

# SING! INGE, SING!



**SING! INGE, SING!**  
**THE SHATTERED DREAM OF INGE BRANDENBURG**

*A film by Marc Boettcher*  
*Germany 2011, 118 minutes, DF*

*Release date in cinemas: Autumn 2011*

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## SUMMARY

In Germany, jazz had a voice: Inge Brandenburg.

Inge Brandenburg had a difficult upbringing and soon had to learn to stand on her own two feet, but by the late 1950s she was being acclaimed as Europe's finest female jazz singer. Time magazine compared her with Billie Holiday, while musicians in general admired her. But the German record industry ignored her or tried unsuccessfully to reduce her to singing hit songs.

This is the story of a woman in the 1950s and 1960s, when there was no place in Germany for self-assured women with international aspirations, a dramatic performance style and an emancipated attitude to love.

Only through SING! INGE, SING is it possible to discover a great German artiste.

## PRESS NOTICE

It was at a flea market in Munich that the collector Thomas Rautenberg discovered an old photograph album containing photographs of an attractive woman who was completely unknown to him. He started to leaf through it and found a number of signed cards. The woman in question turned out to be Germany's former Number One Jazz Singer, Inge Brandenburg (1929–1999). Rautenberg acquired a part of her estate and tried to find out more about her. Together with the film maker Marc Boettcher (*Alexandra: The Legend of a Singer; Strangers in the Night: The Bert Kaempfert Story*), he delved into a life full of privations, longings and excess. Marc Boettcher spent four years researching the project, producing a multifaceted portrait from countless audio clips and images that dispenses with the need for an additional commentary but allows Inge Brandenburg to tell her own story in her own words. In this way we are able not only to rediscover an unjustly neglected star but also to revisit an important period in Germany's cultural history.



lea Vliander, MB-Film

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# SING! INGE, SING!

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## CONTENTS

Inge Brandenburg was born in Leipzig on 18 February 1929 and was brought up in poverty. Arguments, acts of arbitrary violence and alcohol were a regular feature of her everyday life. She never knew parental love.

*“When Daddy came home drunk, he would bit Mummy. But they also fought when Daddy was sober. It was terrible. And I never knew who I should be more frightened for or who I should side with.”*

Inge’s father was a Communist and a conscientious objector, which meant that in the eyes of the Nazis he was a parasite and a social misfit. Inge watched him being beaten up by the Gestapo, and then dragged away and interned. According to a dubious entry in the death register of the Mauthausen concentration camp, he committed suicide in 1941 by throwing himself against the electrified barbed-wire fence surrounding the camp.

*“My mother was working very hard at this time, and I had to take charge of my two little sisters. My mother was working for a coal dealer at this time. She drove the coal wagon and carried the heavy sacks of coal down into people’s cellars, where she also piled up the coal. I felt terribly ashamed in the presence of my classmates as my mother was doing such dirty work. Sometimes when I was returning home from school, she would meet me with her horse-drawn cart and nod at me with her blackened face. If other children from the school were around, I would turn away quickly as I was afraid they would tease me about her. At home I sometimes used to cry because she had to work so hard.”*

Inge’s mother was likewise arrested for making “anti-government remarks” and died in unexplained circumstances while being transported to the concentration camp at Ravensbrück. The five brothers and sisters were separated and taken to what were called “homes for maladjusted children”, where compulsory sterilization was routinely carried out. The children were seen as “degenerate”, and doctors were of the opinion that criminality was hereditary, with the result that it had to be “eradicated”.

*“In 1941 I was sent to a secure unit in Bernburg. At first I tried to escape, but after a few attempts I gave up. Each time you committed some minor*

*offence at the home, they’d say you were the children of criminals, or ‘Nothing will ever come of you!’ Or: ‘It’s no wonder with parents like yours!’ I often withdrew into a corner and read or crept off to the playground, where there were swallows’ nests. I wanted to stroke the young swallows. When they flew off from their nests, I was really miserable. I just wanted to show them some tenderness. Then there was the affair with the apples. For weeks they thrashed me until I admitted to having stolen them even though I hadn’t. I never got over that. Even today I feel unsure of myself whenever I have the impression that people don’t believe me. The only love that I received during my youth was the cooling hand of a nun who stroked me when I fell ill with diphtheria.”*

Immediately after the war, in a dangerous cloak-and-dagger operation, Inge managed to escape to the American sector. She was picked up by the police in Hof, half naked, her floral confirmation dress missing. Drunken GIs had torn it from her back and raped her. She had no papers, and so she was locked up for six months for vagrancy. After that, her journey took her to Augsburg.

