



# MARION MAERZ – BURT BACHARACH SONGBOOK

Arranged by Ingfried Hoffmann. Produced by Sigi E. Loch

Original album: “Seite eins – Marion Maerz singt Burt Bacharach“. 1971  
Reprise Records (REP 44 135)

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The cast:

- **Marion Maerz:** née Litterscheid, famous hits: “Er ist wieder da“, “I Go To Sleep” (written by Ray Davies for Marion – later also sung by The Kinks, The Pretenders, and Cher among others).
  - **Ingfried Hoffmann:** important jazz organist in the 60s (chiefly with Klaus Doldinger), from the 70s onwards more of a composer and arranger.
  - **Sigi E. Loch:** now the man behind the renowned ACT jazz label, for many years the managing director of WEA in Germany.
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“German Schlager? Not my cup of tea at all, back then!“, recalls Marion Maerz, as she reflects on the beginnings of her career. It is a point she is keen to make as, like so many singers of that era, she had no great say in the direction her record company mapped out for her. Indeed, the first singles she recorded (under her maiden name Litterscheid) could only be described as “Schlager“. It was only after switching record companies that her big break materialized. In 1966, Marion (having dropped the Maerz) was catapulted to overnight stardom with “Er ist wieder da“.

Four years later, she and her producer Sigi E. Loch came up with the idea of the Bacharach album – complete with a chic new surname for Marion. It was *the* perfect opportunity to start over - for the pair of them. Marion had her first chance to really show what she was capable of and Sigi Loch could make a name for himself as an innovative developer of talent. Loch chose twelve Bacharach songs and had them translated into German - (some by Michael Kunze), He brought Ingfried Hoffmann on board as arranger, Hoffmann having found international fame as an inspired jazz organist (for Klaus Doldinger, amongst others).

What Loch and Marion Maerz had not counted on was the reaction of the “buying“ public. The record gathered dust on the shelves and the anticipated follow-up productions were shelved before they could even be embarked upon.

What a huge disappointment this proved to be for Marion Maerz, seeing the change in creative approach she had hoped for slip away.

Today, connoisseurs consider "Seite eins" a musical masterpiece and for Marion Maerz the record represents a highlight in her career of which she remains immensely proud. If one should enjoy the great fortune to find a copy of the LP at a record fair or on the internet, then the price tag is sure to be a princely one. It has taken almost forty years for these twelve musical pearls to be polished up and re-released in appropriate fashion. At long last, the record has finally come to earn the respect it most certainly deserves.

The accompanying booklet contains an interview with Marion Maerz and recollections by the arranger Ingfried Hoffmann.

#### **TRACKLIST**

1. Warten und Hoffen (Wishin' And Hopin') 2:45
2. Frag doch nur Dein Herz (Trains & Boats & Planes) 2:33
3. So wie ich (Close To You) 3:18
4. Nimm nicht alles so schwer (Don't Go Breaking My Heart) 2:27
5. Wenn ich die Regentropfen seh (Raindrops Keep Falling On My Head) 3:10
6. Alles ist nun vorbei (Anyone Who Had A Heart) 2:33
7. Ein Haus ist kein Zuhause (A House Is Not A Home) 3:38
8. Einsame Träume (Odds And Ends) 3:16
9. Das Ende der Reise (24 Hours From Tulsa) 3:17
10. Geh vorbei (Walk On By) 2:28
11. Ich wünsche mir so viel von Dir (I Say A Little Prayer) 2:52
12. Auf dieser Erde (All Kinds Of People) 2:36

**Kontakt: Bureau B, Nina Thomsen, [nina@bureau-b.com](mailto:nina@bureau-b.com),  
Tel.: 0049-40-881 666 62**

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#### **Interview taken from the booklet**

*Frau Maerz, how did this remarkable production come about?*

As far as I remember, I was talking to my producer Sigi Loch and asked him if we could try something different instead of "Schlager". I don't recall which of us came up with the name Burt Bacharach, although it was probably my idea as I had always admired his songwriting and had sung Bacharach compositions on stage. Anyway, Sigi Loch thought it could work, so off we went. It was not always easy working with him but once the recordings were in the can, we were all thrilled with the results. I never for a minute thought that the record would flop. The fact that it did was a huge disappointment. Incidentally, I sang two of the tracks from the album fairly recently at Dirk Bach's "Cover Me" benefit concert, together with a great live band. Maybe they will ask me back ...

*Who chose the songs?*

Sigi Loch chose the songs himself. I am still grateful to him for giving me the opportunity to record them. Sigi also came up with my stage name. The Bacharach LP was the first release under the name of Marion Maerz. Prior to that, I had either used my maiden name Litterscheid, or simply Marion.

*What was it like working with Ingfried Hoffmann?*

Really good. I went through the material with him in Cologne again before we started recording. I had run through the songs with another coach in Berlin already, where I was living at the time. I wanted to rehearse that special Bacharach rhythm. Herr Hoffmann had tailored the arrangements to fit my voice perfectly. Everything about the production was first class, in fact. It was just a shame that I didn't get to sing the songs together with the orchestra. I have only been able to do that the once, in London, for "I Go To Sleep", a song written for me by Ray Davies of The Kinks (later covered by Cher and The Pretenders). These days that almost never happens and back then it was also something of a rarity. The song was certainly one of the highlights of my career.

*The LP has the unusual title "Seite eins / Side One"). What was the thinking behind that?*

As far as I know, the idea was to follow up the album with similar productions, which would probably have been called "Side Two" and "Side Three". Not necessarily Bacharach songs, but continuing in the same vein of high quality compositions. You see, the Bacharach LP was an attempt to cut me loose from the "Schlager" scene. I would have been delighted if it had turned out that way, but sadly the record did not sell particularly well.

Funnily enough, the TV channel NDR filmed a portrait based on the album, creating visuals for songs like "Ein Haus ist kein Zuhause / A House Is Not A Home". Filming took place in the Hamburg district of Blankenese. At the time, I was living in Berlin but some 15 years later Blankenese would become my home.

*Did Burt Bacharach ever listen to your album?*

I really don't know for sure, but I heard that he did. Dionne Warwick – who sang so many Bacharach songs herself – said once in an interview that she knew the record and was very complimentary about it.