



Conceived and produced by Thomas  
Worthmann and Gunther Buskies

Compiled by Thomas Worthmann  
Mastering: Willem Makkee  
Artwork: Christine Krawinkel  
Liner notes: Thomas Worthmann  
Translation: Gareth Davies

This compilation would not have been possible  
without the help of these fine people:  
Otto B. Hartmann, Jürgen Hofius, Helga  
Mandel, Renate Schreiber, Andrea Kossin,  
Gudrun Manneck

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If you prefer to read the liner notes in German,  
go to [www.bureau-b.com/funkyfraeuleins.pdf](http://www.bureau-b.com/funkyfraeuleins.pdf)



### **Topsy Küppers: Sagen Sie, Frau Zimmermann**

Our voyage into the world of the Funky Fräuleins begins with the Austrian actress, singer and author Topsy Küppers. In the sixties and seventies, her husband, the satirist Georg Kreisler, furnished her with a wealth of lyrics, rife with black humour and morbidity (e.g. „Geh'n ma Tauben vergiften" – let's go poison the pigeons). This track is a case in point, its jaunty groove unable to disguise the acerbic tale of the cheated upon Frau Zimmermann (the wife).

### **Su Kramer: Die grüne Witwe**

The funky Fräulein Su Kramer didn't just borrow the song (original title: "Queen Bee") from Barbra Streisand (who recorded it with her partner Kris Kristofferson in 1976) , she also emulated her hairstyle. In terms of performance, Su Kramer conjured up a heck of a lot more verve than her predecessor, her Afro-infused voice matched by dry as a bone funk - they did call her the "female James Brown", after all. Su's role as the hippy chick Sheila in the German version of the musical "Hair" (alongside disco queen Donna Summer, as chance would have it) shot her to overnight fame in 1968. The "girl with the mop of curly hair" image stuck with her until this day.



### **Marianne Mendt: Jeder hat an andern Schmäh**

The loveliest thing about this humdinger in Austrian dialect from Marianne Mendt can, alas, only really be savoured in German-speaking regions: the line "weil mir die Gwoit hoit net gfoit" sounds,

with respect and apologies, dear Austrians – blissfully absoid. Mendt gets everything right – from the deepest Schmäh to the solid Blue Note jazz funk composed by the excellent saxophonist Hans Salomon and Marianne Mendt’s mentor Georg Bronner, she showcases the full spectrum of her vocal skills: from cheeky coolness to ecstatic flamboyance.

### **Heidi Brühl: Berlin**

Rumour has it that no lesser figure than Jimmy Page strummed his guitar on this breathtaking track. The fact that the recording was made in London is less open to conjecture. Little is known about the B-side of the single “The Drifter”. The highly versatile Heidi Brühl died way too young, not even reaching 50. In Germany she would always be associated with her role in the hugely successful 1950s TV series “Das Mädchen vom Immenhof, all the way to 1975 when she toured the land with a Las Vegas style revue.



### **Heidelinde Weis: Hans Emmerich**

We owe it to a lengthy illness that this pearl of German pop music actually saw the light of day. Confined to bed, the ailing Heidelinde Weis was paid a visit by her friend Kristian Schultze who had randomly composed a few Bossa Novas and light funk tracks without really knowing what to do with them. Heidelinde added lyrics and, in no time at all, a debut album materialized – promptly earning the German record industry’s Schallplattenpreis. Sizzling eroticism meets lascivious funk – guaranteeing “Hans Emmerich” perennial floorfiller status in clubs of good taste. Further evidence of this fruitful collaboration can be enjoyed on the CD “Heidelinde Weis – Der Supermann” (BB18).

### **Roberta Kelly: Sunburst**

Hit the cowbell, it’s disco time – the unmistakable sound of the Munich Machine grinding into action. The entire world, not only the Schwabing district of Munich, could look forward to first class disco fare when Giorgio Moroder got to work. This rock solid track, sung by Roberta Kelly, is a prime example. Unfortunately for the American singer, she was overshadowed by the success of her friend and Moroder favourite Donna Summer. When her third album failed to hit the heights, she turned her back on Germany and the genre, returning to the States where she immersed herself in the Christian faith and gospel music.





