young girls, 102; young  
women, 96

Ferrera, David, 107–8

fetishes of class, 18, 53, 59, 64, 66

fetishism, 18–20, 22

Fields, W. C., 46–47

film industry, 9–10, 30

films: academic study of, 1–2; American  
Dream in, 9, 47; as class-passing space,  
8; class stability in, 15; cruelty in class-  
passing, 57–58; danger in class-passing,  
42; early 1900s, 9–10; fairy-tale class-  
passing, 99; fallen women, 37; gangster,  
58; ideology in, 17–18; immigrants and,  
9; moral obligations of, 28–29; portrayal  
of academics in, 87–88; portrayal of class  
in, 2, 13, 16, 88; realities of gender and  
class, 33; rise-and-fall overreacher, 49–  
52; of 1930s, 11; silent, 8–11; transitions  
in, 9–10. *See also* Depression-era films

financial debt, 61–62

financial stupidity, in films, 17–18

Fine Living Channel, 68

*Finishing School* (Tuchock), 26

"Flesh Survey," 107–8

Florey, Robert, 36, 58

*Forbidden* (Capra), 27, 36, 38

Foster, Gwendolyn A., 49

Fox, Vivica A., 71

Francis, Kay, 25, 36

Frank, Thomas, 86–87

freakishness, in bodybuilding, 104

freedom, in class-passing, 6, 95

free-market policies, 86

*Frisco Jenny* (Wellman), 37, 41

fulfillment, quest for, 70

*Full Spectrum Warrior* (video game), 93

Fussell, Paul, 30, 89, 100

futility of class-passing, 55–56

Gallo, Vincent, 68

gamers, anonymity of, 96

gang membership, as stepping stone, 109

gangsta rap, 58–59

gangster films, 58

gangster films, Depression-era, 58

gangsters, 58–59

Garner, Jennifer, 81

gay rights, 76–78

GEMS (computer program), 81–82

- gender: Depression-era realities, 33;  
 performance of, 27, 38–39; theorists, 5  
 gender-passing, 4–5, 38, 94, 96, 114  
 George, Gladys, 41  
 girls, young, 102  
*Glamour* (magazine), 71  
*Goblin Commander* (video game), 92  
 Godard, Jean-Luc, 115  
 greed, 66  
 Green, Roedy, 77  
 Griffith, Andy, 51  
 grunts, 94  
 guardians of class, women as, 27  
 Guattari, Félix, 2–3
- hackers, and electronic voting machines,  
 81–82  
 Halliburton, Karen, 111  
 Hanks, Tom, 11–12  
*Happy Gilmore* (Dugan), 17–18  
*Hard, Fast and Beautiful* (Lupino), 27  
 hardening processes, 29–30  
 Harris, Bev, 81–82  
 Harris, Ron, 103  
 Hayes, Helen, 36, 41  
 Hecht, Ben, 58  
 hedonism, 22  
 heroes, 94  
 heterotopias, 11  
 high school, value of, 85–86  
 Hilton, Paris, 6, 20  
 Holden, William, 51  
 Holland America Line advertisements, 24–25  
*Hollywood Justice* (Court TV), 65  
 home, race-passing and, 5–6  
 hooks, bell, 1, 38  
 Hopkins, Anthony, 114  
 Hopkins, Miriam, 25  
 Horatio Alger myth, 13, 57, 59, 112–13  
 household debt, unsecured, 61–62  
*House of Dreams* (A&E), 69  
*House on 56th Street, The* (Florey), 36  
*How Stars Get Hot 3* (VH1), 71  
*Human Stain, The* (Benton), 114  
 Hunter, William C., 13–15  
 hybrid space, 6
- identity/identities: in academic study of  
 cinema, 1–2; and anxiety, 7; of class-  
 passing children, 40; and desire, 60;  
 discussion about, 116; fragility of, 42;  
 markers, 2, 7, 116; as mutable concept,  
 90; in online games, 90–91; on-screen,  
 96; politics and, 116; queer, 5; slippage  
 of masquerade, 114  
 identity-passing, 96–97, 108  
 ideology in cinema: comparisons of, 17–18  
*I Found Stella Parrish* (LeRoy), 36–37  
 immigrants, 9  
 individuals, as consumers, 22–23  
 Israel, Betsy, 34–35  
*It's a Gift* (McLeod), 46–47  
*It's a Wonderful Life* (Capra), 15  
*It's Good to Be . . . (E!)*, 64  
*I Want a Famous Face* (MTV), 79–80
- Jackson, Michael, 66  
 Jacobs, Lea, 28, 30–31, 34  
 James, David, 1–2  
*Jane* (magazine), 107–8  
 Jenkins, Henry, 91  
 Jewelry Television (ACN), 68  
*Joe Millionaire* (Fox), 6, 19–20  
 johns, motivations of, 73  
 Jordan, Michael, 54  
 Judd, Wynonna, 73–74
- Kay, Elsa, 104  
 Kazan, Elia, 7  
 Keaton, Buster, 9  
 Keys, Alicia, 108  
 Khan, Kim, 61–62  
 Kleinhans, Chuck, 31  
 Kreuger, Ivar, 57  
 Kroeger, Brooke, 95, 98  
 Kutcher, Ashton, 65
- lack, projections of, 2–3  
 Lancaster, Burt, 49–50  
 language of class, 8, 79, 109  
 La Salle, Eriq, 112  
 LaSalle, Mick, 56, 58  
 Laurel and Hardy, 45–46  
 Lauren, Ralph, 24