*“I then worked in a bakery for twenty-five marks a month. And I was also allowed to use the family piano. The baker and his wife were musical, and they even put me in touch with a piano teacher. Out of my twenty-five marks, I had to pay him twenty for his lessons. But I became a different person. Finally I had a goal in front of me.”*

Her great love had always been music. Her favourite station was the American Forces Network, AFN, and the performers she most enjoyed listening to were Peggy Lee, Judy Garland and Frank Sinatra. One day she saw an advertisement in the Augsburg daily paper announcing that a local dance orchestra was looking for a good-looking singer with a low voice, and so she applied. From February 1950 onwards she appeared in German night clubs for 170 marks a month. Whether it was swing, cool jazz, blues, hillbilly or popular hits of the period, Inge Brandenburg sang her way through the 1950s but without coming to the attention of a wider public.

The turning point in her career came when she was invited to appear in Sweden. An agent who had heard about her signed her up for a four-week engagement, and she proved so successful that others followed, so that what had originally been intended to be four weeks became eight months. During this time she worked with some of the great names in Swedish jazz. In the 1950s Scandinavia and

# SING! INGE, SING!

France were seen as the main centres of jazz in Europe. It was with her self-confidence boosted but with mixed feelings that she returned to Frankfurt in the spring of 1958.

*“The idea of returning home after my success in Sweden and living in anonymity was one that I found terrible and it drove me almost to the verge of despair. And so it came about that I found myself sitting in Carlo Bohländer’s legendary Domicile du Jazz in Frankfurt and had had rather too much to drink. That gave me the courage to say to a pianist: ‘Come on, just play for me and I’ll prove I can sing.’ Some people began to giggle but as soon as I’d sung a few bars, they all fell silent. Two days later they told me I’d be appearing at the jazz festival. Now there was no going back.”*

This appearance turned Inge Brandenburg into an overnight star and led to her being named Germany’s leading jazz singer. Audiences, too, were impressed by her ability to turn ballads such as “Lover Man” into intensely moving numbers. The critics had nothing but praise for her singing, and Germany’s leading jazz writer Joachim-Ernst Berendt wrote that “She sings with incredible feeling. Her singing has an intensity in which a whole world seems to vibrate. Above all, she doesn’t sing like June Christy but like Inge Brandenburg. German jazz finally has a voice!”

*“It was in 1958 that I was ‘discovered’. People fêted me. And I thought: I hope those old women at the homes are still alive! I thought that my big moment had finally come, but I was to be proved wrong.”*

A few months later Inge Brandenburg was named Europe’s Best Female Jazz Singer at the jazz festival in Juan-les-Pins in southern France. Shortly afterwards she and the German term triumphed at the Knokke Festival in Belgium. There followed successful appearances both at home and abroad as well as radio and television broadcasts. Between then and the late 1960s she undertook numerous tours of countries as far afield as Yugoslavia, Morocco, Libya and Lapland. She was accompanied by internationally acclaimed ensembles such as those of Albert Mangelsdorff, Kurt Edelhagen, Klaus Doldinger, Max Greger and Ted Heath.

Inge Brandenburg was first approached by the record industry in 1960. Teldec signed a contract with her. It was her express wish to record jazz titles and cabaret numbers, and she ensured that this was written into her contract. But at the same time she had to agree to be prepared to record



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Inge Brandenburg with Chet Baker (above) and June Christy

hit singles as well. The high point of the year was a series of the best jazz recordings of her career: “All Of Me”, “Lover Man”, “Don’t Take Your Love”, “There’ll Never Be Another You” and “Pennies From Heaven”.

