



Ilsa: She-Wolf of the SS. Episode cover art by Lucy Fidelis.

Notes and other materials by Iago Faustus

Ilsa: She Wolf of the SS is perhaps the best-known and almost certainly the most influential of what might be called the Nazisploitation subgenre of movies. (See Holwill 2019, Magilow 2012) The subgenre is arguably a hybrid between relatively serious movies which document atrocities conducted by the Nazi regime, which perhaps begin with Roberto Rossellini's Rome, Open City (1945) and continues through relatively serious concentration camp movies like Gillo Pontecorvo's Kapò (1960), and a rather different and less respectable line of movies, the American exploitation genre of using as much sex, nudity, and violence as one can get away with under then-prevailing mores and regulations. This latter tradition begins with such carnal American filmmakers as Dwain Esper and continues into the 1950s with "nudies," then "roughies," and then various full-bore independent exploitation and drive-in filmmaking in the 1960s and 70s. Ilsa has a predecessor in a 1969 movie called Love Camp 7, directed by Lee Frost, in which women captives of the Nazis are used as sex slaves and subjected to various forms of humiliation, rape, and abuse. Love Camp 7 probably influenced the early women-in-prison movies such as Women in Cages and The Big Bird Cage (Grindbin Episode #143).

Another source for the Nazisploitation genre, one probably appreciated only to a limited extent although some film scholars have mentioned it, is men's adventure magazines published in the 1960s. These magazines, with titles like Men Today, World of Men, and Man's Adventure and so forth would regale their readerships with stories of manly adventure ("One Tick to Doom, the Bomb Squad in Action," or "Snarling Teeth of Slaughter") and titillation ("Sex Capers of Coed

Orgy Queens," "Wives Gone Wild - The Suburban Martini Set in Action," and I swear I am not making these up), and one of their absolute favorite topics: Nazi depravity, stories of beautiful young women captured by leering Nazis (uniforms, swastikas, coal-scuttle helmets etc. all on prominent display to make sure everyone understands who they were) who would strip them to rags (full nudity would not have been acceptable on a 1960s cover) and then subject them to various horrific torments - feeding them to vicious animals, drowning them in tanks, freezing them in blocks of ice, strapping them to anti-ship mines - either as twisted scientific "experiments" or just out of pure sadism. The stories would be advertised on the magazines' covers by lurid - but technically quite proficient - cover paintings. Many of these covers have to be seen to be believed, and I am including a package of them as an appendix (see below) to these notes. The cumulative effect of looking at a lot of these covers pushes one to the conclusion that the Nazis lost the war because they expended so many of their resources trying to come up with novel ways to torment pretty women. I'm not sure why this peculiar genre of entertainment arose how and when it did, but I suspect that it might have something to do with the fact that the generation of American men that actually fought in the second world war was beginning to reach the cusp of middle age by the early-to-mid 1960s, a time in a man's life when the first intimations of mortality really begin to come home. The VA-financed house in the suburbs, your self-involved boomer kids, your now middle-aged wife, your job as a corporate cog, is this all there is? Why not harken back to when you were young and heroic? The covers doubtless provided much-desired titillation spiced with sadism to these bored, middle-aged, middle-

class men. The men's magazine covers were a useful lubricant to fantasy, either of being a rescuer (many of the stories they covered involved a heroic American GI leading resistance to the evil Nazis and presumably reaping a sexual reward at the end) or of being a torturer, freed to exercise one's whims in a world in which morality has no meaning.

The men's magazine covers also played to a long tradition of regarding the Nazis and their fellow fascists not just as criminals but also as perverts, a strain in American culture that got well underway in wartime rumors (e.g. that Hitler was a homosexual or otherwise sexually abnormal, see Fussell 1989 for an extended discussion) and which subsequently took on a rich life not just in magazines but in cinema, for example in movies like Pier Paolo Pasolini's 1975 Salò, or the 120 Days of Sodom and Tinto Brass's 1976 Salon Kitty. It is hardly surprising that Nazism came to be associated with a lush, decadent, and sadomasochistic eroticism, a fact that did not escape even such cultural mandarins as Susan Sontag (1974):

In pornographic literature, films, and gadgetry throughout the world, especially in the United States, England, France, Japan, Scandinavia, Holland, and Germany, the SS has become a referent of sexual adventurism. Much of the imagery of far-out sex has been placed under the sign of Nazism. Boots, leather, chains, Iron Crosses on gleaming torsos, swastikas, along with meat hooks and heavy motorcycles, have become the secret and most lucrative paraphernalia of eroticism. In the sex shops, the

baths, the leather bars, the brothels, people are dragging out their gear.

Ilsa kicked the Nazisploitation genre into a higher gear by subjecting the helpless women inmates of "Medical Camp 9" not just to forms of abuse intended to turn them into submissive sex slaves in Nazi field brothels but to medicalized torture, rationalized as "experiments." Nazi medical atrocity is well established, and the experiments show in Ilsa often have at least some analog in actual things Nazi doctors did at places like Dachau. The "pressure chamber" observations carried out against the nameless character played by now Grindbin allstar Uschi Digard (see below) were actually performed on Dachau inmates, as is documented by historian Nikolaus Wachsmann (2014)

Siegmund Wassing, a thirty-six-year-old Austrian Jew, arrived in Dachau in November 1941. Five months later, the former film technician from Vienna was condemned to the most dreadful death. On April 3, 1942, he was locked into a pressure cabin, inside a special truck stationed between two infirmary barracks, and wired up to machines measuring his heart and brain activity. Then the air was pumped out of the cabin, simulating a rapid ascent to a height of over seven miles. Within minutes, Wassing, still wearing his striped prisoner uniform, was sweating and shaking and gasping for air; after half an hour he stopped breathing, and SS Untersturmführer Sigmund Rascher, an air force doctor, prepared for the postmortem. The ambitious thirty-three-year-old Rascher had ordered the medical execution as a part of

a series of air pressure experiments, which had started in late February 1942 and had also included simulated pressure loss and ejections from a height of up to thirteen miles. In all, several hundred prisoners were abused during the trials in Dachau; dozens died. But Dr. Rascher was upbeat. In a letter on April 5, 1942, just two days after the murder of Siegmund Wassing, he envisaged "entirely new perspectives for aviation." (p. 421)

At certain times the impulse to medical atrocity would cross with real-life sexual perversion, or at least extreme oddity.

