

ALL LADIES DO IT ***(Special Edition)***

A Film Review by Linton Corbie

Director: Tinto Brass

Producer: Giovanni Bertolucci

Screenplay: Tinto Brass

Cast: Claudia Koll, Paolo Lanza, Franco Branciaroli, Renzo Rinaldi, Ornella Marucci, Isabella Deiana

Music: Pino Donaggio

US Release Date: July 2003

Running Time: 93 minutes

Language: Italian with English subtitles

Rating: Uncensored/Uncut (For Mature Audiences)

Widescreen: 16x9 Enhanced

Format: DVD

Special Features: Interview with Director, Outtakes, Photo Gallery, Trailers, Filmographies, Scene Selection

Released By: Cult Epics

US Distributor: CAV Distribution Corp.

The late, famous Italian movie director, Tinto Brass, may be widely remembered by US film buffs as the director of Bob Guccione's, *Caligula* – the X-rated dramatization of the reign of the Roman Emperor, Caligula. Brass, however, is known to movie-lovers internationally for also directing a host of other films that are undisputedly acknowledged to be erotic classics such as, *The Key* and *Miranda*. Of all these, *All Ladies Do It*, is my favorite Tinto Brass work, by far.

Set in modern Italy, *All Ladies Do It* stars the young, gorgeous, Italian actress, Claudia Koll in her role as, Diana, the winsome, adventurous, and very uninhibited wife of Paolo, who is played by Paolo Lanza. The couple evidently love each other and enjoy a very comfortable life together. And even though, the relatively sober-minded, Paolo, is no slouch in the bedroom, Diana still privately wishes there could be more to her life beyond its predictable routine. She silently yearns for greater personal expression and self-discovery. Being the incredibly sensual woman that she is, it soon becomes obvious that Diana's journey towards greater self-fulfillment and excitement will entail a walk on the wild side, with or without Paolo.

Shortly afterwards and while attending an elegant party with Paolo, Diana finds herself the willing subject of some very bold yet furtive, sexually-stimulating overtures from a Venetian poet and visual artist named, Alphonse. The particular nature of Alphonse's intimate explorations stirs Diana at a profound level. Later, she brazenly relates the

erotic encounter to Paolo who, assuming it to be merely one of his wife's many sexual fantasies, becomes extremely aroused. It is at this point that we become aware that Diana's sharing of her fantasies and real-life flirtatious interactions with other men is a standard ingredient in the couple's sexual foreplay.

The exhilarating encounter with Alphonse serves to further fuel the intensely burning flame of passion within Diana. However, any impulses to surrender herself to future extramarital liaisons are constrained by her sense of conjugal faithfulness and love for Paolo. Diana eventually becomes relieved of this burdensome emotional conflict after being assured by a married yet promiscuous friend and co-worker that extra-marital sex is wonderfully exciting and should be viewed as nothing more deeply than just "happy banging"... and that furthermore, like most men, "all ladies do it".

Now newly liberated from her sense of marital fidelity, unforeseen circumstances intervene to make it necessary for Diana to travel alone to Venice on family business. While there, she decides to contact Alphonse in order for him to complete the intimate, exploratory work on her person that had been interrupted at the party where they initially met. Alphonse is extremely willing to oblige and, once she arrives at his art studio, Diana is treated to both visual and practical demonstrations of Alphonse's hypothesis that an accurate understanding of a woman's personality can be ascertained through an in-depth analysis of her posterior.

After returning home, Diana and Paolo are anxious to enjoy intimacy after having been apart because of her trip. In keeping with their customary foreplay, Diana titillates Paolo by relating her sexual encounter in Venice with "that Venetian poet" whom she had recently met at the party. At this point, it suddenly dawns on Paolo that Diana is recollecting actual events and not just exaggerated sexual fantasies, as he previously thought. With building emotional intensity, Paolo confronts Diana with his suspicion and demands that she provide confirmation. Surprised by Paolo's sudden change in demeanor, Diana responds truthfully. Paolo instantly flies into a paroxysm of rage over Diana's unfaithfulness. A now bewildered Diana naïvely insists that her marital fidelity is still intact since Alphonse only had sexual intercourse with her via a non-traditional orifice.

This admission, of course, makes no difference to Paolo but serves only to exacerbate the sense of violation and betrayal he feels. Paolo immediately vacates the marriage bed with great hurt and fury; and a very upset Diana leaves home the following morning. The rest of the story involves a good bit of soul-searching by both Diana and Paolo. But mainly, Diana is forced to contemplate whether a future filled with "happy banging" is worth sacrificing her marriage to the man she loves. It is only after allowing herself to give unrestrained vent to her sexual passions during a wild party cum orgy, that Diana eventually arrives at her decision.

This summarizes the plot but, even though *All Ladies Do It* deals with a pretty common and complex human dilemma, the overall mood of this film is actually quite breezy, light-hearted and very, very sexy. For those seeking sexual arousal, you will absolutely not be

disappointed. There is abundant and frank displays of nudity, including male nudity in fully aroused states. And the sexual situations go beyond soft-core but not quite into the realm of hard-core, except in one scene where the camera occasionally focuses on an X-rated videotape that Diana and Paolo view in their living room, as a prelude to their lovemaking. It is really quite ingenious how Tinto Brass manages to achieve such a fine balance between envelope-pushing, soft-core erotica and outright pornography.

The luscious and handsomely endowed Claudia Koll is visually stunning in her role as Diana. To his credit, Brass is not at all reticent about using the camera zoom, combined with effective lighting, to frequently highlight all of Claudia's exquisite physical assets. For this, he has earned the immense gratitude of those who have not become jaded in their appreciation of the female form.

With so much that is pleasing to the eye throughout this entire movie, it is easy to lose sight of the deeper themes that Brass explores. In *All Ladies Do It*, as in his other movies like *Miranda* and *The Key*, Brass shows his female protagonists courageously exploring and coming to terms with their sexuality in a society that expects women to be passive, monogamous, and sexually subservient to the whims of men. In *All Ladies Do It*, Brass turns the tables on male-female stereotypes by making the woman, Diana, the adventurous sexual huntress, while the male, Paolo, plays the loyal, passive, demure partner.

While it is traditionally the male who often strays beyond the boundaries of marriage and monogamy without remorse, Brass uses Diana to show the problems and dilemmas facing women who, like so many of their male counterparts, try to figuratively have their cake and eat it too.

The DVD edition of *All Ladies Do It* comes loaded with extras, including some spicy outtakes, as well as, a very informative interview of Tinto Brass discussing the various aspects of making this film. The US distributor of this movie, *CAV Distribution Corporation*, also markets a boxed set that includes *All Ladies Do It*, along with, two other Brass favorites, *Miranda* and *The Key*.

If I were you, I would purchase the boxed set because, after seeing *All Ladies Do It*, which you simply ought to do, you definitely will want to see, if not own, these other classic films that have earned Tinto Brass the well-deserved title of, Italian Maestro of Erotica.