“Time” magazine hailed her as another Billie Holiday, and there was even talk of her appearing in North America. Teldec offered her a contract that was ready for signature, proposing further collaborations, but after hesitating for some time she decided not to sign it. Her recording career proved to be a source of annoyance stretching over many years as she refused to let the industry reduce her to the role of a singer of hit singles. She took the companies to court and tried to recover her rights, but in the process she merely made it impossible to continue working in the record industry. She was, however, able to realize one final project: her only jazz LP, “It’s Alright With Me”.

# SING! INGE, SING!

*“A difficult time began for me now. People acclaimed me and placed me on a pedestal from which I wasn’t allowed to move. And from then on I was under constant pressure to achieve. I was permanently afraid of not being able to meet other people’s expectations or else of being exploited. I had been a loner since childhood, and now I was suddenly being invited to parties and being shown off. I was struck by the mendaciousness of society, and I said what I thought of people, especially when I’d had too much to drink. That made me very unpopular with many people. They wanted to sort me out and take me in directions that weren’t at all to my liking, with the result that my reactions, of course, were sometimes completely perverse. Whenever I was no longer able to express myself, I simply started to shout and became violent, although I’d describe myself essentially as a gentle soul. I enjoyed some major artistic successes, but I was never successful financially. Anyone who wants to stay in the business must act as if they’re ‘in’. There were times when I simply didn’t know where I was going to find the money to pay the rent.”*

During the years that followed, Inge Brandenburg found a second string to her bow by working as an actress in German theatres and on television. She appeared in anti-war plays such as George Tabori’s „Pinkville“ but also performed in „Macbeth“ at the Schiller Theatre in Berlin. In spite of this, her earlier success eluded her. Times had changed. Jukeboxes were driving live music from clubs, while rock and roll and beat music were tempting audiences away from jazz clubs into much larger venues. Inge Brandenburg’s musical appearances in smaller halls and churches became increasingly infrequent, while unflattering headlines about fights, excessive drinking and other embarrassing incidents grew more numerous. A violent confrontation accompanied by a tirade of verbal abuse finally resulted in her being led away in handcuffs. The public prosecutor’s office demanded a psychiatric report from a medical expert.

In 1976 Inge Brandenburg appeared once again at the Fifteenth German Jazz Festival in Frankfurt. “Glory Hallelujah” was to be her final television appearance as a jazz singer. She then retired completely from the jazz scene. Her alcohol problems, lack of motivation and a complicated operation on her vocal cords accelerated her fall from social grace. She ended up on welfare benefits and used to walk her neighbours’ dogs in order to earn a little extra cash. By the end of her life she had overcome her alcoholism and bouts of depression and was again full of hope.



The German Allstars (l. to r.): Joki Freund, Emil Mangelsdorff, Dusko Goykovich, Albert Mangelsdorff and Inge Brandenburg

During this time she would talk all night on the telephone to her few remaining friends and former colleagues:

*“I’m sad when I see – God damn it! – that I still have all my abilities; they simply haven’t been properly used. I always had the feeling, damn it, that there was still a lot more in me, it just needed to be brought out, I can’t do it on my own. And that sometimes made me very sad, even a little embittered.”*

In 1995 a clear-voiced and bright-eyed Inge Brandenburg made a comeback on the stage of the Bayerischer Hof in Munich, but only a few of her old fans turned up. In spite of the outstanding notices that she received, her desperate attempt to reenter the public arena was limited to a mere handful of appearances.

*“The years go by, and a young slip of a girl springs up, and another one and another one. And she reaches the top. But now it no longer saddens me. I say to myself: let them be, just as they’ve come, so they’ll disappear again. And I have time to wait and to mature. I know for sure that the best years of my life are still in the future. No one can stop that from happening.”*

On 23 February 1999, five days after her seventieth birthday, Inge Brandenburg died in a clinic in Schwabing. She was buried in a pauper’s grave. Only seven mourners attended the service.

