

Ilsa: She-Wolf of the S.S. a sick carnival for sadists

One of the most piously hypocritical disclaimers in the history of Hollywood public relations is flashed on the screen at the beginning of Ilsa: She-Wolf of the S.S.

Herman Traeger, producer of this sick-sick carnival for sadists at the Yonge Theatre and the Donlands, declares in a printed foreword that the movie is based on "documented fact" dealing with so-called "medical experiments" carried out in Hitler's concentration camps during World War II.

The foreword concludes with the words: "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."

Having thus expressed repugnance in advance over the horrors about to be unfolded in widescreen living color, the movie then proceeds callously to exploit the "heinous crimes" it is purporting to deplore.

Unspeakable tortures

Gang-rapes, floggings, castrations and unspeakable tortures are among the merchandise gloatingly offered for sale. There is a double upside-down hanging of two wretches who have offended the woman commandant. A man is spreadeagled and his testicles cut off, and the blood is shown spilling down a sluiceway while the women who are doing the job chortle fiendishly.

The title-role "she-wolf" is played by Dyanne Thorpe in this American film, directed by Don Edmonds. She is a Hitler fanatic who has risen to the rank of major in the Schutz Staffel, the



ILSA OF THE S.S.

Dyanne Thorpe takes lead role



Movies

Clyde Gilmour

dreaded "elite" storm-troopers who did a lot of Der Fuehrer's nastiest jobs until the downfall of the Third Reich.

Ilsa wants to prove "scientifically" that women can endure pain better than men. Her method of going about this is the systematic torture of female prisoners in her camp in the hope of finding one who won't ever scream, no matter what barbarities are inflicted on her flesh.

At the same time Ilsa gratifies her own voracious sexual appetite by sleeping with one or other of the male prisoners every night in her private quarters. Ordinary everyday virility is not enough for her; unless her latest partner is able to satisfy her over and over and over until she is exhausted, castration is his punishment next morning.

Despite the producer's sanctimonious preface, this appalling movie treats its grisly subject in the most sensational and blatant way. The horrors are never viewed through the eyes of anyone we can identify with, someone whose revulsion and pity might have tied the story in with normal human sensibilities. Crass exploitation is the name of the game.

Some walkouts

And it's succeeding. The Yonge was almost full at the matinee I attended. There were some walkouts, but most of the customers stayed until the end. Business has been great, and the gruesome attraction will be held over for a second week, if not longer still, at both the Yonge and the Donlands.

I'm not implying that all the ticket-buyers now flocking to see Ilsa: She-Wolf of the S.S. are sickies and sadists. Maybe a lot of them are impelled by curiosity, or even by the hope that the film will expose and denounce one of the darkest chapters in history.

But there must be a lot of people around who get their jollies out of seeing pain inflicted, or out of being stimulated to imagine such cruelties.

A man sitting alone in my row kept licking his lips and emitting a kind of ecstatic whimper during the torture episodes. At the end, he remained in his seat while most of the rest of us went out. My guess is that he had decided to see it all again. I wouldn't want to bump into him in a dark alley.

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