

Peace to Whom Enters

(original title unknown) [Mir vkhodyashchemu]

U.S.S.R ? : 1961 : dir. Aleksander Alov & Vladimir Naumov :

: ? [90] min

prod: : scr: : dir.ph.:

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Cast unknown

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Excerpt from **Sight & Sound** - Autumn '61 -
article on Venice Film Festival:

"... Less sophistication, less consistency of character, in the evening's competition film, [ie: than in "*YOJIMBO*", screened before it] "**PEACE TO WHOM ENTERS**". Three Russian soldiers in the last days of the war successfully evade the enemy while transporting a pregnant German girl to hospital, where the first act of her newborn baby is to relieve itself on a pile of weapons. This sequence, and the spanking of a surly Nazi boy soldier, arouse the audience to a frenzy of cheers. Inventive imagery, signal honesty of intention, but the film is marred by a rather silly narrative which doesn't stay in the mind. At the time, however, I was taken with its Thirty-ish vigour and sweep, so much so that I rushed up to the boyish directors, Aleksander Alov and Vladimir Naumov - they previously made "**RESTLESS YOUTH**" - and pumped them by the hand."

[no listing in "Halliwell's Film Guide", "Leonard Maltin's Movie and Video Guide 2001", "Speelfilm Encyclopedie", "The Critics' Film Guide", "The Good Film and Video Guide", "Movies on TV and Videocassette 1988-89", "Rating the Movies (1990)", "The Sunday Times Guide to Movies on Television", "The Time Out Film Guide", "TV Times Film & Video Guide 1995", "Variety Movie Guide 1993", "Video Movie Guide 1993" or "The Virgin Film Guide"]

No further information currently available. You might not wish to tune in for this simply to cheer at the spanking of a Nazi boy soldier (though I might), but it has been tentatively included in the archive in the expectation that may form part of a more substantial scene.

See subject index under **EASTERN EUROPE / SOVIET BLOC**, and **WAR** for a sub-section on boy soldiers. They were used to poignant effect in otherwise fairly gung-ho war films such as Peckinpah's "**CROSS OF IRON**" and "**THE BRIDGE AT REMAGEN**", and were the over-sentimentalised focus of such German films as "**DIE BRUCKE**" ("The Bridge") and "**KINDER, MÜTTER UND EIN GENERAL**", in which a veritable troop of mothers march on the front to petition their sons' release from active service. It's easy to forget that the central characters of that classic anti-war film "**ALL QUIET ON THE WESTERN FRONT**" were supposed to be schoolboys, recruited literally from the classroom, although both the 1930 original and inferior 1979 remake cast much older actors in the rôles. German boy air-raid wardens were the subject of the short film "**WITH LOVE FROM WINSTON**".