So fascinated was Heinrich Himmler by Rascher's freezing experiments that he became personally involved once more. The most promising way of reanimating prisoners suspended in icy water, he suggested, was human warmth; to test his hypothesis, he asked Rascher to make naked women fondle the unconscious men. Himmler's suggestion was patently pointless. Even if "animal warmth" (as he called it) had made any difference, which it did not, no one, not even Himmler, would have suggested stationing prostitutes on German navy vessels just in case they fished out a downed pilot. But Himmler's word was sacrosanct in the SS. Ravensbrück duly dispatched four women in October 1942 -- the first female prisoners to arrive at Dachau -- and the experiments could begin. Before long, Rascher's sordid Sideshow had become a magnet for the local Camp SS and other interested parties.

The voyeur-in-chief was none other than the sexually repressed Reichsführer SS himself. Himmler felt "great

curiosity" about the trials and made sure to see for himself, arriving in Rascher's Dachau section on the morning of November 13, 1942. Himmler watched everything close-up. A naked male prisoner thrown into the water, Rascher pressing him under as he struggled to get out; the man being pulled out unconscious; his frozen body placed in a large bed; two naked women trying to have sex with him. Himmler was satisfied, except for a minor complaint that he passed on to [SS Economics and Administration Chief Oswald] Pohl: he felt that one of the women, a young German prisoner, could still be saved for the Nazi national community and should not be used anymore as a sex slave.

Ilsa was also pioneering in having a woman be the principal villain. There is some historical precedent here in that there were known women whose viciousness as Nazi concentration camp guards has become proverbial - two who come to mind are Ilse Koch (1906-1967, who allegedly had a lampshade made of human skin and whose name might have provided the inspiration for that of "Ilsa") and Irma Grese (1923-1945, who earned the nickname "the hyena of Auschwitz" and earned the dubious distinction after her conviction at the 1945 Belsen trial of becoming the youngest woman judicially executed under British law in the 20th century). More contemporary scholarship has revealed a large number of German women who participated in the both the medicalized murder of the "unfit" in pre-war Nazi Germany and later in the Final Solution in the East, although many of them were there as nurses, secretaries, teachers, and wives of SS personnel (Lower 2012). It is important not to take Ilsa as being too historical. Ilsa in the movie is represented as being both a doctor and a fairly high-ranking SS officer (her collar tabs are those of an

SS-Obersturmbahnführer, roughly equivalent to a lieutenant colonel). In reality no women were allowed to join the SS as such, much less become officers. Women concentration camp guards were SS-Gefolge, a kind of civilian auxiliary to the SS proper.¹

Thus Ilsa. It was shot in only nine days, financed with money from some shadowy Canadians and produced by David Friedman, a huge name in exploitation film-making of whom more below. The budget of the movie was allegedly \$150,000 (about \$700,000 today), although in the DVD commentary track on the movie I watched director Don Edmonds expressed skepticism as to whether they had even that much to work with (from time to time he would ask Friedman, also on the commentary track, "what happened to the \$100,000, David?"). It was shot using sets from the American TV series Hogan's Heroes (1965-1971). The lot on which it was shot is supposed to be located at Washington and Ince in Culver City, a location that Friedman identifies as "the old Selznick lot" and about which he claims that remain of the burning of Atlanta from Gone with the Wind could still be found at the time of shooting Ilsa. The shorts from The Little Rascals had been shot on that lot, and Friedman had produced on it at least once before, making The Erotic Adventures of Zorro (1972) there. The producers of Hogan's Heroes apparently intended to have the set torn down, and

¹ One respect in which Nazisploitation is very unhistorical is that while it focuses with a sort of obsessive glee on Nazi atrocities, it almost never deals with the subject of Nazi genocide and the Final Solution. Indeed, for the most part the specifically anti-Semitic character of Nazism is largely ignored (I can think of an exception in one scene of Salon Kitty, but it is a very odd one). The victims of Nazi atrocities appear to be primarily generically European women seldom of any fixed or determinable ethnicity and certainly they are not Jewish. Why this is really too complex a topic for me to discuss in these notes, except to note that perhaps we should collectively be grateful that there are certain subjects too horrible for even the most aggressively tasteless of exploitation film-makers to take as inspiration.

were willing to give it to Friedman since the script of Ilsa called for the set to be burned down or otherwise destroyed in the course of shooting. Shooting was done very quickly, mostly with only single takes. (Friedman: "If you have competent actors what is the difference between take 1 and take 45? 6000 feet of film.")

