

Wolga-Wolga

(= "Volga, Volga")

Germany : 1928 : dir.

Silent : ? min

prod: : scr: : dir.ph.:

[Gustl Stark-Gstettenbaur](#)

Adult cast unknown

Ref:	Pages	Sources	Stills	KBytes	Ω □ € Z ♀	Copy on VHS	Last Viewed
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Source: *The Moving Picture Boy*

The Moving Picture Boy entry on Stark-Gstettenbaur:

"August Ludwig Gstettenbaur, a cabinet-maker's son, was a jolly, lusty boy with a flair for acrobatics and a gift for imitating animals as well as humans. By the time he was ten he had won local fame as a gymnast, and when he was 13 his trainer, Joe Stark, became his manager and took him to Berlin. Gustl's father died in 1928, and Stark adopted the boy, who added

his name to the front of his own for professional purposes. In Berlin he appeared as an acrobat and entertainer in cabaret, and was spotted by the famous actor Eugen Klöpfer, who cast him as Falstaff's Page in "Henry IV" at the Lessing-Theater. Carl Zuckmeyer wrote a children's play, "Kakadu-Kakada", specially for him, and in 1930, after many Berlin shows, he created the role of the Page-Boy in Erik Charell's "Im Weissen Rössl" ("White Horse Inn"), which he played for 17 months. During

its run he had a Hollywood offer, but Charell wouldn't release him.

Gustl had a real actor's face, precociously [sic] sly and subtle. His first film appearance was in Fritz Lang's "SPIONE", where he had little to do but demonstrate his gymnastic powers with a startling back-flip. Leading parts were to follow in "DER PICCOLO VOM GOLDENEN LÖWEN", "DER KAMPF DER TERTIA", "DIE RÄUBERBANDE", "WOLGA-WOLGA" (devoted servant to the rebel Stenka Razin) and - for Lang again - "FRAU IM MOND". This was the last of his 18 silent film appearances, and a memorable one as a stowaway on a moon rocket.

Gustl Gstettenbaur - he eventually dropped the "Stark" - remained a popular juvenile lead throughout the Thirties and beyond, usually playing the role of a healthy, humorous country lad. His 1931 films included "ELISABETH VON ÖSTERREICH", "IM BANNE DER BERGE", "DIE KÖNIGIN EINER NACHT", "KYRITZ-PYRITZ", "SCHUBERTS FRÜHLINGSTRAUM", and "DER STORCH STREICHT"; the following year came "DAS GEHEIMNIS UM JOHANN ORTH", "MÄDCHEN ZUM HEIRATEN" and "STRICH DURCH DIE RECHNUNG".

And there were to be nearly 100 more. Among the later ones were "DER LAUFENDE BERG" (41), "DIE HEIMLICHE BRÄUTE" (44) and the Franco-Italian co-production "LA VACHE ET LE PRISONNIER" (60).

After the war Gustl and his wife (the revue artist Gracie Schenk, with whom he often toured in their own show) left the ruins of their house behind in Berlin, and moved back to his old home town, Hindelang in Bavaria. There, in the Allgäu, the pair of them ran the wine restaurant "Bei Gustl".

[no listing in "Classics of the Silent Screen", "Hollywood in the Twenties", "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", "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. Gustl was 14, having had truck with rebels the same year in "DIE RÄUBERBANDE". "DER KAMPF DER TERTIA" on the other hand, which he also made in 1928, was a school rebellion romp ["Battle of the Third Form"] remade in 1953.

See subject index under **NANNIES / GOVERNESSES / DOMESTIC SERVANTS** and **SILENT CINEMA**.