

Griff nach den Sternen

("Reach for the Stars")

W German TV : 1955 : dir. Carl Heinz Schroth :

: 105 min

prod: : scr: Helmuth Käutner : dir.ph.:

Michael Ande; Oliver Grimm

Erich Schumann; Liselotte Pulver; Paul Henckels; Gustav Knuth; Ilse Werner; Nadja Tiller

Ref:	Pages	Sources	Stills	Words	Ω	8	€	M	♀	Copy on VHS	Last Viewed
3719a	1.5	2	0	795	3	-	-	-	-	No	unseen

Speelfilm Encyclopedie review:

"Helmuth Käutner collaborated on the teleplay for this stinker about a juggler who goes to seed when it transpires his young son does not want to learn the trade from him. Strictly for Pulver fans. **Weak** "

The Moving Picture Boy entry on Michael Ande:

"It was Julien Duvivier who discovered the curly-haired Michael Ande and put him in his Franco-German co-production "**MARI-ANNE**". Ande and Oliver Grimm (his junior by three and a half years, but earlier on the scene) were the two golden children of German cinema in the Fifties. They were together in "**GRIFF NACH DEN STERNEN**", and again (with Günther Hoffmann) in R.A. Sternmle's "**MAJESTÄT**", a trio-adventure in which Ande plays the young King Maximilian II of Slovaria, Grimm a child film-star and Hoffman a hotel lift-boy. All three came well out of the romp.

In "**DAS HIRTENLIED**" Michael was a little goatherd, in the **TRAPP** films (sadly lacking the verve of "**THE SOUND OF MUSIC**") was the elder Trapp boy, and in "**DER SCHÖNSTE TAG MEINES LEBENS**" ended up as a Wiener Sängerknabe. In "**SKANDAL IN ISCHL**" he was an Archduchess's ailing grandson, but in "**DON VESUVIO**" died a noble death as a Neapolitan urchin. The sheer Peter-Pannishness of Michael Ande was well illustrated when at the age of 21 he played a quite convincing Jim Hawkins in a TV version of "Treasure Island": "**Die Schatzinsel**" (W Germany/France '66). His few cinema films in this period included

"**VERDAMMT ZUR SÖNDE**" ('64). From 1976, after more TV work, he partnered Siegfried Löwitz in the long-running cop series "**Der Alte**".

The Moving Picture Boy entry on Oliver Grimm:

"Oliver's mother was the former UFA actress Hansi Wendler; his father, Hans Grimm, was a director, and in fact directed many of the boy's films. But his first lead, as "Niki", was in a film by Rudolf Jugert.

Oliver, with his happy yet vulnerable teddy-bear face – rather like a pocket Fischer-Dieskau – rapidly became a favourite of the German public, equally delighted to see him being mischievous or pathetic, bringing adults together in the manner of a male Shirley Temple, or humbling himself to the problems of life at street-level as a boy king in "**MAJESTÄT AUF ABWEGEN**". O.W. Fischer as a Shakespearean actor and Heinz Rühmann as a circus clown were among his many adoring screen fathers.

In spite of being everyone's dear little boy for nearly a decade, Oliver adroitly skirted the swamp of sickliness and never became over-cute. There was certainly nothing cute about his last child role, in the British film "**REACH FOR GLORY**", as a Jewish refugee from Vienna, dumped among schoolboy chauvinists in East Anglia. At the end of this first screen version of John Rae's novel "The Custard Boys" he lies dead in a coalyard, victim of a "mock execution" which went wrong.

So ended Oliver Grimm's career as a child star. But, after an educational pause, he

returned to acting, and was seen in popular TV series like "**Derrick**" (75) and "**Dalli-Dalli**" (76)."

[no listing in "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)", "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. In some shots Oliver Grimm resembles the young Dean Stockwell, with the same full face, stormy eyes, outrageous pouting mouth. He seems to have enjoyed the kind of prominence in his films which only the very top American child actors could hope for, but having a dad as director probably had something to do with that. Here aged 7, he was just four in his debut as "**ICH HEISSE NIKI**" (52). Among his fifteen other films were "**WENN DER VATER MIT DEM SOHNE**" (55), "**MEIN VATER, DER SCHAUSPIELER**" (56) and "**KLEINER MANN – GANZ GROSS**" (57). Oliver was plainly typed as a daddy's boy. Michael Ande was 10.

In the reverse of this scenario, one of the legion remakes of "**THE CHAMP**" under various disguises was "**THE CLOWN**" (53) in which Red Skelton played a washed-up comedian salvaged by devoted son Tim Considine.

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