

Daddy Issues: On the Representation of Family Ties in Contemporary Gay Porn

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Daddy Issues: On the Representation of Family Ties in Contemporary Gay Porn

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Abstract: In the gay community the term "daddy" is used to describe attractive older men who usually follow the hegemonic ideal of masculinity, disassociating the term from its connection to family relations. When looking at high-gloss studios like men.com, the "(step)daddy genre" seems to be booming, explicitly mentioning the taboo family relations between the actors in the scene. By looking at scenes in this genre, this article demonstrates repertoires on step-relations in contemporary gay porn in order to open up the debate about the lack of taboo in the representation of family relations in gay porn. By combining a structuralist story analysis and a media content analysis, all aspects of the scenes were comparatively analyzed and these results were then grouped into repertoires. Three repertoires were distinguished: the masculine daddy-type in contrast to the feminine son, intergenerational seduction as an achievement, and the (lack of) taboo when representing sexual relations between family members.

Keywords: gay pornography, family relations, daddy, familydick.com, stepdaddy

The term "daddy" has found a permanent place in the gay community, the term being used as a "tribe" in most gay dating apps, meaning that it is adopted so users can self-identify into the categorial system the gay community has created for itself. While in contemporary (gay) language usage the term "daddy" is used to describe men who adhere to the hegemonic ideal of masculine beauty, in these gay dating apps the term refers to attractive, older men, usually with body hair and a financially secure position, who want to hook up with twinks or twunks, i.e. hairless, younger men ("Daddy" in Urban Dictionary). Both uses of the term disassociate it from its original meaning: a man who is the father of children ("Daddy" in Cambridge Dictionary). Developments in contemporary gay

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pornography seem to be pulling the term back to its original meaning, explicitly mentioning the family relations between the characters in a scene.

A quick search for the term "stepfather" on Pornhub.com's gay section results in 1264 hits that are listed as amateur content (claiming to be) between related men, showing that the "stepfather" genre has established a place in amateur porn. In addition to this, the front page of the most popular gay porn site, men.com, shows a page-sized add for a "three-timing stepdad" series, making it clear that the stepfather genre has found a solid place in mainstream gay porn as well. The popularity of the genre has recently even spawned a dedicated porn site for "The Hottest Taboo Family Site," as familydick.com proudly claims on the main page of their website. This uprising of the stepfather and daddy-type genre in both amateur content sites as well as popular high-gloss porn studios calls for research into the representation of family relations in gay porn. Due to word count limitations, however, this paper focuses exclusively on material created by high-gloss porn studios.

This paper demonstrates how the (sexual) relationship between stepfather and stepson characters are represented in high-gloss gay pornography. This will be done by firstly reviewing current research on the construction of the "daddy" persona in the gay community. In this part, the construction of chosen family relations in the gay community, the duality of the hegemonic masculine ideal, and the concept of porn-personas connected to the transgressive nature of taboo porn will be discussed. Secondly, I will shortly mention the corpus and methodology of this paper. Thirdly, I will analyze scenes including the illusion of sexual acts between men with family ties selected from all-round gay porn site men.com, daddy-oriented gay porn sites hotoldermale.com and pridestudios.com, and family-oriented gay porn site familydick.com, including the corresponding actor profiles, in order to analyze all aspects of the created "daddy" personas in gay porn and discuss the discourses that were discovered to be related to family relations in gay porn.

Created families in the gay community

Even though a lot has changed in the acceptance of homosexuality in recent history, coming out of the closet is still a traumatic experience for many members of the gay community. Research states that nearly all respondents faced a negative reaction from their parents to their coming out (LaSala 65, Jadwin-Cakmak et al. 283). Laura A. Jadwin-Cakmak et. al. found in their article "Coming Out to Dad: Young Gay and Bisexual Men's Experiences Disclosing Same-Sex Attraction to Their Fathers" (2015) that even when parents claim to be supportive, four out of five

seemingly accepting responses had a form of rejection hidden in them (279-80). While this struggle is often described as an important developmental feat unique to LGBT youth, the rejection by family members can also be seen as a "powerful wounding" that negatively influences all future relations (LaSala 66, Gonsiorek and Rudolph 170). The loss of family support due to coming out is then often replaced by a form of peer support in the gay community, finding a new sort of family to feel connected to (D'Augelli et al. 369).

