



Dietrich seated on a barrel, one of the most famous erotic icons in cinema history, singing *Falling in Love Again*.

(This dossier was curated by Barbara Kosta (University of Arizona, Tucson))

## PREFACE

*The Blue Angel* (1929/1930) was the first major German sound film. It was shot in both German and English at a time when multilanguage films attempted to sustain their international markets. Something silent films never had to consider. The film was based loosely on Heinrich Mann's 1905 novel *Professor Unrath*. The Austrian born director, von Sternberg, with whom Emil Jannings had worked in Hollywood, came to Berlin to help him transition to sound film. The film was intended to star Jannings, but Marlene Dietrich became the showstopper. In 1920s Berlin, Marlene Dietrich was known as a screen and stage actor as well as a cabaret performer. *The Blue Angel* became her signature film and

shaped her persona. As one of Germany's first sound films, Dietrich combined her talents as actor and singer to become the vision of Lola Lola that American director von Sternberg sought while combing Berlin's cultural scene. Apart from her often-alluded-to sex appeal, and famously long legs, her detached and provocative acting style captivated him, and later the film's audiences. Critics would call her "a new incarnation of sex." With the success of *The Blue Angel*, Dietrich left Berlin on the night of the premiere and began a life of stardom in Hollywood.

Made during a time of great economic and social instability and anxiety, *The Blue Angel* comments on the tenacious cultural war during the Weimar Republic that pitted conservative notions of German culture against modernity's mass culture. Von Sternberg's lush, claustrophobic sets, the choreography of image and sound, and attention to spectatorship highlight modernity's overwhelming sensory world and its seductive power. Vision became the primary sense for grasping and experiencing modernity. The proliferation of images, reproduced through new technologies, photography, film, advertisements, illustrated magazines and newspapers, powerfully influenced perception and shaped sensibilities. Images were used as tools of both emancipation and domination. Von Sternberg highlights the act of looking as he leads Professor Rath through expressionist-designed streets on his way to the Blue Angel cabaret. Rather than empower the authoritative male gaze, the female performer Lola Lola, as both image and spectacle, controls visibility and commands the gaze. She becomes the iconic vamp that upsets both male domination and traditional ways of seeing. Questions about the impact of images on our perceptions of the world we live in, the desires they arouse, and the power they have connects Weimar to today's digital image saturation. The dossier embeds *The Blue Angel* in its historical context that resonates with questions of gender, spectatorship, and the power of images that are highly relevant today.



DER BLAUE ENGEL - Deutschland 1930 Regie: Josef von Sternberg  
Quelle: Deutsche Kinemathek



Otto Hunte's sketch of the entrance to The Blue Angel nightclub captures the display of images as part of the expressionist cityscape. Source: *Deutsches Filmmuseum*



Advertisement of *The Blue Angel* in *Illustrierter Film Kurier* (Nr. 1381, 1930)

## CREDITS



Director Josef von Sternberg and Marlene Dietrich

To view the film's complete credits in English, click [here](#).

On the Multilanguage Versions of *The Blue Angel*, see Patrice Petro's essay in *Dietrich Icon*.

### **Premiere of the German version**

**Berlin: April 1, 1930**

### **Premieres of the English version**

**London: July 30, 1930**

**New York: December 5, 1930**



Premiere Poster: April 1, 1930, UFA Palast, Berlin.



