

# CONTENTS

<b>1</b>	<b>Introduction</b>	<b>1</b>
	<i>References</i>	<b>8</b>
<b>2</b>	<b>Silence</b>	<b>11</b>
2.1	<i>Who's Afraid of Spagnolo?</i>	11
2.2	<i>Buried in the Darkness</i>	15
2.3	<i>Crime Narrative</i>	21
2.4	<i>Under the Law of Silence</i>	27
	<i>References</i>	41
<b>3</b>	<b>Enjoying the Darkness</b>	<b>47</b>
3.1	<i>A School of Homosexuality</i>	47
3.2	<i>A Large Audience</i>	50
3.2.1	<i>Mysteries Known also to Kids</i>	51
3.2.2	<i>In Hundreds of Copies</i>	55
3.2.3	<i>The Party of Homosexuals</i>	58
3.2.4	<i>In the Last Rows</i>	62
3.3	<i>A Special Relationship?</i>	68
	<i>References</i>	70

<b>4</b>	<b>Undressing the Other</b>	<b>75</b>
4.1	<i>Homosexuals by Night</i>	75
4.2	<i>The Rise and Fall of the Fusto</i>	85
	<i>References</i>	94
<b>5</b>	<b>Luchinidi and Pasolinidi</b>	<b>97</b>
5.1	<i>Time to Speak</i>	97
5.2	<i>Fellini's Prophecy</i>	109
5.3	<i>The Great League</i>	111
5.4	<i>'Green' Cinema</i>	117
5.5	<i>Ragazzi Di Vita</i>	123
5.6	<i>A Milanese Pasolini</i>	129
5.7	<i>Pink Tuxedos</i>	133
	<i>References</i>	139
<b>6</b>	<b>Love in the Time of Panic</b>	<b>143</b>
6.1	<i>Vicious Air</i>	143
6.2	<i>Mentine and Guaglioni</i>	149
6.3	<i>Fiction, the Whole Fiction and Nothing but the Fiction</i>	153
6.4	<i>Episodic Laughs</i>	165
	<i>References</i>	172
<b>7</b>	<b>Sexual Revolution, Italian Style</b>	<b>175</b>
7.1	<i>Swinging Italy</i>	175
7.2	<i>From Lesbo to the Far West</i>	182
	<i>References</i>	189
<b>8</b>	<b>Pornography of Death</b>	<b>191</b>
8.1	<i>The Return of Crime Narrative</i>	191
8.2	<i>The Queer Homosexuals of Gialli</i>	196
	<i>References</i>	204
<b>9</b>	<b>The Only Good Thing</b>	<b>205</b>
9.1	<i>The Rudeness of Italian People</i>	205
9.2	<i>Ideology on the Screen</i>	209
9.3	<i>Through the Keyhole</i>	216
9.4	<i>Persons Who (Do not) Go to Bed Together</i>	220
	<i>References</i>	228

<b>10 Homophiles and Gays Go to the Movies</b>	<b>231</b>
10.1 <i>The French Connection</i>	231
10.2 <i>Politeness and Arousal</i>	234
10.3 <i>Parricides from the Left</i>	241
References	245
<b>11 Conclusion: Martyrdom and Pleasure</b>	<b>247</b>
References	252
<b>Index</b>	<b>253</b>