The peer support in the gay community is often described as a created family, a place in which older gays take the role of the "parents" and younger gays take the role of the "children" (Nesmith et. al. 101-5). In *Gay Men's Friendships: Invincible Communities* (1999), Peter M. Nardi describes this created family relation as "mechanisms of social reproduction in which gay masculinities, gay identities, gay cultures, and gay communities get created, transformed, maintained and passed on" (7). This means that younger gays get "adopted" by older gays in these kinds of created families, the older gays becoming the "role model" and parental figure for the younger gays, passing on their information about the gay experience to the younger generation (Nardi 7, Nesmith et. al. 101-2). The role models offer their "children" informational support about gay life, introduce them to gay culture, and help them find new friends in the gay community (Nardi 7, Nesmith et. al. 101-5). Maybe even more importantly, the new role models are sought out by younger gays to replace the parental advice-giving role, act as a role model and/or offer nurturing, replacing the biological parents in this aspect (Nesmith et. al. 101). The gendered notion of the words "father" and "mother" is replaced in these families by the roles the role models play; "mothers" are gay men or women who fulfill the role of giving emotional support to their "children," "fathers" tend to fulfill more of the informational support (Nesmith et al. 102).

The hegemonic masculine ideal and the daddy

In order to place the daddy-type into context, I must first discuss the hegemonic masculine ideal in contemporary western society.¹ The hegemonic masculine ideal has a wide variety of identifiers connected to it, as it is a fluid term which changes over time and in every society (Chesebro 36). In the current time, the most prevalent identifiers for the body are physical strength, body size, facial hair, a deep voice, and the size of one's genitals (Eguchi 195). Culturally, Shinsuke Eguchi argues in his article "Negotiating Hegemonic Masculinity: The Rhetorical Strategy of

¹ Every mention of the hegemonic masculine will be about the western society's hegemonic masculine ideal, as this is the sphere in which this paper is located.

'Straight-Acting' among Gay Men" (2009), that a masculine man is expected to be a strict father figure with authority who provides for his family (196). However, and maybe even more importantly, in western culture the hegemonic masculine ideal is shaped by the homosexual experience; as gay behavior is stamped as "effeminate," the opposite of this gay behavior will be seen as masculine (Eguchi 196). As gay men are seen as "talkative, gentle, fashionable, and artistic" (Madon 681), hegemonic masculinity dictates that men who try to fit into this masculinity must act opposed to these behaviors (Eguchi 195-96). Due to this opposition between hegemonic masculinity and gay behavior, Brian Pronger argues in his *The Arena of Masculinity: Sports, Homosexuality and the Meaning of Sex* (1990) that the concept of gay masculinity in the daddy-type must be seen as simultaneously subversive and reactionary, as it both challenges and reinforces this hegemonic masculinity (71).

The challenging of the hegemonic masculine ideal is clear, as having sex with other men is enough to place yourself outside the range of straight masculinity, in whatever way you might identify and/or behave while doing so (Eguchi 196). The reinforcement of the hegemonic masculinity is more important to this paper, as the daddy-type seems to be at the core of this reinforcement. In my personal experience, gay men who identify with the daddy-type more often than not exhibit the bodily identifiers as stated above. However, the age of those who identify as a "daddy" heavily fluctuates. John Mercer states in his article titled "Coming of Age: Problematizing Gay Porn and the Eroticized Older Man" (2012) that this fluidity of age between daddy-types can be explained as the daddy identifier having become less about age and more about what it is not; it is not "youth fixated, grooming and body culture focused," which makes it the opposite of what Mercer calls "the look of the gay scene" ("Coming" 318). In practice, this opposition seems to follow the exact lines of the opposition between hegemonic masculinity and the gay men; however, the opposition is now between the "masculine" daddy and the "feminine" boy, according to Joseph Brennan in his article "'Shouldn't Tom Daley Be a Bottom?' Homosexual Stereotyping Online" 862-63).

