



Marlene Dietrich Collection Berlin is a division of Filmmuseum Berlin - Deutsche Kinemathek

If you want your fellow fans to receive this newsletter or if you just want to add informations write to [mddb@kinemathek.de](mailto:mddb@kinemathek.de). If you want to support the work of the Filmmuseum Berlin-Deutsche Kinemathek of which Marlene Dietrich Collection Berlin is a division you can do so by joining the "Friends and Sponsors of Filmmuseum Berlin".

Back again and because of the two weeks delay bigger than before. Within the last four weeks the main office of Filmmuseum Berlin-Deutsche Kinemathek has moved to the Filmhaus at Potsdamer Straße 2, 10785 Berlin. Phone and Fax numbers remain the same: 300 903 10 and 300 903 13. The e-mail adress still is [info@kinemathek.de](mailto:info@kinemathek.de).

We are not so keen of abbreviations but instead of writing all the time Marlene Dietrich Collection Berlin MDCB is much faster. In that sense we also need an abbreviation for Filmmuseum Berlin – Deutsche Kinemathek. This is now and for the future FMB.

MDCB did not move. It is still at the same place and may be reached at the same e-mail adress.

The "Friends and Sponsors of the Filmmuseum Berlin" have their own web-site now. Go to: <http://www.fffb.de>. The site is still under construction, helpful remarks are welcome. Spread the word, but most of all - become a member. And check it out every once in a while. There will be some interesting things happening on the News-Section, pictures may be changed, film-clips included and much more. At the moment it is as close as you can get to FMB.

We still get a lot of questions for the exact date when the Marlene Dietrich Museum or Exhibit opens. And we will not get tired or exhausted in explaining that we are not a Marlene Dietrich Museum but we will open the permanent exhibit of FMB probably in September ; the permant exhibit will display more than just Marlene Dietrich items. Let us all together sigh in relief: there is more to film history than just Marlene. There is Metropolis, M, Mabuse and much, much more. Sure, Marlene will play a big part in the exhibit, but it is a part she plays as she did so successfully in her films. To see just a few of the items which will be shown in the permanent exhibit go to <http://www.fffb.de> and click on Filmmuseum.

We thought our last trivia was really hard to answer; to our surprise we even got more than three correct answers. For all those who were not lucky this time, there is a new chance to win the little brochure "Marlene. A legend in photographs". For those who already received it you may now win another book which was auctioned at ebay lately as "Mega rare german book". It is the photo book "Die Privatsammlung" (The private collection) which we are giving away this time to the first three correct answers. As the book was announced as mega rare our trivia this time is really hard, even for us. See the Trivia-Section for details.

Andrew Leblanc is sending us a lot of informations of what is happening in the US concerning Dietrich. So we decided to make him our correspondent; welcome to the Club Andrew and keep those news rolling in.

### Marlene and Music:

The man on the photograph with Marlene Dietrich in our last trivia section was Peter Kreuder (1905 – 1981).



© Filmmuseum Berlin - MDCB

The photograph was probably taken in Paris 1933 where Kreuder recorded some songs with Marlene Dietrich.

Kreuder was an assistant to Friedrich Hollaender at the end of the twenties; he may be the piano player in the screen test for "The Blue Angel" as it is surely not Friedrich Hollaender.

Kreuder did compose a lot of filmmusic in the thirties for German film comedies. As he was not in danger he felt no need to emigrate; however he went to Hollywood for some time in the early thirties but came back disappointed. Peter Kreuder stayed in contact with Marlene at least till 1937 when he was in Paris to record songs with her. Herbert Grenzbach of Telefunken records, who previously supervised the recordings of "Jonny" and "Peter" at Ultraphon 1931, tried to re-establish the contact to Marlene in 1936. In a letter dated May 4th 1936 he proposed to record songs for Telefunken with Peter Kreuder. It is interesting to note that he writes: "If you should not come to Germany this time but take your residence in England, France, Switzerland or Austria it would be easy for us to record songs with Peter Kreuder in those countries." When Kreuder met Marlene in Paris 1937 she had caught a cold and felt not to be able to sing. Rudi Sieber wrote to Kreuder that Marlene would be back in Europe in springtime 1938 to do some songs with him. But this did not happen.

At the end of 1939 Kreuder visited Marlene in Paris. Because of disagreements about the Third Reich they parted in an unfriendly way. Kreuder wrote her a letter which started with the words: "The poison which you are spitting into your heart day by day will kill you." ("Das Gift, das Du täglich in Deine Seele spuckst, wird Dich töten.")

He tells the whole story of his relationship to Marlene in his memoirs:

Peter Kreuder: Nur Puppen haben keine Tränen. 1971: R.S. Schulz, Percha.

Among the people who knew him Peter Kreuder was called "The lying Peter" (Lügen-Peter).

Here we have listed the songs he has done for Marlene and the recordings. The songs 1931: 3 and 4 are sometimes dated as June 31; this is wrong as Marlene did leave Germany before. We tried our best to check carefully recording dates, matrix numbers, order numbers and the length of the recordings. However there are so many different sources with also different informations that we decided to enclose only those which we found more than once.

