



MADAM KITTY



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Culled from documents collected in German and allied libraries and from the acts of the Nuremberg trials, comes a story so bizarre that it could also be fiction—the story of Madam Kitty. Even the most imaginative writer would be hard pressed to more graphically illustrate the depths of depravity to which the Nazi mentality led the German people in their power-mad surge toward world domination.

The ideological foundations of Naziism stand on racialism, and on the racial regeneration of the world with one 'master race' in complete control of the destinies of all humanity.

In bringing the story of Madam Kitty to the screen, writer/producer/director Tinto Brass, is not so much telling the story of Kitty and her ladies of pleasure as he is laying bare the monstrous mentality behind the use of Berlin's most popular brothel for spying and blackmail. Like a surgeon whose razor-keen scalpel cuts through the outer attractiveness of breasts and thighs to expose the ugly, cankerous sickness festering underneath, Brass is motivated to do something to illustrate what the sickness of Naziism, fascism or racism can do to man. The Madam Kitty situation is emblematic of the lengths to which a totalitarian society must go to maintain its supremacy.

Despite all the premonitions of danger and an ever encroaching rise of the Nazi mentality in Germany, the advent of Hitler hit the world unexpectedly. By the time the almost impenetrable cocoon of indifference with which the 'man in the street' normally surrounds himself had been broken through, the Nazi take-over of Germany was a fait accompli. The German

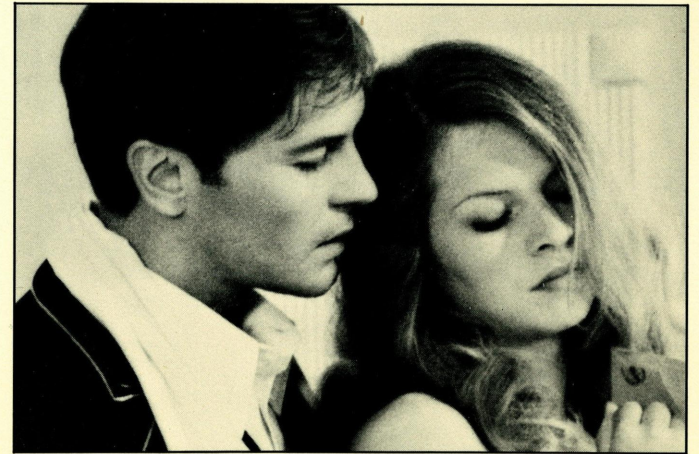
people, inured to centuries of unquesting obedience to their leaders, and, a supreme confidence in their military prowess, caught up in the patriotic fervor of a nationalistic movement, fell easy prey to Naziism. Hitler became a savior whom one had to love more than oneself and the rape of Europe, augmented by the proposed elimination of a whole race of people, began in earnest.

The need of a totalitarian state to jealously guard its power by, not only the constant policing of subjugated peoples, but by a suspicious vigilance over its own innermost parts, gave rise to an operation like Madam Kitty. The power to monitor men giving vent to their sexual drives in the anticipation of their letting fall some anti-Nazi sentiment or information, was all a part of the Nazi hierarchy's dehumanizing control of its populace.

The uncontrollable hunger for power was responsible for this: power of government and the delegated power of total institutions, "tribe," church, school, prison, mental institutions, police and brothel.

"Police and brothel," says Tinto Brass, "constitute the main framework of Madam Kitty. The two worlds live together inasmuch as they are instruments of a global experience—that of a totalitarian Nazi power."

Naziism or the Nazi mentality is indeed a permanent part of human society. For those who have been born in the ensuing four decades since Hitler and his gang threatened the world, the rise and fall of the German Nazis are, at best, a dim memory or a half-forgotten modern history lesson. The graphic descriptions contained in Madam Kitty should serve not as a stimuli for adolescent prurient interests, but as an involving reminder of what can happen to the world—if we let it.