The porn-persona and the transgressive

In his 2003 article titled "Gay-for-Pay: Straight Men and the Making of Gay Pornography," Jeffrey Escoffier compares the gay porn industry to that of the star

system² in 1920s Hollywood (Ecoffier, *Porn Star* 176-77). However, in contrast to the 1920s star system, the porn performer creates his own persona in order to individualize their place in the industry (Ecoffier, *Porn Star* 176-77). Ecoffier describes this porn persona as:

a character, but it is his 'character'; one that he takes, at least partially, from his own sense of self (i.e. porn film as a medium requires certain 'reality effects' such as erections and orgasms) and from a certain projection of a marketable sustainable role (top, bottom, sex pig, etc.) across various movies. (Ecoffier, *Porn Star* 177)

The daddy-type persona performers have created all seem to follow the same general idea, performing only as masculine and/or dominant tops (Mercer, *Coming* 320). However, the persona is not only a way for porn actors to market themselves in an ever-expanding market. The persona is also used as a way to excuse the act performed in porn, as it is not the actors themselves doing the acts, it is their porn persona ("Gay-For-Pay" 543). In this way, the actor is able to justify performing behaviors they would never exhibit in real life ("Gay-For-Pay" 543). While this could be said for every type of porn, it is especially prevalent in the gay porn industry, as straight actors often use this excuse to justify doing gay pornography: it is not them doing the gay sex, it is their persona. This justification of participating in porn that does not fit their own needs, in this example gay porn, can be brought over to justify their cooperation in the booming yet taboo transgressive porn genre of stepfamily porn, as for the performer, it is their persona participating in the fantasy setting and not themselves.

For this transgressive fantasy to work for the viewer too, it has to feel "real" ("Gay-for-Pay" 536). Ecoffier alludes here to the dual viewing mode of porn for the audience; while the audience probably knows that what they are watching is not "real," they temporarily suspend their disbelief in the pornography's fictional character in order to satisfy their sexual needs ("Gay-for-Pay" 536). Applying this theory to the taboo nature of the porn I am discussing in this paper, it can thus be said that it does not matter if the audience believes the narrative displayed in the scene to be real, as they suspend their disbelief in the narrative in order to believe in what Ecoffier calls the "documentary illusion, [...] which promises to enact certain sexual fantasies and certify them through the 'authenticity' of erections and

² The system in which the film studios created star personas for the actors contractually bound to their studio for both their on- and off-screen lives, and as such controlling an actor's entire life (Pramaggiore and Wallis 371-372).

orgasms" (Escoffier, "Gay-for-Pay" 536). However, the scenario still has to feel as close to real as possible for the audience in order for them to be able to fantasize that their transgressive fantasy is possible in real life when suspending their disbelief (Escoffier, "Gay-for-Pay" 536, Mercer, *Coming* 320, Mercer, *Slammer* 155).

The porn persona created by the actor can help make it easier for the viewer to suspend their disbelief. As porn actors usually stick to their porn persona for a long time, these personas are used to make scenarios feel more real for audiences; when they recognize an actor's coded persona, the audience has to do less work to imagine the scenario as plausible, as they have seen the scenario play out before in a different scene ("Gay-for-Pay" 545). In practice this means that the personas of the daddies have to be just as "believable" as the personas of the sons, conforming to the divide between hegemonic masculine daddies and feminine sons in porn scenes to make it feel more "real" to the audience, as the audience needs this "realness" in order to more easily suspend their disbelief in the transgressions shown in the scene. This conforming to the divide in personalities often means the daddies are represented as straight older males, as straight men fit better into the fantasy of the hegemonic masculine ideal (Mercer, *Slammer* 157).

The twofold meaning of the gay daddy in the gay community shown above creates an interesting intersection of the gay daddy-type: the gay daddy is a role model for younger gays who introduce them into gay life and a prototype of the most attractive aspects of hegemonic masculinity. This twofold meaning is then formed into a porn persona which actors use to distance themselves from their performance. The research in this paper places itself in the middle of this intersection of these three readings, looking at the representation of the family relations in gay porn in scenes including daddy-types.