In its way, the movie was a considerable success, earning vastly more than its cheap budget and becoming something of a cultural touchstone. It achieved sufficient notoriety that even big-deal New York Times critic Vincent Canby (1924-2000) was willing to go to a 42nd street grindhouse to see it. Friedman claims in commentary (Lewis 2000) that Canby devoted "his entire Sunday column" to the movie, but my own research shows this to be an exaggeration. The relevant column (Canby 1975) had the title "Now For a Look at Some Really Bad Movies," devoted one paragraph to Ilsa, which reads

"Ilsa, 'She Wolf of The SS': This could possibly be the worst soft-core sex-and-violence film of the decade – and the funniest. It's set in a World War II Nazi concentration camp built in a meadow that looks very southern California. You can almost hear the freeway traffic on the other side of the hill. Before the action starts, there is a message from the film's producer, Herman Traeger, noting that while some liberties have been taken in the interests of drama, the events depicted are basically true. Ilsa, the commander of the concentration camp, has what is usually called a warped mind, as well as breasts so large and unwieldy you suspect that the Nazis pioneered the use of silicone. Ilsa is a frosty-faced, sex-hungry martinet. To satisfy her various appetites, she takes male prisoners to bed at night,

then has them castrated the following morning. "Once a man has slept with me," announces Ilsa in her top-heavy rhetoric, "he will never sleep with another woman again." The castrations are carried out just below the camera's eye with a lot of moaning that apparently entertained the largely male audience with which I saw the film. Ilsa also tortures the female prisoners with cattle prods and gang-rapes carried out by the male guards. At the point I walked out of the theater, she was having an argument on the telephone with a superior officer "Hair Gain-Hay-Rule."

(If you're curious as to what else Vincent Canby thought was just awful in November 1975, the answer are a 1972 World War II movie Possibility Zero, an English-dubbed German crime movie called Cry Rape about which perhaps the less said the better, a sketch-comedy collection called If You Don't Stop It...You'll Go Blind, and...Torso, the Sergio Martino-directed horror-giallo which marks my most recent-but-this guest appearance on the Grindbin (see episode #173). I guess this sort of cinematic two-fer should rate something for Canby. Perhaps we could create the category of Grindbin Anti-All Star. Or maybe Grindbin Death Star.)

The success of Ilsa was great enough (at least for its Canadian investors! The cast didn't see anything except their own meager salaries) that it launched a small fleet of successor and imitator movies, especially in the Italian movie industry which was pushing out 250-300 movies per year in the late 1970s, many of which were imitations or knockoffs of commercially successful movies made elsewhere. (Some of these have their own grindbin presence of

movies like Blastfighter (1984), a Rambo ripoff covered in Episode #125, and Star Wars ripoff The Ice Pirates (1984), Episode #110). These movies include two by Sergio Garrone, SS Experiment Camp and SS Camp 5: Women's Hell, Bruno Mattei's SS Girls, Rino di Silvestro's Deported Women of the SS Special Section, and Cesare Canavari's Gestapo's Last Orgy. There's also a notorious movie by Luigi Batzella released in English as The Beast in Heat (I can recommend buying the Severin Films Blu Ray [2019] of this if you ignore its main feature and watch the documentary on Nazisploitation included as an extra). The Ilsa character also had an interesting afterlife, partly in the form of ripoff characters with names like Ilse and Elsa in Ilsa ripoffs, and partly in Dyanne Thorne's subsequent career, which I'll discuss below.

As a piece of film Ilsa seems to have grown beyond its grindhouse reputation, or perhaps cashes in on it among the serious. Don Edmonds tells a story to the effect that he went to a revival of Ilsa in Los Angeles in the 1980s, where he found it crowded with UCLA film students. When he asked one of them what the big deal was one of them told him, "Don't you understand, man? This is Ilsa!"

People Involved

Ilsa was produced by David F. Friedman (1923-2011), albeit under the fake German-sounding name of "Herman Traeger." Friedman had a long and colorful career in exploitation cinema that extended back to an association in the 1950s with Kroger Babb (creator and promoter of the hugely successful roadshow movie Mom and Dad). He also partnered with Dan Sonney, which means that he has a link via the Sonney

brothers back to an even earlier era of exploitation cinema that includes Dwain Esper, creator of Maniac (1934) and Marihuana (1936), featured together in my first guest appearance on the Grindbin in episode #149. Friedman also appears to have had custody (via the Sonney brothers) of postmortem friend-of-the-bin Elmer McCurdy for a while in the 1960s and made use of Elmer in his his 1967 movie She Freak (I refer listeners interested in what this might mean back to episode #149 where I narrated Elmer's curious showbusiness career in some detail. Thus have the seeds I planted in my first Grindbin appearance finally borne fruit, as I always knew the would!)

Friedman seems to have spent much of the 1950s shooting so-called "nudie-cutie" pictures with titles like Goldilocks and the Three Bares before moving on to more violent, sadism-tinged sexploitation movies with titles like The Defilers (1965), The Lustful Turk (1968), and The Adult Version of Jekyll and Hyde (1971). He also served as a produce Herschell Gordon Lewis's pioneering gore film Blood Feast (1963) and its successor Two Thousand Maniacs (1964), which was Grindbin Episode #109, so presumably Friedman advances to Grindbin All-Star as a producer. Friedman was as already noted also pioneered the Nazisploitation genre with 1969's Love Camp 7. His output seems to have slowed down a bit beginning in the 1970s with the rise of legal hard-core pornography, which he appears not to have been interested in making. When he wasn't making movies, he returned to the deep roots of exploitation cinema by running carnivals.

Somewhere I've seen documentary footage of him smooth-talking a state trooper out of a citation for some bullshit licensing violation and it really is something to see. He was also a prolific provider of commentary tracks for exploitation - he appears both on my DVD

versions of Marihuana and Ilsa, for example. Listen to him if you get the chance, as I don't think we'll ever see his like again.

Don Edmonds (1937-2009) directed Ilsa. I remember his saying of directing Ilsa on its commentary track that if you want to be a director and get a chance to direct you don't turn it down, which seems like as reasonable an explanation as any for why he directed this movie. He had a long career as an actor, mostly in television, beginning in 1959, appearing in The Loretta Young Show, The Donna Reed Show, My Three Sons, The Munsters, Petticoat Junction, and Green Acres. His most prominent film role was arguably in Gidget Goes Hawaiian (1961). His directorial career never really took off: he has nine director credits including this and another Ilsa movie, a 1977 martial arts movie Bare Knuckles (which also shows up on the IMDB credits of a number of actors in Ilsa), and the pilot episode of the 1990s TV series Silk Stalkings.