# SING! INGE, SING!

## INGE BRANDENBURG'S DISCOGRAPHY

### LPs

**Halunkenpostille** *Electrola Wort E 83 352* · With Ralf Bendix, Jens Brenke, Gisela aus Schwabing (Gisela Jonas), Fritz Grasshoff, Kirsten Heiberg, Gustav Knuth, Hans-Martin Majewski, Dr. Werner Schmalenbach and Hannelore Schroth

**Geschlossene Gesellschaft** *Party STP 11 005, mid-1960er Jahre* · With Jens Brenke and Wolfgang Keller

**It's Alright With Me** *CBS 62 644, recorded November 1965*

**Songs – Brot für die Welt** *Schwann Studio 310 F 65.289, 1974* · With Bill Ramsey and Peter Roggisch together with other releases of religious songs and others dealing with contemporary issues for Schwann on LPs and singles

### EPs

**Herzlichst Inge – Europe's Best Jazz Singer** *Decca Füllschrift DX 2145, 1960*

**Inge Brandenburg** *Decca A-136, special release by the German Record Club, 1960*

**Mädchenhandel lohnt sich nicht** *Neue Filmform 1272, 1966* · With Knut Kiesewetter, from the film of the same name

### SINGLES

**Sieben Tage, sieben Nächte** *Decca 19 076, 1960*

**Das gibt es nur einmal** *Decca 19 106, 1960*

**Bye-bye Benjamino** *Decca 19 146, 1960*

**Gauner sind sie alle** *Polydor 24 768, 1961*

**Südlich von Hawaii (Flaschenpost)** *Polydor 24 89, 1962*

**Tiger-Twist** *Polydor 52 006, 1962*

**Hey, Baby** *CBS 2166, 1965*

**Ruh' dich mal aus bei mir** *CBS 2217, 1965*

**Ich liebe ihn** *CBS 2596, 1967*

### KOMPILATIONEN

**Why Don't You Take All Of Me (Singles 1960–1965)** *Bear Family Records, CD 2011*

**Inge Brandenburg – Songs aus dem Film SING! INGE, SING!** *Silver Spot Records, CD 2011*



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# SING! INGE, SING!

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## OTHER PARTICIPANTS IN THE FILM

**Charly Antolini** Swiss jazz percussionist, born in Zurich in 1937. Studied in Basel. Professional jazz percussionist since 1956, initially in Paris, later in the whole of Europe. Active in Germany since 1962 with the South West Radio Big Band, later with other big bands with Kurt Edelhagen, Max Greger and Peter Herbolzheimer. Since 1976 leader of Charly Antolini's Jazz Power. His famous album "Knock Out" appeared in 1979. Since 1994 he has played in the Super Trio with Jimmy Woode and Dirk Raufisen. Charly Antolini accompanied Inge Brandenburg on numerous out-of-town dates and in the 1990s urged her to make her comeback.

**Klaus Doldinger** German jazz musician, bandleader and composer, including music for films. Born in Berlin in 1936. Studied music in Düsseldorf. Early appearances and recordings with small jazz groups in the mid-1950s. Toured the United States in 1960 and worked with many famous modern jazz musicians. Founded the successful Klaus Doldinger Quartet in 1962. Foreign tours and acclaimed recordings confirmed the success of his band, which for a time included other musicians. In the 1970s Doldinger switched to jazz rock with the groups Motherhood and Passport, becoming even better known on the international scene in consequence. He also wrote the music for two films, *The Boat* and *The Never-Ending Story*, and for television, including the signature tune for *Tatort*. Various honours and awards, including the Verdienstkreuz 1. Klasse of Germany's Order of Merit. Inge Brandenburg toured Germany with Klaus Doldinger and his Quartet in 1963 and 1966. In 1964 they also appeared together at the Ninth German Jazz Festival in Frankfurt.

**Siegfried Schmidt-Joos** German jazz, pop and rock journalist. Born in Gotha in 1936. Developed music formats for television (in the GDR until 1957, then in the 1960s with ARD, later with SFB/RBB) and radio (including Radio Bremen and RIAS Berlin). He also worked for various print media such as "Schlagzeug", "Fono Forum" and, from 1968 to 1978, "Der Spiegel". With Barry Graves and, later, Wolf Kampmann he co-authored the "German Rock Lexicon". Between 1957 and 1959 he worked in Frankfurt, where as correspondent of the jazz magazine "Schlagzeug" he witnessed at first hand Inge Brandenburg's breakthrough as a jazz singer.