First US screening: December 5, 1930, Rialto Theater, New York



presents

EMIL JANNINGS

in

THE BLUE ANGEL

with

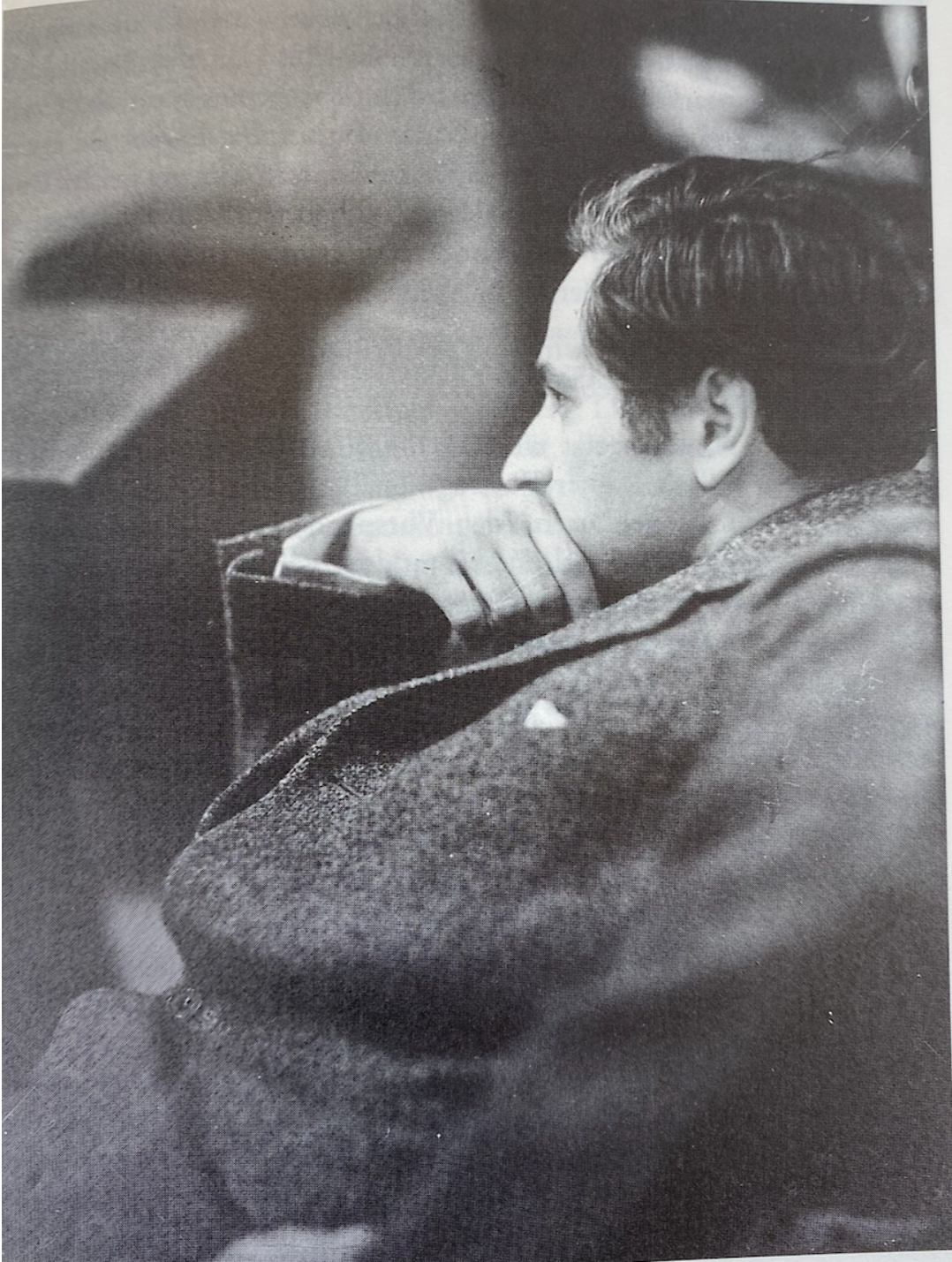
MARLENE DIETRICH

AN ERICH POMMER PRODUCTION

*A Paramount Release*

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## PRODUCTION



Josef von Sternberg on the set of *The Blue Angel*.

## The Making of *The Blue Angel*

Excerpted from Werner Sudendorf, "Chronik zur Entstehung des Films," *Die Drehbuchentwürfe*, St. Ingbert, 2000, pp. 51-71. Translated by Barbara Kosta

### 1927

**September 8** Letter from Emil Jannings in Hollywood to Karl Vollmoeller: "Of course, as you can imagine, I am most interested in hearing that you received the *Rasputin* material. This film *must* be made, and Paramount is all in." (From the estate of Karl Vollmoeller in the German Literature Archive in Marbach).



Jannings in Hollywood after winning the Oscar for best actor in von Sternberg's *The Way of All Flesh* (1929) and *The Last Command* (1928)

**November 23** After about 18 months of filming in America, Erich Pommer is once again head of his own production group at Ufa.

### 1928

**June** The Ufa Board of Directors approves the Erich Pommer production company to enter into negotiations with Emil Jannings with an offer of up to \$50,000.

**July** The Ufa Board of Directors increases room for negotiations with Emil Jannings with an offer of up to \$75,000. Since Jannings cannot return to Berlin from the USA until November, a contract for 1928 is out of the question.

