

Der Fidele Bauer

("The Merry Peasant")

Germany : 1908 : dir.

Silent : ? min

prod: : scr: : dir.ph.:

[Curt Bois](#)

Adult cast unknown

Ref:	Pages	Sources	Stills	Words	Ω □ ≠ Z ∞	Copy on VHS	Last Viewed
5597	1½	1	1	577	3 - - - -	No	unseen



Not a still from the film, but a souvenir postcard from a stage performance of the same year, with Grete Dierkes. Source: The Moving Picture Boy

Excerpt from **The Moving Picture Boy** entry on Curt Bois:

“Bois made his stage debut at the age of six. There even survives a 1908 gramophone record of the little Curt, as “Wunderkind Heinerle” in Leo Fall’s operetta “Der Fidele Bauer“, singing a duet with his unfortunate mother (Crete Dierkes) in which he nags for toys she can’t afford. The operetta was subsequently filmed, and commemorated on postcards.

Between 1914 and 1920, Curt Bois toured with the Drawing Room Humorist Revue, but kept on acting in plays and films – with star roles in “**DER JÜNGELING AUS DER KONFEKTION**“ (26) and “**DER FÜRST VON PAPPENHEIM**“ (27). In 1933, like Wolfgang Zilzer, he left Germany, progressing via Vienna, Paris and London to the USA.

He made his Broadway debut in 1935, and became even more of a Hollywood indispensable than Zilzer, from “**TOVARICH**“ and “**GOLD DIGGERS IN PARIS**“ to “**COVER GIRL**“ and “**THE GREAT SINNER**“. He could be a slippery waiter, a camp sophisticate or a quivering drunk, he could (as in “**CASABLANCA**“) be a pickpocket.

Bois returned to Germany in 1950. He played Gogol’s “Government Inspector“ in East Berlin, and two years later, with the Berliner Ensemble, created the role of Puntila – the rich

master who is only humane when drunk – in Brecht’s “Herr Puntila und sein Knecht Matti“. (He repeated his performance in 1955, in Cavalcanti’s Austrian film version of the play.)

He also directed a film of his own, “**EIN POLTERABEND**“ (DD 55). Thereafter, his career continued in West Germany, with much stage work, notably his Malvolio in a “Twelfth Night“ directed by Fritz Kortner. He was still acting as late as 1987, in Wim Wenders’s film “**DER HIMMEL ÜBER BERLIN**“.

In 1981, Curt Bois published his memoirs, “Zu wahr, um schön zu sein“ (“Too true to be good“). He had been a true delight.”

[no listing in "Classics of the Silent Screen", "A Pictorial History of the Silent Screen", "Silent Movies: A Picture Quiz Book", "Halliwell's Film Guide", "Leonard Maltin's Movie and Video Guide 2001", ""The Critics' Film Guide", "The Good Film and Video Guide", "Movies on TV and Videocassette 1988-89", "Rating the Movies (1990)", "Speelfilm Encyclopedie", "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. The earliest German film known to the archive. Curt Bois was 7. The “Heinerl song” on the postcard I would hazard as follows -

“Why then for me would nothing be too dear
For you, my poppet Heinerl
If only I could first find the money here!”

Her poppet Heinerl made a few other films between his stage appearances, including “**KLEBOLIN KLEBT ALLES**” (roughly “Gummo Sticks Anything”), “**MUTTERLIEBE: BAUERNHOF UND GRAFENSCHLOSS**” (again roughly: “Motherly Love – Farmhouse and Count’s Castle”), “**DER KLEINE DETEKTIV**” – all in 1909 – and “**DES PFARRERS TÖCHTERLEIN**” (“The Parson’s Little Daughter”, 1912).

See subject index under **MUSIC** and **SILENT CINEMA**.