**Dusko Goykovich** Serbian jazz trumpeter and bandleader. Born in Jajce in 1931. Until 1955 he played in the Belgrade Radio Dance Orchestra but then moved to Frankfurt and made a name for himself performing with Hesse Radio, mainly as a big band trumpeter with Max Greger, Kurt Edelhagen and, later in the United States, with Maynard Ferguson, Herb Pomeroy and Woody Herman. In 1958 he performed with Albert Mangelsdorff at the legendary Newport Jazz Festival. In 1966, after studying at the Berklee School of Music, he returned to Germany, working first in Cologne, and later in Munich. Various records and CDs. As a member of the German Allstars, Dusko Goykovich toured Sweden with Inge Brandenburg in 1959 and recorded many titles for the radio with her.

**Emil Mangelsdorff** German jazz saxophonist and flautist, brother of Albert Mangelsdorff (1928–2005). Born in Frankfurt in 1925. Member of illegal jazz bands during the Nazi era. From 1949 a leading figure on the burgeoning jazz scene in Frankfurt. With only brief interruptions he has remained active since then in his own bands and as a promoter and teacher. He has received many awards, including the 2006 Goethe Medal of the Hesse regional government, the Johanna Kirchner Medal and 1995 Goethe Medal of the City of Frankfurt am Main, the 1995 Hesse Jazz Prize, the 2001 Wilhelm Leuschner Medal and, in 2008, the Verdienstkreuz 1. Klasse of Germany's Order of Merit. Emil Mangelsdorff was introduced to Inge Brandenburg during the 1950s, while she was still working in clubs. He worked with her on her first radio recordings with the Hesse Radio Jazz Ensemble in 1959.

**Fritz Rau** German concert promoter and tour organizer. Born in Pforzheim in 1930. By the mid-1950s he was already organizing successful jazz concerts in Heidelberg. Worked briefly in the United States, helping Norman Granz on his series of concerts "Jazz at the Philharmonic". Founded the Lippmann + Rau Agency in 1963, later setting up the record labels Scout and L + R. After his breakthrough organizing the American Folk Blues Festival he worked with almost all the leading figures from the worlds of pop, jazz and rock. Rau was still studying law in Frankfurt in the 1950s when he first met Inge Brandenburg and organized her early appearances as a jazz singer.

# SING! INGE, SING!

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**Peter Herbolzheimer** German bandleader and trombonist. Born in Bucharest in 1935, died in Cologne in 2010. Came to Germany with his family in 1951, spent four years in the United States, studied music in Nuremberg and played the trombone in Bert Kaempfert's big band and elsewhere. Founded the influential Rhythm Combination & Brass in 1969. Appearances on radio and television. As arranger responsible for the opening music for the 1972 Olympic Games and for Udo Lindenburg's Panik-Orchester. Until 2006 conducted the Federal Jazz Orchestra. Among his awards was the Verdienstkreuz 1. Klasse and the Frankfurt Music Prize. He set a number of Inge Brandenburg's texts to music and arranged some of her radio recordings.

**Joy Fleming** German jazz and popular singer. Born in Rockenhausen in the northern Palatinate in 1944. She grew up in Mannheim and was only sixteen when she started singing jazz and blues in American clubs. Founded the band Joy & The Hit Kids in 1966. Her breakthrough came in 1968 with an appearance on a talent show on German television. From 1971 she made solo appearances singing blues music in a Mannheim dialect. In 1975 she represented Germany in the Eurovision Song Contest singing "Ein Lied kann eine Brücke sein". Regular record releases and foreign tours that have taken her to Russia, China, the GDR, Latin America and elsewhere. Even as a teenager Joy Fleming was already a great fan of Inge Brandenburg.

**Udo Jürgens** Austro-Swiss entertainer, cabaret singer and composer. Born in Klagenfurt in 1934. Became known in the early 1960s as a song writer for Shirley Bassey ("Reach Out for the Stars") and Alexandra ("Illusionen"). His own breakthrough as a singer came in 1966 with "Merci Chérie". Further major hit singles were "Griechischer Wein" (1975) and "Buenos dias, Argentina" (1978). In total he has written around 900 songs, recorded over fifty albums and sold around 100 million records. He has also written musicals and symphonic works and in the 1950s and 1960s took part in light entertainment films. In 1960 he won with Knokke Song Festival with Inge Brandenburg and three other German singers. Like her, he was initially held back by Polydor, which wanted to market him as a singer of hit singles.