Law, Jude, 11  
 Learning Channel, the (TLC), 69  
 lesbian rights, 76–78  
*Life of Vergie Winters, The* (Santell), 38  
*Littlest Groom, The* (Fox), 19  
 Lohan, Lindsay, 84  
 Lombard, Carole, 26  
 Lopez, Jennifer, 65, 99  
 Losey, Joseph, 88  
*Lost Boundaries* (Werker), 7  
 lower classes, 3, 73, 76–78  
 Luciano, Charles "Lucky," 32  
 Lupino, Ida, 12

machines for class-passing, 89, 96–97, 99  
 MacLaine, Shirley, 12  
*Madame X* (Barrymore), 37  
*Madame X* (Wood and Machaty), 37, 41  
*Mädchen in Uniform* (Sagan), 26  
*Maid in Manhattan* (Wang), 99  
 makeovers, 48–49, 69–70, 108, 112–14  
 man-beast, as failed class-passer, 49–52  
 Manheim, Camryn, 65  
*Man vs. Beast II* (Fox), 52  
 March, Fredric, 51  
*Marked Woman* (Bacon and Curtiz), 27, 31–35  
 marriage, 39–41, 74–75, 77–78. *See also* weddings  
 Martin, Steve, 13, 16  
 Marx Brothers, 44–46  
 masculinity, 43–44, 49, 52  
 masochism, in bodybuilding culture, 93, 104–5  
 masquerades of class-passing, 100  
 mass-media, interests of, 81–82, 106  
*Match King, The* (Bretherton and Keighley), 57  
 materialism, 22–23, 45. *See also* conspicuous consumption; consumer culture  
 maternal melodrama, 36–42, 56  
 Matt, Susan J., 45–46  
 McCarthy, Sheryl, 66  
 mechanization, modernism and, 27  
 media interests, 81–82, 106  
 melodrama, 31, 36–42, 56