Dyanne Thorne (b. 1943) plays the role of Ilsa, and she explains her taking the role with a truism: "An actor acts." If by no other way she is a Grindbin All-Star by virtue of her appearance in a small part (that of "Nurse") in Chesty Anderson, U.S. Navy (Grindbin Episode #26). She began her career as a band singer and stage actress in New York, and her commentary in various interviews I have seen suggests that she had limited success in this role. Very early on she appeared in a short film directed by Norman Chaitlin called Encounter (1965) a very young Robert de Niro. I've been unable to learn anything more about this brush with cinematic greatness or

about the movie; if any listeners know anything I would very much appreciate hearing from them. She appeared a number of comedy sketches on TV - including appearances on The Tonight Show, The Red Skelton Show, The Merv Griffin Show and with Tim Conway on stage in Las Vegas, apparently largely as a comedic foil. Early film roles included appearances in movies called Lash of Lust (1962) and Sin in the Suburbs (1964). Star Trek fans might enjoy knowing that she appears as "First Girl" in one of the most entertaining Star Trek episodes, 1968's "A Piece of the Action." She seems to have been cast twice as a cocktail waitress, once in The President's Analyst (1967, an uncredited role) and again in The Swinging Barmaids (1975). Perhaps predictably her early career also includes an appearance in a Crown International movie, Point of Terror (1971). An account of her early career would surely be incomplete without also noting that she appears in the role of "Fairy Godmother" in The Erotic Adventures of Pinocchio (1971). So you can see, she had something of a career, if not necessarily something you would be much excited by up until her Ilse role. By her own account, she was working as a chauffeur on Los Angeles when she got a call from her agent to audition for the Ilse part. Because of her work she showed up late for her audition in her chauffeur's uniform which apparently consisted of high leather black boots, a black leather coat, black leather gloves, etc. (Questions to self: what car service was she working for? Are they still in business in the Los Angeles area?) The people conducting the reading were apparently sufficiently impressed that right on scene they gave her a whole script and asked her if she could learn it overnight. (Cf. Mark Twain: "Clothes make the man. Naked men have little or no influence in society." The same is doubtless true of women, mutatis

mutandis). Getting the shoot done in nine days was exceptionally strenuous, and while she seems to have gotten along well with Don Edmonds her relationship with co-"star" Gregory Knopf didn't seem to go that well (in the final scene he left her tied to Ilsa's bed and then simply went off to lunch, thinking that would be funny). Apparently she viewed her participation in the making of Ilsa with some trepidation - one of her friends, a bit higher-placed in Hollywood than she, told her on seeing Ilsa "You'll never work in this town again." But the popularity of Ilsa was such that there was demand for sequels in which she would reprise her title role, in spite of the fact that her character is killed in its first appearance. ("Nobody will remember that," she recalls Don Edmonds tell her.) Ilsa, Harem Keeper to the Oil Sheiks (1976) and Ilsa, Tigress of Siberia (1977). Taking what fate handed her and embracing it, Dyanne made quite a career out of Ilsa, and she says that she continues to get hundreds of letters a year from all over the world from fans of the role. In later life Dyanne would earn a Ph.D. in comparative religion and be ordained as a nondenominational minister, opening a wedding chapel in Las Vegas where, according to both her interviews and her website, you can get married by Dyanne done up as Ilsa if you want to.

Gregory Knopf played Ilsa's love interest "Wolf" and never worked again, at least not in movies or television.

George "Buck" Flower (1937-2004) here credited under a pseudonym "C.D. Lafleur" and perhaps more than anyone else exemplifies the

principle that if you wanted to act in Ilsa and still have a career, you'd better have done so under a pseudonym. (Dyanne Thorne comments on the commentary track that really only she and Don Edmonds used their own real names on this production and look what happened to them). He has 160 IMDB credits for acting and get Grindbin All-Star status for having appeared in Massacre Mafia Style (1974, Grindbin Episode #56) as "Vince Baccari." His performances have included such small roles in Escape from New York (1981) as "Drunk," Back to the Future (1985) as "Bum," and Maniac Cop (1988) as "Old Man." He has also appeared in a variety of movies with less distinguished cinematic outings with titles like Satan's Lust (1971), Suckula (1973), Orgy American Style (1973), Video Vixens! (1974), and Delinquent School Girls (1975). Of his many credits the one perhaps closest to my heart is that of "janitor" in Sorority Babes in the Slimeball Bowl-O-Rama (1988). He is credited as "drunk, "drunken man," or "bum" in no fewer than nine movies. His 14 writing credits include Teenage Seductress (1975), Drive-In Massacre (1976), The Bikini Car-Wash Company (1992) and The Bikini Car-Wash Company II (1993), which is more than you can say for Orson Welles. He also has nine producer credits that seem to overlap extensively with his writing and acting credits. I honestly can't think of what more to say here, except that you could probably make a pretty awesome movie podcast out of this guy's IMDB page alone.

Tony Musante (appearing here under the pseudonym "Tony Mumalo," 1936-2013) has 66 acting credits in both English and Italian-language productions, He is arguably best-known for playing the lead/title

character in the ABC television series Toma which ran for 22 episodes in 1973-74.

Richard Kennedy (1929-1985), who appears here under the pseudonym "Wolfgang Roehm," plays General Waldek. He had a reasonable career, with television appearances more readily recognizable to me than his movie credits: he has appearances in Charlie's Angels (1976), The Rockford Files (1976), and Happy Days (in 1981) and Little House on the Prairie (in 1979 and 1982).

Colleen Brennan (b. 1949) appears as "redheaded prisoner." She also appears as "Super Cherry" in Russ Meyer's 1975 Supervixens, and since Supervixens happens to be Grindbin Episode #11 which I am sure Chris and Mike remember fondly, she's now a Grindbin All-Star.