**Pierre Courbois** Dutch jazz percussionist and bandleader. Born in Nijmegen in 1950. He performed in Paris with Ben Webster and Eric Dolphy, among others. In the 1960s

he was a member of the first generation of free jazz musicians in Europe. In the 1970s he was active with many rock jazz bands and continues to run his own groups. He is the recipient of many leading jazz awards in the Netherlands, including the 1994 Bird Award and the 2008 Boy Edgar Prize. Pierre Courbois toured Germany with Inge Brandenburg and the Gunter Hampel Quartet in 1964 and later featured on her only jazz album, "It's Alright With Me", which he produced for CBS.

**Joana** German singer, songwriter and presenter. She was born at Neustadt on the Titisee in 1944. Since the mid-1960s she has appeared regularly as a cabaret and folk singer, chiefly in the Heidelberg area. In 1970 she won a talent competition and since then has made many records. In the early 1970s she appeared at song festivals performing her own songs. In 1972 she undertook a major tour of Germany. She has been particularly successful singing songs in the Palatine dialect. She has also written radio plays and books and presented her own television programmes (*Songs an einem Sommerabend* on BR). Her latest album is "Ich staune bloß" (2010). Joana was still a young artist when she first met Inge Brandenburg at a radio event in Stuttgart. The two women became friends and remained in contact throughout the following period.

**Knut Kiesewetter** German jazz singer and songwriter, trombonist, guitar player and writer. Born in Stettin in 1941. He was still a teenager when he began to sing and play jazz, but his first successes were two singles with his band The Tramps ("Am Missouri" and "Nur eine kleine Träne von dir"). During the 1960s he was repeatedly voted Germany's best male jazz singer and was also voted Europe's best jazz singer by the French magazine Blue Note. Among the musicians with whom he has appeared are Chet Baker and Dizzy Gillespie. Later he turned increasingly to cabaret songs and political songs, often performing them in Low German and North Frisian dialects. He also discovered artists such as Hannes Wader and Volker Lechtenbrink. During the 1980s he taught songwriting. In 2000 he was named "Knight of the Ronneburg" in recognition of his services to German jazz. He got to know Inge Brandenburg in 1962 while she was appearing at the Eighth German Jazz Festival in Frankfurt. They often appeared onstage together, notably during an Intervision broadcast from the then GDR.



# SING! INGE, SING!

## THE DIRECTOR MARC BOETTCHER



Oliver Starck

Marc Boettcher was born in Berlin and trained as an actor, while also attending courses in theatre studies and German language and literature. He was still at school when he made his first films. Since 1988 he has been active as a dramaturge, actor and director working in Stuttgart, Lübeck and Berlin, where he ran his own theatre, kunstgriff e.V., in the 1990s. He also works as a freelance television director and dubs foreign-language films. He has published numerous essays as well as a book on Henrik Ibsen and a biography of the iconic singer of hit singles, Alexandra.

He founded the production company MB-Film in 1999, and it was with this company that he went on to make his successful television documentary *Alexandra: The Legend of a Singer*. His biography “Stranger in the Night: The Bert Kaempfert Story” was published in book form in 2002. A 120-minute television documentary followed in 2003. In 2004 Parthas published his book “Alexandra: The Legend of a Singer”. He began work on his documentary about the life of Inge Brandenburg in 2005. In 2006 his film *Ich will alles: Die Gitte Haenning Story* was shown at film festivals and on television and nominated for the 2007 Adolf Grimme Prize and NRW Culture Prize. The film was also hailed as “distinguished” by the Wiesbaden Board of Film Classification.

Marc Boettcher has also worked on productions for Discovery Channel and undertaken research into the lives of Daliah Lavi and Esther Ofarim. In 2011 his documentary on the twentieth anniversary of the stage debut of the band Rosenstolz was shown on German television.

Marc Boettcher completed work on *SING! INGE, SING!* in 2011. It is his first cinema documentary. (A biography in book form is also in preparation.)