It appears that *Jonny* (1931:01) and *Peter* (1931:05) were issued on one record. The extended version of *Jonny* (1931:02) was published by Ultraphone (which later merged

with Telefunken) with *Peter* (1931:05); *Give me the man* (1931: 03) and *Quand l'amour meurt* (1931: 04) came out together on His Masters Voice. *Give me the man* is mostly referred to as taken from the film "Morocco". As it was recorded in Berlin this surely is no soundtrack version.

*Allein in einer großen Stadt* (1933: 01) and *Mein blondes Baby* (1933:07) were published on Polydor 530 001; but what was the flip side of *Ja so bin ich* (1933: 02)? Was it *Wo ist der Mann* (1933: 03)?

*Assez* (1933 : 04) and *Moi je m'ennui* (1933 :06) came out again on Polydor. The alternative version of *Assez* (1933:05) was to our knowledge first published on the CD "Succès et Raretés. Marlene Dietrich 1928-1933".

## SONG LIST

### **1931:**

1931: 01  
Jonny  
Musik und Text: Friedrich Holländer  
Berlin, 11. März 1931  
Orchester conducted by Peter Kreuder  
MNR. 16311-2  
Polydor 522 751; Ultraphone (Telefunken)  
A887  
2:55

1931: 02  
Jonny (extended Version)  
Musik und Text: Friedrich Holländer  
Berlin, 11. März 1931  
Orchester conducted by Peter Kreuder  
MNR. 16311-1  
Ultraphone AP 249  
3 :06

1931: 03  
Give me the man  
Musik: Karl Hajos; Lyrics: Leo Robin  
Orchester conducted by Peter Kreuder  
Berlin, (27.) März 1931  
MNR. OD 292-1  
HMV/Electrola EG 2275 ; HMV AM 3490  
3:05

1931: 04  
Quand l'amour meurt  
Musik: Octave Cremieux; Text: Georges Millandy; Engl. Lyrics: Leo Robin)  
Orchester conducted by Peter Kreuder  
Berlin, 27. März 1931  
MNR. OD 291-1  
HMV/ Electrola EG 2275; HMV AM 3490  
3:08

1931: 05  
Peter  
Musik: Friedrich Holländer; Text: Rudolf Nelson  
Orchester conducted by Peter Kreuder  
12. März 1931, Berlin  
MNr. 16310  
Polydor 522 751; Ultraphon AP 249  
3:15

### 1933

1933: 01  
Allein in einer großen Stadt  
Musik: José d'Alba = Franz Wachsmann; Text:  
Kurt Gerhardt = Max Kolpe  
Wal-Berg Orchester conducted by Peter  
Kreuder; at the piano: Peter Kreuder  
Paris, July 19th 1933  
MNr. 6476 3/4 - BKP  
Polydor 530 001  
3:45

1933: 02  
Ja, so bin ich  
Musik: Robert Stolz; Text: Walter Reisch  
Wal-Berg Orchester conducted by Peter  
Kreuder  
Paris, July 15th 1933  
MNr. 6470 BKP  
Polydor 524 182  
3:01

1933: 03  
Wo ist der Mann?  
Musik: Peter Kreuder; Text: Max Kolpe  
Jazz-Orchester Freddy Johnson; trumpet solo:  
Arthur Briggs; direction: Peter Kreuder  
MNr. 6477 3/4 - BKP  
Polydor S:P.1  
Paris, July 19th, 1933  
3:08

1933: 04  
Assez  
Musik: Wal-Berg; Text: Emile Stern, Jean  
Tranchant  
Wal-Berg orchestra conducted by Peter  
Kreuder  
Paris, July 12th 1933  
MNr. 6465 1/2 BKP  
Polydor 530 000  
3:25

1933: 05  
Assez  
Musik: Wal-Berg; Text: Emile Stern, Jean  
Tranchant  
Wal-Berg orchestra conducted by Peter  
Kreuder  
Paris, July 12th 1933  
MNr. 6465 4/4 BKP  
3:25

1933: 06  
Moi, Je M'Ennuie  
Musik: Wal-Berg; Text: Camille Francois  
Wal-Berg orchestra conducted by Peter  
Kreuder  
Paris, July 1933  
MNr. 6469 3/4  
Polydor 530 000  
3:11

1933: 07  
Mein blondes Baby  
Musik: Peter Kreuder; Text: Fritz Rotter;  
at the piano: Peter Kreuder  
Paris, July 15th, 1933  
MNr. 6471 4/4 BKP  
Polydor 530001  
3:14

### 1960:

1960:01  
Mein blondes Baby  
Musik: Peter Kreuder; Arrangement: Burt  
Bacharach; Text: Fritz Rotter  
Orchester conducted by Burt Bacharach  
Köln, August 1960  
2YRA1116/3  
3:51



The songs of the thirties are on the CD  
Succès et Raretés: Marlène Dietrich  
1928-1933 by Chansophone.

End of Newsletter ten part one

Read in part two:

On the cover: Marlene - In the news: Sister  
Elisabeth  
Facts and background on a story of the german  
magazine DER SPIEGEL