Congratulations, Colleen! In the 1980s she moved to making hardcore in which capacity she won two AVN, two CAFA, and two XRCO awards as well as membership in the XRCO (X-Rated Critics Association) Hall of Fame before retiring from hardcore in 1986. Already a Grindbin All-Star (for her appearances in Chesty Anderson U.S. Navy and Supervixens) is Uschi Digard (b. 1948), who appears here (uncredited) as "naked woman in pressure chamber." I shall personally always feel grateful to Uschi for her brightening up my adolescence with her "woman in shower" performance in the "Catholic High School Girls in Trouble" segment of Kentucky Fried Movie (1977).

Finally, I'd like to recognize a category of creator here not often credit on the Grindbin, make-up professional Joe Blasco (b. 1947). Not only were his effects pretty damn good in Ilsa, especially the scene of Sgt. Moustache bleeding out in the last few minutes of the movie, but he would go on to great distinction in his field, doing the makeup for David Cronenberg's Shivers (1975) and Rabid (1977) and then, among many other TV and movie makeup credits was the makeup artist for 296 episodes of Good Morning, America between 1975 and 1985. Joe, we salute you as the great professional you are.

Timed Notes

Timings are based on the Anchor Bay 2000 DVD release of Ilsa: She Wolf of the SS

| Time | Notes |
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| 0:00 | <p>Text by "Herman Traeger," (actually David Friedman) who attempts a justification of the proceedings, over audio of a speech given by Hitler. Reads as follows:</p> <p><i>The film you are about to see is based upon documented fact. The atrocities shown were conducted as "medical experiments" in special concentration camps throughout Hitler's Third Reich. Although these crimes against humanity are historically accurate, the characters depicted are composites of notorious Nazi personalities; and the events portrayed, have been condensed into one locality for dramatic purposes. Because of its shocking subject matter, this film is restricted to adult audiences only. We dedicate this film with the hope that these heinous crimes will never occur again.</i></p> <p>A classic square-up text!</p> |
| 01:00 | <p>Pan across a bedroom. Music for violin and piano plays in a richly appointed bedroom as a buxom woman on top (Ilsa, played by Diane Thorne) has sex with a man who comes too soon. Ominously "You should have waited.</p> |
| 03:00 | <p>Ilsa showering. Gotta make sure those breasts are clean. Ilsa wakes her sleeping lover to be collected by two of her aides in SS uniform. "Commandant," "Fraulein Doktor." "You said I would never have to go back to the camp like before." "You've been given the honor of sleeping with a German woman, an officer of the SS!"</p> |
| 05:10 | <p>Opening titles. Unhappy women being transported in a Nazi truck.</p> |
| 05:30 | <p>Ilsa's lover stretched out naked on a table. "Once a prisoner has slept with me he will never sleep with a woman again." And he is then castrated. "There is a Dr. Baum in Berlin..."</p> |
| 07:00 | <p>The truck full of women are brought into camp. Ilsa is talking to them accompanied by Binz, nebbishy doctor. "This is no Dachau, no Ravensbruck. Your stay here will be short, but you will serve the Third Reich. We welcome you to Camp 9."</p> |
| 09:45 | <p>Naked girls being interviewed by the Ilsa and Binz.</p> |

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| | Ilsa mimes kindness. The naked women are interviewed by Ilsa I sequence. An eighteen year-old. Then a stronger young woman who is somewhat noncooperative. "For you it is that door." It emerges that some of these women are being trained for field brothels, others "to help the Third Reich with medical research." |
| 12:45 | First girl brought in for a pubic shaving, which she objects to. Is beaten up by the SS guards. |
| 13:45 | Ilsa has a difficult phone call with her commanding General. (She is working in a labcoat with a swastika brassard. The coat is open to show DT's very generous cleavage. Ilsa is pleading for her research, "which might change the course of the war.") |
| 15:00 | The girls are shown into a barracks. |
| 16:00 | Now a truckload of men is brought into the camp. One of them is Wolfe (Gregory Knoph). They are lined up and inspected by Ilsa. Punched in stomach by Sgt. Mustache. They don't look too badly off. Ilsa to Wolfe, who proclaims himself to be an American. "I was a student, I was studying in Germany when my country declared war." Historically inaccurate.) |
| 18:00 | The men are lined up naked and inspected by Ilsa. Wolfe to Ilsa "Size is not everything, Frau Commanent." |
| 19:00 | Conversation in the women's barracks. Many are "sleeping," but one explains that they are injected with diseases. One, Calla, has her face eaten away by syphilis. |
| 19:30 | A naked woman is being tortured in a chair. Ilsa expounds on her theory that a woman can withstand more pain than a man. |
| 20:00 | Wolfe is digging a hole with another inmate, Mario (Joe Mumalo). Mario explains that the purpose of the camp is to sterilize women to send them to field brothels. Those are the lucky ones. Others, "the chosen few" who are taken by the commandant for some purpose. The women are taken away and they never return. But there is also another problem in that "the Black Widow" will send for him. Later by the wire, Mario explains that the men who are sent for are castrated, including himself. "It is better to live as half a man at the present. For revenge. I live only for revenge." "That may come sooner than you think. The Allies, they are closing fast." "Did she cut off your..." "No. Would have spoiled Dr. Baum's theory." |
| 23:50 | One of the SS aides in the women's barracks. The eighteen year-old is summoned out of her bunk. And taken to "work detail." Shortly in Ilsa's office, |