### **Vicky Leandros: Dein Brief**

Norman Whitfield was a genuine soulmate and funkateer. The anthems he penned found favour with many a musician or vocalist. Korfu's own Vicky Leandros, born Vasiliki

Papathanassiou, was no exception, calling upon her composer and father

Leo to write something for her in Whitfield's style. No sooner said than done. Taking "Papa Was A Rolling Stone" as a blueprint, he came up with a version more in tune with Vicky's fans, deftly blending in Schlager harmonies and keeping experimentation to a minimum. The result was this soul-funk-beat-Schlager pot pourri. Is that really how it happened? Quite possibly!



### **Hildegard Knef: Ich wart auf die Nacht**

Ella Fitzgerald called her "the best singer without a voice ". This was intended as a compliment, for Hildegard Knef was anything but a vocal virtuoso, in spite of her status as Germany's second diva after Marlene Dietrich. She was at the zenith of her success when she recorded this song, yet she had tired of chansons, a genre she mastered effortlessly, and wanted to try something more contemporary. With this in mind, she sought out Les Humphries, a Brit based in Hamburg, who brought the trademark gospel sound of his pop choir to Hilde's album "Worum geht's hier eigentlich", from which this song is taken. On occasion, the optimistic exuberance of The Les Humphries Singers, unceremoniously pushes Hilde into the background. Hilde later identified this LP as her most successful - she can't have been referring to the sales figures...

### **Olivia Molina: Das Zahlenspiel**

When Olivia Molina's lyricist fell ill, the singer with a German mother and Mexican father was in urgent need of a few lines to go with the snappy groove she had composed. Naturally, she turned to her maths teacher for help - okay, we made that up, but it takes some nerve to write a song made up almost entirely of mathematical riddles. Olivia's Latin accent (she was born in Mexico) and rrrrolling R's fire up this otherwise dry material.

Carrramba!





**Evelyn Künneke:**  
**Kikilala Hawaii**

“The Callas of subculture” or “the last survivor of the Lili Marleen generation”

began her career as a singer and dancer,

on her way to starring in Berlin’s cabaret and music hall scene of the 1930s. She would later sing for the German troops but was incarcerated in the course of the war for expressing “un-German” sentiments. On grounds of her affinity to swing, she was released shortly before the war ended: the plan was for her to sing anti-American swing numbers with the German propaganda big band Charlie and his Orchestra (a.k.a. Mr. Goebbel’s Jazz Band) but peace broke out before that could happen. In the seventies, Künneke was more prominent as an actress but continued to release LPs, one of which contains this crazy mix of nonsensical lyrics, tight funk and hula melodies.



**Peggy March: Dancin Daddy**

Peggy March is one of a fair number of foreign artists who came to Germany to find or build on their success and quickly became a part of the popular Schlager landscape. In the USA she was the youngest singer to top the charts with “I Will Follow Him”. In Germany, she is best known for her 1965 hit “Mit 17 hat man noch Träume”. This song is lifted from “Electrifying”, an album from 1979, the first in many years on which she sang in English. As the album cover implies, the dancefloor was the centre of attention – this disco track being the real deal. Even if the “Munich Sound” was wearing a little thin by now.



**Sandra Haas: Kleiner Mann**

Regrettably, Cologne’s Sandra Haas did not enjoy the greatest of careers. She first tried her luck as a Schlager singer (without the surname), then, as Sandra Haas, recorded an album that wandered between Schlager, singer-songwriter and rock material (“Und dann spielen wir den Dummen einen Streich”), before – as plain Sandra again – advancing to obscurity with a Nina Hagen style women’s lib punk album that flopped. Sad but true, the light and breezy “Kleiner Mann” represents a solitary highlight on her C.V.

**Jane Morel: Special Agent**

The American Jane Morel only stayed fleetingly on German soil. She was lead singer of the Jay & Jane and the Dops Pop Six, any radio announcer's nightmare. The Dops Pop Six had previously been the backing band for German Schlager singer Manuela. Perhaps the most remarkable feature of this workmanlike beat number is the accentless delivery – quite something for an American. German Jazz and rock saxophonist Olaf Kübler was the composer, using the pseudonym Ode Hennessy – he can be heard playing on track 5.

