

Wenn der Vater mit dem Sohne

("When Father and Son" – aka "Night and Fog in Japan")

W Germany : 1955 : dir. Hans Quest :

: 98 min

prod: : scr: : dir.ph.:

Oliver Grimm

Heinz Rühmann; Fita Benkhof

Ref:	Pages	Sources	Stills	Words	Ω	□	€	Z	⚡	Copy on VHS	Last Viewed
5592	1½	1	0	664	3	-	-	-	-	No	unseen

Speelfilm Encyclopedie review:

"Sentimental comedy with Rühmann – immensely popular in Germany – in the lead. He's the proprietor of a toyshop and crazy about his landlady's adopted son. When they want to put the boy in a home he kidnaps the child and flees with him to Switzerland. It's enough to make you sick, or else you'll find it just divine. Also known as "NIGHT AND FOG IN JAPAN". * "

The Moving Picture Boy entry on 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. Ermm... Yesss. Toyshop owner and boy run away together, to keep the boy from the slimy hands of the authorities, and the film is wishing them a long and happy life which each other? What can one add? That's not the way they tell such stories THESE days! Sentimental comedies can get away with murder, and have done, but doubtless it's all regularised and fitted into orthodox shape by the closing titles. Latterly, benign "abductors" have fallen into the "custody battle" category (as in "**EEN STILLE LIEFDE**"), the desperado with a heart of gold category (such as Kevin Costner In "**A PERFECT WORLD**") or the harmless misfit category (as in "**DEUX IMBECILES HEUREUX**"). I can make no sense of the alternative title – it isn't to be found in any of my English sources – but not to be confused with "**NIGHT AND FOG**" ("Nuit et Brouillard", France 55), which was a study of Auschwitz!

Oliver Grimm, well worth holding onto, was just 7, and appeared in several comparable heartwarmers for a sentimental German public – "**MEIN VATER, DER SCHAUSPIELER**" ("My Father the Actor", 56), "**KLEINER MANN – GANZ GROSS**" ("Little Man – All Grown Up", 57) etc. Before the Philip Leacock film "**REACH FOR GLORY**" in Britian, his only other English-speaking role was in "**THE MAGNIFICENT REBEL**" (US/WG 60).

See subject index under **KIDNAPPING** and **SPECIAL FRIENDSHIPS**.