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| | <p>she is taken to the "special room." The eighteen year-old is stripped down and raped by male members of the camp staff. Meanwhile, another woman is taken to the "special room" for talking to one of the male prisoners where she is flogged by a topless woman. The man whom she had been talking to is flogged in parallel. Scenes of this alternate with the guardhouse. The flogging continues until both flogees pass out. Ilsa "Take them away and hang them up as an example to the others. Meanwhile, bring me the American." In the guardhouse, everything is likewise a drunken stupor while the <u>Horst Wessel Lied</u> plays. (One of many reasons why this film cannot be shown in Germany.) Our poor girl is likewise in syncope.</p> |
| 30:00 | <p>Meanwhile, Ilsa is back in her quarters going to work on Wolfe. "I will satisfy you." "Those are words." "I will satisfy you until you beg me to stop." So Wolfe goes to work. For almost four minutes of screen time.</p> |
| 34:30 | <p>Back in the men's barracks. Mario can't believe that Wolfe is still intact. "My god, did you kill her?" Wolfe then explains his superpower which is that he can just keep going and going, hold back as long as he wants. "I guess you could call me a freak of nature, a human machine. Can be sent for fast, slow, or never. And that never control just about drove her up the wall." Well, if it keeps the plot going, but I confess this implies a rather reductive view of female sexuality.</p> |
| 36:00 | <p>The flogged couple hanging naked outside the barracks. Two of the women see this and declare that will not be used as animals. "This is a world of crippled and broken women."</p> |
| 37:00 | <p>Six still healthy women summoned for experiment time. The experiment appears to involve the women stripped down and being given physical exams while Ilsa ominously fingers a giant black dildo.</p> |
| 39:00 | <p>A woman (Rosette) staggers out, comforted by Wolfe. It soon transpires that the "experiments" involve the women being tormented by ... an electrified dildo? "We have much to teach them Binz." Then the strong one, who endures the instrument of torture a good deal better than her fellow prisoners. "I think that we have found the one, Binz. The one that we have been waiting for."</p> |
| 43:30 | <p>Another experiment visited by Ilsa and Binz. An uncredited Uschi Digard is chained up naked in a pressure chamber and being tormented. (It' a Luftwaffe experiment. 6000M/50 minutes.) "Reduce the pressure 5 kilos, which I think is more than she can stand.</p> |

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| 45:00 | Meanwhile the strong one is being cooked in a tank just below boiling. |
| 45:00 | Wolfe is put to work satisfying Ilsa's two SS aides, while Mario sneaks around the camp and into the women's quarters. He is introduced to Anna and Rosette and Calla, the syphillitic sufferer. Intercut with Wolfe a work on the SS-aides while Ilsa watches. Intercut some more with plotting going on in the women's quarters. Wolfe gets busy dominating Ilsa to the sound of harpsichord music. |
| 52:00 | At 5 a.m. Ilsa's alarm goes off. The radio is playing. Ilsa wants to make babies after victory comes. |
| 53:00 | Big day for Ilsa, as a General (name given as "General Waldek" in the next scene). is coming to do an inspection. While in the women's quarters Anna is busy stirring up trouble. She gets caught in the act by Ilsa. |
| 56:00 | The strong one is strapped to a table and threatened by a burning suppository which is then thrust into her by Anna. These are intercut with scenes of Wolfe and Mario discussing some sort of camp uprising. |
| 59:00 | Cleanup time at Camp 9. |
| 61:00 | Electric torture time for the strong one, intercut with scenes of Wolfe and Mario sneaking in. There is the sound of artillery rumbling in the distance during this scene. Mario plans a sequence of killings of guards. |
| 62:00 | Rosette picks a flower. Met by Wolfe with a wheelbarrow (there is a noose hanging in the background). They are spotted by Ilsa talking (uh oh). |
| 64:00 | General Waldek (Richard Kennedy) arrives in his little staff car. (His collar insignia indicate that that he is an <u>SS-Obergruppenfuehrer</u> . He has an adjutant, Hauptmann Richter (Lance Marshall) and addresses Ilsa as "Frau Major," which suggests that the people who made this movie didn't really understand much about how different ranks and services worked. |
| 65:00 | General Waldek showing what is apparently abdominal surgery being done on a woman without anesthetic, another experiment showing a wound with "maggots," (actually mealyworms). "The idea being that the maggots with typhus, turnign her into a carrier." (I don't think typhus works like that). In another case, a woman is being infected with gas gangrene, in an attempt to find an antidote. "It is only a matter of time." Finally, some private research. Then her private research: the boiled woman. |

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| | General rebukes her from doing private research. He concedes presenting information to the Reichsfuehrer himself (Himmler's portrait is on the wall). |
| 70:00 | An obscene banquet with at its head, a naked woman forced to stand on a block of ice with a noose around her neck. If she slips off, she will hang. "While we eat" and fingers snapped to indicate the poor girls demise. Huge villain laugh. Meanwhile I the quarters Mario is working with the women on the plan for the uprising. At the banquet, Ilsa is given the Reichfuehrer's cross, the highest SS award (doubtful). In the camp guardhouse, drunken follies. Wolfe does his best raise Rosette's morale to the distant sound of artillery. At the banquet, General Waldek gets drunk, lifts up a topless waitresses skirt and says "Das ist nicht ein schnitzelbank," which I believe is pure pseudo-German. Richter watches while the poor girl at the end of the table hangs. Saphhic interlude with Ilsa's aides. |
| 75:00 | Sex scene involving Ilsa and the General. Whaddya know, he's a sub, and he needs to be peed on. Early the next morning, he leaves, even before Radio Deutschland signs on. Ilsa sends for Wolfe (she needs a real man). |
| 78:30 | Hung-over morning in the guardhouse. Wolfe is sent to Ilsa's quarters, where he persuades her to allow herself to be tied up in the name of pleasure. The dominatrix is dominated by Mr. Super-dick. "Be cruel, be cruel." |
| 82:00 | The uprising is on, as Wolfe gags the now-tied Ilsa and tears away her communications as perhaps she realizes too late what is going on. Wolfe jacks up one of the guards (are those Wehrmacht uniforms? Cheap.) Wolfe leads the women out. One of the guards outside the men's compound is killed (comical expression on his face). Kata stabs a guard. Mario garrotes a guard. Rosette cuts Sgt. Mustache's throat (excellent makeup effect). Mario molotov-cocktails the guard tower, and now the big fight is on. Prisoner's seize weapons and shoot guards. There is a Sam Peckinpah-like slow-motion scene as guards running out of the guardhouse are gunned down. (Excellent artistic choice, or maybe they were just running low on film stock.) A machine-gunner guard in another tower is taken out with rifle fire. Prisoner's and guards kill one another. Mario seizes a tower machine gun and makes good use of it. The SS-Gefolge women and Bilz are dragged out into the center of the camp and bound (the SS-Gefolge women are of course topless in this scene. There is an argument between Cala and Wolfe about what is to be done with the surviving camp |