## 1929

**January** Ufa resumes negotiations with Jannings; filming is scheduled for November 1929 to February 1930; a salary of \$60,000 is now being offered. Screenwriter Robert Liebmann is hired by Ufa for one year at a monthly salary of 2,500 Reichsmarks; it is also agreed that Liebmann will deliver five manuscripts within this year at a price of 10,000 Reichsmarks each and work exclusively for Ufa.

**April** The Ufa board asks Erich Pommer to negotiate with Emil Jannings a commitment of one or two sound films.

**August** Ufa hires Josef von Sternberg to direct the "Jannings film" "Professor Unrat" (as stated in all Ufa board minutes!) for a salary of \$40,000 until December 31, 1929. Beyond December 31, 1929, Ufa may only employ Josef von Sternberg with the permission of Paramount and at the latest until January 14, 1930. For each additional week of work beyond December 31, 1929, Sternberg will receive \$3,000.

**August 16** Josef von Sternberg arrives with his wife [Riza Royce] at Berlin's Zoo Station at 8:23 a.m. At a press conference at the Esplanade, he announces: "It's as if I died in Hollywood and I've woken up now in heaven." The material he will be filming here will be in the style of *Variété* [Germany 1926. Director: E.A. Dupont. Starring Emil Jannings]. *Rasputin* has been placed on hold for the time being. The script for this Jannings film will be written by Carl Zuckmayer in collaboration with Karl Vollmoeller. "Jannings is still traveling to St. Moritz, and the script will probably be written at Vollmoeller's permanent residence in Venice."

**August 23** Ufa acquires the film rights to Heinrich Mann's novel *Professor Unrat* for RM 25,000; a further RM 10,000 is paid in 1931 after the screening of the English version in New York.

**August 27** Carl Zuckmayer is signed on for the screenplay of *The Blue Angel*. His total salary will be 15,776.20 RM. Ufa announces to the press that Emil Jannings will play the lead role in Heinrich Mann's novel *Professor Unrat* and perform in both the German and English versions of the film.

**August 28** The Ufa Board of Directors discusses objections to the use of the novel *Professor Unrat*; Ernst Hugo Correll explains that the material has been completely reworked and "the character of Professor Unrath (!) is portrayed in a way that is comprehensible, so that there would be no cause for feared attacks" (Ufa Board of Directors minutes, August 28, 1929).

**September 5** Premiere of Georg Kaiser's play *Zwei Krawatten* (Two Ties) at the Berlin Theater. Marlene Dietrich, Hans Albers, and Rosa Valetti among the play's cast are hired for *The Blue Angel*.

**October** The revised production costs of RM 1,279,000 are approved. "After a meeting, Mr. Correll and Mr. Pommer agree that it is impossible that the film could be offensive or cause any public outcry, especially among teachers. Professor Unrath (!) is pictured sympathetically, as are the school and the teaching staff. The Board then gives its final approval for the film." (Ufa Board of Directors minutes, October 30, 1929). Seven days of filming in Sound Studio East (Tonhalle Ost) – these are probably test recordings to check the sound system and the actors. "In addition to the last-minute haggling over the script and the gradual introduction of dialog, the test recordings for the film proceed. Actors who might be suitable have been auditioned, and the search continues today. Marlene Dietrich has just been hired for the role of the "Künstlerin Fröhlich" (Artist Fröhlich), who will be called Lola Lola. Her voice proves surprisingly well-suited for the role because she speaks naturally and without inhibition. A colorful drawing already shows what she will look like in her costume: a chanteuse in a short skirt with lots of lingerie and her hat tilted to one side. And Jannings? The great Emil had sound recording tests made as quickly as possible to hear immediately how they turned out. He felt like everyone else who talks in a sound film for the first time: he was gripped shortly by stage fright. Screen tests will continue throughout the coming week. ("Preparatory work for the first Jannings film. Das Kollektiv der Dichter," *Film-Kurier*, vol. 11, nr. 255, October 26, 1929).



**November** The Ufa Board of Directors repeats its demand that “the nature of the film should not cause any alarm.” The Ufa press office announces the involvement of Kurt Gerron and Rosa Valetti in *The Blue Angel*. 26 days of filming in the South Sound Studio (Tonhalle Süd) on the set of the “Blauer Engel” restaurant with Emil Jannings as a high school teacher, Marlene Dietrich, Rosa Valetti, and Kurt Gerron. Karl Huszar-Puffy is hired as the bar owner, Friedrich Holländer as the composer, and the Weintraub Syncopators as the band.