Corpus and methodology

To analyze this representation, twenty contemporary scenes including the illusion of sexual acts between men with family ties have been selected from all-round gay porn sites men.com and pridestudios.com, daddy-oriented gay porn sites hotoldermale.com and pridestudios.com as well as family-oriented gay porn site familydick.com. The scenes have been selected because of their representation of sexual acts between men who act to be related and their relevance to the subject matter of this paper. In addition to this, ten actor profiles on the daddy-oriented gay porn site hotoldermale.com were analyzed. These scenes were chosen because

of their representation of the daddy-son narrative and their relevance to the subject matter of this paper.³

The methodology for this paper can be described as a two-step process. In the first step, a structuralist story analysis as described by Mieke Bal in her 1977 article titled "Strukturalistische verhaalanalyse: Een poging tot systematisering," and a media content analysis as described by Jim Macnamara in his 2005 article titled "Media Content Analysis: Its Uses, Benefits and Best Practice Methodology" are used to analyze literary and media sources respectively. The structuralist story analysis and media content analysis were chosen in order to gain comparable results when analyzing the scene descriptions, the scenes itself, the advertisements of the scenes, and the actor profiles. In the second step, the results from both parts in step one are grouped into three repertoires about the representation of family stepfather and son relations in contemporary gay porn (Wetherell and Potter 172). The repertoires found are: the masculine daddy-type in contrast to the feminine son-type, intragenerational seduction as an achievement, and the representation of the (lack of) taboo around having sexual relations with family members.

The masculine daddy-type and the feminine son-type

The first repertoire that came forth from the analysis describes the narrative in gay porn in which the gay daddy character is represented as fitting into the hegemonic masculine ideal, while the gay son character is represented with more feminine characteristics. This repertoire can be found in all porn sites mentioned in the corpus; in (almost) all scenes that suggest a family relation in the title or scene description, the daddy is the extremely masculine top fucking a feminine bottom. A perfect example of this representation can be found in the *Step Daddy's Basement* series on men.com. In this three-part series an unnamed stepfather and his two stepsons, who are explicitly named as the children of his unseen new wife, have sex in the stepfather's secret SM-basement. In the opening narrative of part one, the first stepson describes the daddy as an authoritative and strict father, being ordered around by the stepfather to do mundane tasks at the breakfast table. This representation coincides with the definition of hegemonic masculinity by Eguchi as given above. Furthermore, the daddy character has the bodily identifiers connected to hegemonic masculinity: he has a big and muscular body, facial hair, a deep voice, and a big penis. This representation can also be seen in the scene description of the third scene, in which the daddy character is referred to as "muscular," "hunky,"

³ A full overview of the selected scenes and links to their placement on the sites of origin can be found in appendix 1.

and "a sadistic power-top stepdad," emphasizing the idea that the daddy character in this scene is a masculine man. Besides the identifier of a big penis, the body of the daddy character contrasts with the bodies of the stepson characters, who all have hairless bodies, higher voices, and act submissive to the stepfather character, coinciding with the idea that the bottom son characters fulfill a more "feminine" role in this genre of porn. The scene descriptions further emphasize this representation, as they state that the stepsons need to be taught their place in the family hierarchy and be obedient to their stepfather. This coincides with the idea that the bottom characters are not represented as hegemonic masculine characters, as a hegemonic masculine man should be in charge of their family, like the stepfather character is.

In this repertoire, it is interesting to note that the description of the body of the performer differs significantly between the top daddy performers and the bottom son performers. The model descriptions on the site *hotoldermale.com* show that the descriptions of the performers who identify as a top daddy focus heavily on the body hair and penis size of the performer. For performers such as *Daddy Lucas*, *Lance Navarro*, and *Jack Dixon*, the large size of their penises is boasted in all their descriptions with words as "huge," "fat," and "monster," they are described as "furry" and "hairy" and all three are described as being dominant, fitting into the narrative of the hegemonic masculine ideal. However, the word narrative is important here, as the actual penis size, hairiness, and dominance does not seem to matter. Comparing the three models, their penis size and hairiness differ and they do not take the same dominant positions in the scenes they make an appearance in. The words used are connected to their porn personas of dominant daddy top characters, insisting on their masculinity through the actor descriptions. In comparison, the descriptions of the son bottom characters on the same website represent the exact opposite of the top daddy descriptions. Looking at the actor pages of performers such as *Scott Riley*, *Billy Warren*, and *Felix Lewis*, the descriptions are focused on the pleasure they can give the daddy character. The satisfaction their bodies bring the top daddy are a central point in their descriptions, stating that their goal is to "please older men" and that they leave their daddies "satisfied." Their penis size, body hair, and body types are not mentioned, except for the parts they use to please the daddies. This focus on the pleasure of the daddy characters they have sex with shows the obedience of the bottom performers, as their own sexual pleasure is inferior, enforcing the idea that they do not fit the masculine ideal and therefore are only useful for bringing pleasure to their dominant counterparts.