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## THE JURY'S REPORT FROM THE WIESBADEN BOARD OF FILM CLASSIFICATION (FBW) (4 MARCH 2011)

Inge Brandenburg was an exceptional artiste, and in this film she receives a wonderful tribute. (...) Marc Boettcher paints a meticulously detailed portrait of her career, with its handful of highs and its many lows. Particularly impressive is the care he reveals in his choice not only of the documents that he uses but also of the archival material and eyewitness accounts that feature in the film. At the same time Inge Brandenburg's life serves as the starting point for a cultural history of popular music in post-war Germany, and here the lack of interest in good-quality jazz and the constant blandishments of the commercial market provide two of the film's recurrent themes. But we also follow the tragic story of an extremely complex and contradictory woman who stood up for her own particular brand of music in such an uncompromising way that she was bound in the end to fail – and not just commercially. In spite of this, the film is not depressing, for time and again we see and hear Inge Brandenburg singing jazz, which she does with such an intense pleasure in her own performances that one can sense that at least on those occasions when she had a microphone in front of her, she must have been happy as a person.

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### THE SHATTERED DREAM OF INGE BRANDENBURG

A film by Marc Boettcher

Germany 2011, 118 minutes, DF

Described As "Distinguished" by the

Wiesbaden Board of Film Classification

Editor and screenplay ..... Marc Boettcher

Camera ..... Oliver Staack

Manuel Piper

Sound ..... Felix Runge

Monika Allegretti

Mixing ..... Heiko Gigner

Editing ..... Marian Piper

Animated graphics ..... Sven Knauth

Music ..... Senka Brankovic

Postproduction ..... Cetin Tutak

Production management ..... Regina Paul

Daniel Buresch (NDR)

Producer ..... Marc Boettcher

Editorial staff ..... Bernd Michael Fincke (NDR)

Georg-Michael Hafner (HR)

A coproduction by NDR, ARTE, HR, MB-Film Marc Boettcher in collaboration with AVT plus (Kiel), Turquis Film (Berlin) and SDI Media Group Germany

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With particular thanks to the Bavarian Jazz Institute in Regensburg.

Distributed by Edition Salzgeber

[www.boettcher-film.de](http://www.boettcher-film.de)

[www.Inge-Brandenburg.de](http://www.Inge-Brandenburg.de)

*with*

**Thomas Rautenberg** (graphic designer, advertising executive)

**Marc Boettcher** (biographer, journalist, dramaturge)

**Charlotte Mehlhorn** (Inge's aunt on her mother's side)

**Max Greger** (orchestral conductor, saxophonist)

**Siegfried Schmidt-Joos** (music editor, writer)

**Dusko Goykovich** (jazz trumpeter, arranger)

**Emil Mangelsdorff** (jazz instrumentalist, bandleader)

**Ernst Dieter Fränzel** (teacher and concert promoter)

**Harald Banter** (composer, bandleader)

**Fritz Rau** (concert promoter and tour organizer)

**Josef Werkmeister** (photographer, designer)

**Joki Freund** (jazz musician, arranger)

**Peter Herbolzheimer** (bandleader, trombonist)

**Marcus Woelfle** (writer on music, jazz violinist, radio presenter)

**Roland Kovac** (jazz instrumentalist, composer)

**Rudi Sehring** (jazz percussionist)

**Dieter Finnern** (scriptwriter, director, head of light entertainment at SFB)

**Udo Jürgens** (entertainer, composer)

**Pierre Courbois** (jazz percussionist, bandleader)

**Wolfgang Sauer** (singer, presenter)

**Klaus Doldinger** (saxophonist, composer)

**Joy Fleming** (jazz and blues singer)

**Knut Kieseewetter** (jazz trombonist, songwriter)

**Joana** (songwriter, cabaret singer)

**Charly Antolini** (jazz percussionist, bandleader)

**Kathrin Brigl** (presenter, lyricist, writer)

**Georg Bürger** (lawyer)

**Ottokar Runze** (film producer, director)

**Paul Kuhn** (bandleader, pianist)

**Oskar Gottlieb Blarr** (church musician, composer)

**Walter Lang** (arranger, jazz pianist, bandleader)

**Eugen Hahn** (proprietor of the Frankfurt Jazz Cellar)

**Wolfgang Dauner** (jazz pianist, composer)



A CD with songs from the film is available from Silver Spot Records.

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