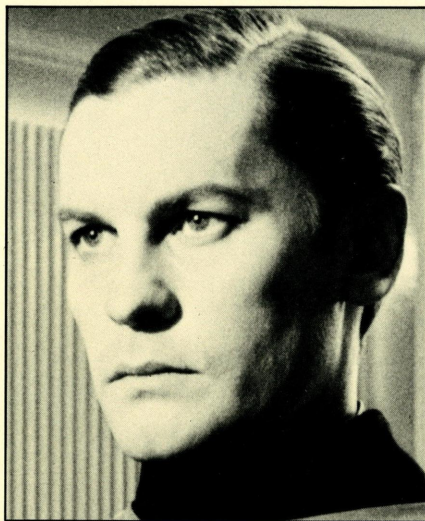
HELMUT BERGER

Helmut Berger's introduction to world film audiences must be credited to Luchino Visconti, the noted Italian director who, via his films, stage plays and operas, has helped launch the careers of many performers who have since achieved celebrity.

Berger was born May 29, 1944, in Salzburg, son of an Austrian restaurateur. He attended college in Feldkirch, near the Swiss border, until he was eighteen. Then, deciding on an acting career, he went to England to perfect his English and study acting. He continued his studies at the University of Perugia, Italy.

In 1964, he came to Rome, intent on breaking into films. After some extra work and bit parts, he was lucky enough to meet Visconti, who cast him with Silvana Mangano and Annie Girardot in "The Queens."

Berger's first starring role was in "The Young Tigers," directed by Leon Viola. This was followed, simultaneously with his filming of "The Damned," by "Do You Know What Stalin Did to Women?" a satire on Communism.



TERESA ANN SAVOY

Very few thespians are fortunate enough to begin their careers in starring roles but Teresa Ann Savoy is one of the rare exceptions. Acting in films for just two years, this strikingly beautiful ash-blond, young English actress, has played only leading roles in the three Italian-produced films in which she has appeared so far.

It was veteran Italian director Alberto Lattuada, one of the fathers of the post-World War II school of neo-realism in films, who discovered Teresa for films in 1974, choosing her, a complete unknown to play the mentally retarded innocent daughter of Irene Papas in "La Bambina." It was a huge success in Italy and won a prize at the Taormina Film Festival.

Teresa's highly-praised acting in this film caught the attention of famed director Tinto Brass, who awarded her one of the three leading roles in "Madam Kitty," opposite Helmut Berger and Ingrid Thulin. With this role accomplished, she is well on the way to international stardom and will soon be seen in Brass' production of Gore Vidal's "Caligula," a major production now under way in Rome.

Miss Savoy's most recent film, "Private Vices, Public Virtues," an Italian-Yugoslav film by Hungarian director Miklos Jancso, was a controversial entry in the 1976 Cannes Film Festival.



INGRID THULIN

Ms. Thulin was born in Solleftea, (in northern Sweden), and, like most Swedish players of repute, trained at the Royal Dramatic Theatre, Stockholm, from 1948 to 1950. From 1955 to 1960, she worked at the famed Malmo Municipal Theatre and, from 1960 to 1962 at the Stockholm Municipal Theatre.

It was while playing repertory at the Malmo that she attracted the attention of Ingmar Bergman, who was a guest director there. They began a collaboration which led to her starring in seven of the renown director's most successful films. Outstanding among these was the highly-acclaimed "Wild Strawberries," where she was seen as the sombre daughter-in-law of Victor Sjostrom. Her portrayal of the disenchanted wife in a maternity hospital in "Brink of Life," won her the 'Best Actress Award' at the Cannes Film Festival. Their most recent collaboration was in "The Ritual," a film made just before she commenced "The Damned."

Her seven films with Ingmar Bergman have made Ingrid Thulin an international symbol of intelligent torment—angular, neurotic, ever a whiter shade of pale. No where is this talent demonstrated better than in "Madam Kitty," where she portrays a tragi-comic figure caught up in a political situation not of her making, nightly entertaining a group of decadent guests, dressed as half man-half woman, living in a make-believe, psuedo culture which could only end in tragedy.