Sexual acts as an achievement

The second repertoire that came forth from the analysis pertains to the idea that intragenerational seduction is represented as an achievement for the seducing party. This seduction can be found in both the son characters and the daddy characters; the representation of the rationale for this seduction, however, differs between characters. For the son character, the seduction of the daddy character has to do with wanting to get something from the daddy character. In most cases this has to do with the desire to have sex with the daddy character because they are attracted to the masculinity of the daddy character, or because they somehow know the daddy character has a large penis and therefore they want to have sex with him. An example of this seduction as a goal can be found in *Get Your Dick Out Of My Son - Part 1* by men.com. In this scene, the stepson feels the need to sleep with his stepfather because he has seen his large penis when he spied on his stepfather and mother having sex. As he discusses its size with his friend in the kitchen, they accidentally see the stepfather's penis. Afterwards, the friend tells the stepson: "wow, that is a huge dick! [...] you need to get in on that!," making it clear to the audience that it has become the goal for the stepson to sleep with his stepfather. In order to meet this goal, the stepson hides under the covers in his parents' bed and pretends to be his mother when his stepfather comes into the room, representing the idea that the goal justifies any means necessary to get there and firmly securing the idea that he as a bottom is "feminine." This idea can also be seen in *Muscle Stepdad Seduced For Allowance Money* by familydick.com.⁴ The narrative of this scene is less detailed than the previous scene, but the core of the story is that the stepson needs money and that the stepfather will not give it to him. In order to seduce the stepfather to give him some money he starts stripping, getting money from his stepfather for each command he fulfills. In this way, there is a duality in the seduction in the scene: the objective of the stepson is to get his stepfather to sleep with him, using the allowance money as an excuse to get him there; the same can be said for the stepfather, using his money to get his stepson to strip for him and eventually have sex with him.

The rationale of the daddy character is one of education and/or punishment, in which the achievement is "giving something" to the son characters. This idea coincides with both the idea that the gay daddy has an educational role in the created gay family and the idea that the daddy character needs to follow hegemonic masculinity in which the daddy is a strict father figure, but sexualizes

⁴ Due to a paywall I was not able to find the real title of this scene. This is the name of the scene on pornhub.com.

these characteristics. In *I Want To Be A Doctor One Day* by familydick.com, the stepfather, who is represented as a doctor in the scene description and through his outfit, is asked by his stepson how to become a doctor. He starts off straight away by giving his son an "anatomy lesson," slowly coaxing his stepson into touching his penis and eventually having sex with him. The goal of this "lesson" is represented as educational, giving the daddy character a justification for the seduction of his stepson. The punishment reasoning can be found in *Boner* by pridestudios.com. The narrative and scene description of this scene suggest that the stepfather has decided he needed to have sex with his stepson in order to show him that he is still in charge, because the stepson came home too late from a party. This makes the sex both punishment and educational; it is punishment for being home too late, and educational to show the stepson his "role" in the family.

The representation of the (lack of) taboo

While it is technically legal to have sex with a non-blood related family member when both parties are over 18,⁵ the taboo around having sexual relations with family members in today's society is seen as a moral no-go, as suggested by Michelle Seidel in her article titled "In What States Is It Illegal to Marry Step-Siblings?" (n.d.). This places porn in a difficult situation, as it has to balance the narrative that the transgressive act is as close to real incest as possible in order to more easily suspend the disbelief of the audience while at the same time not going too far as to offend the audience.