men: and the American Dream, 48;  
 beastliness of, 49–50, 52; as consumers, 44, 52–53; as heroes, 37; in maternal melodramas, 41; societal roles, traditional, 43–44, 46–47  
 messages: about class mobility, 13–15, 18, 34; about education, 84; in *Cheaper by the Dozen* remake, 16–17; of consumer culture, 22; of popular culture, 64–65; weddings, and hidden, 74–75  
 Mia (celebrity class aspirant), 80  
 middle classes, 38, 72–73  
*Mildred Pierce* (Curtiz), 27  
 Miller, Wentworth, 114  
 millionaires, ambivalence toward, 14, 18  
*Min and Bill* (Hill), 37, 39  
*Mind Reader, The* (del Ruth), 56  
 minstrelsy, 7, 40  
 mixed-race status, 114  
 models, as class-passers, 24  
*Modern Bride* (magazine), 74–75  
 modernism, 13, 27, 29–30, 33–34  
 money. *See* poverty; wealth  
*Monster* (Jenkins), 72  
 Moore, Demi, 65  
 morality and class mobility, 51–52  
 moral obligations of cinema, 28–29  
 Moran, Josie, 85  
 mothers, 27, 36–42, 56  
 Motion Picture Producers and Distributors of America (MPPDA), 28, 30–31  
 motion pictures. *See* films  
 movies. *See* films  
*Movies, The* (video game), 98  
 Mowbray, Alan, 26  
 MPPDA (Motion Picture Producers and Distributors of America), 28, 30–31  
*Mr. Deeds* (Brill), 18  
*Mr. Deeds Goes to Town* (Capra), 18  
 MTV, 79–80  
 murkiness, class associations with, 3  
 muscle-building culture, 93, 101–5  
 Mussolini, Benito, 46  
*My Big Fat Obnoxious Fiancé* (Fox), 6, 19  
*My Big Fat Obnoxious Fiancé* (television show), 27  
*My Blue Heaven* (Ross), 13

*My Man Godfrey* (LaCava), 26–27  
 narratives: of celebrity class rise, 100–101;  
 of class conflict, 13; of class-passing, 98–  
 99; rags-to-riches, 64, 98; of reality  
 television shows, 19–20; as site for class-  
 passing, 8  
 Neal, Patricia, 51  
 Netherlands, 77  
 Newman, Katherine S., 47–48  
 "New School," 96  
*New Yorker* (magazine), 23–24  
 Norman, Christina, 111  
 normative behavior, class-passing as, 4  
  
 obesity, as class marker, 67, 71  
 obsessions with celebrity, 65–66, 68–70,  
 116  
 oedipal framework, desire and, 2  
 Old Navy, 83  
 O'Neil, Barbara, 40  
*One Way Passage* (Garnett), 25  
 O'Sullivan, Maureen, 57  
 overreachers, 49–52  
 overweight: pain of class-passing and, 73–  
 74  
 overweight, as class marker, 67, 71  
  
 P. Diddy, 67  
 pain of class-passing, 39  
 Palumbo, Dave, 105  
 Pandemic, 93  
 passing: acting as, 8; and American  
 individualism, 4–5; in cyberspace, 91, 96–  
 97, 99; hybrid space in, 6; machines, 96–  
 97, 99; as nonhumans, 97  
 Patrick, Gail, 26  
 people, common, 15  
*Pep: A Book of Hows Not Whys for Physical  
 and Mental Efficiency* (Hunter), 13–15  
 perfection, weddings and, 74–75  
*Perfect Wedding, A* (TLC), 74, 76  
 performances: of class, 7–8; class mobility  
 and, 84; of whiteness, 3–4  
 Perkins, Elizabeth, 12  
 Petri, Elio, 115  
 Pfeiffer, Kathleen, 4, 7, 27  
  
 philanthropy of celebrities, 64  
 photographs, before and after, 113–14  
 Pickford, Mary, 9  
 piercings, 114  
*Pinky* (Kazan), 7  
 Pinter, Harold, 88  
*Plague of Darkness* (video game), 96–97  
 PlayStation2, 90  
 pluralism, 106  
 point of contact between classes, 6–7, 19  
 policing class, 27  
 political mysteries, 86–87  
 politicians, 94, 99  
 popular culture, 8, 44, 64–65, 87–89  
 Post, Emily, 50, 55–56  
 poverty, 63  
 Powell, William, 25–26  
 power, of video game player, 92–93  
 prescription drugs, 70  
 privacy as illusion, 68  
 productive unconscious. *See* class-  
 consciousness  
 products, class associations of, 23–24, 84.  
*See also* fetishes of class  
 Prose, Francine, 6–7, 20  
 prostitution, class-passing and, 72–73  
 psychoanalysis: in cinema theory, 1–2  
 publicity, pursuit of, 53, 58. *See also*  
 celebrity/celebrities; reality television  
 shows  
 punishment, for class-passers, 56  
*Punk'd* (MTV), 68  
 punk rock, 101  
*Purple Noon* (Clément), 11  
 Putnam, Carrie A., 75–76  
  