**Caterina Valente: Blueberry Hill**

Who would have thought that this evergreen could be transformed into a rousing pop song? The inimitable arranger Heinz Kiessling obviously thought so, recording the concept album "Sweet Beat" with Caterina Valente and her brother Silvio Francesco at Berlin's Teldec Studios in 1968. It was Caterina's tribute to contemporary pop and largely consisted of cover versions of current hits. The mood was relaxed, unhurried and intimate, the instrumentation deliberately minimal. Add in Caterina's demure, gentle delivery and you have a pearl of German entertainment (the album can be heard in its entirety on the CD reissue, catalogue number BB 02).

**Renate Kern: Der Wassermann**

Born Renate Poggensee, this star's story ended in archetypal tragedy: with depression and a premature death. How unthinkable that seemed in 1968 when she recorded this rather polite German version of the "Hair" classic "Aquarius" with Kai Warner's orchestra (a.k.a. Werner Last, elder brother to James and the man who discovered Renate). Her deep, strident voice is what makes the track, one dubious glissando aside. Renate Kern actually entered the country charts in the USA in 1976 under the pseudonym Nancy Wood – a tremendous achievement for a German singer, but that's another story ...

**Shirley Thompson: Goldene Insel**

It's a safe bet that Shirley Thompson had no clue what she was singing about here – even a German linguist might have trouble unravelling her accent. The "Hair" musical took her to Munich, where she got to sing the indefatigable "Wassermann" (Aquarius) – see track 14. This particular stab at soul funk scored a reasonable chart hit for her as a solo singer.





**Marianne Rosenberg:  
Ich will dich für immer**

Marianne Rosenberg personifies the other side of Disco Deutschland. No ecstatic "Munich Sound" à la Moroder, more of a leisurely Philly plus Schlager appeal, on the trail of her musical role model Barry White. This and Rosenberg's crystal clear voice were a formula for a string of hits, including the classic "Er gehört zu mir". The self-proclaimed first German lady of pop could regularly be seen at squatter and no nukes demonstrations in the eighties, complete with high heels and bright red lipstick, making her one of the more interesting characters to emerge from the Schlager world.



**Lotte und Leherb: Irre gut**

Lotte Profohs was really a painter and also the wife of the more famous artist Helmut Leherbauer a.k.a. Maitre Leherb, protagonist of the so-called Vienna School of Fantastic Realism. They recorded the "Irre gut" LP together in 1974, home to this precious jewel. „You drive me crazy“ moans Lotte during their stairwell quickie. „So marvellously depraved“ her lover exclaims. She's worried about her dress but he finds everything „irre gut“ („oh so good“). They round things off with a couple of vodkas and orange. Lotte and Leherb - the undisputed champions of debauchery in 1970s Austria!

**1 Topsy Küppers: Sagen Sie, Frau Zimmermann** 3:48

Music: Fred Gordoni,  
Lyrics: Georg Kreisler  
Published by Hanseativ  
ISRC DE-A34-70-00702  
© 1970 EMI Electrola  
Courtesy of EMI Music Germany GmbH & Co. KG, LC 00193

**2 Su Kramer: Die grüne Witwe** 3:46

Music: Rupert Holmes, Lyrics: Miriam Frances  
Published by MUZ  
ISRC DE-61-08-00304, LC 00366  
© 1978 Teldec »Telefunken-Decca« Schallplatten GmbH  
Courtesy of Warner Music Group Germany Holding GmbH. A Warner Music Group Company

**3 Marianne Mendt:**

**Jeder hat an andern Schmäh** 2:55  
Music/Lyrics: Hans Salomon, Gerhard Bronner  
Published by Manuskript  
ISRC AT-E06-70-00030  
© 1970 EMI, Courtesy of EMI Music Germany GmbH & Co. KG, LC 00542

**4 Heidi Brühl: Berlin** 3:13

Music & Lyrics: Ernest Maxim  
Published by United Artists Music  
ISRC DE-F07-69-04530  
© 1969 Phillips  
Courtesy of Koch Universal Music, a division of Universal Music GmbH

**5 Heidelinde Weis: Hans Emmerich** 3:26

Music: Kristian Schulze,  
Lyrics: Heidelinde Weis  
Published by Edition Eurocord-Nobile  
ISRC DE-A34-08-00137  
© 1975 Intercord  
Courtesy of EMI Music Germany GmbH & Co. KG, LC 00193

**6 Roberta Kelly: Sunburst** 4:40

Music: Giorgio Moroder,  
Lyrics: Pete Bellotte  
Published by Edition Intro, Say Yes Music  
ISRC DE-A62-09-00163, LC 14666  
© 1977 WEA Musik GmbH  
Courtesy of Warner Music Group Germany Holding GmbH. A Warner Music Group Company