The studios in this research balance the "realistic" representation of sex between related men and the moral discussion pretty well, and try to make this balance as clear as possible to the audience. It cannot be missed that every site makes it clear that all actors involved in the scenes are over 18 years old, either through a legal insert into the beginning and/or end of the scene or at the opening screen when going to the site, taking out the taboo of pedophilia. While the actors might still look to be under 18 years old, the legal taboo is taken away, as it is very clearly stated that they are of legal age. The taboo of (blood related-)incest is also taken away by the high-gloss studios, stating that the characters are only step-related in every scene title, description, and almost all in-scene narratives. As pedophilia and incest are possibly the biggest taboos in contemporary society, at least according to Zahra Khan in her 2018 article "An Exploration into the Unknown World of Pedophilia" (42, 44), it can be argued that the studios take these off the table in order not to alienate their audience.

⁵ In the United States, where these scenes are filmed.

However, the studios do represent the idea of close family relations between stepson and stepfather. An example of this can be seen in *My New Brother's Dad: Part One* by pridestudios.com, in which the stepson character says in a voice-over that "[his stepfather] was not his real dad, but it sort of felt like he was." This simultaneously makes clear to the audience that there is no blood relation between the characters, but does give the fantasy of a close family relation. Familydick.com even takes this a step further: where other high-gloss studios have the characters refer to each other as stepfather/stepdad and stepson, the characters on this site refer to each other as "dad" and "son," furthering the illusion that the characters on screen have a close family bond and blurring the line between blood-relatives and step-relatives. In this way, the studios can play with the idea of family relations and represent the transgressive fantasy as "real" as possible, while still making it very clear to the viewer that the actors are not doing anything (too) immoral and/or illegal.

Conclusion

This paper has discussed the question how the (sexual) relationship between stepfather and stepson characters is represented in high-gloss gay pornography. The first repertoire that was found was that of the hegemonic masculine daddy-type and the feminine son-type, in which the stepfather is represented as a classically masculine authority figure and the son as the opposite, representing him as more feminine. The second repertoire is that of intragenerational seduction as an achievement, in which the achievement of the son-type pertains to the desire to get something from the daddy, either money or his large penis, and the achievement of the daddy-type pertains to the transference of information to the son-type, either through education or punishment. The third repertoire pertains to the representation of (the lack of) the taboo around the representation of sexual relations between men with family ties. In this repertoire, it was found that the studios in this research have to find a careful balance between the fantasy of transgressive intergenerational sex and the moral taboo of incest and pedophilia. However, the studios do try to push the limits in order to make the fantasy feel more "real" to the audience.

While the repertoire of the hegemonic masculine "daddy" top is the most prevalent in current gay pornography research, what is more interesting about this research is the debate that the new discourses about inter- or intragenerational gay family relations and the lack of taboo in the representation of family relations could open up. The results of this paper could be applied to amateur gay porn to see if similar discourses can be found in family-related amateur porn. Due to the

scope and length of this paper, the researched corpus is limited. Moreover, due to the personal finances of the researcher, most scenes could not be accessed on their original website of origin due to a paywall. In future research, researching the content behind the paywall in their original place could be interesting to come to new insights regarding the subject matter.

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Appendix

Men.com

Scene Title	Site of Origin Link	Full Scene Link
Step Daddy's Basement - Part 1	https://www.men.com/scene/3311418/step-daddy-s-basement-part-1/	https://gay0day.com/videos/3374/step-daddy-s-basement-part-1-jack-hunter-tristan-jaxx/
Step Daddy's Basement - Part 2	https://www.men.com/scene/3311446/step-daddy-s-basement-part-2/	http://www.gaypornstarstube.xxx/video/step-daddy-s-basement-part-2-XofkIHFdugy.html
Step Daddy's Basement - Part 3	https://www.men.com/scene/3311427/step-daddy-s-basement-part-3/	https://gay0day.com/videos/3579/step-daddy-s-basement-part-3-jack-hunter-paul-canon-tristan-jaxx/
Get Your Dick Outta My Son - Part 1	https://www.men.com/scene/3274098/get-your-dick-outta-my-son-part-1/	https://gaycock4u.com/video/get-your-dick-outta-my-son-part-1-bruce-beckham-michael-delray/
Get Your Dick Outta My Son - Part 2	https://www.men.com/scene/3274913/get-your-dick-outta-my-son-part-2/	http://www.gaypornstarstube.xxx/video/get-your-dick-outta-my-son-part-2-Q3Kxnch6UJs.html

