

1395. In der Nacht...

Backgrounds Of S. Radic

Unforgettable hits and melodies from the great era of sound film are associated with the name Franz Grothes (1908-1982) - and the song "In der Nacht ist der mensch nicht gern allein" is just as closely associated with Marika Röck. As the Film-Kurier wrote in 1939: "She has something ahead of the American competition: the boyish mischief in her neck, the bubbling charm and not to forget: Paprika in the blood". In 1941 she played the leading role in the first German colour film *Women are better diplomats* and thus consolidated her status as one of the leading celebrities of German film. Her film hits like *Ich brauche keine Millionen* (I don't need millions) (from *Hello Janine*, 1939) or *In der Nacht ist der Mensch nicht gern allein* (The woman of my dreams, 1944) became evergreens.

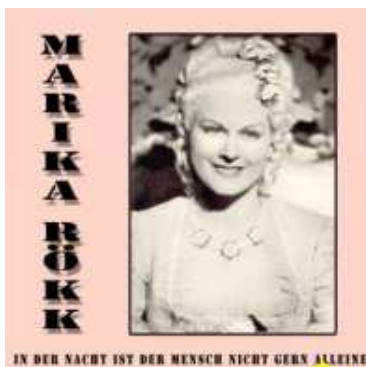
When Marika Röck began her film career in Germany in 1935 with the circus film *LEICHTE KAVALLERIE*, she was 21 years old, but the "Ufa baby" - previously known as the "wild board child" in dance shows in Paris, New York and Budapest - quickly became a star of the German revue and operetta film. With intrepid temperament, rapid tap interludes and boldly jazzed hits by Peter Kreuder and Franz Grothe, she created an atmosphere in German entertainment cinema until the sixties. She can be seen tirelessly on stage and in television shows until her old age. "Herz mit Paprika" - that's how she titled her memoirs.

Her popularity can be clearly seen in Ufa's balance sheets: *KORA TERRY* from 1940 cost around RM 1.4 million and recorded around RM 3.5 million in Germany alone. And *DIE FRAU MEINER TRÄUME* from 1944 - a film that Propaganda Minister Goebbels would have preferred to have banned and which has therefore been was not



allowed to be discussed - achieved revenues of approx. RM 8 million in only three months with production costs of RM 2.3 million.

Throughout her life Marika Röck was a representative of the "Light Muse" and established herself on stage, in film and on records. Born in Cairo in 1913, she completed her first dance evening at the age of nine. Two years later - the family moved to Paris - she became a member of the dance group "Hoffmann Girls" and got an engagement in the "Moulin Rouge". In 1925 she made a guest appearance with the "Hoffmann Girls" on Broadway in New York; after the break-up of the troupe she made it through with smaller engagements and was even engaged for two Hollywood films. However, her great career began in Europe. From 1930 Marika Röck was a well-known name in shows and revues; she made guest appearances in Hamburg, Berlin, Paris, London, Monte Carlo, Budapest and Vienna. In 1934, a Ufa talent scout saw Marika Röck there and engaged her to Berlin. "On 16 May 2004 Marika Röck died at the age of 90 in Baden near Vienna.



(C) Sept. 2018 by S. Radic

MK385

MWP-Nr.1395

"In der Nacht ist der Mensch nicht gern alleine"

Schlager-Evergreen 1944 von FRANZ GROTHE

Version Klaus Wunderlich-LP "KW spielt Grothe"

Edit: S. Radic

Foxtrott, T=120

Organ

Adv.

Strings

Guitar

Bass

Drums

Tamb.

HH

BD SD

Main 1

Main 2

Programming instruction

In a customer review about the title "In der Nacht ist der Mensch nicht gern allein" I found the following statement - regarding the upcoming programming instruction for this Wunderlich Foxtrott: "...The time of day determines love: Every night is a new promise and every morning - a new abyss! I like many of the beautiful melodies that flowed from Franz Grothe's pen, including this chanson fox (as it says on the label of the shellac record) from the 1944 film "The Woman of My Dreams"...". So: not a Foxtrott, but a "Chanson-Fox" we should program here! Yes, what is that supposed to be? Logic suggests it: the title was classified as "Chanson" by the publisher at the time - and because it is very rhythmic, you simply added the word "Fox" - and the Chanson Fox is ready! The insider knows that Klaus Wunderlich himself has recorded all his self-produced records - since he set up his own studio (in the 1970s he set up his own recording studio in Reichenbach near Karlsruhe) - in the drums and accompaniment area in general. Here he has come up with something special: two different Foxtrott forms are used at the same time. In the first pass, a "dotted" bass is played - but the term "dotted" is not quite correct, because it is a triplet accompaniment - but it only says that the bass is not continuous. This happens in the modulation extension of his version: A walking bass sounds all at once and the whole thing gets an additional drive! But very typical is the "look-up" of the strings, which I - besides the thin marching snare - also let play by the tambourine. The special thing about Klaus version is, that this second helping was more reverberated extra one by one! This could also be done midi-wise (enter strings on extra track with more Ctrl 91) - but: not all GM devices react to it!