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| | <p>personnel. Wolfe insists they be handed over to the Allies for trial. Wolfe and Rosette decide to head for the hills. Wolfe appeals to Mario to come with them, but "what life is there for a half man outside this wire. In Ilsa's quarters, the spectre of the tortured strong one appears. A battle. Cala proceeds to execute (with head shots) the camp personnel. The stron one is about to stab (human sacrifice style) Ilsa but she collapses and dies, her corpse falling across the bound Ilsa).</p> |
| Last minutes | <p>Hauptmann Richter arrives in armored cars with Fresh troops. Mario goes down fighting, firing his machine gun. Richter arrives in Ilsa's quarters. Ilsa thinks she is rescued, but instead Richter head-shoots Ilsa. End of Ilsa. At the end, the Hauptmann radios the General to let him know that allies will never know, but in the last shot we see Wolfe and Rosetta on a hill overlooking the burning camp.</p> |

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Appendix I: Examples of Men's Adventure Nazisploitation



Not a men's adventure magazine, but a possible genre precursor. Hangman Comics #3. (June 1942). Cover penciled and inked by Harry Lucey.



"Chained Nudes in Hitler's Laboratory of Agony," Men Today, vol. 3, no. 4 (May 1962). Artist Norm Eastman (see <https://pulpcovers.com/tag/normeastman/>)



"Soft Maidens for the Monster's Devil Fish." Men Today, vol. 3, no. 2. (February 1963). Art by Wil Hulsey (see <https://pulpcovers.com/tag/wilhulsey/>)



Man's Adventure, vol. 4, no. 5 (March 1963). Artist Steve Holland (see <https://pulpcovers.com/tag/steveholland/>)



"Soft Flesh for the Nazis Fanged Doom." *World of Men*, vol. 2, no. 5 (December 1964). Art by Bruce Minney (1928-2013). (<https://pulpcovers.com/tag/bruceminney/>) Wikipedia https://en.wikipedia.org/wiki/Bruce_Minney

WHERE PANTING PICKUPS ARE A DIME A DOZEN

FOR EASY SEX---JUST TAKE THE BUS!

MAN'S ADVENTURE

MAY 35¢ PDC

FROM THE MOMENT THE TORPEDO
HIT OUR SHIP, WE KNEW THERE
WAS NOTHING LEFT TO HOPE FOR

**OUR SHIP WAS
OUR COFFIN!**

IS YOUR LOVE LIFE SATISFACTORY?

READ WHAT A PROFESSIONAL ADVISOR HAS TO SAY!



TOO MUCH MONEY... TOO MUCH BRAINS
I WAS TO BE THE MARK, AND...

**THE BIG PLAN WAS
RAPE!**

"Our Ship Was Our Coffin." Man's Adventure. Vol. 8, no. 7. (May 1967). Art by Syd Shores (1914-1973), see <http://www.menspulpmags.com/2011/06/when-comics-legend-syd-shores-did-sweat.html> . Wikipedia: https://en.wikipedia.org/wiki/Syd_Shores



"Vile Secrets of Hitler's Hideous Torture Rites." *Men Today*, vol. 9, no. 2 (March 1970). Art by John Duillo (see <https://pulpcovers.com/tag/johnduillo/> and <http://www.menspulpmags.com/2012/02/mens-adventure-magazines-facebook-group.html> .

FOREPLAY- THE SECRET OF AROUSING
A WOMAN'S DESIRE

MAN'S BOOK

DECEMBER 50c MAC 16240

**BRING OUT
THE BOUND
NUDES OF
HORROR
HOUSE**

PERIODICAL
INSIDE SUBURBIA'S NEWEST POACHING
GROUND FOR SIN AND SLAUGHTER

SPECIAL BONUS-
SO LETHAL, MY LOVE



MensPulpMags.com

"Bring out the Bound Nudes of Horror House." Man's Book Periodical,
vol 11, no. 6 (December 1972). Artist unknown.



Undated art attributed to Men's Fate Magazine.



And finally, something a little more Ilsa-like. Cover of Rugged Men, vol. 2, no. 12 (April 1961), painting by Mel Crair (1923-2007), see <https://pulpcovers.com/tag/melcrair/> and <https://pulpartists.com/Crair.html>

Appendix II: The "Van" Script

I wrote this up on a whim in about an hour before recording the episode and used it (mostly) in my imagining of Bobby and Danny in the depraved world of Ilsa.

FADE IN:

EXT. - A ROAD THROUGH THE BAVARIAN FOREST - DAY

There is a SUDDEN FLASH and the STRAIGHT ARROW appears on road that winds through the forest. The Straight Arrow bounces, swerves, and then continues down the road.

CUT TO:

INT. - INSIDE THE VAN - DAY

BOBBY is driving the van, and DEVITO is sitting in the passenger seat.

BOBBY
I think we're lost again.

DEVITO
Bobby, you didn't put unleaded gas
in the tank again, did you?

BOBBY
Um...

DEVITO
Oh, no.

CUT TO:

EXT. - THE FOREST - DAY

A squad of Wehrmacht soldiers is manning a roadblock across the road. As the Straight Arrow approaches, two soldiers lower a barrier across the road with a sign HALT! A FELDWEBEL holds up his hand emphasizing the command to stop.

