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Alle Menschen Werden Brueder

(All People Will Be Brothers)
(WEST GERMAN—COLOR)

Variety ——— 4-11-73
Munich, March 17.

Constantin release of Roxy (Luggi Waldleitner) production. Features Harald Leipnitz, Doris Kunstmann, Rainer von Artenfels. Directed by Alfred Vohrer. Screenplay, Manfred Purzer, based on novel by Johannes Mario Simmel; camera (color), Charly Steinberger; editor, Ingeborg Tschner; settings, Wolf Englert, Herbert Strabel; music, Erich Ferstl. Reviewed at Sendlinger Tor Cinema, Munich, March 17, '73. Running Time: 105 MINS.

Films based on fiction by Johannes Mario Simmel, by the team of Waldleitner (production), Purzer (script), Vohrer (direction), and Steinberger (photography) with perceptible skill have become a vendible commodity on Europe's cinemarkets. If they meet with some sales resistance in the U.S., it's because their subject matter and background are invariably the activities of a nationwide or intercontinental Mafia whether they be drives for political power, secret service intrigues, or narcotics. And this b.o. potent brand is produced more effectively by American filmmakers.

In "All People Will Be Brothers," the underground web that extends into circles of big business, armed forces, government, and high society, is spun by surviving top Nazis supposedly running from their past but actually running stronger than ever.

(In fact, Nazism is being disseminated in today's Germany by much subtler means).

It's focussed on two brothers, Werner and Ritchie, and Lillian, the femme fatale between them. Go-getter Werner, greedy for influence and money, secretly works for, and with, the Mafia. Ritchie, a young man minding his own business (running a nightclub), is in love with Lillian whose absorbing passion seem to belong to Ritchie and Werner alike. As a result, brotherly hate kindles a fratricidal war, with Ritchie alone on one side and Werner, aided by Mafia forces, on the other. But Ritchie's weapon is a bundle of documents proving recent Nazi crimes and Werner's complicity in it.

Up to the bitter end (Werner's, that is), the story is told with more transparency and precision than could be noted in any previous Simmel film. The supporting cast is excellent, with Roberto Bianco (Ritchie's sidekick) conspicuous. Rainer von Artenfels convincingly portrays the passive hero drawing strength from the obstinacy of weakness. Harald Leipnitz can't do more for the embodiment of evil Werner, than lending some of his personal charm. Doris Kunstmann, an eye-catching beauty and promising actress in other films, appears overtaxed by the task of unveiling the Lillian mystery. Jok.