**November 13** Max Reinhardt visits the Ufa set and observes the filming of *The Blue Angel*. “So you have a bang-up variety show for The Blue Angel, [sets] constructed by Hunte with oppressive naturalism, and a hundred actors selected for a crowd scene that would have been handled smoothly, seamlessly and without fuss in a silent film. In a sound film, however, it is up to Sternberg, the director, to achieve the highest quality of acting performance in sound and pantomime. One has to witness the obsessive dedication, the spurring on and unleashing of the range of acting capabilities, to understand how a previously unfamiliar focus on the task at hand is being applied in film here. Routine no longer suffices. From the moment the studio set is designed, the sound film acquires its lasting, mechanically recorded value. Emil Jannings is magnificent; he has to master a perfect, definitive performance in the rehearsal of every scene. This transformation from mime artist to full [speaking] actor, who is only allowed to play his role once and cannot be consoled by the thought that he might be in a better mood tomorrow, requires extraordinary physical stamina.” (“Reinhardt in Neubabelsberg,” *Film Kurier*, vol. 11, nr. 271, November 14, 1929).



Josef von Sternberg and Emil Jannings

**December 11** The filming at the “Blue Angel” pub continues: “Sternberg . . . had the “Blue Angel” very authentically built. The shabby elegance of the room is as bleak as the fate of Professor Unrat, who, beyond the novel, becomes a clown. Emil as a clown—this transformation was lacking up until now in the rich gallery of masks that the film required him to wear. The artist’s distinctive voice is not heard for a long time. The sound studio is then filled with a strange sobbing sound, a voice choked with tears, just as the stage directions dictate. Marlene Dietrich stands next to Jannings; she is a blonde minx who

wants to ascend the social ladder and will use any means necessary to do so. One joins them as she, along with Kurt Gerron, whose bulkiness fits well into this milieu, even if the gentlemen from the boxing club look much more harmless, speaks the English text into the microphone. Just as on stage, she [Dietrich] starts off gently, then becomes slightly sharper in tone, and finally she has the allure of the victorious woman that no man can resist. This native Berliner's English is good, hardly a foreign accent, and without any American nasal twang, which is especially unwelcome in the British Empire when it comes to talkies." (*Der Kinograph*, Berlin, vol. 23, nr. 298, December 21, 1929).



Kurt Gerron, Dietrich and Jannings in scene from *The Blue Angel*

## 1930

**January** The Ufa Board of Directors rejects the *Frankfurter Illustrierte's* request for a group photo with Emil Jannings, Marlene Dietrich, and Heinrich Mann. Five days of filming in the silent Middle Studio (Mittelhalle II N), thirteen days of filming in sound Studio II West (Tonhalle II West), and eight days of filming in Sound Studio III South (Tonhalle III South) ("Blue Angel" pub).

Author and screenwriter Kurt Siodmak visits the set of *The Blue Angel*: "Adjusting the equipment again: Mr. Jannings's double, his doppelgänger in the new film *The Blue Angel*, creeps through the snow toward a school gate: "I used to be a teacher here, I used to stand here surrounded by children—now I've derailed, a worn-out man." Of course, this is not played by the double, but by Jannings. The double is only there to spare the actor; he is there so that the equipment can be adjusted to his size and so that the glaring light of the arc lamps do not tire and blind the artist before filming. The double looks exactly like Jannings. If a comparison is allowed: if Jannings were made of rubber and some air escaped from the rubber and this would make all the dimensions of the skull and

shoulders narrower and thinner—that is the double. Now Jannings is acting. You can't hear any noise; the rattling of the cranks is muted. Cut, signal to the sound engineer, the take is done. The sound engineer signals the sound recording room, and then you can speak again." (Kurt Siodmak, "Im Haus ohne Fenster. Tonfilmaufnahmen in Neubabelsberg," *Die Woche*, February 15, 1930).

**January 7** Marlene Dietrich last day of filming.



Von Sternberg and Dietrich, Berlin 1929

**January 21** Sydney R. Kent, General Director of Paramount, is in Berlin and visits the Ufa Studio in Neubabelsberg. While there, he sees the English-language version of *The Blue Angel* and initiates negotiations for a Hollywood contract with Marlene Dietrich.