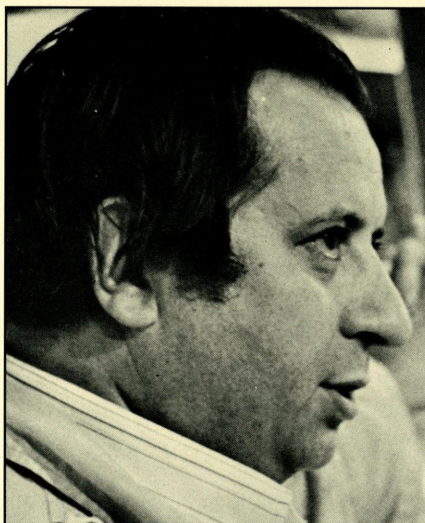


TINTO BRASS

In bringing the story of "Madam Kitty" to the screen, writer/director, Tinto Brass, is displaying two of his own salient characteristics—a demand for realism and an uncompromising rejection of power.

Although his story is taken from documented evidence when Hitler and the Nazis, involved in a movement of Aryan purism were out to subjugate the world, it is neither a spy story nor a political thriller. And, though it depicts in graphic detail the debasing lengths the Nazis went to in utilizing a luxury brothel for a spying and listening post, it is not a pornographic film. It is, rather, as Brass says, an operation of plastic surgery—in reverse. Instead of patching up and improving noses, thighs or breasts, this plastic surgery tears the connecting flesh of Nazi society, opening wounds wide to reveal the limits of emblematic monstrosity. Brass states, "I want all of you to be in this—right up to the neck. Involved and branded, even those of you who were not born when Naziism collapsed."

Tinto Brass' other critically-acclaimed hits—filmed mostly in London—include "The Flying Saucer," with Alberto Sordi and Silvana Mangano; "My Heart's in My Mouth," with Jean-Louis Trintignant and Ewa Aulin; "Black on White," with Anita Sanders; "The How," with Luigi Prioretti and Tina Aumont and "Drop Out," with Franco Nero and Vanessa Redgrave. He is currently involved in bringing to the screen the story of Gore Vidal's "Caligula."



CAST

Wallenberg HELMUT BERGER
Kitty INGRID THULIN
Margherita TERESA ANN SAVOY
Hans BEKIM FEHMIU
Biondo JOHN STEINER
Dino STEFANO SATTA FLORES
Rauss DAN VAN HUSEN
Clift JOHN IRELAND
Gloria ALEXANDER BOGOJEVICH
Susan ROSEMARIE LINDT
Marika PAOLA SENATORE
Helga SARA SPERATI
Herta Wallenberg TINA AUMONT
Hilde MARIA MICH
Wolff GIANFRANCO BULLO
Frank TITO LEDUC
Generale GIGI BALLISTA
Geraca GIANCARLO BADESSI
Margherita's Father CLAUD RHULE
Margherita's Mother MARGHERITA HOROWITZ

CREDITS

Executive Producer CARLA CIPRIANI
Producers GIULIO SBARIGIA
ERMANN DONATI
Directed by TINTO BRASS
Screenplay by ENNIO DE CONCINI
MARIA PIA FUSCO
TINTO BRASS
Director of Photography SILVANO IPPOLITI
Production Designer KEN ADAM
Editing TINTO BRASS
Costumes Designed by UGO PERICOLI
JOST JAKOB
Music by FIORENZO CARPI
Choreographer TITO LEDUC-ED ZITA, S.r.l. Rome
English Dialogue LOUISE VINCENT
Continuity BEATRICE BANFI
Unit Manager ROBERTO SBARIGIA
Make-Up OTELLO SISSI
STEFANO TRANI
Hairdressers MARIA TERESA CORRIDONI
ALDO SIGNORETTI
Music Directed by BRUNO NICOLAI
Lyrics by DERRY HALL
Sung by ANNIE ROSS
Music Publishers RICORDI s.p.a. RECORDS

Rating: X

Running Time: 111 Minutes

Aspect Ratio: 1.85:1

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