The Straight Arrow stops. The Feldwebel approaches the driver's side window.

BOBBY
Can I help you, officer?

FELDWEBEL
Papieren, bitte.

BOBBY
Oh, I'm sorry. I don't speak
Spanish.

FELDWEBEL
 (enraged)
 Schwein!

The Feldwebel reaches through the passenger-side window, grabs Bobby and pulls him through. He and a number of soldiers proceed to beat the crap out of Bobby with boots, rifle butts, etc.

CUT TO:

EXT. - THE INNER PERIMETER OF MEDICAL CAMP 9 - DAY

The Straight Arrow is being towed into the camp behind a Tiger tank. The tank pulls up in front of the Commandant's quarters. The soldiers pull Bobby and DeVito out of the Straight Arrow and present them to ILSA, who looks on disdainfully.

ILSA
 Und what is this?

The Feldwebel salutes Ilsa, who returns the salute.

FELDWEBEL
 Heil Hitler!

ILSA
 Heil Hitler!

FELDWEBEEL
 We have captured these two American spies with their vehicle, Fraulein Doktor Obersturmbahnfuhrer.

ILSA
 Und why bring them to me?

FELDWEBEEL
 As you can see, their vehicle is of a most unusual design. We believe it is some form of experimental transport, as it contains a large water tank of hitherto unknown design. However, it also contains a number of other devices of unknown function. This camp is the nearest scientific facility available to the Reich for its study.

ILSA

And excellent decision, Master
Sergeant. I shall see that you
receive the Iron Cross for this.

FELDWEBEEL

Danke, Fraulein Doktor
Obersturmbahnfuhrer.

ILSA

Take the little fat one and put him
on a work detail. As for the boy,
take him the barracks and...

Ilsa is interrupted by two of her topless blond henchwomen.

HENCHWOMAN #1

Fraulein Obersturmbahnsuhrer!

ILSA

Ja, what is it?

HENCHWOMAN #2

The prisoner! She will not break.

ILSA

Ach, if it is not eine ding it is
einander!

Ilsa turns to Bobby.

ILSA (CONT'D)

I will see to you later!

Ilsa leaves with her henchwomen. Bobby watches after them
obviously fascinated by what he sees.

BOBBY

I think I like it here.

DEVITO

Bobby, I think this is a bad place.
A very bad place.

CUT TO:

INT- ONE OF THE DUNGEONS IN CAMP 9 - DAY

MARIA stands naked, her arms pinioned on each side by one of
the henchwomen. Ilsa confronts her.

ILSA
So, you imagine yourself so strong
you will never break.

MARIA
Cazzo! So much do I love my
country I would go to hell for her!

Ilsa looks at Henchwoman #1

ILSA
Did you try the piranha tank?

HENCHWOMAN #1
Ja, Fraulein Obersturmbahnfuhrer!

ILSA
The rat box?

HENCHWOMAN #1
Ja, Fraulein Obersturmbahnfuhrer!

ILSA
Freezing in a block of ice?

HENCHWOMAN #1
Ja, Fraulein Obersturmbahnfuhrer,
but it did not work!

ILSA
Did you try...
(narrows gaze, lowers
voice)
...the Ring Cycle!

HENCHWOMAN #2
We did, Fraulein
Obersturmbahnfuhrer. We were sure
that this would break her like it
broke everyone else. We made her
listen to all 26 hours of it! We
thought it would work. But, but...

ILSA
Speak up!

HENCHWOMAN #2
In the middle of Act II of
Gotterdammerung, she insolently
observed that Guttrune is the only
woman Siegfried has ever met who
isn't his aunt. And then she began
to laugh!

ILSA

An insult to our great German culture!

HENCHWOMAN #2

Please, Fraulein Oberstrumbahnfuhrer, let me strangle this insolent peasant woman with my bare hands.

ILSA

Calm yourself! As servants of the German Reich we must think before we act.

HENCHWOMAN #1

But Fraulein Obersturmbahnfuhrer, she compared Wagner unfavorably to...Rossini!

MARIA

(singing defiantly)

Una mattina mi son svegliato,
o bella ciao, bella ciao, bella
ciao ciao ciao!/
Una mattina mi son svegliato/
e ho trovato l'invasor!

ILSA

Silence her!

The two henchwomen move swiftly to gag Maria.

SHOT -- CLOSE UP OF ILSA FACING OFF WITH MARIA

ILSA (CONT'D)

You may think you have won. But you have not. Trust me, I will find a way of breaking you and your precious...resistance!

CUT TO:

INT. - BARRACKS - DAY

We see Bobby, stripped naked, from behind. Ilsa, in partial uniform (an open shirt that shows her cleavage) is "inspecting" him, looking supremely disdainful.

BOBBY
 (hopefully)
 So, since they took my clothes
 away, that means we're going to do
 it, right?

ILSA
 (with a hollow laugh)
 Ha! A mere boy like you could
 never hope to satisfy a real woman.
 Even Dr. Baum in Berlin would
 scarcely be interested in you as a
 specimen.

Bobby stares intently at Ilsa's chest.

ILSA (CONT'D)
 What?

BOBBY
 Are those things real?

Ilsa lashes Bobby viciously across the face with a riding
 crop.

BOBBY (CONT'D)
 Ow! That hurt!

ILSA
 I think, however, that I can find a
 use for you.

CUT TO:

EXT. - THE INNER YARD - DAY

We see the Straight Arrow from behind. Two CAMP GUARDS are
 frog-marching Maria toward the Straight Arrow. One guard
 opens one of the Straight Arrow's doors, while the guard
 forces Maria into the van.

There are a few seconds of stillness and silence.

Maria's horrified face appears in one of the rear windows of
 the van. There is a terrified sound of RATTLING as of
 someone desperately trying to open the van's door from
 inside.

FADE TO BLACK.