 Quddus, 82  
*Queer Eye for the Straight Guy* (Bravo), 48–  
 49  
 queer identities, 5  
  
 race-passing, 4–6, 38, 74, 114  
 rags-to-riches stories, 64  
 reaction shots, in reality television shows,  
 19–20, 26  
 reality, mutability of, in on-line games, 91–  
 93, 96

reality television shows: aftermath of, 20–21; and the American Dream, 6–7; celebrity and, 62, 64–65, 68–70, 83; elimination rounds, 115–16; fantasy in, 61; fetishes of, 18–19; makeovers, 48–49, 70–71, 79–80, 112–14; masculinity and class-passing, 52–53; narratives of, 19–20; precursors to, 115; weddings, 74, 76; women as class guardians, 27  
*Redemption* (Hall), 108–9  
 red-state voters, 86–87  
 Reid, Tara, 71  
 reveal, the, 20, 113–14  
 Richie, Nicole, 6, 20, 84  
 rise-and-fall overreacher films, 49–52  
 Rivers, Melissa, 71  
*Robb Report* (magazine), 53–54, 59–60  
 Rockel, Ronny "The Rock," 103  
*Rock 'n Roll High School* (Arkush), 88  
 Rogers, Ginger, 26–27  
 role models, 37, 83, 101–2  
 role-playing games, 97  
 Romano, John, 105  
 Rooney, Mickey, 12  
 roots, 55, 100–101, 114  
 Ross, Steven J., 8–11, 15  
 rules of celebrity, 112  
  
 sadomasochism, in bodybuilding culture, 93, 104–5  
 Sandler, Adam, 17–18  
*Scarface* (Hawks), 58  
 second-class citizenship of gays and lesbians, 78  
 secrecy, 7, 95  
 Seem, Mark, 2  
 selectivity, 29  
 self-actualization, 84  
 self-discipline, 22  
 Sellers, Peter, 12  
 Sennett, Richard, 89  
 sexuality, repressed, 88  
 Sheen, Charlie, 51  
 Sheen, Martin, 51–52  
*Shellshock: Nam '67* (video game), 96  
 Shinzawa, Fluto, 59  
 shipboard class-passing, 25  
  
 Shirley, Anne, 12, 40  
 Shnayerson, Michael, 80–82  
*Simple Life, The* (Fox), 6  
*Simple Life, The* (television show), 20  
 Simpson, Jessica, 67  
*Sin of Madelon Claudet, The* (Selwyn), 27, 36, 41  
*Skyscraper Souls* (Selwyn), 56–57  
 sleeplessness, male figures and, 47  
 slogans, for video games, 91–92  
 Smith, Anna Nicole, 71, 89  
 Smith, Charles M., 89  
 social mobility, 4, 40, 82–84  
 social survival, 90  
 societal expectations, 8, 12, 43–47  
 Solondz, Todd, 88  
 Sondheim, Stephen, 13  
*Sopranos, The* (HBO), 58  
 spaces for class-passing, 6, 8, 69, 90–91, 96–98  
 Spears, Britney, 80, 100–102  
 spectators, 8–10, 35, 38  
 speech, as class marker, 50, 55–56  
 splatter shows, 113  
*Splinter Cell: Pandora Tomorrow* (video game), 95  
*SSX 3* (video game), 98  
 Stanwyck, Barbara, 29, 34–38, 40–41  
*Starcraft: Ghost* (video game), 97–98  
 status, 8, 89–90, 114  
 stealth, in class-passing, 7, 95  
 stealth games, 97  
*Stella Dallas* (Vidor), 27, 37–38, 40  
 steroids, 105  
 Stewart, James, 15  
 Stewart, Martha, 66, 100–101, 114  
 stigmas, race-passing vs. class-passing, 4  
 Stone, Oliver, 51  
 straight/gay-passing, 4  
*Stripped: Read My Lips* (Style Channel), 71  
 striving, 7, 101  
 students and status incongruity, 90  
 studio system, 10  
 success in American culture, 45–50, 111  
 surgeries, televised, 113  
*Survivor* (Fox), 115  
*Swan, The* (Fox), 69