Scene Title	Site of Origin Link	Full Scene Link
My New Stepdad is a Pervert - Part 1	https://www.men.com/scene/12541/my-new-stepdad-is-a-pervert-part-1/	https://www.myvidster.com/views/video.php?gtype=video&id=100426512&url_title=My_New_Stepdad_is_a_Pervert_Part_1
My New Stepdad is a Pervert - Part 3	https://www.men.com/scene/15921/my-new-stepdad-is-a-pervert-part-3/	https://porntube18.cc/drillmyhole-com-my-new-stepdad-is-a-pervert-part-3-adam-herst-jay-rising-travis-stevens-2015-gay-porn/
Shameless Thot	https://www.men.com/scene/3367739/shameless-thot/	https://megapornfreehd.com/2019/03/shameless-thot-dean-phoenix-michael-delray.html

Familydick.com

Scene Title	Site of Origin Link	Full Scene Link
Muscle Stepdad Seduced for Allowance Money*	Paywall	https://nl.pornhub.com/view_video.php?viewkey=ph5baca85f4d9b9
I Want to Be a Doctor One Day	Paywall	https://nl.pornhub.com/view_video.php?viewkey=ph5b8810d3a80ae

Scene Title	Site of Origin Link	Full Scene Link
Caring Step Grandpa Fucks a Boy in The Kitchen*	Paywall	https://nl.pornhub.com/view_video.php?viewkey=ph5cdd600cb8300
Little Twink Learns How to Fuck Step-Father's Tight Hole*	Paywall	https://nl.pornhub.com/view_video.php?viewkey=ph5a577e7960fa2
Drunk Angry Muscle Step-Dad Fucks his Beautiful Son Without Condom*	Paywall	https://nl.pornhub.com/view_video.php?viewkey=ph5aa1d730d2a74

*Titles on pornhub, real titles of the scenes are hidden behind the paywall

Pridestudios.com

Scene Title	Site of Origin Link	Full Scene Link
My New Brother's Dad: Part One	https://www.dylanlucas.com/en/film/76953/My-New-Brothers-Dad-Part-One	https://thegay.com/videos/693820/my-new-brother-s-dad-part-1/
My New Brother's Dad: Part Two	https://www.dylanlucas.com/en/film/77445/My-New-Brothers-Dad-Part-Two	https://www.gayporno.fm/my-new-brother-s-dad_1389791.html
Boner	https://www.dylanlucas.com/en/film/127536/Boner	-

Scene Title	Site of Origin Link	Full Scene Link
Son Baked	Paywall	https://nl.pornhub.com/view_video.php?viewkey=ph58efcdf189abe
Respect My Stepdad	https://www.dylanlucas.com/en/film/118383/Respect-My-Stepdad	https://www.xvideos.com/video31679409/respect_my_stepdad_-_tex_davidson_kyler_ash
Punished	https://www.dylanlucas.com/en/film/133196/Punished	https://nl.pornhub.com/view_video.php?viewkey=ph5b9aa2096bd41

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Actor Name	Link to Actor Page
Daddy Lucas	https://www.hotoldermale.com/profile/479-daddy-lucas
Lance Navarro	https://www.hotoldermale.com/profile/551-lance-navarro
Jack Dixon	https://www.hotoldermale.com/profile/557-jack-dixon
Sean Duran	https://www.hotoldermale.com/profile/522-sean-duran
Max Sargent	https://www.hotoldermale.com/profile/476-max-sargent

Actor Name	Link to Actor Page
Billy Warren	https://www.hotoldermale.com/profile/455-billy-warren
Felix Lewis	https://www.hotoldermale.com/profile/512-felix-lewis
Scott Riley	https://www.hotoldermale.com/profile/541-scott-riley
Owen Powers	https://www.hotoldermale.com/profile/501-owen-powers
Quentin	https://www.hotoldermale.com/profile/481-quentin