

Besas, Peter. "Franco Fades Away." *Behind the Spanish Lens: Spanish Cinema under Fascism and Democracy*. Denver: Arden Press, 1985. 209-228. Print.

In "Franco Fades Away" (1985), Peter Besas asserts that the new, youthful generation of the 1980s, after the demise of Franco's regime, was concerned solely with drugs, sex, alcohol and the rejection of all forms of authority, as well as an embrace of a lifestyle of nihilism. Besas explains that five years after Franco's death filmmakers stopped looking backward and began dealing with everyday life in modern Spain. He discusses the new generation and their new lifestyle by looking at the film *Opera prima*, as well as several works by Pedro Almodovar, including *Pepi, Luci, Bom y otras del monton*, *Laberinto de pasiones*, and *Entre tinieblas*. All of these films involve a rejection of the old guard and an embrace of a new freedom that included free sex and drugs. Because this is one chapter in a book about the history of Spanish film, Besas is using this section to explain the advent of a new Spanish cinema that started to flourish after both Franco and his influences began to disappear. This chapter is particularly useful, as it gives pertinent information on some of Almodovar's early films and some insight on the youth-centered Spain of the early 1980s. Both an advantage and drawback of this book is the fact that it was published in 1985, which allows it to speak of the early 1980s as they are happening, but does not give it the luxury of historical perspective.

Kowalsky, Daniel. "Rated S: softcore pornography and the Spanish transition to democracy, 1977-82." *Spanish Popular Cinema*. Eds. Antonio Lazaro-Reboll and Andrew Willis. Manchester: Manchester University Press, 2004. 188-208. Print.

Daniel Kowalsky purports, in "Rated S" (2004), that one of the bi-products of Spain's transition to democracy was the short-lived invention of the S-rated adult film, which is often over-looked by critics, but he believes mirrors the newly found freedom of the Spanish people. Kowalsky explains that after the abolishment of censorship in 1977, four new categories of ratings were established, one of them being the S-rating, which meant that a film's "theme or content might offend the sensibility of the spectator" (188). He goes on to explore the explosion of S-rated movies from this time and argues that the reason these seemingly smut films are important, is because they represent the youthful sexuality that was bubbling just below the surface during Franco's repressive Catholic regime. Kowalsky discusses statistics of the number of S-rated films produced during this time, their popularity, and the plots of specific films. He uses these examples and numbers to further his argument that the sexual freedom in these films represents the end of dictatorship. In this piece, Kowalsky is attempting to defend the work of S-rated directors and place these films in a political and historical context within Spain's history. This essay provides an interesting look at the explosion of raw eroticism and youthful rebellion directly after the fall of Franco, and, of particular interest to me, is the explanation of sex-heavy films as a type of catharsis after years of Catholic repression.

Salvador, Alejandro Melero. "New Sexual Politics in the Cinema of the Transition to Democracy: de la Iglesia's *El diputado* (1978)." *Gender and Spanish Cinema*. Eds. Steven Marsh and Parvati Nair. Oxford: Berg, 2004. 87- 102. Print.

In "New Sexual Politics in the Cinema of the Transition to Democracy" (2004), Alejandro Melero Salvador argues that Eloy de la Iglesia realized Spain's new obsession with sex freedom and used it to his advantage to explore homosexual themes in mainstream society. After giving a brief history of the repression of homosexuals in Spain, Salvador looks specifically at *El diputado* to discuss how de la Iglesia combines politics and homosexuality in order to expose homosexuality to mainstream audiences. He also uses the theory of Leo Bersani and Michel Foucault to further describe how de la Iglesia's portrayal of gay love was especially radical. Salvador also explains the commercial success of de la Iglesia's films, which shows how he used this medium to distribute a marginalized topic to a wide audience. Salvador provides some cursory queer theory to back up his argument, but mostly he wants to demonstrate how de la Iglesia brought something taboo into the limelight of the general public. This essay gives a fairly in-depth analysis of *El diputado*, which I am interested in looking at, specifically. Also, of particular interest, is Salvador's reading of queering the traditional family, which would be a rebellion against Franco's conservative, patriarchal family unit.

Tropiano, Stephen. "Out of the Cinematic Closet: Homosexuality in the Films of Eloy de la Iglesia." *Refiguring Spain: Cinema/Media/Representation*. Ed. Marsha Kinder. Durham: Duke University Press, 1997. 157-177. Print.

In "Out of the Cinematic Closet" (1997), Stephen Tropiano asserts that Eloy de la Iglesia politicizes homosexuality in order to bring a marginalized subject matter to a mass audience and argues that de la Iglesia based two of his films on the model of classic Greek pederasty. Tropiano explores *Los placeres ocultos* and *El diputado* to explain how de la Iglesia used his popularity as a filmmaker to bring homosexuality to a large number of movie-goers, and how he incorporated this subject with politics to make it more accessible. This exploration is much more in-depth than Salvador's interpretation, as Tropiano focuses much of his argument on the oedipal family and pederasty of ancient Greece. Tropiano also includes an analysis of de la Iglesia's use of politics, specifically Marxist and anti-capitalism, to conclude that the downfall of the homosexuals in both films is due to capitalist seduction. Near the beginning of the essay, Tropiano points out that some critics have argued that the excessive use of politics in de la Iglesia's work has overshadowed the importance of sexuality, but the main thrust of Tropiano's argument is to debate this claim. I'm especially interested in Tropiano's reading of *El Diputado* in the light of the Oedipal family and how films from the transitional period rebelled against the Franco structure of the traditional family.

Jordan, Barry and Rikki Morgan-Tamosunas. "Gender and sexuality in post-Franco cinema." *Contemporary Spanish Cinema*. Manchester: Manchester University Press, 1998. 112-154. Print.

In the chapter "Gender and sexuality in post-Franco cinema" (1998), Barry Jordan and Rikki Morgan-Tamosunas take an in-depth look at these issues after the lifting of censorship. Specifically, the authors look at the themes of freedom, screening women and framing men, which is of interest to me as I look at the increase of bodies and nudity on the screen.