*Sweet Smell of Success, The* (MacKendrick), 49–50

*Talented Mr. Ripley, The* (Minghella), 11

Tasker, Yvonne, 1

tattoos, 106, 114

teachers, portrayal in films, 88

television, and consumer culture, 63

*Tenth Victim, The* (Petri), 115

terrorism of consumer society, 76

*The Fabulous Life: Celebrity Super Spenders* (VH1), 64

Theron, Charlize, 67, 72

threats to social order, 42

Three Stooges, 44–46

Titus, Craig, 102–3

torture, in video games, 96

touch-screen voting machines, 81–82

*Trading Spaces 100 Grand* (TLC), 69

trash talking, 103

Travel Channel (Travel), 69

tribal rejection, elimination round as, 115–16

trophies of class, 18, 53, 59, 64, 66

*Trouble in Paradise* (Lubitsch), 25

Trump, Donald, 19, 53, 100–102, 115–16

Turner, Niki, 110–11

tuxedos, 44–45

unconscious. *See* class-consciousness;  
collective unconscious

unions, marital, 77

*Unreal II: The Awakening* (video game), 94

*Unreal II: The Awakening XMP* (video game), 95

unworthiness, feelings of, 73–74

upper classes, 13–14

upward class-passing: and censorship, 28;  
in films, 8–9, 18, 30; marriage and, 41,  
75–76; price of, 39–40

U.S. Virgin Islands, 108

utopias, celluloid, 99

Van Sant, Gus, 88

Veblen, Thorstein, 29

video games: categorization of, 98–99;  
costs of, 90; marketing of, 92–93; nature

of space created by, 98; as passing  
machines, 96–97, 99; themes of, 91–92

*Vigilance* (video game), 92–93

*Village of the Damned* (Rilla), 54–55

violence, 58–60, 91–93, 96, 115

virtual class-passing, 91, 96–97, 99

virtual reality, in bodybuilding, 104

Viviani, Christian, 36

voters, 81–83, 86–87

voting machines, 81–82

Wald, Gayle, 5–7

*Wall Street* (Stone), 51–52

Wal-Marts, 86, 106

Walters, Julie, 88

war hero class-passing, 93

Warhol, Andy, 115

wars, 46, 91–93

Watts, Naomi, 67

wealth: and cash-passers, 100–101, 116;  
and class, 8; downside of, 14; exhibition  
of, 62, 64, 110; fetishes of, 18; as forlorn  
hope, 15; inheritance of, 12; and lack of  
fulfillment, 70; pursuit of, 102

Weathers, Diane, 108

weddings, 74–76, 78, 113. *See also*  
marriage

*Welcome to the Dollhouse* (Solondz), 88

Wellman, William, 37, 41, 63

Wheeler, Flex, 103

"Where are They Now," 111–12

white-collar, 79

whiteness, 3, 84

*Who's Afraid of Virginia Woolf?* (Nichols), 89

*Wild Boys of the Road* (Wellman), 63

William, Warren, 41, 56–58

Williams, Linda, 36

Williams, Serena, 110

Williams, Stan "Tookie," 109

Winchell, Walter, 49

Winfrey, Oprah, 72–74, 100–101

Winslet, Kate, 67, 107

Witherspoon, Reese, 65

women: and the American Dream, 48; and  
American individualism, 42; as class  
guardians, 27; fallen, in films, 33–34, 37;

women (*continued*): in maternal melodramas, 36–42, 56; young, as video gamers, 96

*Wonder Boys* (Rudin), 87–88

working classes: consumer culture and, 38; dark rendering of, 3; movie watching and, 9; objectification of, 20; portrayal in films, 13, 16, 88

working-class roots, 55, 100–101

*World's Best Places to Strike it Rich* (TLC), 69

*World's Best* (Travel), 69

Woronov, Mary, 88

writers, as class-passers, 8

Xbox, 90, 93

X-Ray Spex, 101

*YM* (magazine), 82–85

Young, Robert, 41

zero-sum society, 6–7