**7 Vicky Leandros: Dein Brief** 3:31

Music & Lyrics. Klaus Munro,  
Leo Leandros  
Published by Hanseatic Musikverlag  
ISRC DE-F07-73-02070  
© 1973 Polydor  
Courtesy of Koch Universal Music, a  
division of Universal Music GmbH

**8 Olivia Molina: Das Zahlenspiel** 3:43

Music: Olivia Molina, Lyrics:  
Gerd Windisch, Thomas Nordegg  
Published by Edition Mars  
ISRC DE-A34-76-00034  
© 1976 EMI Electrola  
Courtesy of EMI Music Germany GmbH  
& Co. KG, LC 00193

**9 Hildegard Knef:**

**Ich wart auf die Nacht** 3:23

Music: Hans Hammerschmidt,  
Lyrics: Hildegard Knef  
Published by Sikorski  
ISRC DE-A61-05-00559, LC 00366  
© 1971 Teldec »Telefunken-Decca«  
Schallplatten GmbH  
Courtesy of Warner Music Group  
Germany Holding GmbH. A Warner  
Music Group Company

**10 Evelyn Künneke: Kikilala Hawaii** 3:04

Music: Paul Vincent, Lyrics: Maurus Pacher  
Published by Lady Musikverlag  
ISRC DE-A61-08-00302, LC 00366  
© 1976 Teldec »Telefunken-Decca«  
Schallplatten GmbH  
Courtesy of Warner Music Group  
Germany Holding GmbH. A Warner Music  
Group Company

**11 Peggy March: Dancin' Daddy** 4:46

Music: Horst Hornung, Lyrics: Patti Unwin  
Published by Edition Meridian  
ISRC DE-A34-79-00194  
© 1979 EMI Electrola  
Courtesy of EMI Music Germany GmbH &  
Co. KG, LC 00193

**12 Sandra Haas: Kleiner Mann** 2:53

Music: Richard Scheonherz,  
Lyrics: Manuel Rigoni  
Published by Copyright Control  
© 1972 BASF  
Courtesy of Sigena Music Masters

**13 Jane Morel: Special Agent** 2:35

Music: Ode Hennessy,  
Lyrics: Alexander Flock  
Published by OBH Musikverlag

ISRC CH 106 99 00060

© 19xx? XXXXXXXXXXXXX  
Courtesy of OBH

**14 Renate Kern und Orchester Kai**

**Warner: Der Wassermann** 2:34

Music: Galt MacDermot, Lyrics: G. Ragni,  
J. Rado, translated by Walter Brandin  
Published by United Artists Music  
ISRC DE-F06-6909400

© 1969 Polydor  
Courtesy of Universal Music Domestic  
Pop/Mainstream, a division of Universal  
Music GmbH

**15 Caterina Valente: Blueberry Hill** 2:35

Music/Lyrics: Al Lewis, Larry Stock,  
Vincent Rose  
Published by Chappell  
ISRC DE-A61-68-50150, LC 3706  
© 1968 Teldec »Telefunken-Decca«  
Schallplatten GmbH  
Courtesy of Warner Music Group  
Germany Holding GmbH. A Warner  
Music Group Company

**16 Shirley Thompson: Goldene Insel**

2:53  
Music: Bernhard Wolfmann, Lyrics: Tina  
von Beketny  
Published by OBH Musikverlag  
ISRC CH 106 99 00094  
© 19xx xxxxxxxxxxxxx  
Courtesy of OBH

**17 Marianne Rosenberg: Ich will dich für immer** 4:22

Music: Joachim Heider, Lyrics: Christian  
Heilburg  
Published by Hansa Musik, Joachim  
Heider Music  
ISRC DE-N12-04-02178  
© 1978 Philips  
Courtesy of Koch Universal Music, a  
division of Universal Music GmbH

**18 Lotte & Leherb: Irre Gut** 3:11

Music: Toni Stricker, Lyrics: Helmut  
Leherb, Lotte Profohs-Leherb)  
Published by Wiener Musikproduktion  
ISRC AT-F07-74-02530  
© 1974 Philips  
Courtesy of Universal Music  
International Division, a division of  
Universal Music GmbH