**January 30** The Berlin newspaper *Tempo* publishes Ruth Landshoff's report "When Jannings Acts." "First, he talks to his director Joe von Sternberg about the scene ready to be shot, and while doing so, he looks (even though he is already dressed for his role) like any other nice, intelligent gentleman. And then he stands up suddenly and starts acting in a way that takes your breath away. He transforms himself, and you can't tell how. He barely moves his face. His voice is calm and clear, his gait completely natural, and yet: it is no longer Emil standing there, but Professor Unrat himself, a man to whom something is happening that he does not understand, a man who is mercilessly tormented by his wife, without her seeming to know that she is tormenting him, a man who slowly becomes insanely sad without even realizing it himself. . . . Then, when he has been hurt, he does not move, only sometimes—he slowly begins to tremble, to shake all over, but he does not resist. Yesterday was the last day of filming outside. The sets in the studio remained standing, but Emil left, took off his teacher's coat, put on his real suit, and went outside.

And only then did you realize that you weren't in a real small town, that the shops in the streets were empty and without goods, that the ships in the harbor were floating on stone floors, that the snow on stones was salt, and that the trees in front of the school entrance were dead. Jannings had brought this artificial town to life, and when he left, he left nothing but a backdrop behind." (*Tempo*, vol. 3, no. 25, January 10, 1930). The Ufa reports that Josef von Sternberg has already begun editing.

**February 9** Another report about Emil Jannings's double appears in the *Berlin Börsen-Courier*: "One finds two Jannings in Neubabelsberg. Both wear the make-up and disguise of a high school professor from a provincial town: frock coat, hunter shirt with sewn-in plastron, cuffs with coin sized cufflinks emblazoned with the face of Emperor Marcus Aurelius. Both wear the sewn-on black cross tie, and both have a piece of the fastening protruding from the back of their necks. The real Jannings is a bit more solidly built than the double, but that doesn't necessarily have anything to do with the lower fee. The double's job is to fill in for the movie star when he's not filming. The director rehearses a scene while the star is in the background busy doing something else. There is, for example, the scene in the variety theater with the audience, who must be taught to be camera and microphone ready. It may look very amusing on screen, but it is a very tedious task in the studio. The professor sits in the balcony and has nothing to do but look down at the orchestra stalls, which can sometimes take hours. The star must be spared for his big moments. If he were left in his hours-long lethargy of doing very little, later, when the alarm call came for him, beads of sweat would blemish his world-famous face, smearing and ruining his makeup. . . Jannings and Jannings have not the slightest interest in each other. (Stefan Fingel, "Zweimal Janning in Neubabelsberg," *Berliner Börse-Courier*, nr. 67, February 9, 1930).

**February 11** Josef von Sternberg leaves Berlin for Hollywood.

**February 13** Marlene Dietrich's Paramount engagement is announced. "Negotiations have been ongoing for a long time, but I could never quite make up my mind to go over there because I didn't want to be separated from my child. Even when Sternberg kept insisting, I always said no. And now it has just been decided that I will go. Because Paramount has allowed me to spend half the year in Germany. So, I only have to spend six months filming there. . . Paramount heard my English version of *The Blue Angel* in Berlin and signed me up." ("Marlene Dietrich fährt nach Hollywood," *Film-Kurier*, vol. 12, nr. 48, February 14, 1930).

**February 28** The new American ambassador, Frederic M. Sacket, who has been working in Berlin since the beginning of February, visits the Ufa film studios in Neubabelsberg; he watches the English version of the film *Liebeswalzer (Love Waltz)* and parts of the English version of *The Blue Angel*. "The ambassador was particularly pleased that Ufa did not adhere slavishly to a translation in the English version. It also had the courage to ensure intentionally that actors who played typical German characters retained their German accent instead of reciting flawlessly memorized English sentences that lacked any color. This, he said, would be perceived as particularly charming in America" (*Film-Kurier*, vol. 12, nr. 58, March 7, 1930).

