

Malizia

(Malicious)

Italy : 1973 : dir. Salvatore Samperi :

: 97 min

prod: : scr: : dir.ph.:

[Alessandro Momo](#)

Laura Antonelli; Turi Ferro; Tina Aumont; Lilla Brignone; Pino Caruso; Angela Luce

Ref:	Pages	Sources	Stills	Words	Ω 8 € M ⚡	Copy on VHS	Last Viewed
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Leonard Maltin's Movie and Video Guide 1996 review:

“Seriocomic slice of life about a sexy, though innocent young woman who comes to work as housekeeper for a widower and his three sons – and tantalises both father and one of his teenage boys. Intriguing but often unpleasant look at mores, morals, and hypocrisy, with typically titillating role for Antonelli. Shot in Techniscope. ***1/2**”

Speelfilm Encyclopedie review:

“After a mother's death, her place in a Sicilian family is taken over by a young attractive housekeeper to whom both the father and the eldest son make forlorn advances. A precocious adolescent [*sic*] succeeds in making her his mistress through unpredictable blackmail. Her resistance to the father proves a successful tactic to compel him to propose.

Aside from the fifteen-year old's energetic performance, the film harks back to voyeuristic "girdle & suspenders erotica" of the fifties (the period in which the tale is set). Antonelli is worth a voyeuristic peek, after all¹ and this film made her a star. The director was to do dramatic love scenes in thunderstorms again in a whole series of subsequent films. *******”

¹ To some people, perhaps

Movies on TV and Videocassette 1988-89 review:

“A hypocritical, lustful and devious Sicilian widower hires a stunning young housekeeper, the luscious Antonelli, but his 14-year old son, to assert his sexual identity, sets out to prove her a whore. ****1/2**”

The Time Out Film Guide review:

“Really no more than an extended joke revolving around the attitudes of Italian men toward La Mama, and women in general. With the death of his wife, a businessman and his three sons find their lives disrupted by the arrival of a beautiful new maidservant. While father is trying to lay to rest the ghost of his wife and woo the maid into marriage, his middle son, aged 14, forces the girl through a series of sexual humiliations that culminate one stormy night on the eve of her wedding.

Next day, after the ceremony, in front of a proud and unsuspecting father, he dutifully calls her "Mother" and wishes every happiness. An Italian idyll, knocking off mother before father can. In spite of good moments, the film remains muddled and unsure, dividing itself between sharp observations and a 14-year old's wet dream.”

Video Movie Guide 1993 review:

“Italian beauty Laura Antonelli is hired as a housekeeper for a widower and his three sons. Not surprisingly – she becomes the object of affection for all four men –

particularly 14-year old Nino. Rated "R".
***1/2 "

[no listing in "Halliwell's Film Guide", "Bloomsbury Foreign Film Guide", "The Critics' Film Guide", "The Good Film and Video Guide", "Rating the Movies (1990)", "The Sunday Times Guide to Movies on Television", "TV Times Film & Video Guide 1995", "Variety Movie Guide 1993" or "The Virgin Film Guide"]

No further information currently available. The conceited male heterosexual assumption of so many reviewers (and it seems the film itself) is irritating. No woman is objectively "a beauty", "luscious" or "worth a voyeuristic peek" to gay or female viewers, and that's more than 50% of the adult population for a start. Note too how 14-year old Nino is counted among the men – just so long as he's leching after the housekeeper (with his, ahm, "affections"). It sounds merely a more frank European counterpart to "**WEIRD SCIENCE**", and a whole slew of other American sex "initiation" comedies, or the Australian "[NORMAN LOVES ROSE](#)" (80) in which a 13-year old on the eve of his Bar Mitzvah proves to have been doing the honours with his sister-in-law when she becomes pregnant despite her husband's impotence.

But the plot also recalls "[LE SOUFFLE AU COEUR](#)" (where the Oedipal theme was more explicitly worked out) which was superior to them all. What the above titles hold in common is the tacit proposition that adult-child sex is at worst slightly scurrilous, provided the adult is female and the minor male. Films like these in the 70s and 80s gingerly opened the door on an unspoken tabu, only to have the door slammed to again and welded shut by the moral reactionaries of the Reagan/Thatcher years. The term "child abuse" was coined to put a stop to comedies of this sort. Alessandro Momo, who plays Nino, turned up again in 1978 in "**PROFUMO DI DONNA**" (aka "That Female Scent") which, by the sound of it, did not advance him very far.

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