**March 12** Erich Pommer comments on sound films in an interview. "In general, it is completely irrelevant whether a door slams or not when I close it. I'll go even further, and you'll see this in my new film, *The Blue Angel*. We have a cabaret dressing room—I mean, the dressing room of a cabaret star. Now, it's clear that such a small, cramped dressing room is not a soundproof rubber cell; so you will always hear a faint noise from the cabaret, the band, applause, or an artistic performance. But I chose not to include this faint noise in the recording. Because if something happens in the dressing room, no matter what, then for us this event in the dressing room is the sole focus: the quiet music from outside has no influence whatsoever on the course of events in this dressing room" (*Die Filmwoche*, vol. 8, no. 11, March 12, 1930).

**March 15** *The Blue Angel* is approved by the Berlin testing center in a run of 2,965 meters.

**March 24** The advertising budget is set at RM 34,075.80. - The opening credits are to be staged as a short lecture by Dr. Hans Muller. "It is decided to amend [the opening credits] in such a way that they only hint at the story up to the point where the two worldviews clash, without revealing the outcome" (Ufa board minutes, March 24, 1930).

**March 25** The film receives the rating of "artistic" from the so-called "Lampe Committee."

**March 31** Friedrich Hussong polemicizes against Heinrich Mann in the right-wing nationalist newspaper *Der Montag* on the premiere of *The Blue Angel* planned for the following day. "Unnecessarily, indeed misleadingly, the names of those responsible for this film include, alongside director Sternberg, the primary actor Jannings, and the scriptwriters (Zuckmayer, Vollmoeller, Liebmann), the name of Heinrich Mann with his miserable novel *Professor Unrat*. In truth, *The Blue Angel* is not a film with Heinrich Mann, but a film against him." (*Der Montag*, Berlin, no. 13, March 31, 1930) - Carl Zuckmayer, Karl Vollmoeller, and Erich Pommer protest against this portrayal in other daily Berlin newspapers.



**April 1** World premiere at the Gloria-Palast, Berlin. “Big day for the ‘Kino-Polizeirevier’ (cinema police station) on Marburger Straße (so called because most of the luxury movie theaters are located there). Around twenty theater valet specialists in suits and caps have their hands full ensuring that the three hundred private cars can roll in without disruption amid the usual Kurfürstendamm traffic. The foyers are overflowing by eight o'clock. Many have complied with the request for evening attire, but most are reluctant to wear formal tuxedos to a movie without an intermission. The ladies are almost all wearing long afternoon dresses. Nevertheless, in the few minutes before the start, while the lights are still on in the building, there is something of a first-class premiere atmosphere. In the loges are the directors Birnholz and Dr. Mayer from AEG, and Dr. Grabe, the big boss at Siemens, who are very interested as they are involved in the sound film as supervisory board members. Mia and Joe May watch Pommer's work from a loge. In the loges in front of them is a crowd of anxious competitors such as Mack, Eichberg, Lupu Pick, and theater directors such as Dr. Klein and Aufricht, who have come to see and, above all, hear what the newcomers have achieved. The scene in the upper tiers is more affluent, with tuxedos in abundance: in the balcony boxes, Dr. von Stauß, next to him Charell, who is keenly interested in sound film because that is the only way he intends to work in 1931; in a separate box, Jannings's loyal friends, the Pallenbergs, Fritz and (before his appearance at the Berlin Theater) one, two, three of Maxe's friends as well. Additionally, the guard of Ufa generals from Hugenberg to Pommer, and in the upper boxes close to the stage, Marlene, ready to travel, and Emil Jannings, who drinks coffee glumly at the buffet throughout the performance and only rushes onto the stage at the final applause. Afterwards, a crowd of regular cinema enthusiasts linger in front of the theater, waiting for the seraphic Marlene. When she appeared in the foyer, a troop of tireless admirers rushed towards her like in a poorly staged operetta, begging her for autographs. The police and uniformed cinema attendants have to clear a path to the car for the diva, who wants to hurry to the train station to get to Hollywood. The car rolls off. A cheeky Berliner shouts after her: “Say hello to Lubitsch for me over there! We sent him away too!” And an even cheekier one simply sits down on her empty luggage rack in the back and drives jubilantly along, not without receiving a serious reprimand from a traffic officer for improper transportation” (N.E. Zar., “Der Heinrich Mann-Tonfilm im Gloria-Palast Vorher und Nachher,” in: BZ, 54, no. 91, April 2, 1930).



Dietrich leaves for Hollywood 1930.

**April 2** At the request of the Ufa board, changes are to be made retrospectively; for example, “various noises that one would naturally hear should also be audible;” the death of Professor Unrat is also to be made clearer (Ufa board minutes of February 19 and April 2, 1930).

**April 7** After the screening of the English version, cuts are to be made, and scenes re-dubbed. In a press release, Ufa describes the film as the most successful sound film shown in German cinemas to date.

**April 12** Music is added to the final scene of *The Blue Angel*.

**April 22** Premiere of *The Blue Angel* in Vienna.

**May-December** The songs *Nimm Dich in Acht vor blonden Frau'n* (*Beware of Blonde Women*) and *Ich bin von Kopf bis Fuß auf Liebe eingestellt* (*Falling in Love Again*) are released on Electrola.

**May 14** Approved are 59,095 Reichsmarks for the reshoot for the English version of *The Blue Angel*.

**May 20-25** Resynchronization and reshoots for the English version.

**July 4** Premiere of the English version in London.

**August 8** Production of a French version of *The Blue Angel* is approved. Most likely, this only involves subtitling.

**August 27** License agreement between Ufa and Paramount for the distribution of the film in America, Alaska, Hawaii, and Newfoundland. The agreement does not distinguish between the German and English versions.

**September 22** French premiere of *The Blue Angel* in Paris.

**December** In the Bayreuth City Council, the National Socialists protest the screening of *The Blue Angel* in Bayreuth cinemas.

**December 5** American premiere of *The Blue Angel* at the Rialto in New York. The English version is shown. The film grosses a record \$60,000 in one week.

### **1931-1933**

**January 2, 1931** Paramount registers the copyright for *The Blue Angel* in the USA; in 1944, the rights revert to Ufa Film Inc., New York.

**October 4, 1931** 1000th screening of *The Blue Angel* at the Ursulines studio in Paris.

**January 22, 1933** Re-release of *The Blue Angel* at the Capitol in Berlin on Josef von Sternberg's visit to Berlin.

**April 20, 1933** The State Ministry of the Interior requests that the approval of *The Blue Angel* be revoked. On May 9, Ufa waives its rights of the approval. The screening of *The Blue Angel* is thus banned. The screening of the film *Ufa Bombs - Ufa Cabaret Film No. 7* (1932) is also banned, as parts of *The Blue Angel* are shown in this film.

## Historical Framework



Screenshot of calendar in *The Blue Angel* marking historical time, December 27, 1929

—Berlin in **1929**, in the final phase of the Weimar Republic, was in a precarious transitional period caught between the cultural vibrancy of the “Roaring Twenties,” already living on borrowed time, and the impending political and economic collapse that would pave the way for the rise of fascism.

—Berlin became a center of mass-circulation of illustrated newspapers, tabloids, and magazines such as the *Berliner Illustrierte Zeitung*. In this new media landscape, images increasingly replaced text as the dominant medium of information.

—The figure of the “modern woman” became a powerful and contested cultural symbol. How she was portrayed often depended on political leanings. She was seen as a wage-earner, independent, sexually freer and less constrained by traditional notions of femininity than the previous generation. She could be celebrated as an icon of modernity or denounced as a cause for social anxiety.

—Berlin’s vibrant nightlife, including cabarets, dance halls, legalized prostitution, and queer subcultures, cast the city as Europe’s most modern and liberal metropolis, triggering a conservative backlash against “decadence.” However, beneath the glitter also lay mounting economic insecurity, which fueled political polarization and violent clashes between communists and national socialists.

## SCREEN TEST



For her screen test for the part in *The Blue Angel*, click [here](#)

## INTERVIEW



For an interview with her and Josef von Sternberg about *The Blue Angel*, click [here](#)

## Home Viewing



### DVD/Blu-ray

For the US market, we recommend the restored 2-disc Kino on Video DVD. The special two-disc set features both English and German versions of the film with an audio commentary available for the German version. Bonus material includes Marlene Dietrich's "Blue Angel" screen test, Dietrich interview footage, the original trailer, Dietrich concert footage, a Photo Gallery, Filmmaker and Cast bios and the Production History.

### STREAMING

For streaming, we recommend the German subtitled version on Kanopy, which requires a library card or university affiliation. The subtitled German version (based on the F. W. Murnau Foundation restoration) is also available on YouTube [here](#). The *English* version of the film is not dubbed but was shot simultaneously: the actors played each scene first in German, then in English (with heavy German accent). It is a few minutes shorter and has slightly different dialogue and gestures. This original English version can be streamed [here](#).